

Raphael Tuck & Sons

Ann Montanaro
East Brunswick, New Jersey

This article is based on a paper presented in September, 2005 at The Movable Book Society Conference in San Diego, California.

The movable books produced by Raphael Tuck & Sons represent a very small segment of the vast printing output of the company so it is useful to have understanding of the variety of work they produced to put their movable books into perspective. The primary source of the biographical information about the Tuck family and history of the company came from *The Romance of the House of Raphael Tuck & Sons Ltd* published in 1966 on the occasion of the company's 100th anniversary.



Raphael Tuck & Sons

Raphael Tuck was born in 1821 in a small village in Eastern Prussia, an area that is now Poland. He worked as a carpenter and at age 27 married Ernestine Lissner. To improve their opportunity to increase their income, the Tucks moved to Breslau. The family grew and by the

early 1860s they had seven children, four sons and three daughters. Their lives were disrupted by the Prusso-Danish and Austrian War (1864-1866) and the decision was made to move again. Raphael went to London in 1865 and found work and housing; his family soon followed.

Within a year or two after arriving in London, Raphael and Ernestine opened a small shop where they sold prints

and frames. The shop flourished and the business expanded rapidly. Ernestine proved to be a good business woman, an organizer by nature and a perfect administrator. Raphael was very creative, skilled technically, and also a perfectionist.

In 1869 they moved to larger premises and sons Herman, Adolph and Gustave joined the business. In addition to the selling and framing of pictures they entered the field of publishing, producing black and white lithographs, oleographs, and chromolithographs. Special attention was paid to color reproductions.

By 1870 the contribution of the three sons to the business success was obvious. Adolph, who worked directly with his father, had the same business instinct and strived for the same level of perfection. In the official company history it is noted that Gustave and Herman were salesman, encouraged by their mother who, at the end of the day would have them "compare notes, and the one who had achieved the best sales would have the biggest egg for breakfast the next morning!" In a print ad from the 1870s the company promotes their specialization in "Oleography, chromos, prints, and coloured scraps in sheets and relief. Christmas and New Year cards, birthday, wedding and text cards."¹

A brief discussion of 19th century printing may help contribute to an understanding of the influence of Raphael Tuck & Sons as a publisher. The company listed "chromos" or chromolithographed pictures as one of their specialties. It is the process of chromolithography that resulted in the beautiful books, cards, and prints produced in the mid-19th century. A chromolithograph is a color lithograph. Lithography was invented in at the end of the 18th century and originally it was a printing process achieved by etching an image into stone with nitric acid to create either slightly elevated or slightly depressed image areas. Eventually, as workers began to fully understand the chemical nature of the process, designs were drawn or painted with greasy inks onto water-absorbing limestone. The non-image areas were treated with gum arabic and were well moistened with water, after which ink was applied with a roller. The oily ink adhered only to the greasy image area and was repelled by the water-saturated, non-image area. The image was then printed with a special press in which a scraper bar was drawn across a sheet of paper laid over the inked-up stone. Lithographic stones were heavy, cumbersome, difficult to register, and subject to breakage. Lithographs were printed in one color, usually black, and any color was added to the print by hand.²

Continued on page 2

The Movable Book Society

ISSN: 1097-1270

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

Daytime telephone: 732-445-5896

Evening telephone: 732-247-6071

e-mail: montanar@rci.rutgers.edu

Fax: 732-445-5888

The deadline for the next issue is August 15.

Continued from page 1

Chromolithography is a color process in which each of many colors are printed by separate stones. This requires both a number of stones and a very precise method of placing the stones so that each color is properly applied over the previous color. To be a classified a chromolithograph at least three stones have to be used but sometimes as many as 15 were used. In the 19th century the Germans developed the most sophisticated printing processes using chromolithography. The far less costly advances of photomechanical methods made chromolithography all but obsolete by the turn of the 20th century. Yet, no other technique has come close to capturing the deep and rich oil based colors of the original chromolithographs. It is interesting to note that both paper embossing and die-cutting, used extensively by Tuck, were also mid-19th century inventions.³

Cards



Christmas card

untiring energy." He was a firm believer in

Greeting cards of all kinds were an important part of Tuck's business. Christmas cards were particularly successful; the first of them was issued in 1871 and their popularity increased every year. Adolph Tuck was very influential in promoting this side of the business. He was described as having a "dynamic personality, possessing both a business and creative genius supported by

enterprise, new ideas, and advancement. In 1880 he took a step that was to mark the beginning of Christmas cards as a British custom. Adolph offered prizes worth a total of 500 guineas (estimated to be more than \$10,000 today) for new Christmas cards designs. Five thousand designs were submitted and they were judged by members of the Royal Academy. An exhibition was held in London and newspapers around the world reported the enormous success. *The Saturday Review*, reporting on the exhibition, said that "Mr. Raphael Tuck awoke to find himself famous." This pioneering event marked the turning point of Christmas cards being the accepted way of expressing sentiment and goodwill at Christmas time. Christmas cards were in common use thereafter and it is reported that in 1910 Tuck had over 4,000 card designs.⁴

Many of the Christmas cards from the late 19th century did not feature the art work usually associated with contemporary Christmas cards. These following examples are Christmas cards from the 1880s and 1890s from the Lilly Library collection at Indiana University.



Christmas card

In 1881, at age 60, Raphael Tuck retired from the business. A partnership had been created with sons Adolph, Herman, and Gustave who were determined to carry on and expand the business.

Adolph Tuck, who led the company after his father's retirement, was constantly looking for new artists and new ideas. In 1895, he again offered prizes, this time especially for amateur writers and painters. There were more than 4,000 prizes in money and "judges' diplomas" for the winners in the different groups, including a children's group. Members of the Royal Academy were again the judges and there were about 10,000 contributions and 2,500 of the entries were exhibited in the Galleries of the Royal Institute of Painters in Water Colours in London.⁵

Prior to the 1895 competition, Adolph had offered compensation to the renowned British poet Alfred, Lord Tennyson to write twelve verses of 8 lines to be used in Tuck's cards. Tennyson, who was then 80 years old and in poor health, reluctantly declined the offer.

Continued on page10

Danish Record Label Presents Movable LP Album Covers

Anton Johannes Hejl
Århus, Denmark

I am proud to present a project that is more than a bit out of the ordinary – a vinyl LP that is an object of art. I am a musician and the owner of the Fabulous Gramophone Record Company. This is the story of how a project involving audiophile recording techniques, Half-Speed vinyl mastering and 300 year old paper engineering came about.

I have been fascinated by pop-up books for a long time and this eventually led me to join The Movable Book Society in 2003. Eager to meet other people in Denmark with this interest, I searched the web and came in contact with Kristine Suhr, who is the only professional paper engineer in this country. We exchanged stories of how we had stumbled upon pop-up books, and didn't talk again until a year later when I began working on this project.

The release of the first LP in the ONE MIC series from Fabulous Gramophone combines the efforts of three specialists who each in their own way built upon past tradition while expanding the frontiers of new technology.



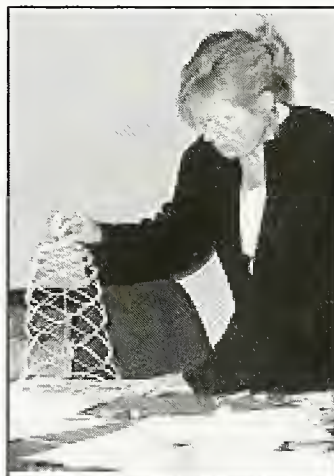
Claus Carlsen

Claus Carlsen, who plays on the LP, uses instruments built by himself out of cowhorns, snailshells and forks. On some tracks I join him on arco Double-bass. This music has a fragile, intimate quality, like a sound poem.

Stan Ricker is the no. 1 expert in transferring sound to a vinyl LP. Rather than reducing the music to fit a confining technology, Stan pushes the technology to fit the music. As an example, he developed The Half-Speed Mastering process, which created the birth of super high-quality labels such as: Mobile Fidelity Sound Lab, Reference Recordings and Windham Hill. We chose to record using a single stereo-Ribbon Microphone. A recording technique that is challenging because no editing is possible, but is magnificent for conveying the feel of being in the room with the musicians.

I have always loved the magical qualities of optical illusions, pop-up books, 8 mm films and vinyl LPs. To me the magic of analog technology is very poetic. The idea of creating a movable album cover struck me while working on the music, and I immediately contacted **Kristine Suhr**

Kristine's career has taken her from steady work doing art conservation at the National Museum to unsteady, but very creative, work as a freelance paper engineer. The first craft she learned was copper printing. She later moved on to conservation, specializing in old books. During her studies she came in contact with Ampersand Books and was so captivated that she felt she had to construct a book herself. Eventually this led her to quit her job at the National Museum, and move from the big city of Copenhagen to the small island of Møn. Here she began cutting and glueing paper – learning by doing. She is today an experienced paper engineer who has designed four pop-up and carousel books (printed in China) for popular children's TV-series and several pop-up cards. In 2000 she was part of a team who won the Danish design award for a Business presentation including pop-ups.



Kristine Suhr

When I presented my idea for creating a movable album cover, Kristine accepted the job right off, even though she was busy working on an exhibition of her own: "Movable paintings" (the traditional gold frames include a lever which you pull to start some kind of action in the painting!). We discussed how to best communicate the moods of the music through

paper-art. She then constructed four sketches - all strong ideas. The one we chose is inspired by a 300 hundred year old pop-up card. It is very simple and elegant. You lift a tab in the center to open a room where a musician rises up – blowing his horns.

500 LPs are being manufactured in Germany. The movable parts are printed in Copenhagen, and the album covers will be hand-assembled in Århus, Denmark. We will be looking into possibilities for distribution of this type of product to specialty shops and galleries rather than traditional record stores.

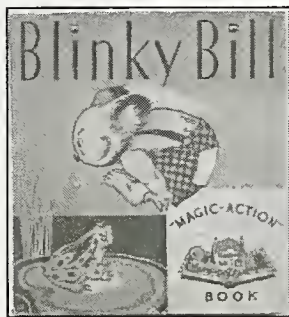
Read more at www.fabulousgramophone.com

The Australian Pop-up Book Connection

Corrie Allegro
Australia

This is an abbreviated essay first published in The Dromkeen Society Bulletin this year. The Society is Australia's leading organization in the promotion and presentation of Australian children's literature and houses a unique collection of original artwork, manuscripts and published works.

You might query the heading and say what Australian connection is there with pop-ups? Well, there is just a tentacle of history and it won't take long to discuss it. In the thousands of movable and pop-up books published there have only been four Australian books in this genre and one of these was a pirated version!



