

## Edward Gorey's Movable Books

Edward Bradford  
Woodhaven, New York

## Tor Lokvig

Ann Montanaro  
Salt Lake City, Utah

Author-illustrator Edward Gorey (1925-2000) produced over 100 of his own works. Many of these have proved to be extremely popular while others, issued in very small editions and often self-published, are almost unknown except by collectors of all things Gorey. *Amphigorey*, the anthology of his first fifteen works, has not been out of print since it was first issued in 1977. In addition to his own work, Gorey illustrated more than 130 titles for both children and adults.



Fig. 1- The Dwindling Party

Gorey worked in many other areas, including Broadway and off-Broadway theater. However, he is probably best known to the general public for the animated cartoons that he and Derek Lamb created for the opening credits for the *Mystery!* series on PBS.



Fig 2.- The Tunnel Calamity

Besides being very prolific, Gorey was very much the experimenter. Instead of his books being all of a type, there is great variety in both content and the forms in which that content is presented.

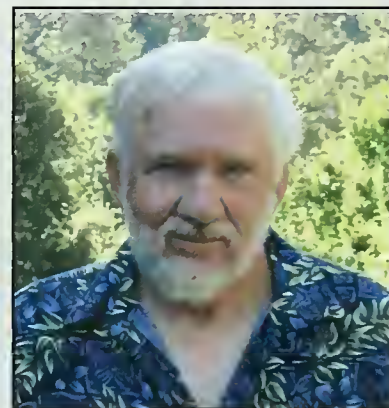


Fig. 3. The Dwindling Party – pop-ups

*In December, 2009, I had the opportunity to meet Tor Lokvig in California at a celebration of the life of Waldo Hunt. This interview was conducted via email during the first part of 2010. I appreciate his willingness to share his experiences and recollections.*

### Ann Montanaro:

Your name is associated with most of the pop-up books published by Random House in the 1960s and other publishers throughout the rest of the century. I have compiled an extensive list of books in which you are listed as the paper engineer. Does this include all of the books you worked on? [The bibliography is at the end of the article.]



Tor Lokvig

**Tor Lokvig:** I went through some of the books you might have missed (there were a lot on the list I had forgotten about!) and came up with just a few.



Pop-up Mother Goose

The earliest books we did for Random House were two ostensibly done with Bennett Cerf called: *Bennett Cerf's Pop-up Riddles* (1966) and *Bennet Cerf's Pop-up Silliest Riddles* (1967), *Bennett Cerf's Pop-up Limericks* (1966) and *Pop-up Mother Goose* (1966). (I think these were the years these books were published.) These are very rare and the first two are unique in that the inside back cover features three photos of the people who did

the engineering and art: Doug Kato, me, Ib Penick, Art Leonardi, and Akihito Shirakawa. In later editions of the same book the pictures were replaced with a flyer showing the Random House children's books.

## The Movable Book Society

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The deadline for the November issue is October 15.

### Gorey, continued from page 1

The earliest works have experimental content presented in conventional book formats. His first, *The Unstrung Harp* (1953), is a novel about the trials of writing a novel; his second, *The Listing Attic* (1954), a collection of sixty limericks. In *The Raging Tide* (1987) a directive, which allows the reader to determine the path the tale will take, follows each line of text. One pursuit that intrigued him throughout his career was how

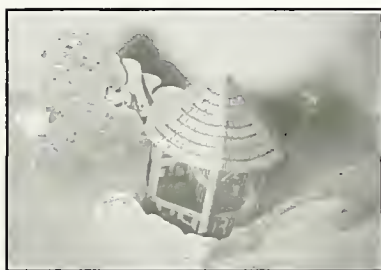


Fig. 4. *The Dwindling Party* – pop-ups

various alphabet forms—a list of names, a list of adverbs, or a list of imaginary animals—could be used as a narrative text. Probably his most popular work, *The Gashlycrumb Tinies* (1963), is a cautionary tale in verse about the terrible demise of twenty-six children from Amy, who fell down the stairs, to Leo who swallowed some tacks, finally to Zillah who drank too much gin. Another of his alphabets, *The Deadly Blotter* (1997), is a complete mystery story in only twenty-six words.

He quickly began to experiment with the physical form of his work. In *The Nursery Frieze* (1964) Gorey hid the text of the author and title, letter by letter among the

animals in the wallpaper frieze illustration. His work was to appear in such divergent forms as postcard sets, broadsides, and miniatures As well as a number of movable books. Those with an interest in movable books and collectors of them are probably most familiar with Gorey's *The Dwindling Party* (1982, fig. 1) and also with *The Tunnel Calamity* (1984, fig. 2). These are very likely included in most movable-book collections. However, it is very likely that collectors are unaware that he created ten other titles that can be argued as being movable books: two accordion books, one carousel book, three cut-apart books, two shuffled books, and two flips books published together dos-a-dos, i.e. upside-down to one another.

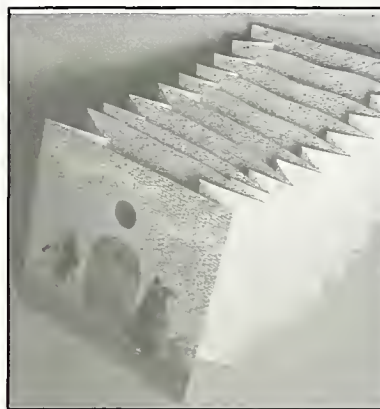


Fig. 6. *The Tunnel Calamity* – expanded

Gorey was most active before the wide spread use of personal computer programs, especially those that create desk-top publishing that simplifies the addition of color to illustrations and that greatly reduces the production costs for limited-size publications. Thus, he created most of his books with black ink illustrations and frequently resorted to

printing on colored papers for added interest. In a few instances he hand colored the art in the lettered copies, a very labor intensive process. Only those works issued by large commercial companies such as Random House made use of multi-colored images.

**Pop-up and Tunnel Books:** *The Dwindling Party* (pop-up) and *The Tunnel Calamity* (tunnel) are the best known of Gorey's movable books and, except for *Dracula: A Toy Theatre*, are the only ones issued by commercial publishers. Both were printed in multi-color and received only a single American printing. *The Dwindling Party* was issued also in the same year in England by Heinemann. A reference has been seen indicating that a German edition of *The Dwindling Party* was issued in Zürich by Diogenes Verlag, but it has not been possible to verify.

*The Dwindling Party* (figs. 3-5) text consists of eight rhymed abab stanzas beginning on the front cover and ending on the back. This is Gorey's only pop-up book with five double spreads plus pull-tabs, lift-the-flaps, and rotating wheels. *The Tunnel Calamity* (fig. 6) has no text and consists of eight colored cutout sheets fastened on both sides in accordion pleats to the front and back boards to form a pullout, three-dimensional scene to be viewed through the eyepiece set into the front cover.

Continued on page 13



## Paper Engineering: Fold, Pull, Pop & Turn

Ellen G. K. Rubin  
Scarsdale, New York

The Heat of Passion. The Heat of Love. The Just Plain Heat.

Passion and love brought the plans to fruition, but it was the infamous Washington, D.C. heat we braved on Monday, June 14, 2010 to attend the much-anticipated opening of the Smithsonian exhibit, Paper Engineering: Fold, Pull, Pop & Turn. All decked out, my husband Harold and I took a taxi to the National Museum of American History. I was not walking from my hotel and into the exhibit wilted, dripping wet, and *schvitzing*. I wanted my excitement to be conserved and cool, in other words, uncharacteristically for me, contained.