We claim Dorothy Wall as an honorary Australian because she came here at age 20 from New Zealand and later created the great Aussie character called Blinky Bill while living in the Blue Mountains. Wall gave credit to her young son for the ideas for the cheeky and naughty koala. Blinky

was so popular that within two years after the first story was published in Australia a pop-up book version was published in America. This book never appeared in Australia because it was published illegally and then protected by copyright by the U.S. publisher and two separate patents for the pop-ups. Whitman Publishing Co. in 1935 released *Blinky Bill "Magic Action" Book*. The small book, 18.5cm. square, 26 pages, full color covers



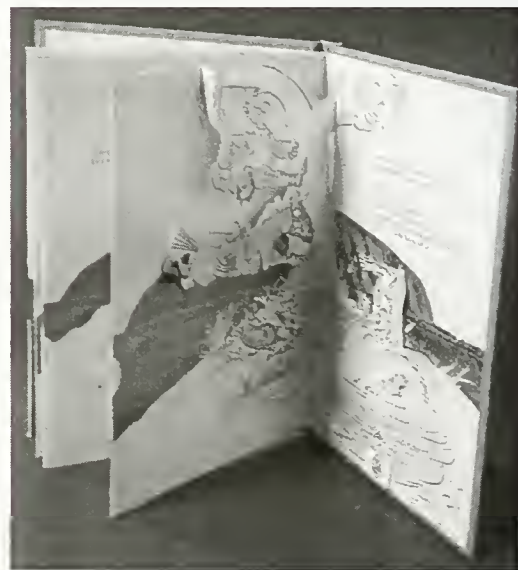
Blinky Bill

and three color pop-up plates located in the front, middle and back of the book, gives no credit to Dorothy Wall nor any mention of an Australian connection. The first pop-up illustrates Blinky falling into the frog pond; the second one shows Blinky approaching Miss Prom's lolly shop and the last three-dimensional illustration has him raiding the peppermint jar! The price has changed to 5 cents (Australia had sterling currency at that time) and the unsuspecting American audience had no idea that an Australian cultural icon had been stolen and shown in a form that would not be seen in Australia for another 51 years.

In 1986 Angus & Robertson Australia, published *The Pop-up Waltzing Matilda* illustrated by Patrick Cook, the political cartoonist and satirist. It was paper engineered by Ron Van der Meer Paper Design Ltd. in London and produced in Cali, Columbia. It is a hard-bound book 12.5x24cm. with five double-page pop-up spreads with multiple tabs that pull up various elements of the story in very graphic form. The blurb on the back cover deserves to be quoted in full:

"At last these moving moments in verse are captured in pictures that move! To celebrate this momentous occasion, we present a guide for the benefit of those previously excluded by accident of birth from sharing the mysteries of this mythic Australian classic"

Then there is a list of Aussie terms and translations for words covering billabongs to tuckerbags. Of course this book is out of print and hard to find (ISBN0-207-15170-9).



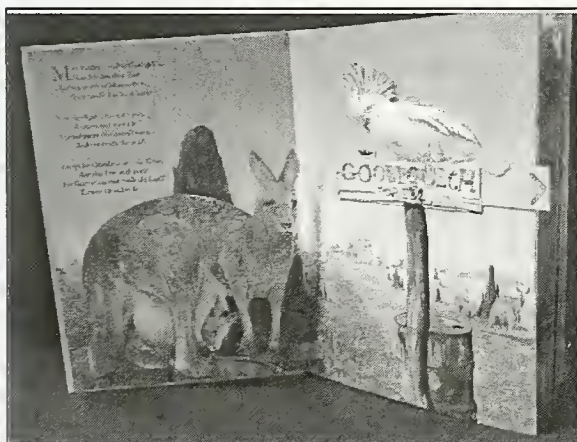
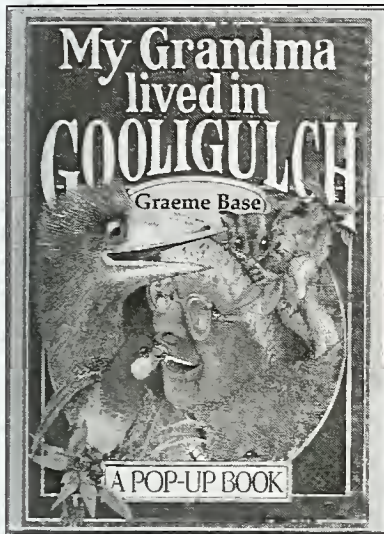
The Pop-up Waltzing Matilda

We must thank the Australian illustrator Graeme Base for his international success with *Animalia* in 1987, which gave the impetus to the next two publications. Penguin Books Australia and Harry N. Abrams in the U.S. in 1995

issued Base's *My Grandma Lived in Gooligulch*. First issued as a standard hardback in 1983 by Thomas Nelson, it became viable for the publishers to repackage previously published Base works to a fresh audience and ride on the back of the resurgence in the popularity of movable books worldwide. New companies from book packagers to third world printing firms, producing print runs of up to 100,000 for

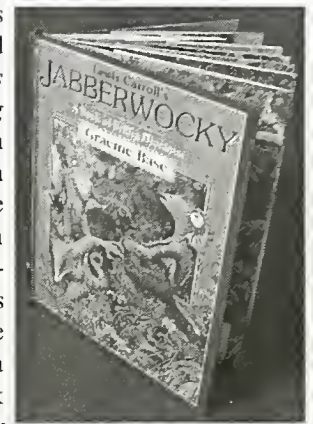
individual books at low cost, quickly found a niche. Export workforces of quality craft people created hand-made books from printers in South America, Singapore and China. *My Grandma Lived in Gooligulch* was produced by Compass Productions, a book packager, and Keith Moseley was the senior paper engineer in designing the special effects. Moseley, at one time

called the "grandfather of the new phase of pop-up creations" is a superb designer and artist/illustrator in his own right and in this publication has given Graeme Base's original text and art a fresh life. In this abridged version, 20x28cm., with 16 pages with covers, there are five double-page pop-up scenes enhanced with three tab-activated movables. It all comes together to delight children and adults in this poetic tale of an eccentric grandma who rides a kangaroo and dines with emus. Tall tales from the Australian bush are blended with realism to complement the poem's humor.

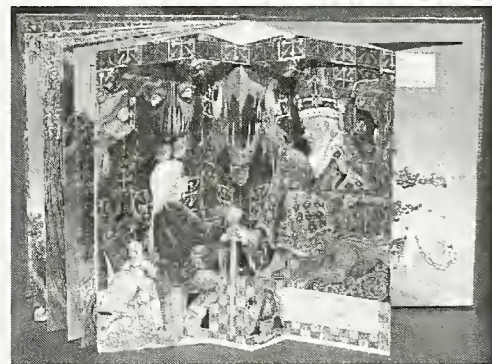


My Grandmother Lived in Gooligulch

In 1996 Penguin Books Australia and Abrams followed with *Lewis Carroll's Jabberwocky, a Book of Brillag Dioramas*. First published in 1987 by The Macmillan Company, Graeme Base redesigned his original version as seven multi-layered, three-dimensional diorama fold-outs so that, when the covers are back to back, they form a carousel effect in a book 21x27cm. Produced again by Compass Productions in California and printed in Singapore, the color separations and retouching were done by Ross McCartney & Associates in Melbourne. This classic nonsense poem taken from *Through the Looking Glass* and set in medieval times has a new lease on life as an inventive and ingenious stage-like enactment. These are the books with a direct connection with Australia through writers and illustrators.



Lewis Carroll's Jabberwocky



Lewis Carroll's Jabberwocky

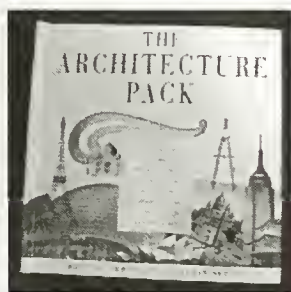
I have two pop-up books with an indirect Australian angle and both are outstanding examples of pop-up and movable art. In 1990 National Geographic published *Wonderful Animals of Australia*. Within a compact size of 22x24cm. and in six double-page spreads, this volume became one of 23 movable pop-up books published by the Society from 1985 to 1995. Prepared by The Special Publications Division and with literally unlimited resources to produce the finest series of educational and entertaining books for all ages, the quality remains outstanding. Packaged by White Heat Limited and paper engineered by James Roger Diaz and Rick Morrison it was printed in Cali, Columbia by Carvajal S.A. Pop-ups, tabs, and the folded page were all used to explain, enhance and enthrall the reader in experiencing the unique fauna of Australia. Each movement, each motion was calculated to give extra dimension to the words and illustrations. The art of three-dimensional representation had reached a high plateau that

was thought to be the pinnacle, but over the next 15 years it became clear that there is no limit to the imagination of the human mind, ingenuity and skills of a dedicated workforce and the dreams of artists.



Ron Van der Meer, first discussed above with Patrick Cook's book, is a Dutchman working outside of London. His studio in the 1990s and early 21st century produced a stunning number of innovative and wide-ranging

publications that set a very high standard for the next generation of paper engineers. *Monster Island* made its debut in 1981 and this quaint early pop-up book sold over 300,000 copies; Van der Meer was on his way. The next year saw Raymond Briggs' classic, *Fungus the Bogeyman* a risqué 3D pop-up, sell 150,000 copies in Britain alone. It was the first contemporary movable book commissioned by any publishing firm. These huge, successful editions gave Van der Meer the chance to broaden the horizon and he was the first designer/paper engineer/packager to realize there was an adult market ready to purchase beautifully made pop-up books. In 1992 the first of his "pack" series, the *Art Pack*, hit the market place. The large, three-dimensional, multi-layered *Art Pack* was quickly followed by *The Maths Pack*, *The Brain Pack* and the Australian interest is found in *The Architecture Pack* of 1997. Full with pop-ups, pullouts and interactive paper models, the generous size of a 28cm. square book with seven double-page spreads has the capability of giving the reader a tour of architecture history in an irresistible and informative manner.



As you open the fourth double-page spread the Sydney Opera House literally soars over twelve centimeters high from the center fold pages. In stark black and white, the scalloped sails represented

here in exquisite complicated paper modeling, reflect in accurate detail the timeless elegance of architect Jorn Utzon's vision. The book's chapter is steel, "New materials, New shapes," and in discussing steel, concrete and plastic, the age-old media of paper utilized by creative designers can explain and educate the lay person using methods dating back centuries. Designed with only paper, clever folding, and strategically placed glue spots, the

strength of this construction has to be felt and studied. This tactile element is one of the senses actively involved when you handle a great pop-up book. Your first thought usually is, how did they make this? Why doesn't it fall apart? Of course the attrition rate is high for pop-up books are to be read and enjoyed by all. Glance at the antiquarian bookseller lists and you can see how hard it is to find older stock.



Sydney Opera House in *The Architecture Pack*

Why have there not been more Australian movable/pop-up books or Australian content discussed in other publications? The simple anecdotal answer is where we are located and our miniscule presence in the publishing world. Until recently we were divided and carved up between the English and American publishers. To play on the world stage for bidding rights, justification comes through sales and even though Australians per capita are one of the world's prolific book buyers, we sit at the back of the queue to receive the leftovers and remainders.

But what we and every other society through the ages have had are collectors, those intrepid individuals who gather, collate, enthuse and then pass on to the next generation of unofficial hoarders their booty. Nicholas A. Basbanes, in his wonderful book *A Gentle Madness* profiles "...bibliophiles and bibliomanes past and present, and sets them off against an eternal passion for books that has been apparent over the past twenty-five centuries." It is the illogical, extravagant and, yes, selfish collector who maintains beyond common sense the desire and need of the hunt for the never-ending gap in any collection.

I may only have four Australian related pop-up books out of many thousands, but all together they are samples of an art in book-making that is sublime, soothing for the mind and incredibly exciting. My 25 years of collecting these wonderful books has been a labor of discovery and enjoyment for all the combined skills needed in creating hand-made ephemeral that simply says "open up and be amazed."

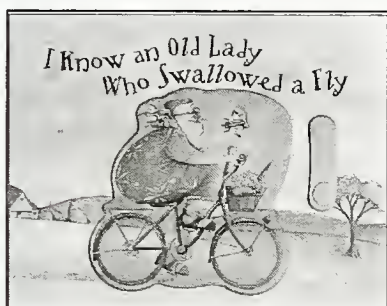
Movable Reviews

Marilyn Olin
Livingston, New Jersey

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

Rating: 4½

I KNOW AN OLD LADY WHO SWALLOWED A FLY. Illustrated by Claudia Rueda. Designed by Treasha Runnells. Paper engineering by Bruce Reifel and Rodger Smith. Published by Piggy Toes Press in 2004 in Los Angeles. ISBN 1-58117-267-2. \$12.95. About 8" x 11". 14 pages. 7 wonderful double-page pop-ups + a movable cover illustration.



This funny children's song has found a wonderfully amusing illustrator in Claudia Rueda and the perfect paper engineers to make her illustrations come alive. The pop-ups are original and absolutely delightful. The old lady is warm, witty and full of whimsy. This is a charming book. Paper Eng.: Original and amusing.

Rating: 5

AMERICA THE BEAUTIFUL. Paper engineering, design and illustrations by Robert Sabuda. Published by Little Simon, an imprint of Simon & Schuster Children's Publishing Division in Oct., 2004. ISBN 0-689-84744-0. \$26.95. 26 x 21 cm. 14 pages. 7 phenomenal double-page pop-ups. These intricate pop-ups are tied to the words of the song, "America the Beautiful". They are unbelievably complex and lovely. All of the pop-ups

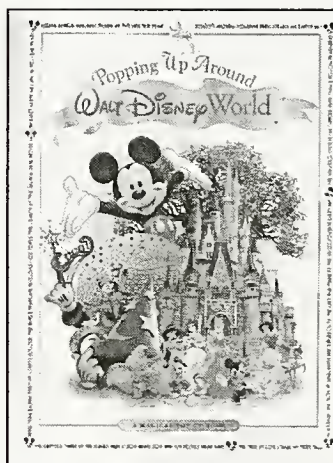
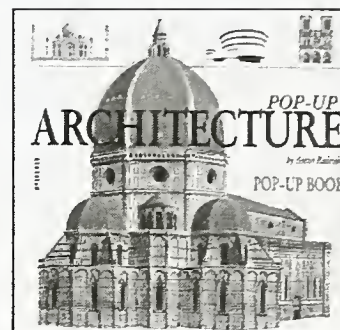


are in white, except for the Golden Gate Bridge, and this adds an elegance and dignity to the book. The bridge is really an architectural masterpiece of paper engineering. Each pop-up is more exciting than the previous one. A must own for any collector. Paper Eng.: Magnificent!

Rating: 4½

ARCHITECTURE POP-UP BOOK.

Original concept, paper engineering, and pop-up illustrations by Anton Radevsky. Art director: Krassimira Despotova. Created by Kibea Publishing Company. Published by Universe Publishing, a division of Rizzoli International Publications, Inc. in New York City. Published Dec., 2004. ISBN 0-7893-1188-7. \$39.95. 11½" x 11½". 6 double-page pop-ups. There are 12 pages with large side flaps, within which 21 additional pop-ups are contained. This elaborate pop-up book features world-wide architectural constructions, both historical and contemporary. In some cases it does so in an ingenious way, such as the Chrysler Building which keeps telescoping. There is also an intricate Notre-Dame Cathedral, on which you attach the main facade, and a 3D tunnel view of its interior through the main door. From the Taj Mahal to the Guggenheim Museum in Bilbao, you have a pop-up of each building, but also some history about it and its impact on architecture through time. Paper Eng: This is complex book, but it works well.



Rating: 4

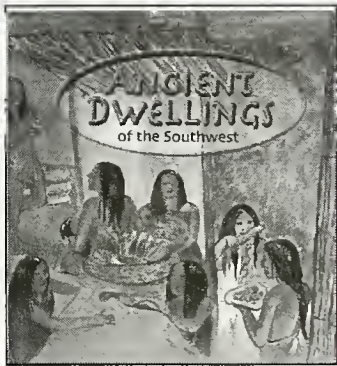
POPPING UP AROUND WALT DISNEY WORLD.

Written by Judy Revenson. Illustrations and paper engineering by Tanya Roitman. Designed by On the Fly International, LLC. Published by Disney Enterprises, Inc. in June 2004. ISBN 0-7868-5423-5. \$24.95. 5 large

double-page pop-ups and a few smaller ones. Younger children will enjoy the pop-ups of Walt Disney World, especially if they have been there. Older children and adults will find the many facts given about the park fascinating. The pop-up of Epcot is well-done and works perfectly. I also liked the way the borders were utilized for additional facts. This is a more intricate pop-up book than previous ones by Disney. I hope this is a forecast of those we may see in the future. Paper Eng: Colorful and fun.

Rating: 3½

SPEED MACHINES. Illustrations by Keith Robinson. Design by Melanie Random. Paper engineering by Matt Powers. Published by Piggy Toes Press, which is a trademark of Intervisual Books, Inc. that produced this book. ISBN 1-58117-323-7. \$14.95. 21 x 26 cm. 8 pages + movable cover. 4 double-page spreads. This is not really a pop-up, but mainly a lift-the-flap book with working gears which turn by twisting a wheel for each of the four machines. There is a racing car, a jet plane, a motorcycle, and a train shown within the book. The fact that this book calls itself a pop-up because each machine lifts itself slightly off the page as you turn to it bothers me. Young children enamored of machines will enjoy it. Paper Eng.: Well done, but more mechanical than pop-up.



Rating: 4½
**A N C I E N T
DWELLINGS OF
THE SOUTHWEST.**
By Derek Gallagher.
Illustrated by Sally
Blakemore. Paper
engineering by E.
Banashak, S.
Blakemore, A.
Esparsen. Designed
by Arty Projects

Studio, Ltd. Published by Western National Parks Association in 2004. ISBN 1-58369-048-4. \$16.95. 9¼" x 8¾". 10 pages. 5 double-page pop-ups and many smaller ones and lots of pull-tabs. All the large pop-ups in this book are double-sided and fascinating. Not enough use is made of this possibility in most books. The people who were involved in this book tried to add interest in every way. Unlike many pop-up books where expense is an important consideration, nothing was eliminated that adds to its visual impact. This book is about some of our national parks and monuments and is full of wonderful illustrations and facts. This is a lovely book. Paper Eng.: Terrific.

Rating 4½

**THE WORLD OF PETER RABBIT POP-UP
CAROUSEL BOOK.** By Beatrix Potter. Paper
engineering by Keith Finch. Frederick Warne, published
by the Penguin Group, Penguin Books Ltd. in 2004. ISBN
0-7232-4997-0. \$18.99. 12" x 10". This book begins with
the tales of Peter Rabbit, Jeremy Fisher, and then Tom
Kitten. After that it opens into a carousel book with three
wonderful 3-D scenes; Peter Rabbit's burrow, Tom
Kitten's house, and Jeremy Fisher's lily pad. All the
characters are in a separate envelope to insert into each

scene. This book is lovely. A child would be delighted to see these stories come alive while someone is reading the stories to them. Paper Eng.: Complex and works well.

The Flip Book Show

Theo Gielen
The Netherlands

Though not really a movable nor a pop-up book, the charm of flip books attracts many of the same collectors. I sat upright when I saw on German television a short item on the May 6th opening of the first ever exhibition of flip books in the Kunsthalle in Düsseldorf, Germany: "Daumenkino / The Flip Book Show."

The exhibit presents a survey of the history of this pre-cinema oddity, from the time British printer John Barnes Linnett patented it in 1868 until our very days. The use of the sequential string of pictures by artists and film makers in flip books, in experimental movies, and in artists' books is shown. Flip books by over 170 artists have been collected and displayed in sections like monographic retrospectives (Ruth Hayes and George Griffin), surveys of certain forms of pictures (portrait, short movie), the history of animation of erotic topics, and later historical periods (1960s-1970s).

The flip books by modern artists get special attention in the exhibition, showing works of, amongst others, John Baldessari, Volker Gerling, Gilbert & George, Douglas Gordon, Keith Haring, Sigrun Köhler, Eric Lanz, Bruce Nauman, Tony Oursler, Dieter Roth, and Andy Warhol. Some books with several copies are available, can be flipped by the visitors themselves. However, for the historical and rarer books, an alternative presentation has been developed.

The exhibition lasts until July 17, 2005 and is accompanied by an extensive publication with DVD, to be published by the Snoeck Verlagsgesellschaft in Cologne.

Kunsthalle Düsseldorf
Grabbeplatz 4
D-40213 Düsseldorf
<http://www.kunsthalle-duesseldorf.de/d/index.html>

Save the Dates

The next conference of The Movable Book Society will be held in Chicago, Illinois from September 14-16, 2006. More information will be available later this year.

An exhibition of historical English (or mostly English) pop-up books is being planned for Birmingham, England in June, 2007.

Raphael Tuck & Sons

Compiled by Ann Montanaro
May, 2005

Note: Unless otherwise specified, the following bibliographic descriptions come from the catalog records supplied by one or more of the owning institutions. If no institution follows the citation, the title is not listed in OCLC's WorldCat or the RLG Union Catalog, databases of library and museum holdings, each recording over 45 million titles.

Movable Books

Ali Baba and the Forty Thieves: With "Come to Life" Pictures. Father Tuck "Come-to-Life" Little Books Series. 1952. (British Library; University of Virginia).