Planning to keep a record of this much-awaited event, I posed for photos outside the museum in front of the fountains and with the Washington Monument in the background. I wanted to remember this story especially in the context of our beautiful nation's capital.

The exhibit planning actually began years ago—maybe as many as four—when I ran into Eric Holzenberg, Director of the Grolier Club, and Stephen Van Dyk, Library Director of the Smithsonian's Cooper-Hewitt National Design

Museum in New York. It was March at a hotel in Connecticut where the annual Ephemera Society show was being held. Harold and I were roaring in with my usual eagerness and hopefulness that I would secure movable bits of ephemera, postcards, trade cards, promotional material, etc. They were leaving. Eric introduced me to Stephen saying, "Stephen is thinking about an exhibit on pop-ups. Perhaps you'll be able to help him?" Of course, I responded with an enthusiastic equivalent of "At your service!"

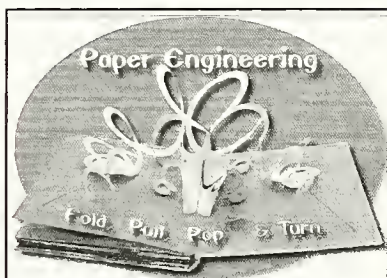
About two years went by until I heard from Stephen asking to take me up on my offer. He invited me to the Cooper-Hewitt to survey the books he was thinking about including in the exhibit. I was ushered through the side-door, probably the trade entrance in Andrew Carnegie's day. (The mansion was Carnegie's "vacation" home on land purchased in 1898 north of the city's business district in lower Manhattan.) We first talked about Stephen's vision for the exhibit, about fifty books representing the various mechanisms used in movable books. He wanted to secure the earliest examples possible. While I was familiar with most of what he showed me, I was delighted to handle

some very old ones from the Cooper-Hewitt collection, especially, Euclid's *The Elements of Geometrie*, 1570. Stephen was careful to point out that many books were part of the collection through the generosity of various donors.

Over the next two years, with input from knowledgeable people like Ann Montanaro and Carol Barton, Stephen and I came up with a list. I begged and pleaded for the *Astronomicum Caesareum* to be included. When the Library of Congress would not part with theirs, Robert Gordon, a New York collector of astronomy books, offered his. It was thrilling and educational to collaborate with Stephen going back and forth over the history, timeline, glossary, and mechanisms of these books we loved. Adding to the excitement was talking to Sue Frampton, Program Coordinator of the Smithsonian Institution Libraries. Many of you may remember her from our conference in Washington, D.C. in 2008. Sue was making it her business to provide an exciting program of workshops and lectures to coordinate with the exhibit. These plans are still in the works.

My invitation arrived in a quiet white envelope but the invite itself was riotous with color emblazoned with an image from David Carter's *One Red Dot* that was to be the exhibit's logo. It now was all official and confirmed. Reality! A pop-up exhibit at the Smithsonian Institution!

I marched into the large American History rotunda head held high with spirits to match. We had never been inside this museum. Visitors were still filing out. I flashed our invitation to the guard, passed through the metal detectors, and opened my bag for inspection. We immediately were confronted by a long table filled with colorful papers and, behind the table, a line of smiling greeters. This was an ephemeral moment with a table filled with soon-to-be collectible ephemera: name tags with the exhibit logo, exhibit brochures, pop-up



Invitation for the opening reception  
for Paper Engineering



Ellen Rubin, Chuck Fischer, and Stephen  
Van Dyk at the opening of Paper Engineering

templates, and such. I grinned back at the greeters who were not wearing name tags, then set about looking for mine. Harold requested one for himself. Mr. Pop-up wanted to be recognized! At the edge of the table were colorful pop-up name tags, one with my name written on it. Nikki Krakora was so inspired by the exhibit, she created a few pop-up tags.

Continued on page 6

# Developing Paper Blossoms A Pop-up Book of Beautiful Bouquets for the Table

Ray Marshall  
Oakland, California

When Christina Amini of Chronicle Books first contacted me about a pop-up book for the adult market, she had sex on her mind. Chronicle Books has a fun collection of lighthearted books that she thought would make great pop-up books! I wasn't sure that was the type of book I wanted to work on, so I gave her some other suggestions, one of which was a book of flower arrangements. I'd had this idea back in 2003 and it was something I still wanted to tackle. I thought the idea had an outside chance at best, but still fit in with Chronicle's style. To my surprise, Christina and Amy Achaibou (Chronicle's art director) loved the idea. They proposed it at their next board meeting, and it was given the green light.



*Paper Blossoms*

Now that the idea that had worked so well in my head was to become a reality in paper, I was somewhat unsure just how to go about it! Not only was I attempting to recreate these wonders of nature out of paper (the irony of which was not lost on me) but this was a book without structure, story, or text. No beginning, middle, or end. It was going to be eye-candy only.

We all met again to brainstorm about what the content should be, which flowers did we like, should this be seasonal, regional, or maybe symbolic? There were several angles we could take, but in the end the book would dictate.

It became apparent that I needed to know something about flower arranging, and so I set off down the research path. I gathered books on flower arranging, catalogs from FTD, trawled the Internet, considered a course in ikebana, and wondered what Martha Stewart would do. Then I realized just what I'd gotten myself into. So many of the flowers were either too small or too complicated to open as a page was turned. This was very different from origami or paper sculpture flowers. I was beginning to feel overwhelmed by choice: Was it okay to put this flower with this flower, or this foliage with this foliage? For a day or so I just felt dizzy from considering all the options!

It then occurred to me that a better approach might be to look at things from the more practical angle: What could I actually make? I started to take a closer look at the structure of flowers. How were they "built"? How many petals were there? Were they in layers? After a while this

too became a little overwhelming and I decided that I was trying to be too literal, after all what was the point of trying to replicate a real flower arrangement? I should let the medium dictate how the flowers looked. Because they were mine, I could make them how I wanted, and if people thought they looked like a certain flower--even better! So the book took on a more sculptural feel, the very nature (excuse the pun) of paper engineering was determining that. Now when I look at the finished book with its clean, almost Japanese quality about it, I can see that it's because we began to see this as a decorative item made of paper and not just flowers.

Along the way someone came up with the clever idea of building elastic loops into the book jacket so that the book could be held open and displayed flat. This was a great idea. Even though (at this time of writing) the book has yet to be officially released, it has already been included in a staging for an open house! I guess to good effect because other realtors within the company are wanting copies of their own.

Slowly the book began to take shape as I developed a collection of built flowers. The "arrangements" were being somewhat dictated by the flowers themselves, how much space they need to open into, and how they would nest (fold flat). Sometimes I was amazed when they nested successfully from the position I had put them. Other times I shifted them around like an amateur gardener trying to find the best bedding spot.



*Springtime Bouquet*

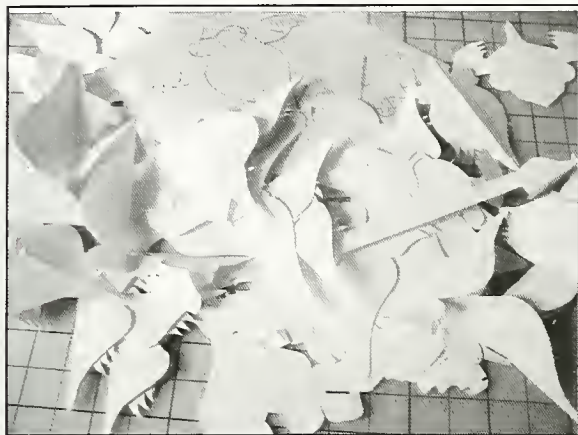
Some flowers seemed to take forever to develop and others came together very quickly. I now have a great respect for roses and would still like to find a better way to make them.