Alice in Wonderland: With "Come to Life" Panorama. Storyland Treasury. Ada Bowley, illustrator. [1932]. 7¼" - 9¾". One pop-up. (University of California, Los Angeles).

Am Meeresstrand: Nach einem 100 Jahre alten Stehaufbilderbuch. Germany, J.F. Schreiber, n.d (1986?). 22 x 30 cm. Reproduction of *Seaside Pleasures* with 20th illustrations by Milada Krautmann and text by Hildegard Krahé.

Annie Get Your Gun: Seen Through the Eyes of a Child, Adapted from the Metro-Goldwyn-Mayer Technicolor Production. [1950]. Four pop-ups. (British Library).

Arabian Nights Stories with "Come to Life" Panorama. Illustrated by H. G. Theaker and others. [1920-1930]. 156 pages. "One double-spread pop-up." Bookseller's Description.

Behind the Curtain in Fairyland. [1891]. "Five panel panorama with pop-up pictures." Bookseller's Description.

Christopher: With "Come to Life" Pictures. Father Tuck "Come-to-Life" Little Books Series. 1952. Two pop-ups. (British Library).

Cinderella: With "Come to Life" Pictures. Father Tuck "Come-to-Life" Little Books Series. 1952. (British Library; Western Michigan University).

Comical Kittens and their Frolics. 1896. "Two movable plates." (Boston University, Yale University).

Cosy Cot Farm with Pictures and Verses the Children to Charm. [1895]. Two double-page pop-ups. (San Francisco State University).

Country Life. 1896. "6 tier color litho dimensional scene." Bookseller's description.

Days of Delight. 1896. <http://www.ampersandbooks.co.uk/> August 18, 2004

Dick Whittington: With "Come-to-Life" Pictures. Father Tuck "Come-to-Life" Little Books Series. Dinah, illustrator. [1952]. 20 pages. Two double-page pop-ups. Bookseller's description.

The Doll's House. [1890]. "Six fold-out, stand-up pages illustrating five rooms in the doll's house." (Osborne Collection, Toronto Public Library).

Down on the Farm: With "Come to Life" Pictures. Father Tuck "Come-to-Life" Little Books Series. 1952. (British Library).

Fairy Tales Adventures: With "Come to Life" Panorama. Storyland Treasury. Illustrated by Molly Benatar, M. and A. L. Bowley, et. al. [192-?]. 152 pages. "One double-page, color pop-out with all the nursery characters." Bookseller's description.

Family Portraits. Father Tuck's Mechanical Series. [189-?]. Two tab-lifted illustrations. (Private collection).

Father Tuck's ABC Spelling Book. Father Tuck's Little Lesson Series. [189-?]. Two double-page pop-ups. (University of Florida).

Father Tuck's Annual for Little People with "Come to Life" Pictures. London, Paris, New York, n.d. 265x195 mm. 111, (1) p. Cloth spine; cover illustration by Beatrice Mallet. Published between 1932 and 1934. Two pop-up illustrations: "Fine Fun on the Sands" and "The Animals went in Two by Two." First item: "Something very special." Stories with b/w illustrations, two-tone illustrations in blue, green, red or yellow, and four color plates. Information supplied by Theo Gielen.

Father Tuck's Annual for Little People with "Come to Life" Pictures. London, Paris, New York, n.d. 265x195 mm. Cover illustration shows a boy wearing a red shirt and green hat, holding a dog, with golf clubs visible over the boy's shoulder. Includes two pop-up illustrations: an urban street scene with people on horseback and an elephant with rider in the foreground and a second scene with toys, dolls, and stuffed animals.

Father Tuck's Annual for Little People with "Come to Life" Pictures. London, Paris, New York, n.d. 265x195 mm. 111, (1) p. Cloth spine; cover illustration of two children in clown costumes by Beatrice Mallet. Published between 1932 and 1934. Two pop-up illustrations: "Birdland" and "Nursery Rhyme Friends." Stories with b/w illustrations, two-tone illustrations in blue, green, red or yellow, and four color plates. Information supplied by Theo Gielen.

Father Tuck's Annual for Little People with "Come to Life" Pictures. London, Paris, New York, n.d. 265x195 mm. 110, (1) p. Cloth spine; cover illustration by Beatrice Mallet featuring two children, one riding on the back of the other, in a snowy scene with a snowman in the background. Published between 1932 and 1934. Two pop-up illustrations: "At School in Catland" and "Life at the Farm." First item: "Many Happy Returns." Stories with b/w illustrations, two-tone illustrations in blue, green, red or yellow, and four color plates. Information supplied by Theo Gielen.

See also *Tuck's Annual with Realistic Surprise Panoramas.*

Father Tuck's Book of Surprises. Father Tuck's "Mechanical Series." Printed in Bavaria. (Private collection).

Father Tuck's Fairy Tales. Father Tuck's Mechanical Series. Printed in Bavaria. [1890]. Four tab-operated plates.

Father Tuck's Holiday Hours. Father Tuck's Mechanical Series. [192-?]. 4 pop-ups. (Private collection).

Father Tuck's Pets on the Farm ABC. [1900]. "With 4 chromolithographed movable plates with levers." Bookseller's description.

Fireside pictures. [1890]. "8 Moveables." Bookseller's description.

For Freedom! A Panoramic Picture Story Book of Our Navy-Army & Air Force. [194-?]. 3 pop-ups. (Private collection).

Friends in the Country. Father Tuck's Mechanical Series. [190-?]. 10 pages. Four tab-operated mechanicals. Private collection.

Fun at the Circus. Combined Expanding Toy and Painting Book Series #608. [1892]. (Osborne Collection, Toronto Public Library; University of California, Los Angeles; University of Florida; University of North Texas).

Fun for Little Folks. Father Tuck's Mechanical Series.[1890]. Pull-down plates. (Haining. *Movable Books*, pp. 36-37).

The Gingerbread Boy: Animated Pictures. [Julian Wehr images and mechanicals without attribution.] 1950. (British Library).

Grammy's Stories About Animals. Father Tuck's Mechanical Series. [1890]. "Four full-color movable illustrations operated by levers." (University of Florida).

In Father Tuck's Playroom. [1900]. "Eight fold-down plates." (Private collection).

I'll Tell You a Story: With "Come to Life" Panorama. Come to Life Series. [193-?]. 8½" x 9½". 24 pages. One double-page pop-up. (Private collection).

Isn't It Funny! 1895. "4 full-colour, movable illustrations operated by levers."

Jack and the Beanstalk: Animated Pictures. [Julian Wehr images and mechanicals without attribution.] 1950. [British Library; University of Oxford].

Jolly Companions. [1896]. Two double-page pop-ups showing "The Pleasures of Summer" and "The Pleasures of Winter." (Private collection).

Little Playmates at Work. Father Tuck's Mechanical Series. Text by Clifton Bingham. Illustrated by M. Bowley. [1917]. Bookseller's description: "There are four full-page, full color, three-dimensional, pull-down pop-ups which make into two separate planes of full color pictures to complete the scene." Renier Collection).

Little Red Riding Hood. Artistic Series #605. [1900]. "Contains colored picture panels that when pulled to one side pop-up to give a 3D appearance." (Utah State University).

Little Red Riding Hood. The Combined Expanding Toy and Painting Book Series. 605. [1900]. (Kent State University; University of Florida).

Little Red Riding Hood: With "Come to Life" Pictures. Father Tuck's "Come-to-Life" Little Books Series. 1952. (British Library).

Little Red Riding Hood: Animated Pictures. By Julian Wehr. 1950. (British Library; Cotsen Collection, Princeton University; University of Florida).

Merry Times. 1895. "Four transformational slat plates." Bookseller's description.

The Night Before Christmas: Animated Pictures. [Julian Wehr images without attribution.] 1950. (British Library).

Nursery Rhymes: With "Come to Life" Pictures. Father Tuck's "Come-to-Life" Little Books Series. 1952. Two fan-folded pop-ups. (British Library).

Old Nursery Friends. Father Tuck's Mechanical Series. [1895]. Description from book seller: "4 full-page, colour moveable illustrations, operated by levers."

Our Friends at the Zoo. Combined Expanding Toy and Painting Book Series #609. [1900]. "Six coloured plates with manually operated overlays which when raised from the page give depth to the pictures." (Osborne Collection, Toronto Public Library; University of Oxford).

Panoramic Pictures at the Zoo. No. 9910. [189-?]. Folding book: 21 x 162 cm. full size, folds to 21 x 27 cm. Panoramic design with each of the 6 panels having a pull-down plate. Each pull-down is of an animal in a cage: lions, tigers, camels, zebras, deer, bears. (University of California, Los Angeles).

Play and Pleasure. 1896. "Children's book with illustrations with movable tabs." (Glendale [California] Public Library). 12 pages 25 cm.

Playtime Pictures: Pictures and Rhymes for Holiday Times. By Clifton Bingham. [1881-1895]. "Four pop-up illustrations printed in colour." (Osborne Collection, Toronto Public Library).

Pleasure Pages. 1890. 9¾" x 12". "Ten pages with four transformation pictures. 1st transformation: petting donkey to picking wild flowers. 2nd transformation: picking blackberries to standing in meadow. 3rd transformation: by the sea to picking wild flowers. 4th transformation: playing with rabbits to sleeping in haystack" Bookseller's description.

Puss in Boots: Animated Pictures. [Julian Wehr images and mechanicals without attribution.] 1950. (British Library).

Robinson Crusoe. Father Tuck's Mechanical Series. [1890]. "Four tab-operated color plates follow Crusoe's adventures." Bookseller's catalog.

Robinson Crusoe. The Combined Expanding Toy and Painting Book #604. [1893]. One large double-page pop-up. (University of California, Los Angeles).

Robinson Crusoe: "With come to life panorama." By Defoe Daniel [abridged]. Illustrated by Howard Davie and R. B. Ogle. [1932]. One double-page pop-up. Private collection.

Seaside Pleasures. 1896. "6 page diorama." Bookseller's description.

Sea stories and other stories: "With come to life panorama." By Major Charles Gilson, Natalie Joan and others. Illustrated by C. E. Brock and T. Cuneo. [1930]. 160 pages. "'Come to Life' panorama is a card cut out of ships which stand out against the page." (Buffalo & Erie County [New York] Public Library). Bookseller's description.

Slovenly Peter. Father Tuck's Mechanical Series. [189-?]. Horizontal tabs. (University of Minnesota, Minneapolis). [Haining, pp.38-39]

Snow-White: With "Come to Life" pictures. Father Tuck "Come-to-Life" Little Books Series. 1952. (British Library).

Snow White: Animated Pictures. Animations by Julian Wehr. Duenwald Printing Corporation copyright holder. 1949. (British Library; University of Florida).

Stories from Dickens for Boys and Girls: With "Come to Life" Panorama. The Storyland Treasury. [193-?]. One double-page pop-up. (Boston University).

Summer Surprises. 1896. Two panoramic, peep-show-style pictures. (Haining, *Movable Books*, pp. 40-41.).

The Three Kittens. The Combined Expanding Toy and Painting Book #607. [1900-?]. Private collection.

Three Little Bears. The Combined Expanding Toy and Painting Book #606. [190-?]. (Osborne Collection, Toronto Public Library).

To Market We Will Go. Father Tuck's Mechanical Series.[189-?]. "Layered cut-out illustrations are hinged to produce a three-dimensional effect."(University of Delaware).

To Picture Land: Personally Conducted by Father Tuck. 1895. Two double-page pop-ups: "Friends at the Farm" and "Seaside Pleasures." (Boston University, University of California, Los Angeles).

Told by the Animals: With "Come to Life" Panorama. The Storyland Treasury. [192-?]. One pop-up. (University of Virginia).

Tuck's Annual with Realistic Surprise Panoramas. London, Paris, New York. Raphael Tuck & Sons Ltd.. [1932]. 265x200 mm. 144, (1) p. Cloth spine; cover illustration by Molly Benatar. Three pop-up illustrations: "Travels by train," "By sea and air," and "Fun at the circus." Stories with b/w illustrations and yellow; four color plates. Volume 34 of Tuck's Annual, the first under its new name (since 1899 they were entitled "Father Tuck's Annual") and the first to contain pop-up panoramic models – as the preface reads. Information supplied by Theo Gielen.

Tuck's Annual with Realistic Surprise Panoramas. London, Paris, New York, Raphael Tuck & Sons Ltd., [1933]. 265x200 mm. 144, (1) p. Cloth spine; cover illustration of a boy and a girl under an umbrella in the snow, by Molly Benatar. Three pop-up illustrations: "The Joy of Motoring," "Changing Guard, Whitehall," and "All the Fun of the Fair." Volume 35 of the series. First story: "This wonderful world." Stories with b/w illustrations and yellow; four color plates. Information supplied by Theo Gielen.

Tuck's Annual with Realistic Surprise Panoramas. London, Paris, New York, Raphael Tuck & Sons Ltd., [1934]. 265x195 mm. 111, (1) p. Cloth spine; cover illustration of a boy and a girl sitting in a carriage, by Molly Benatar. Two pop-up illustrations: "The Tower Bridge" and "Glorious Days of Sport". Volume 36 of the series. First story: "The Spirit of Progress." Stories with b/w illustrations and four color plates. Information supplied by Theo Gielen.

Tuck's Annual with Realistic Surprise Panoramas. London, Paris, New York, Raphael Tuck & Sons Ltd., [1935]. 265x195 mm. 111, (1) p. Cloth spine; cover illustration by Molly Benatar. Two pop-up illustrations: "An Indian Durbar" and "The Tower of London." The 37th and last volume of annuals in the series. Stories with b/w illustrations and four color plates. Information supplied by Theo Gielen.

See also: *Father Tuck's Annual for Little People with "Come to Life" Pictures*.

Under the Greenwood Tree. Father Tuck's Mechanical Series. [1900]. Bookseller's description: "A six panel peepshow with intricate cut-outs showing a grand picnic in the woods." Cataloging record: "Three-dimensional color picture at back of book; in slipcase." (Buffalo & Erie County [New York] Public Library).

A Very Good Book. Father Tuck's Mechanical Series. [1897]. "32 color lithograph illustrations on 8 tabs which are pulled to change the illustrations viewed through cut outs." (Cotsen Collection, Princeton University).

The Water Babies: With "Come to Life" panorama. Come to Life Series. [192-?]. One double-page pop-up. (Smithsonian Institution).

We've Tales to Tell: With "Come to Life" panorama. Come to Life Series. [193-?]. One double-page pop-up. (Private collection).

With Father Tuck in Playtime. Father Tuck's Mechanical Series with Movable Figures. Text by Clifton Bingham. Illustrations by M. Bowley. [1910]. "Four stand-up plates." <http://www.ampersandbooks.co.uk/>; August 18, 2004.

Panorama Books

Airport Scenic Panorama Book. n.d. [1955]. 12" x 10 ½". "Includes more than 30 paper figures. Each of the four panels is beautifully illustrated with chromolithographs. There are numbered slats into which the reader inserts the corresponding figure to complete the airport scene and most are interchangeable. Typical 50's style illustration and nice." Bookseller's description.

Alice in Wonderland Panorama with Movable Pictures. 1926. Description from Bookseller's catalog: "The rear cover has a pocket with a covering flap which houses 15 card figures of Alice and the other Wonderland characters. The book folds out panorama style to reveal two pages of story and black and white drawings on the same side as the covers. The reverse side is four pages of color lithograph illustrations with 15 numbered slots to pop the 15 characters into." (University of Illinois; Princeton University).

The Army and Navy. [Between 1913 and 1925]. "Plates attached to both sides of four cardboard panels, folded out to form a strip 23 x 73 cm. Army uniforms are on one side, navy uniforms on the other." (Osborne Collection, Toronto Public Library).

The Busy Seaport Scenic Panorama Book. Ellis Silas, illustrator. [mid 20th century]. "With Picture Models of Ships etc. for arranging in position. Pictorial card wraps, unfolds to show 4 scenes." Bookseller's description.

The Busy Seaport Scenic Panorama Book. Reproduction. [1990].

Buttercup Farm. Father Tuck's "Panorama" Series. [1900]. 3 ½" x 5". "Embossed chromolithographed card cover, concertina folded chromolithographed sheet with die-cut figures of animals and stands. Four pages of text about farm animals, five pages of fold-out, colorful, glossy stiff animal figures, with two animals on each page." Bookseller's description.

Coronation Procession Panorama with Movable Pictures. [1952]. 10" x 12". "A four-fold book, printed on heavy paper, colour illustrated background, with many cut-out coloured models to be inserted into numbered slots along the route of the procession. Two sides of text describing the event on reverse. Includes: Coach, Horses & Riders, Solders, Banners, Buckingham Palace & the Queen Victoria Memorial etc." Bookseller's description.

Days in Catland with Louis Wain. Father Tuck's Panorama. [1895]. 10" x 12 ½". "Featuring four panels, each showing the interior of a different room in the cats' house with Wain's humanized cats and furniture illustrated with chromolithographs. Throughout the panels there are 14 numbered slots into which the reader inserts the corresponding figure to complete the scene. There are 14 fabulous color cat cut-outs by Wain showing this family of cats playing, eating, cooking, fighting etc., plus there is an amazing chromolithographed cover." Bookseller's description. (Cotsen Collection, Princeton University).

Days in Catland with Louis Wain. New York, Shackman & Co., 1991. Includes 14 cut-out figures of individual cats and groups of cats to place within the 4 scenes of the panorama. Reproduction of *Days in Catland with Louis Wain*.

A Day in the Forest: To Myrtle Grove Farm. 1895. "A book-like folding panorama containing three double-page pop-ups." Whitton. Cataloging record: "Six leaves (covers included) pasted together as to open in a straight line, as well as a regular book; movable cut-out leaves, pasted to each larger leaf, complete the scenes; smaller board (77 x 88 mm.) pasted on front cover reveals color scene when lifted." (Indiana University).

Father Tuck's Alice in Wonderland. New York, Shackman & Co., 2000. Reproduction of *Father Tuck's Alice in Wonderland, Panorama*. (University of Southern California).

Father Tuck's Alice in Wonderland, Panorama. [1900?]. "Folded mounted pages." (Cleveland [Ohio] Public Library; University of Virginia).

Father Tuck's Express Train Panorama. [1890?]. <http://www.ampersandbooks.co.uk/>; August 18, 2004

Father Tuck's Express Train Panorama With Movable Pictures. New York, Shackman & Co., 1995. Includes 15 cut-out figures - passengers, workers, train parts - to be displayed within the 4 scenes of the panorama. Reproduction of *Father Tuck's Express Train Panorama*.

Father Tuck's Meadowsweet Farm. n.d. "Panorama book opening out to show four full-colour scenes in which you can place the 15 farm animals and figures. These are contained in envelope at the back of the book." Bookseller's description.

Father Tuck's Noah's Ark Panorama. No record found for the original edition.

Father Tuck's Noah's Ark Panorama. New York, Shackman & Co., 1997. Includes 15 cut-out pairs of animals place within the 4 scenes of the panorama. Reproduction of *Father Tuck's Noah's Ark Panorama*.

Father Tuck's Nursery Rhyme Panorama with Movable Pictures. "Ca. 1910. 14 characters to insert in slots." Bookseller's description.

Father Tuck's World's Circus Panorama with Movable Pictures. New York, Shackman & Co., 1998. Includes 14 different die-cut pieces to arrange within the 4 scenes of the panorama. Reproduction of *World's Circus Panorama with Movable Pictures*. (Private collection).

Feathered Friends. Father Tuck's Panorama Series. n.d. 3½" x 5". "Illustrated color wrapper on front. Back cover is a sheet of punch-out pieces to make the figures stand, four pages of text about bird figures, five pages of fold-out glossy color stiff bird figures, two birds to each page." Bookseller's description.

Fun at the Seaside Panorama Book. n.d. [1955]. 10½" x 12". Illustrated by Dinah. "From the back cover: 'HOW TO MAKE UP THIS SCENIC PANORAMA. Unseal the flap above, and you will find an envelope in which are a number [48] of cut-out models. These are for you to fit into their places in the background of this Panorama to make up a fascinating, realistic scene. To guide you, each cut-out model is numbered, and there are corresponding numbers by the slots in the background into which the models are to be fitted. The Panorama can be opened out to stand firmly; or if closed it forms a handsome book with a charming full-colour cover. When you have fixed the models in their slots, bend them outwards, when a realistic THIRD DIMENSIONAL effect is produced.'" Bookseller's description.

Little Red Riding Hood. Father Tuck's Panorama Series. [1908?]. At head of title: Hutzler Brothers Co. "There are Five 3" by 5" color pages of Little Red Riding Hood paper doll-like cut-outs with a page of cardboard pieces to act as bases or stands for the figures. There is a beautiful front cover that has Hutzler Brothers Co., a Baltimore based Department Store, imprinted across the top edge. So this was more than likely an advertising premium for the store." Bookseller's description.

Little Snow-White. Father Tuck's Panorama Series. 1900. 3" x 4½". "Consisting of 1 page of instructions and four pages of story, after which are attached five chromolithographed panels of paper doll figures folded accordion style and opening to 15". Also included is 1 page of die-cut stands that the reader uses to mount the figures on after cutting them out." (Pennsylvania State University).