When the first spread was complete we sent it out for costing. This is the spread we're calling the Springtime Bouquet, a complex interlocking grid of flowers and foliage that has additional flowers (and some butterflies) added in between the grid. I had a real challenge trying to keep track of which piece backed up to which, and labeling it all for artworking!

As I figured out how each flower would be constructed, I hand drew tissue dielines of it and scanned them into the



computer. I then created a digital dieline of each one so that I could scale the flowers if necessary and print out as many as I needed. Side note: Digital dielines are sent to the printer, along with the artwork, for the construction of the



**Heliconia bits**

metal cutting and scoring blades that stamp out the pop-up pieces. These are then meticulously assembled to form the dramatic pop-up arrangements you see. Creating these early was an unusual step for me because I had yet to figure out the whole composition, but necessary because we had repeating objects. One of my biggest challenges was finalizing what size each flower would be. Every time I added a new flower or piece of foliage it would have some bearing on either the placement or functionality of the other pieces. As I "arranged" each flower in the composition I filled in the gaps with other decorative features.

Needless to say, some spreads were easier to work out than others. A couple made the cutting room floor, and two mechanisms I'm itching to use couldn't be made to fit in. I particularly enjoyed the challenge of nesting a vase of lilies, creating a bird of paradise, and watching the Springtime Bouquet evolve. The lotus flowers were also very satisfying to design. they have such a wonderful shape and composition and are turning out to be a surprising favorite with people who have seen them. As much as I love Heliconias (they look like lobster claws), they gave me the biggest headache, along with the roses.

After each spread was completed, I sent the digital die lines for each spread to Amy to add the finishing touch of color, detail, and subtle patterning. This amounted to Amy undertaking a complex series of puzzles in which she'd refer to the pop-up in 3D form, find a particular bloom or leaf shape in the assembled pop-up, find that same shape in the flat digital file, and then assign the color and patterning to it. It was a tedious process, but one that gave us a great opportunity to consider every aspect of color in the pop-ups: Should these rose petals be brick red or soft mango? Should the leaves have a vein pattern on them? How should the dragonfly's wings be colored?

Nature was ours to recreate - my small stint in this process only made my appreciation for the beauty of flowers grow even more.

## Pop-up Finds

Trevor W.A. Morley  
New Zealand

### Cigarette Cards

My partner came across a small collection (seven only) pop-up cigarette cards. She has her own antiques and collectibles shop and they were in an envelope with some goods that she bought for the shop. The cards are part of a fifty-card set entitled "Birds, Beasts & Fishes," printed for the WD & HO Wills Tobacco Co., England. They were first published in 1924. Interestingly enough, many of the creatures come from a wide range of different countries; thus the company could put them into cigarette packets anywhere in the world and they would still have collectable appeal. Color photographs of the full set of fifty are available for viewing on the New York Public Library Digital Gallery on the Internet at: <http://bit.ly/bs1H4p>



**Cigarette cards**

### Victorian Christmas Card

For many years (1961-1977) I was a member of the New Zealand Police, and spent most of my service as a Detective. This neatly explains why some of my collecting habits/traits are centered around a "Police" theme, e.g. postcards, old tin toys, etc.



**Victorian Christmas Card - cover**

There is not much in the "Police" theme when it comes to pop-ups. I have to say, but I acquired this Victorian-era Christmas card from a collector in England a few years ago. The card (when folded flat) measures 3½" (9 cm.) x 5" (12.5 cm.) in size. The greeting on the cover is "Wishing You a happy Christmas."

The card has been extensively die-cut and embossed. The publisher was Raphael Tuck & Sons, London Paris New York and the card was "Designed at the studios in London and printed at the art works in Germany." The card also confirms that the publisher held a Royal warrant "By special appointment to Her Majesty the

Queen and T.R.H. the Prince and Princess of Wales.” Given the reference to “Her Majesty the Queen” – and apart from the obvious age of the card - they are clearly referring to Queen Victoria.

The inclusion of the Pierrot, a clown-type figure with white face and a loose white costume which was revived in Great Britain towards the end of the 19<sup>th</sup> century also helps to age/date the card to the “Victorian-era.”



Victorian Christmas Card - inside

pull his nose as long as his nose will stretch.” A most curious Christmas greeting card if ever I saw/read one. The words are attributed to “S. K. Cowan, M.A.” The handwriting on the back says “Mr Knight from W. Haseldine.”

#### Magazine Illustration

The other photograph is of a pop-up that I came across in an old (December, 1987) *Playboy* magazine. It was used to illustrate an article by the writer Jerry Stahl on the subject of psychics. The artist/illustrator is a John O’Leary.



Playboy illustration

I guess these “finds” merely serve to show that you can find pop-ups just about anywhere!

#### Paper engineering, continued from page 3

I took only my name tag and left the rest of the material for after the reception so that my hands were free for shaking and hugging....and *hors d'oeuvres* which, as it turned out, I was too excited to eat anyway. The cavernous entry hall was lined with glass cases. I could have sworn I saw C3PO wave “Hello” as I went by.

We hardly needed directions to the first floor gallery Dibner Library since the din of conversation reeled us in. “A nice turn-out,” I thought, ‘though I didn’t know what that meant in this context. Immediately Robin Sutton, the archivist, approached, wine in hand. In a recent email she mentioned she’d be visiting her parents in Virginia the week of the opening. She was graciously included on the invite list. I was tickled that she could see books she had worked on, especially *The Children’s Haggadah* (1933) I had loaned to the exhibition. In turn, she had brought Larry Seidman and JoAnn Reisler. The Movable Book Society was well represented.

My eyes scanned the room for Stephen. This was his moment and I was eager to congratulate him. And there he was surrounded by what I could only expect was an adoring crowd. I excused myself and made my way to him. We exchanged big, warm hugs. But...I was yet to see the exhibit!

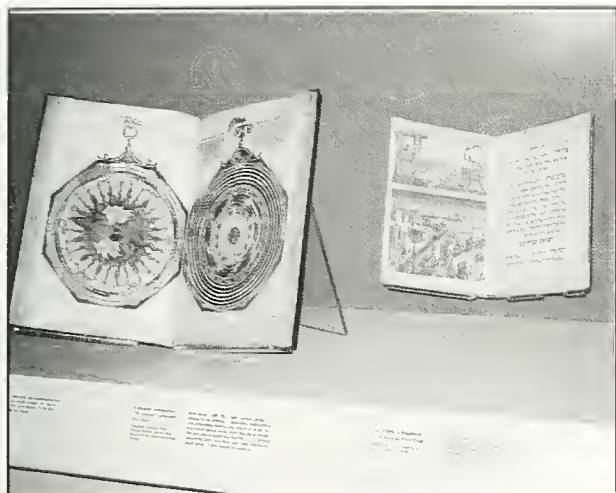
Leaving our drinks at the door as was “suggested,” Robin and I passed under the sign for the Dibner Library and the exhibit’s announcement—**Fold, Pull, Pop & Turn** in bright red and yellow. Just like these dynamic books, the exhibit opens with a whirl and a pop. At the door in the first case, two books are attached to electronic arms. Push a button and Reinhart’s *The Pop-up Book of Phobias* thrusts the dentist’s drill right in your face. Push a second button and Bruce Foster’s *WOW! The Pop-up Book of Sports* has you experience David Tyree’s “miracle catch” in Super Bowl XLII then opens to the super-surfer, Kelly Slater, riding the waves. Look to your left and *Ali Baba and the 40 Thieves* (c1940) by Mario Zambini rotates before your eyes on a turntable allowing you to see every deep, detailed spread.

I’ll not be going over the books in every case but giving you some highlights. Alas, there is no proper catalog of the exhibition. Perhaps you are so inclined to make a donation either personal or corporate to change that. There is, thanks to Stephen, a colorful brochure that has several of the books beautifully photographed and is touchingly dedicated to Wally Hunt.

Two videos enhance the exhibit. The first video has a representative pop-up from several books in the exhibition. The second, at the very back wall of the exhibit, is the crowd pleaser. Produced by Sean McGee and financed by the Buster Foundation, this 8-minute-plus video features Bruce Foster and Chuck Fischer showing step-by-step and back-and-forth how they made the Gabriel spread from their book, *Angels*. If the exhibit were not already free, I would tell you that seeing this video alone is worth the price of admission. As we



stood amid the crowd gathered around the screen, I could hear people comment, “I never knew how hard it is to make these books.” or “So that’s why pop-ups are more expensive.” Viewers were mesmerized. I shouldn’t tell you this so that you’d make it your business to get to the exhibit, but the video is available on YouTube and on my website.



**Apianus' *Astronomicum Caesareum*  
and *The Children's Haggadah***

Another highlight for me was the case showing volvelles. Sitting shoulder-to-shoulder with the book I consider the most beautiful movable book ever made, Apianus' *Astronomicum Caesareum*, was *The Children's Haggadah*. I couldn't have been prouder. The *Astronomicum* drew the most “Wows!” in the exhibit, both for its beauty and its age. I was lucky to meet Robert Gordon who had loaned the Apianus to the exhibit. He had been alerted to the deaccessioning of both the Apianus and the *Thurneysser zum Thurn*, Leonhardt (1531-1596) one of the most complicated books I've ever seen. He was encouraged to make a bid and he did—a winning one! What a lucky guy! Lucky me to be invited to visit Robert and these two glorious books in his home in New York City.

To get from one end of the exhibit to the other, visitors have to walk around center kiosks that display a glossary of pop-up terms, a timeline, and images of the various mechanisms. Moerbeek's RolyPoly floated behind exhibit glass looking like Santa's sleigh and reindeer soaring on Christmas Eve. When Harold and I returned to the museum the next day to savor the exhibit in slow motion, we heard visitors marveling at the age of the books and the subjects they covered. Unfortunately, some never saw the buttons to open and close the pop-ups, and I wish there was a large arrow pointing to them. Another suggestion would be to change “Paper Engineering” to “Pop-up Books” on the museum's directories throughout the building. The former phrase is a not as familiar to the general public as is the latter and this change may have more people seeking out the exhibit.

Cutting the viewing short, I returned to the opening night festivities to hang out with the other attendees. We had an extended photo-op session with Chuck, Stephen, and Sue. I sorely felt the absence of Ann and Bruce. It was fun meeting employees of the Smithsonian who either already collected pop-ups or were inspired to by working on the exhibit. There were generous donors to the Smithsonian and fellow members of the Grolier Club present. JoAnn Reisler extended an unprecedented invitation for me to come visit her private collection of movable books rumored to have Meggendorfers with dust jackets. You'll be hearing from me JoAnn!

The official opening was presided over by Nancy Gwinn, Director of the Smithsonian Libraries. She thanked everyone, including the custodians! She also announced it was Stephen's birthday and there was a great cake for all of us to share. Stephen who was way too humble to speak of his enormous part in the exhibit followed Nancy, but then, he **was** the curator and that title says it all. Reluctantly we bid our goodbyes and repeated our congratulations. With an exhibit as exciting as this one, they were all well deserved. Now I had to cool down!

See how the exhibit was put together by The Office of Exhibits Central at: <http://bit.ly/bb0qxO>.

[Paper Engineering: Fold, Pull, Pop & Turn continues through September 30, 2011.]

**The Movable Book Society Conference**  
**Portland, OR September 23-25, 2010**

**Registration and information at:**  
**[movablebooksociety.org](http://movablebooksociety.org)**

## 1. Morgan Library, New York City

Romantic Gardens: Nature, Art, and Landscape Design  
May 21 through August 29, 2010

At the spectacularly renovated Morgan Library is a small exhibition on the major changes in gardening that occurred at the turn of the 19<sup>th</sup> century. Germaine to our interest is the display of the flap books by Humphrey Repton (1752-1818). It was Repton's innovation to use flaps to show how his client's major estates, mostly in England, looked before [on the flap] then after [under the flap] his work. This was a great marriage of landscape gardening and salesmanship! <http://bit.ly/dpzzOO>

## 2. Pop-up Body Parts

[This site is not for the shy, prudish, or the very young.]

For those of us lucky enough to own *The Secret Carnival*, a handmade pop-up book of Venetian "delights," this article will provide the very interesting background of the writer/artist, James Maclean. [Isn't it funny how some people's names factor into their work? Is his book "clean" or "dirty?"] If you attended our 1998 conference in Los Angeles where I gave a talk called, "Pop-ups for Grown-ups" you may remember me blushing as I put the images on the screen. <http://bit.ly/bXzmaU>. Read it carefully: Feodor Rojankovsky also made erotica! Live and learn!



The Secret Carnival

## 3. Volvelle as Index

Here is a guy who belongs in our group. He has taken his website and used a volvelle as its navigator. Fab! Wait 'til my webmaster hears about this! <http://bit.ly/baEoM9>

## 4. Barty Bunny goes global

Wehr Animations will introduce a multicultural version of *The Animated Bunny's Tale* at the Movable Book Society Conference in Portland. It will feature pull-out translations in French, German, Spanish and Chinese. Signed

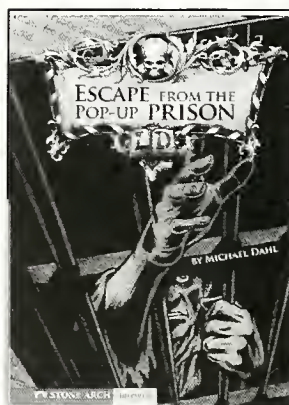


The Animated Bunny's Tale

copies will be available at seductive prices.

## 5. "What Makes a Good Pop-up Book?"

This article by Betty Carter, printed in the November/December 2009 issue of *The Horn Book Magazine*, has been made available online for readers of *Movable Stationery*. It can be seen at: <http://bit.ly/crtOGG>. Betty Carter is professor emerita of children's and young adult literature at Texas Woman's University.



Escape from the Pop-up Prison

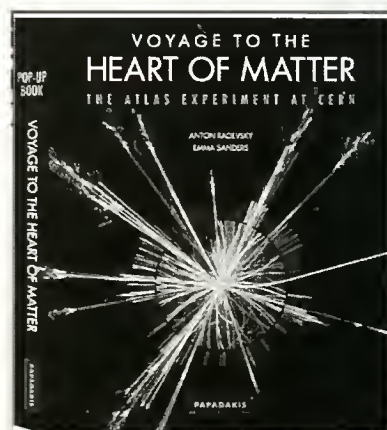
## 6. Pop-up Prison

*Escape from the Pop-up Prison* is a 40-page graphic novel for children aged 9-12. In it "a girl follows a group of strangers inside the giant Library of Doom. The strangers want their evil friends released from the pages of a pop-up book. Can the Librarian stop them before the worlds deadliest criminals are set free?" More text at the end of the book is devoted to the brief history of pop-up books, information about the authors, a glossary, and discussion

questions than is in the story itself. But, it is an interesting use of a pop-up book as a motif.