RAF Fighter Station Scenic Panorama. "46 picture models of planes, etc. for arranging in position. To give a three-dimensional effect." Bookseller's description.

Road Travel. Roland Towers, illustrator. [1950]. "Scenic panorama book with 51 picture models of cars, figures, etc. for arranging in position to give a three-dimensional effect. Two double-page spreads with slots for die-cut shaped figures to insert into the slots." Bookseller's description.

Royal Naval Review Scenic Panorama Review. n.d. "Four fold-out panorama with 44 picture models of ships, etc. for arranging in position give three-dimensional effect. Printed in England." Bookseller's description.

With Father Tuck at the Circus. Verses by Clifton Bingham. [1920-1930]. 10" x 12½". "Large four-section panorama pictures four circus performances. Each section has four horizontal slits, each of which accepts the base tab supporting a clown, a performer or a circus animal." Whitton.

With Father Tuck at the Seaside. [1912]. "Four panels each measuring 12½ inches (totaling 50 inches). Contains 16 figures which can be interchanged to create different scenes." Bookseller's description.

With Father Tuck in Fairyland. [1890]. "The pictures are made up by arranging the cut out figures in different parts of the scenery." (Cotsen Collection, Princeton University; University of California, Los Angeles).

With Father Tuck in Fairyland Panorama. New York, Shackman & Co., [199-?]. Includes 15 different, numbered die-cut pieces to arrange within the 4 scenes of the panorama. Reproduction of *With Father Tuck in Fairyland*.

World's Circus Panorama with Movable Pictures. [1890?]. Panorama with figures.

Raphael Tuck & Sons References

*The following references include information about Raphael Tuck & Sons
and/or the paper products produced by the company*

- Carver, Sally S. *The American Postcard Guide to Tuck*. Brookline, Massachusetts, Carves Cards, 1976.
- Haining, Peter. *Movable Books: An Illustrated History*. London, New English Library Limited, 1979.
- Hannas, Linda. *The Jigsaw Book*. New York, Dial Press, 1981.
- Jendrick, Barbara Whitton. *Paper Dolls & Paper Toys of Raphael Tuck & Sons*. Privately published, 1970.
- Krebs, Marta K. *Raphael Tuck "Belles" Paper Dolls in Full Color*. Mineola, New York, Dover Publications, 1990.
- Krebs, Marta K. *Raphael Tuck "Little Maids" Paper Dolls in Full Color*. Mineola, New York, Dover Publications, 1990.
- Montanaro, Ann R. *Pop-up and Movable Books: A Bibliography*. Metuchen, New Jersey, The Scarecrow Press, 1993.
- Montanaro, Ann R. *Pop-up and Movable Books: A Bibliography, Supplement 1, 1991 - 1997*. Lantham, Maryland, The Scarecrow Press, 2000.
- Opie, Iona and Peter. *Opie Collection of Children's Literature*. Ann Arbor, Michigan, UMI, 1990-. [161 Microfiche. Many Tuck books are included in this microfiche collection.]
- Opie, Iona and Peter. *The Opie Collection of Children's Literature: A Guide to the Microfiche Collection*. Ann Arbor, Michigan, 1990-.
- Raphael Tuck & Sons. *Raphael House*. London, Raphael Tuck & Sons, 1899.
- Raphael Tuck & Sons. *The Romance of the House of Raphael Tuck & Sons Ltd: Published on the Occasion of the Company's Centenary*. London, Raphael Tuck & Sons, 1966. [As reproduced in Jendrick's *Paper Dolls and Paper Toys of Raphael Tuck & Sons*.]
- Sawin, Sylvia D. *Raphael Tuck Antique Paper Dolls in Full Color: From the Collection of the Children's Museum, Boston, Massachusetts*. Mineola, New York, Dover Publications, 1987.
- Whitton, Blair and Margaret Whitton. *Collector's Guide to Raphael Tuck & Sons: Paper Dolls, Paper Toys, & Children's Books*. Cumberland, Maryland: Hobby House Press, 1991.

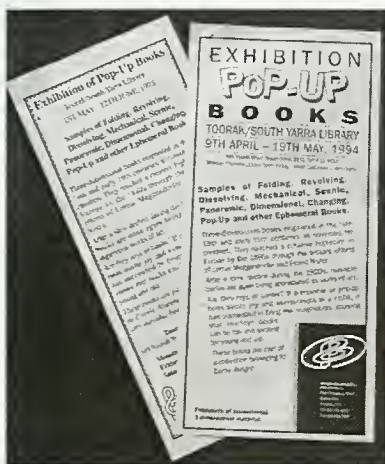
Australian Pop-up Book Exhibitions

Corrie Allegro
Australia

As a long-standing but silent member of the MBS, I have finally put pen to paper (or should I say, press send to email) to clear up a small oversight in February's issue.

Congratulations to Colin Randall and Sue Leask on their Newcastle exhibition but I beg to differ on the headline! The first Australian pop-up book exhibition was held in Melbourne 1993 and, since I organized that one and other exhibitions and workshops in '94 and '95, I hold myself responsible for not publicizing this information in our esteemed journal. It takes a lot to stir me up to write, but better late than never!

So, here are a few pictures of the various promotions used over those years.



They were very successful and led to various radio interviews where it became tricky to describe visual items on the air. I have held many school talks and workshops since then. No doubt a few members came across the "Moving Tales" section of the website of The State Library of

Victoria which was only recently removed from that site.

Let us all learn from my oversight and keep talking about our books and all the creative people involved.



Exhibit in Barcelona

Theo Gielen
The Netherlands

The announcement of an exhibition of movable books in Spain came too late for inclusion in February issue of *Movable Stationery*. "Llibres Mòbils i Desplegables" was held in Barcelona from March 11 until April 29 at the local cultural center, Caja Madrid, as part of the activities of the "Year of the Book and Reading."



Ana Maria Ortega Palacios
in a giant *Haunted House*

The exhibit included 180 old and new books from the collection of our Spanish fellow member Ana Maria Ortega Palacios displayed in three sections: historical books, examples of books with various mechanicals, and books covering a variety of subjects. The quiet design of the arrangement of the exhibit, done by Alvara Gutiérrez, with tight glass showcases in the functional white rooms resulted in a careful and attractive display that never distracted the visitor's attention from the books. The books were well documented with informative text and in an accompanying catalog. Television and newspapers gave the exhibition a lot of attention and contributed to the success of the exhibit and almost 13,000 visitors came to see it.

Ana Maria plans another exhibition of her collection in the north Spanish town of Leon that will be open from the second half of June until the end of July.

Free copies of the bilingual (Spanish and Catalan) catalog *Llibres Mòbils i Desplegables* are available as long as the stock lasts. To request a copy please send email to anaortega@telefonica.net.

Continued from page 2

But Tennyson's response to the offer shows the reputation of the company. He wrote, "You cannot imagine with what regret I have forfeited this opportunity of world-wide fame, for, beyond a doubt, these verses would have found their way into many far corners of the earth where I cannot flatter myself even my name is known."⁶

Adolph continued to expand the production of the company. In addition to greeting cards Raphael Tuck & Sons added calendars, books, wall texts and scripture mottoes, reproductions, relief and art novelties, postcards, and publications for children described as "designed to please and instruct the young."⁷

Adolph gave special attention to picture postcards. The first was issued in 1894 with a small picture of Mount Snowdon in the upper left corner. He arranged for the postcards to be sold by mountain guides on the Welsh mountain but postal regulations required that one side of the postcard be devoted to the address and that the other side have adequate room for a message. Thus there was only room for a small picture. Adolph negotiated for four years with the British Postmaster General to get permission to print a picture completely filling up one side of the card. That decision created a whole new picture postcard industry. Many of Tuck's cards were printed using a technique called "oleography" and were called "Oilettes." Oleography is a type of chromolithograph with an impressed grain pressed into the paint to add texture. In the finishing process the print is varnished in order to make it look like an oil painting. It is estimated that Tuck produced at least 12,000 to 15,000 different Oilette cards. And, overall, by 1900, the firm was offering for sale 40,000 different picture post cards.⁸

Trade Cards

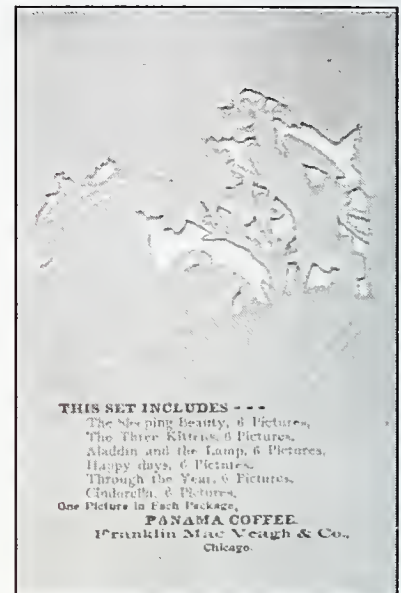
Trade cards were very popular in the 19th century. Much like 20th century baseball cards, they were inserted into products as a way of enticing buyers into purchasing more of the product with



Panama Coffee Trade card

the opportunity to collect the full set of cards. This "Cinderella" card shows both the front and the back of an embossed and die-cut trading card produced for Panama Coffee from Chicago's Franklin Mac Veagh & Co. The text on the back indicates this set included a total of 36 picture cards in six sets with one picture in each package.

This brief look at Tuck's card production does not include any of the puzzle postcards, puzzle books, or phonograph post cards, also issued early in the 20th century. Nor does this paper include any of Tuck's paper dolls, an important part of the product line. The first of their paper dolls was patented in 1893; they are well documented and reproduced in several books that are listed in the bibliography.