## 7. Anton Radevsky

Bulgarian master paper engineer Anton Radevsky was invited to present his newest pop-up book, the highly technical *Voyage to the Heart of Matter*, to an audience of physicians and students at the American Academy of Sciences during the Book Expo America that took place at the Javits Center in New York



Voyage to the Heart of Matter

City from May 23-28. The book was commissioned by and designed in collaboration with CERN in Switzerland to share the story of the Atlas experiment and the Large Hadron Collider. It is an ambitious pop-up book about an ambitious scientific project to discover the beginning of the universe. This complex experiment is broken down into bite size sections to help kids (and adults) understand what it takes to make protons travel near the speed of light. The book, published by Papadakis, has just been released in the U.K. and the second edition is set to be in U.S. bookstores in September.

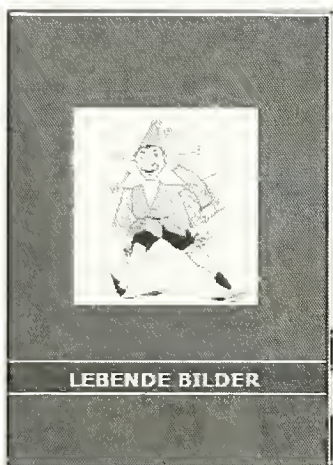


An interview with Anton Radevsky about the book was published as "Folding Worlds between Pages" in the German magazine *Engine: English für Ingenieure* Nr.2 (June 2010), p 24-27. See their website [www.engine-magazin.de](http://www.engine-magazin.de)

I was so happy to meet Anton at the New York Book Expo and sit with him, Kyle Olmon, and Matthew Reinhart as the paper engineers pored over Anton's books. Living in Bulgaria, Anton feels quite isolated from other paper engineers and had a laundry list of questions. I love being a fly on the wall! Here are two more sites to explain this marvelous book on a very esoteric subject. If a picture is worth a thousand words, a pop-up is worth ten thousand. <http://www.youtube.com/watch?v=4XK9fdLM8Y8>. And <http://www.atlas.ch/popupbook/>

## 8. New bibliography

To everyone's surprise, and appearing from nowhere, is a voluminous, new bibliography of twentieth century German movable, novelty and pop-up books and related pop-up and movable materials: *Lebende Bilder - Bibliographie 1900 - 2010*, Edition Comboxx, Berlin - Zürich - Vienna, 2010.



*Lebende Bilder - Bibliographie 1900 - 2010*

Compiled by Dr. Georg Friedrich and Reinhilde von Katzenheim (previously unknown to the European movable book collectors) and with over 2,700 annotated titles on its 359 pages, the book is offered for € 48.00 through <http://paperboxx.net/>

## 9. Kveta Pacovska

On Thursday, September 30, the new book *Couleurs du Jour* by Kveta Pacovska (b. 1928) will be presented in the Paris pop-up bookshop, Boutique du livre Animé. It is one of the first twenty titles to come this autumn from Editions des Grandes Personnes, the new publishing house of Brigitte Morel. Ms.

Morel made her name with the first publication of Robert Sabuda's pop-up books in France at Seuil. The Czech artist herself will be present to open a small retrospective



*Farben des Tages*

exhibition of her children's books published since the 1960s and related original artwork, and to sign copies of the new title that will cost € 23,00. Another textless leporello (of some ten metres), the book is illustrated on both sides in Kveta's characteristic colorful style, with die-cuts, windows, etc. A German edition of the book will appear the same day as *Farben des Tages* (€ 24,90) at Carlsen Verlag. A preview can be seen at: <http://bit.ly/a0b4x8>. Oh to be in Paris!

## 10. More on the Smithsonian Exhibit

Susan Frampton reports that the Smithsonian Libraries exhibition *Paper Engineering: Fold, Pull, Pop & Turn*, which opened on June 14, has been extremely well-received. <http://www.sil.si.edu/Galaxy.cfm?id=1.2>. The small 900 ft. gallery has been packed. The exhibition features two videos, both of which will soon be up on the Libraries Fold, Pull, Pop & Turn Blog: <http://bit.ly/19vITC>. The video, featuring Chuck Fischer and Bruce Foster is on youtube: <http://bit.ly/bNsjQM>. The staff will soon be mounting on the web the exhibition brochure with an expanded text on movables.

Enjoy! And, let me know if you plan to come see the exhibition. Blog posts would be most welcome as well as links to other sites we should add to the blog.

## 11. MBS members speak and write

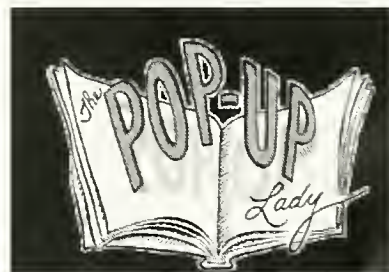
An abundantly illustrated summary of the presentation that Mike Simkin and Rosemary Temperley gave at the conference of the Children's Book History Society in London on October 10, 2009 was published as "Movables: Paper Engineering Techniques and Their Use and Development in Children's Books" in the magazine: *Books for Keeps* No.180 (January 2010), pages 4-7. You can find it at: <http://bit.ly/cCHqKA>. Having attended the Conference, I owe you an apology for not writing it up. So sorry. Robert Crowther was the featured speaker and was a delight to meet.

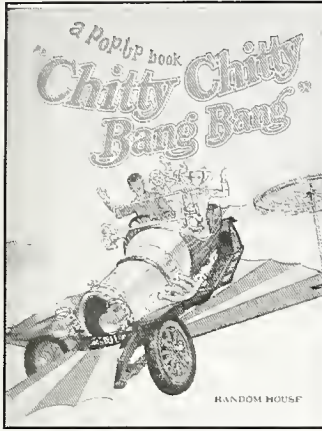
## 12. For those members on Facebook

Pierre Bloyer, the French collector of historical movable and three-dimensional ephemera and post-cards, who studies their mechanisms and successfully re-engineers them, offers a variety of not-too-complex techniques to make original cards yourself.

Thanks to Theo Gielen, our "Man in Europe," for additions to Poppits.

The website of The Popuplady [Ellen G. K. Rubin] has been totally overhauled with much new information and videos. Please have a look at <http://popuplady.com> and let me know of any problems, mis-links, or mistakes you find. Email me at: [popups@popuplady.com](mailto:popups@popuplady.com) or from the website. Your input would be invaluable. Thanks for your help and I hope you enjoy exploring the site!





**Chitty Chitty Bang Bang**

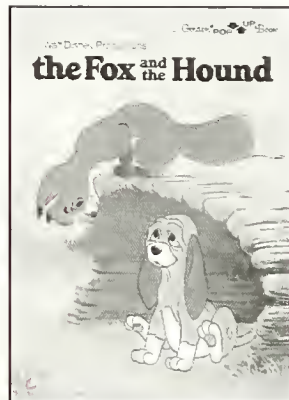
In 1968 I worked in the Elgin Davis studio (he was Wally's best friend) where I engineered some books for Hallmark. The only ones I can remember were *Chitty Chitty Bang Bang* and *Pop-up Dr. Doolittle*, but there were others. Another book that should be on the list is *The Naughty Nineties* which several paper engineers worked on, and I also worked on Ron van der Meer's *Sailing Ships*.

I participated in the paper engineering of several National Geographic books including *Amazing Monkeys*, *Dinosaur Babies*, *Animals Showing Off*, *Hide and Seek*, and *Strange Animals of the Sea*. Several paper engineers worked on David Pelham's *The Universe*. I also did a series of pop-up books published by Child's Play: *How Things Fly*, *Large Mammals Around the World*, *Insects: A Close-up Look*, *How the Weather Works*, *What Lives in the Sea*, *Animals in Disguise*, *Discovering Our Past*, and *Exploring the Solar System*, all done in the late 1980s. There was also Disney's *The Fox and the Hound* (1981).

The Brooklyn Public Library and The Movable Book Society did a special edition book called *Brooklyn Pop Ups* (2000) where paper engineers and artists did one spread each. Mine was with David Carter called the "Brooklyn Brownstones." In the "Learn About" series (with Chuck Murphy) you missed: *Learn About Sounds*, *Wheels*, *Days*, *Time*, *Food*, and *Safety*. I also worked on *Leonardo da Vinci* (1984)

and reproductions of a couple of antique books: *Playtime Surprises* by Ernest Nister (1985) and *Revolving Pictures* (1979). I did a limited edition book for the Oscars with Arnold Schwartzman called *Flicks* (Academy Imprints, 2001). This was done for the nominees in very small numbers and was not for sale, but apparently became available on eBay the next day for \$500.

Another book you missed was *The Magic Show* by a magician named Mark Setteducati and a designer named Anne Benkovitz for Workman Publishing. This was done around 1998.



**Walt Disney Productions' The Fox and the Hound**

**AM:** I appreciate you giving us the information about the Random House books from the 1960s and the others, especially since your name was not in the books. But, since your name was not included as a paper engineer on some of the books published in the 1980s, can you explain how it was determined who would be listed as the paper engineer?

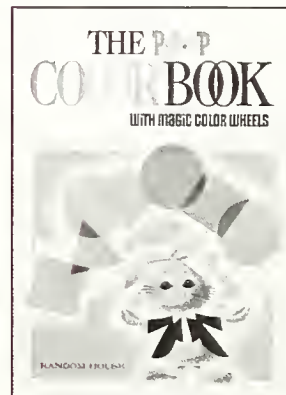


**The Magic Show**

**TL:** On the Random House publications there were usually two or three paper engineers and I guess it was up to the creative director as to who got the credit. In those days we were experimenting with what it took to make a book that would stand up to being read by young people and not break down too soon.

**AM:** I am interested in the development and use of the term "paper engineer." It was used in the Random House series as early as 1968 but the early Hallmark books, published in the 1970s, did not use the paper engineer and, instead, used "paper mechanics" devised by...

In reviewing books in my collection, it appears that the first Random House book to give credit to a paper engineer was *The Color Book*, number 9 in the series, undated but published about 1968. You were the paper engineer for that book as well as the next two in the series *The Pop-up Tournament of Magic*, #10 [1968] and *What Do You Get?* #11 [1968]. However, in that series, the books numbered 12 to 23 do not include a paper engineer. *The Pop-up Book of Boats*, number 24 in the series, and others later in the series list Ib Penick as the paper engineer. Do you remember any discussion about why or when the name of the paper engineer was included?



**The Color Book**

**TL:** As I recall, the term "paper engineer" was first being used while we were still in New York, so it was probably Ib Penick who came up with that one. Not sure though.

**AM:** Were you involved in the production of the books in the Random House "A Pop-up Classic" series? These were produced in the late 1960s "in cooperation with Random House by Graphics International," and were printed

in Japan. The titles in that series are: *Aladdin and the Wonderful Lamp*, #7; *Alice in Wonderland*, #3; *Cinderella*, #4; *Pinocchio*, #2; *Snow White*, #8; *The Story of Robin Hood*, #5; *20,000 Leagues Under the Sea*, #6; and *Wizard of*



Oz. #1. These books were designed by Paul Taylor. What was the role of the designer at that time?

**TL:** I did work on the series of books for Random House, but not all of them. In those days any half-way decent pop-up book would sell. They were produced in Japan because they offered quality printing and cheap hand labor. Paul Taylor was the art director for those books while we

were set up in the studios of Elgin Davis.

**AM:** What training did you have to be a paper engineer?

**TL:** I had no formal training in the this business and was originally hired 1962 by my dad's best friend, Ib Penick, who worked for Wally Hunt's Graphics International in Los

Angeles. My job was to sort and file all the possible pop-ups for use in advertising and books. I never even got started doing that and immediately went to work producing pop-ups for advertising in magazines. In those days there were just the three of us: Ib Penick, Art Leonardi, and me. Later, Doug Kato and Akihito Shirakawa were hired as we moved to larger quarters. Then Wally sold four magazine inserts to Wrigley for use in *Jack and Jill* magazine. They paid prior to delivery of the product and Wally decided to move everybody to New York in 1964. In the meantime the company was struggling financially and Wally made a deal with Hallmark to purchase the company as they were looking for a way to produce goods in Japan without having the Hallmark name associated with Japan. The deal was completed and Ib and I moved back to Los Angeles. Wally moved to Kansas City to become a Hallmark vice president. Art Leonardi had left the company and moved back a year earlier. His background was animation for Warner Brothers. Wally and Hallmark didn't get along and, after a couple of lawsuits, Wally returned to Los Angeles to form Intervisual Communications. David Rosendale joined the company when he engineered David Pelham's *The Human Body* along with Vic Duppa-Whyte, followed by Pelham's *The Fact of Life* (which I worked on).

**AM:** Did Hallmark produce pop-up books before they began working with Graphics International?

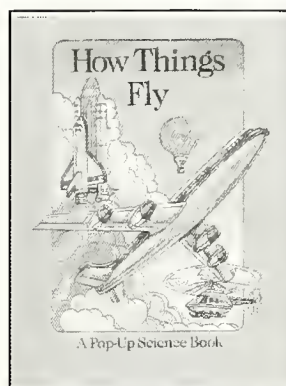
**TL:** Hallmark didn't produce pop-up books prior to the ones we came up with while working out of Elgin Davis' studio. Wally, who was now vice president of Hallmark, had contracted with Elgin to produce a series of books for them, but Elgin inflated the cost tremendously, charging 2-3 times what it should cost at the time to produce these books. Pretty soon somebody at Hallmark noticed the

exorbitant charges and cancelled the whole thing. I left the company and went to work for a small art studio in Los Angeles. This was the only time I didn't work as a paper engineer and for about three or four years I did mostly paste

up and toy prototypes. Then, when Wally left Hallmark and set up shop again, I was back at work as paper engineer.

**AM:** Do you have any particular favorites among all of the books you have worked on?

**TL:** I most enjoyed working on *The Haunted House* with Jan Pieńkowski, working out of his Hammersmith studio in London. But a close second would be the three National



**How Things Fly**

Geographic books I did working with their art director, Marianne Koszorus. The research for these books was very educational, thorough, and just a lot of fun.

**AM:** Do you follow the trends and publications of current pop-up books? If so, what do you see as the future of pop-up books?

**TL:** I only follow pop-up book trends through discussions with David Carter. I suppose it's inevitable that there will be more books with sound and perhaps lights coming to the market.

**AM:** Will you tell us about your personal life? When were you born, and where? Do you have children and grandchildren?

**TL:** I was born in Copenhagen, Denmark in 1942 and immigrated to the U.S. with my parents in 1959. My dad was looking for a place with great weather and decided on San Diego. After about a year there I left for Los Angeles and attended Art Center School for two years, studying industrial design. I married in 1960 and had two girls who now have families of their own. Noelle married David Carter and has two girls. Michele married Rod Njoes and has a son.