Back of Panama Coffee "Cinderella" trade card

Scrap

Scrapbooks were also popular in the late 19th century. Scrap was printed and sold in sheets; many embossed and varnished to give them a glossy surface. They were used in a variety of



Tuck scrap sheet

ways: decorations for handmade cards and gifts, glued to fancy boxes (much like découpage), and added to screens which were often used during Victorian times as room

dividers. However, one of the most popular ways to use scrap was simply to paste it into scrapbooks. Some scrapbooks were made from blank books while others were made by pasting over pages of catalogs, account books, and notebooks. Often pressed flowers, tassels, and ticket stubs were added to pages along with other collectibles. They reached their height of popularity in the 1880s and 1890s. The sheet of dresses on page 10 is an example of scrap produced by Tuck.⁹

Ernestine died in 1885 and Raphael's health began to fail. On April 4, 1898 he laid the foundation stone for a magnificent new building where all the business would be concentrated. The new building was called "Raphael House" and was opened June 6 1899. Just one year later Raphael Tuck died at age 79.¹⁰

In 1901 Raphael Tuck & Sons became a public company and the Board of Directors consisted of Adolph, Gustave, and Herman Tuck, Arthur Conan Doyle, and one other member. Following the pattern of their parents, Reginald and Desmond, sons of Adolph and Jeannette Tuck, joined the company. In 1910 Adolph Tuck was created a Baronet of the United Kingdom and was known thereafter as Sir Adolph Tuck.¹¹

At the start of World War I, Reginald Tuck joined the army. His brother Desmond volunteered for overseas service. The onset of World War I effected the company in another significant way. The reports in contemporary publications about Raphael Tuck & Sons further the understanding of what happened to them and other English-language publishers doing business in Germany at the start of the first World War. It was reported at the time that the branch of their business "established by the firm in Berlin in 1907, for the sale of their Oilette postcards and other British publications has been seized, and the business and assets sold by the German authorities." The report in the company history reads: "It appears that soon after the outbreak of the war this Berlin branch of Raphael Tuck & Sons, which was very profitable with large sums being due to the company at the time from customers throughout Germany and Austria, was taken over by the German Government. Shortly afterwards violent attacks directed against Raphael Tuck & Sons appeared in a leading Berlin journal, calling upon the German public to boycott the production of the well-known British publisher. Similar articles were published in some 200 journals throughout the German Empire. These attacks finally culminated in the business being taken over by the authorities. Raphael Tuck & Sons, in their official reply, intimated that they would naturally look for the intervention of His Majesty's government with regard to the takeover of their property at the conclusion of the war."¹²

Following the war Reginald and Desmond returned to the family business. In 1926 Sir Adolph Tuck died. The 1929 depression affected the Raphael Tuck & Sons but by the end of the next decade the company's financial position gradually improved.

On December 29, 1940 London was bombed and the company offices at Raphael House, were completely destroyed. Within the cornerstone of the building, which had been laid 42 years earlier by Raphael Tuck, was found a broken glass jar and its undamaged contents: a catalog of the oldest Tuck products, a booklet with the results of the 1894 literary and painting competition, an April 5, 1898 issue of the *Times* and the *Daily Telegraph*, some greeting cards and periodicals and Adolph Tuck's hand written company history up to 1898. The company had to be rebuilt, like many other companies, during difficult war conditions and with a shortage of materials.

After the war many former employees came back, and the company survived. Sir Reginald died in 1954 and his son Bruce inherited the title of baronet but soon left the company. Desmond Tuck was the last Tuck in the company. He stimulated the company with all his flair and energy but after he retired in 1959 the company changed hands several times. In 1962 Purnell & Sons Ltd. acquired Raphael Tuck & Sons and the final movable book with the Tuck imprint was issued in the 1952.¹³

Tuck's Books

The total number of books (of all types) produced by Raphael Tuck & Sons is not known. In fact, the official company history does not even mention that they produced books. The two large international bibliographic databases that together record over 50 million cataloged books in libraries and museums worldwide, the Research Libraries Group Union Catalog and OCLC's WorldCat, list over 500 titles published by Tuck, primarily flat books, but the number could very well have been hundreds more. Unlike their paper dolls and postcards, the history of Tuck's illustrated books does not appear to have been documented. Tuck's late 19th century and early 20th century books appeal to collectors primarily because of their beautiful chromolithographed illustrations. Published for both adults and children, the Tuck titles include books of sentiments, Bible stories, poems, small gift books, books with shaped covers, and stories printed on "untearable linen" as well as movable books.

Panorama Books

It is possible to document almost 100 movable books produced by Raphael Tuck & Sons from the late 19th century through the last quarter of the 20th century. Nearly 30 of those titles are panoramas based on a design Tuck first produced in the 1890s. *Days in Catland with Louis Wain* (ca. 1895) is typical of the four-panel panoramas that fold out to



The book was produced in Germany in about 1908 for the Baltimore, Maryland department store Hutzler Brothers. The book is not dated but, according to the company history, 1908 is the year the store began using the form of the name that appears on the cover of the book. The final page of the book has three die-cut, embossed sheets of punch-out figures. It is not known if another version was published.

Movable Books

Tuck's books with pop-ups date from about the 1890s. While interesting and attractive books, they lacked the sophisticated and unusual mechanicals found in the contemporary books illustrated by Lothar Meggendorfer or published by Ernest Nister. Some of Tuck's books, like *Fun for Little Folks* and *In Father Tuck's Playroom* and had plates that folded down to form a three-dimensional scene. Others had simple, layered pop-ups that



With Father Tuck in Playtime



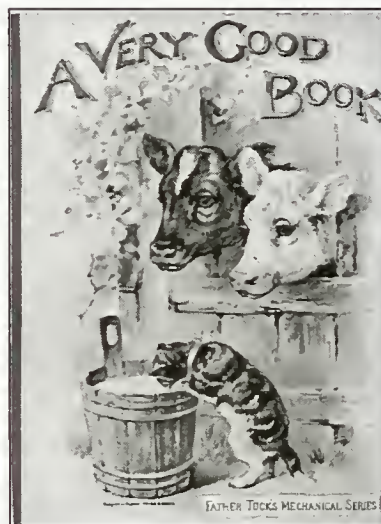
Days in Catland with Louis Wain

form a scene. A pocket in the back cover holds 14 die-cut, numbered characters that can be inserted into numbered slots in the panorama to complete the picture. The extended tab on the front cover slips into a slot on the back cover to seal the pocket. Tuck was not consistent in the use of the term "panorama." It was used to describe books like those shown above as well as some with pop-up pictures as in *Alice in Wonderland: With "Come to Life" Panorama* which has pop-up plates.

Most of the panoramas included less than 20 characters but at least two, produced in the 1950s, included as many 50 pieces. In some cases the characters were designed to stand up near, not in, the panorama. An unusual example is a book published specifically for a single market. *Little Red Riding Hood*, part of "Father Tuck's 'Panorama' Series," included stand-up characters.



Little Red Riding Hood (1908)



A Very Good Book [1897]

pulled into place with the turn of a page, and yet others included tab-operated mechanicals. (The mechanicals used in individual titles are described in the bibliography.)

The movable in *A Very Good Book* [1897] has not been found described in any other Tuck title. It is an ABC book and half of the letters of the alphabet are illustrated with

sliding illustrations. The pages with these tab-operated illustrations have four letters per page and each pair of letters has a square box cut out under the letter. For instance, the letters P and Q initially display showing a pail. Then when the tab at the bottom of the page is moved, the illustration in the box becomes a quail. It is very simple; a

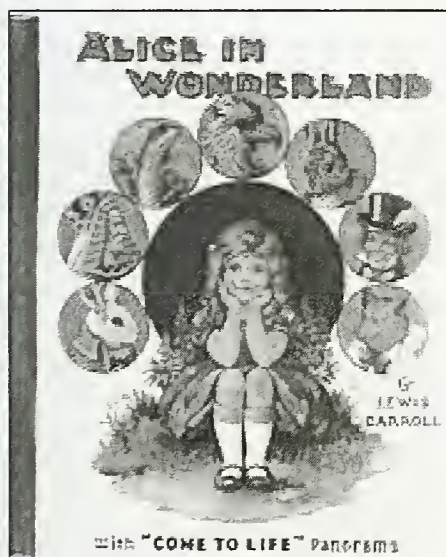
single piece of paper slides up and down and the alternate pictures display in the die-cut box.

Seaside Pleasures (1896), with six layers of illustrations, forms a diorama-like scene. A centennial



Seaside Pleasures 1896

edition entitled *Am Meeresstrand* was reproduced by J.F. Schreiber with a new cover and supplemental text by Hildegard Krahé.



Tuck's "Storyland Treasury" series included *Alice in Wonderland*, *Fairy Tale Adventures*, *Sea Stories and Other Stories*, *Stories from Dickens* and *Told by the Animals*. (The verso of the title

page of *Stories from Dickens* identifies "eight volumes uniform in size and price" as part of this series. The other titles are *The Arabian Nights*, *Robinson Crusoe*, and *The Water Babies*. None of those titles have been examined and the catalog records do not include the series designation in the record.) Each of the books has about 150 pages with one pop-up. They are not dated but were probably published in the 1920s or 1930s.

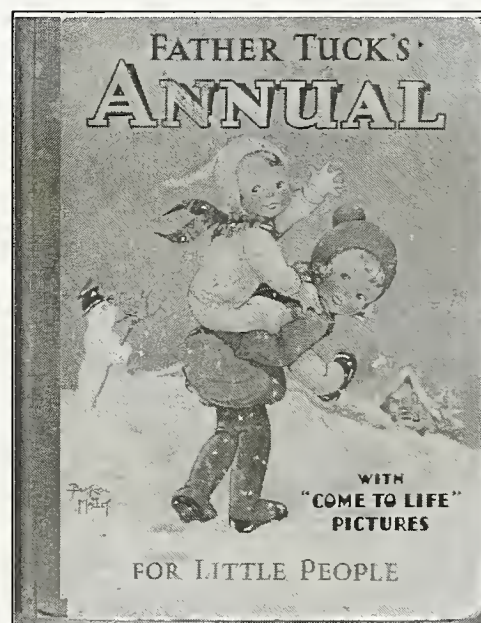


Seaside Pleasures 1896

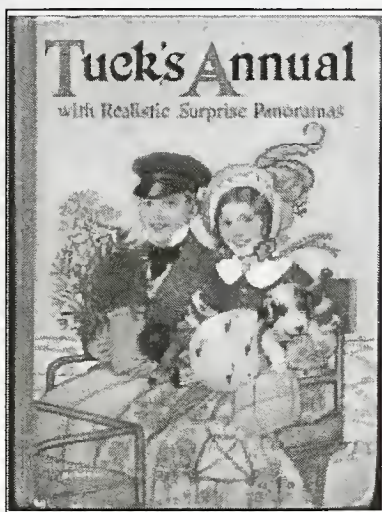
ANNUALS

Documenting Father Tuck's Annuals would not have been possible without the assistance of Theo Gielen and I thank him for the time he spent with me in email correspondence answering questions, filling in details, and sending pictures.

The series *Father Tuck's Annual* began about 1899 as compilations of illustrated stories, poems, games, and music. The earliest of the volumes did not include pop-ups. In the 1930s the annual was renamed *Father Tuck's Annual for Little People* with "Come to Life" Pictures. Four books were published with that title, each including two pop-ups. With volume 34, published about 1932, the series was renamed yet again. This time it became *Tuck's Annual with Realistic Surprise Panoramas* and four books were issued before the series ceased publication.