#### **Bibliography of Pop-up Books Paper Engineered by Tor Lokvig**

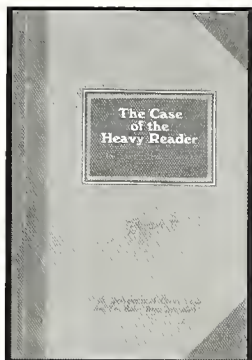
The titles listed below are from the *Bibliography of Pop-up and Movable Books Name Index*: [bit.ly/aQSSc1](http://bit.ly/aQSSc1). Titles marked with an asterisk were identified by Tor as books he worked on even though his name was not always in the book.

- \* *Adventures of Doctor Dolittle*. [1967]. (1)
- Aladdin and the Magic Lamp*. [198-?]. (2)
- All Kinds of Cats*. [197-?], 1981. (1); 1976. (2)
- \* *Amazing Monkeys*. 1985. (1)
- \* *Animals in Disguise*. 1985. (1)
- \* *Animals Showing Off*. 1988. (1)
- Antony Maitland's Encore*. 1982. (2)

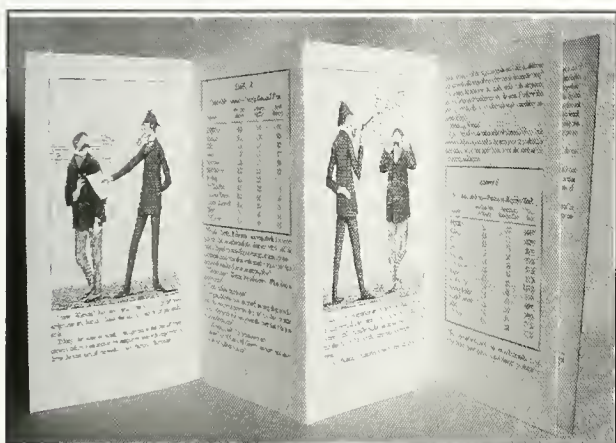
- Baby Animals*. 1974, 1979. (1)  
*Baby Jesus*. 1980. (2)  
 \* *Bennett Cerf's Pop-up Limericks*. [1967]. (1)  
 \* *Bennett Cerf's Pop-up Riddles*. [1965]. (2)  
 \* *Bennett Cerf's Pop-up Silliest Riddles*. [1967]. (2)  
*Brooklyn Pops Up*. 2000. (3)  
*Cinderella*. [198-?]. (1); [197-?]. (2)  
*The Color Book*. [1968]. (1)  
*The Colour Book*. 1968. (2)  
*Count with the Clowns*. [197-?]. (1)  
*David and Goliath*. [197-?]. (2)  
*Daniel and the Lions' Den*. [197-?]. (1); 1978. (3)  
*David the Shepherd Who Becomes King*. [197-?]. (1)  
 \* *Dinosaur Babies*. 1991. (1)  
*Dinosaurs*. [1979]. [1982]. [1987]. (1)  
 \* *Discovering Our Past*. 1986. (1)  
*Disney's Haunted Mansion Pop-up*. 1994. (2)  
*Disney's Winnie-the-Pooh and the Perfect Christmas Tree*. 1994. (2)  
*Explorer*. 1992. (2)  
 \* *Exploring the Solar System*. 1986. (1)  
 \* *Facts of Life*. 1984. (1)  
 \* *Flicks*. 2001.  
*Fun on the Farm*. [198-?]. 1983. (1); 1976. (2); 1982. (3)  
*The Genius of Lothar Meggendorfer*. 1985. (1)  
*Going to the Dentist*. 1991. (1)  
*Going to the Doctor*. 1991. (1)  
*The Good Samaritan*. [197-?]. (1); 1978. (2)  
*The Good World God Made*. [197-?]. (1)  
*Haunted House*. 1979. (1); 2000, 2001. (3)  
*The Heart in Hypertension*. 1997. (3)  
 \* *Hide and Seek*. 1985. (1)  
*The Honeybee and the Robber*. 1981. (1)  
 \* *How the Weather Works*. 1984. (1)  
*How Things Fly*. 1988. (1)  
 \* *Insects: A Close-up Look*. 1984. (1)  
*Jesns Feeds the 5000*. [197-?]. (1)  
*Jonah and the Whale*. 1978. (2)  
*Joseph's Dream Comes True*. [197-?]. (1)  
 \* *Large Mammals Around the World*. 1988. (1)  
*Learn About Colors*. 1978. (1)  
*Learn About Colours*. 1987. (1)  
*Learn About Farms*. 1986, 1987. (1)  
*Learn About Numbers*. 1978. (1)  
*Learn About Opposites*. 1987. (1)  
*Learn About Shapes*. 1987. (1)  
*Learn About Sizes*. 1987. (1)  
*Learn About the Zoo*. 1986. (2)  
*Learn About Things that Fly*. 1986. (2)  
*Learn About Your Body*. 1986, 1987. (1)  
 \* *Leonardo da Vinci* (1984). (1)  
*The Life of Moses*. [197-?]. (1)  
*Little Lamb*. 1980. (2)  
*The Magic Show*. 1999.  
*Monster Island*. 1981. (1)  
*My Animal ABC with Pop-out Surprises*. 1983. (3)  
*My Animal Mother Goose*. 1983. (1)  
*My House*. [197-?]. (1)  
 \* *The Naughty Nineties*. 1982. (1)  
*Noah's Animal Boat*. [197-?]. (1)  
*Noah's Ark*. [1977]. (1)  
*Our Animal Friends*. 1979. (1)  
*Paddy Finds a Job*. 1981. (1)  
*Paul Sees the Great Light*. [197-?]. (1)  
*Pilots*. 1992. (2)  
*Pinocchio*. 1975, 1978, [198-?]. (1); 1981. (2). 1975. (3)  
 \* *Playtime Surprises*. 1985. (1)  
*Pop-up Alphabet Soup*. 1979. (3)  
*The Pop-up Animal Fair*. [197-?]. (2)  
*Pop-up Animals*. 1979. (2)  
*The Pop-up Book of Gnomes*. 1979. (1)  
 \* *A Pop-up Chitty Chitty Bang Bang*. 1968. (1)]  
*The Pop-up Circus Fun*. 1978. (1)  
*Pop-up Colors*. 1978. (1)  
*Pop-up Days*. 1980. (1)  
*Pop-up Fable Fun*. 1978. (1)  
 \* *Pop-up Food*. 1981. (1)  
 \* *Pop-up Mother Goose*. 1966. (1)  
*Pop-up Numbers*. 1978. (2)  
*Pop-up Opposites*. 1978. (1)  
 \* *Pop-up Safety*. 1982. (1)  
*Pop-up Sizes*. 1982. (1)  
*Pop-up Sounds*. 1981. (2)  
*Pop-up Time*. 1981. (2)  
*The Pop-up Tournament of Magic*. 1968. (1)  
*The Pop-up Travels of Babar*. 1991. (1)  
*Pop-up Wheels*. 1982. (1)  
 \* *Revolving Pictures*. 1979. (1)  
*Richard Scarry's Bananas Gorilla*. 1992. (2)  
*Richard Scarry's Mr. Fix-it*. 1992. (2)  
*Richard Scarry's Mr. Frumble*. 1992. (2)  
*Robot*. 1981. (1)  
 \* *Sailing Ships*. 1984. (1)  
*Secret Treasures*. 1993. (2)  
*Shrewbettina goes to work*. 1981. (1)  
*Sinbad*. 2003. (3)  
*Smiley's Super Service*. [197-?]. (1)  
*Snow White*. [197-?]. (2)  
*Snow White and the Seven Dwarfs*. [197-?]. [198-?]. (1)  
*Stan Lee Presents the Amazing Spider-Man*. 1980. (1); 1983. (2)  
*Stan Lee Presents the Incredible Hulk*. 1980. (1); 1983. (2)  
*Star Trek*. 1980. (1)  
*The Story of David*. [198-?]. (1)  
*The Story of Jonah*. [198-?]. (1)  
*The Story of Moses*. 1979, 1980. (2)  
*The Story of Noah*. [198-?]. (1); [1979], 1980, [199-?]. (2)  
 \* *Strange Animals of the Sea*. 1987. (1)  
*The Three Little Pigs*. [197-?]. (2)  
*Uncle Tony's Farm*. [197-?]. (1); 1977. (2)  
*Undersea Treasures*. 1995. (2)  
 \* *The Universe*. 1985. (1)  
 \* *Walt Disney Productions' Fox and the Hound*. 1981. (2)  
*Weather*. 1994. (2)  
*What Do You Get?* [1968]. (1)  
 \* *What Lives in the Sea*. 1985. (1)  
*The Wizard of Oz*. [198-?]. (1); 1980. (2)  
*The World's First Ever Pop-up Games Book*. 1982. (1)