Father Tuck's Annual
(ca. 1932-1934)



Tuck's Annual (1934)

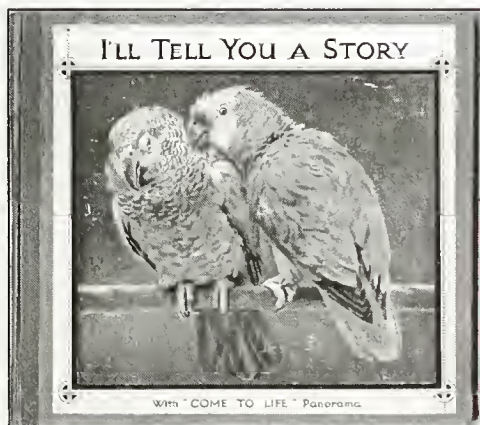
Since few Tuck books have publications dates, it is difficult to accurately date them but it appears there were few pop-ups produced from the mid-1930s until the 1950s.

In 1949 and 1950 Tuck published six books with illustrations and tab-operated mechanicals by Julian Wehr. However, none of these books have Wehr's name on the cover nor anywhere else in the book. Not all of the U.S. editions credit Wehr on the cover but his name usually is listed in the copyright statement.

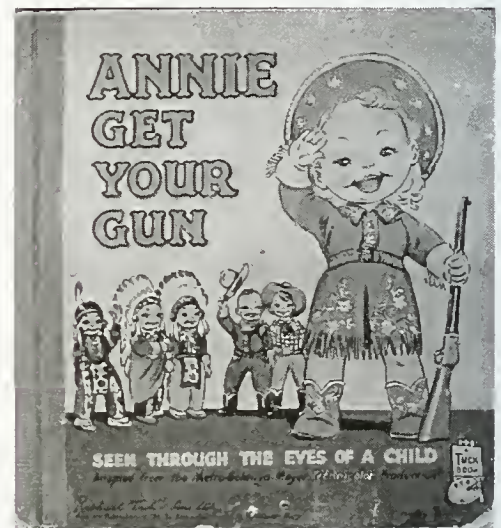


Annie Get Your Gun

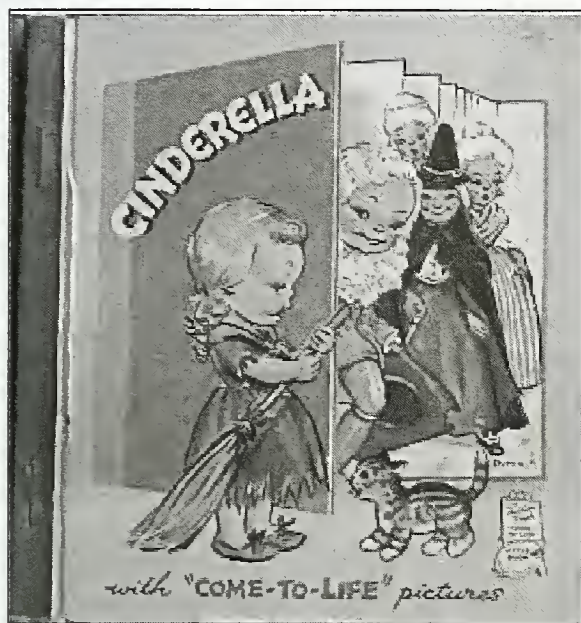
Annie Get Your Gun: Seen Through the Eyes of a Child was published in the early 1950s as a movie tie-in. It is 6-inches by 6½-inches and has four simple, fan-folded pop-ups.



"Fine Fun on the Sands" from *I'll Tell You a Story*



The final eight pop-up books published by Tuck were issued in 1952. The books in the series "A Father Tuck 'Come-to-Life' Little Book" were small, 4-inches by 4½-inches, and had two fan-folded pop-ups. The books in this series, as well as *Annie Get Your Gun* were illustrated by



Cinderella. 1952

Dinah.

Raphael Tuck & Sons was a major publishing company for over a century and made significant contributions with their postcards, greeting cards, and books.

Additions to the September, 2004 Tuck bibliography:

Movable Books:

Merry Times. 1895. "Four transformational slat plates." Bookseller's description.

Panorama Books:

Father Tuck's Nursery Rhyme Panorama with Movable Pictures. "14 nursery rhyme inserts." Bookseller's description.

Notes:

1. Raphael Tuck & Sons Ltd., *The Romance of the House of Raphael Tuck & Sons Ltd Published on the Occasion of the Company's Centenary*. October, 1966. Page e (as reproduced in *Paper Dolls and Paper Toys of Raphael Tuck & Sons* by Barbara Whitton Jendrick

2.<http://www.mspong.org/cyclopedia/lithography.html>. March 20, 2005.

3.http://www.artoftheprint.com/artistpages/raphael_tuck_and_sons_welshcorgi.htm. March 30, 2005.

4. Raphael Tuck & Sons Ltd., *The Romance of the House...* Page f.

5. Raphael Tuck & Sons. Raphael House. Raphael Tuck & Sons, 1899. Page 8.

6. Raphael Tuck & Sons Ltd., *The Romance of the House...* Page f.

7. Raphael Tuck & Sons. Raphael House. Page 12.

8. Raphael Tuck & Sons Ltd., *The Romance of the House...* Page g.

9. <http://scriptorium.lib.duke.edu/ea/scrapbooks.html>. March 29, 2005.

10. Raphael Tuck & Sons Ltd., *The Romance of the House...* Page g.

11. Ibid. Page h.

12. Whitton, Blair and Margaret. *Collector's Guide to Raphael Tuck & Sons*. Cumberland, Maryland, Hobby House, Press, 1991. p. 139.

13. Raphael Tuck & Sons Ltd., *The Romance of the House...* Page j.

In The News

Chuck Fischer

Chuck Fischer, creator of *The White House Pop-up Book*, spoke at The Boston Athenaeum on March 22, 2005. He discussed the history of pop-up books and the process of putting a book together. His talk can be viewed or heard at the WGBH web site:

http://forum.wgbh.org/wgbh/forum.php?lecture_id=1815

In the fall Bulfinch Press will publish Chuck's new book *Christmas in New York*.

Ambar Past

"The Poetic Hearts of Mayan Women Writ Large" in *The New York Times* on May 11, 2005 featured the work of Ambar Past. Attendees at the Movable Book Society conference in San Diego saw her books and heard her describe them as well as books and paper produced by the Mayan women from Chiapas, Mexico. Her book, *Incatations*, praised in the article, contains spells and hymns transcribed and translated by Ambar from Tzotzil into Spanish and English.

Pop-up advertisement

McDonald's has a pop-up ad in the June, 2005 issue of *Vanity Fair* between pages 122 and 123.

Book Arts at New England College

From June 23-July 3, 2005, workshops will be held at New England College in Westminster Station, Vermont. For more information see <http://www.nec.edu/news>.

Index to Movable Stationery

The index to the first 10 years of *Movable Stationery* is now available online at:

<http://www.rci.rutgers.edu/~montanar/mbs.html>

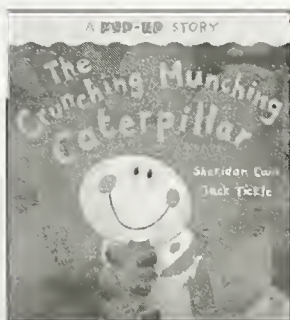
Catalogs Received

- Aleph-Bet Books. Catalogue 78. 85 Old Mill River Rd. Pound Ridge, NY 10576. Phone: 914-764-7410. Fax: 914-764-1356. Email: helen@alephbet.com. <http://www.alephbet.com>.
- Cattermole 20th Century Children's Books. Catalog 40. 9880 Fairmount Road, Newbury, Ohio 44065. 440-338-3253. Email: books@cattermole.com. <http://www.cattermole.com>.
- Stella Books. Pop-up List. www.stellaandrosesbooks.co.uk/catalogues/Pop-Up-21-4-2005.htm.

New Publications

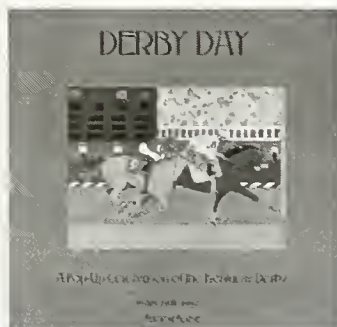
The following titles have been identified from pre-publication publicity, publisher's catalogs, internet sources, or other advertising. All titles include pop-ups unless otherwise noted.

The Amazing Pop-up Stonehenge. English Heritage Publications. 64 pages. £9.99. 1-850-74926-4.

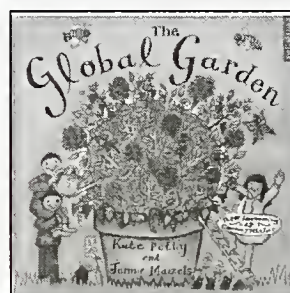
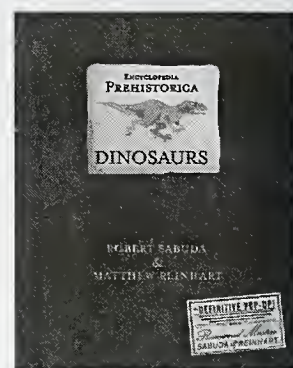


Crunching Munching Caterpillar. Little Tiger Press. July 7, 2005. £7.99. 18 pages. 8-450-6158-6

Derby Day: A Pop-up Celebration of the Kentucky Derby. by Pamela Pease. Paintbox Press. 0-966-94335-X. \$36.00. www.paintboxpress.com

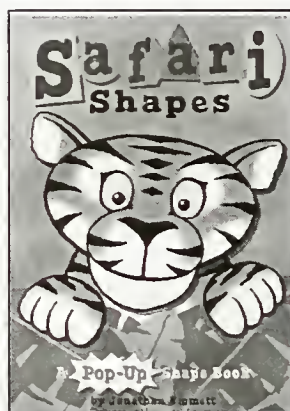


Encyclopedia Prehistorica Dinosaurs: The Definitive Pop-up. By Robert Sabuda and Matthew Reinhart. July 12, 2005. Candlewick. \$26.99. 0-763-62228-1. Special limited edition: \$250.00. 0-763-62837-9



The Global Garden. By Kate Petty. 6 pages. Ebury Press. \$26.85. 1-903-91916-9.

Quintessential Disney: A Pop-up Gallery of Classic Disney Moments. David Carter, paper engineer. Disney Editions. 0-786-85556-8. \$30.00



Safari Shapes. June 5, 2005. Gullane Children's Books. 8 pages. £7.99. 1-862-33583-4

Souvenir of New York. By Dorothy A. Yule and Susan Hunt Yule. 2½" x 2½". Accordion-folded in slipcase. Chronicle Books. \$6.95. 0-8118-4729-2. Also: *Souvenir of San Francisco*. 0-8118-4705-5.



Unfold/Enfold. By Květa Pacovska. Chronicle Books. \$35.00. 2-02-069417-4.