**Accordion (also known as Concertina) Books:** Both of the accordion books that Gorey designed and illustrated were commissioned. The first, *The Case of the Heavy Reader* (1967) (figs. 7-8), is probably the earliest piece of advertising that he created and is also the first time that he employed the accordion format. Designed to resemble a Victorian-era album, the eight-panel folder is printed only on one side and includes three unacknowledged illustrations of Gorey's version of the Sherlock Holmes and Doctor Watson characters. The piece was not sold but sent by *Esquire* to prospective advertisers for the magazine.

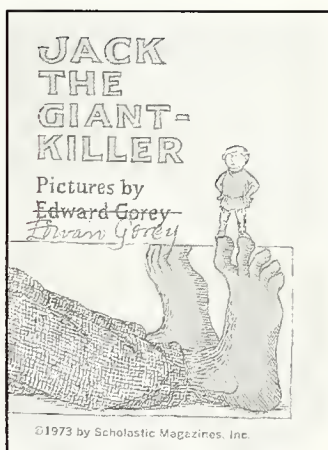


**Fig. 7. The Case of the Heavy Reader front cover**



**Fig. 8. The Case of the Heavy Reader - expanded**

Gorey's second movable book did not appear until six years later in 1973 when he produced *Jack the Giant-Killer* (figs. 9-10, 25) for Scholastic Books, which operated a school-based book club. The miniature book was distributed free of charge to participants. The ten-panel folder is printed on only one side except for the front and back "cover" panels. When the cover panels are opened side-by-side they form a picture of the slain giant from his chest to his toes. Jack perches atop a big toe.

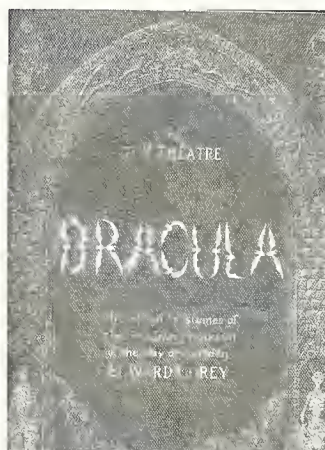


**Fig. 9. Jack the Giant-Killer – front cover**

**Carousel Book:** On October 20, 1977 a new production of *Dracula* opened at New York's Martin Beck Theatre (now the Al Hirschfeld Theatre) with sets and costumes designed by Edward Gorey. He received the 1978 Tony award for his costume designs. Charles Selber suggested that Gorey's set designs be published as a carousel book, *Dracula: A Toy Theatre* (1979, fig 11). This was probably easy enough to do since Gorey's original small scale drawings required little size adjustment to fit this oversize book.



**Fig. 10. Jack the Giant-Killer expanded**

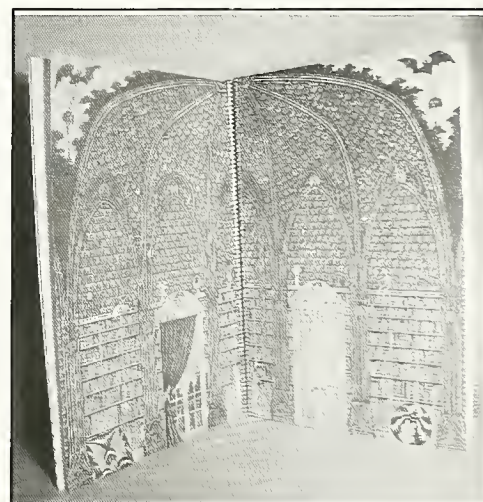


**Fig. 11. Dracula: A Toy Theatre – front cover**

The six leaves that create the walls of the three sets are meant to remain attached to the spiral wire forming the book's spine. The characters, props, and set floors are to be cut out and arranged on the sets. (Since the leaves with cut-out parts are bound between the leaves printed with the set walls, two copies of the book have been used to illustrate the opposing sides of one set: fig. 12.) Gorey employed a black-and-white palette in his set designs

with only a tiny spot of red—a glass of wine, a rose—in each scene. These spots of red are missing from the book and are left to the imagination of the reader/scenic designer to add where desired.

The toy theater was reissued by Pomegranate Communications in 2002 in an edition, which reduces the sets and figures about twenty percent (fig. 26). Because the walls of each set complete with its floor are three separate units housed in a clam-shell box, the Pomegranate



**Fig. 12. Dracula: A Toy Theatre – two copies illustrating first act set**

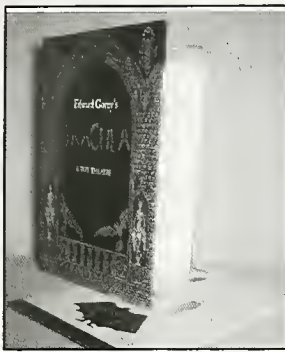


Fig. 13. Dracula: A Toy Theatre reprint clamshell box

edition is not a carousel book (fig. 13). The characters and props are on separate punch-out cards. Since the value of the original Scribner edition has risen to over \$100 (much higher if the copy is signed), it is recommended that the Pomegranate reissue be used by anyone wishing to play with the book as a toy.

#### Cut-Apart Books:

Between 1981 and 1989 Gorey created three cut-apart books: *Le Mélange Funeste* (1981), *Les Échanges Malandreux* (1985), and *The Dripping Faucet* (1989).

While all three are rightly classed as cut-apart books, each is very different in form and appearance. *Le Mélange Funeste* [The Disastrous Mixture] (figs. 14-17) is the most simple or basic of the three titles. There is no text; the illustrations are cut horizontally into three parts so that the figures (some human and some not so human) can be seen in different combinations of heads, torsos, and legs.



Figs. 14-17. *Le Mélange Funeste* – front cover and figure combinations

*Les Échanges Malandreux* [The Unfair Exchanges] (figs. 18-19, 27) is a much more complex production; there are left and right-hand spines. On each side are larger upper leaves with figures facing inward so that each is confronting the other. Perhaps the figures are uttering the statements on the smaller lower leaves. Flipping the leaves of the four sections provides a great number of combinations of persons and statements.

#### *The Dripping Faucet*

(figs. 20 and 29) is the most different of Gorey's more traditional productions. When opened this tall, skinny (11¼" x 2¼") work gives the appearance of nine miniature books piled atop one another. A single sentence of text appears on the left opposite each

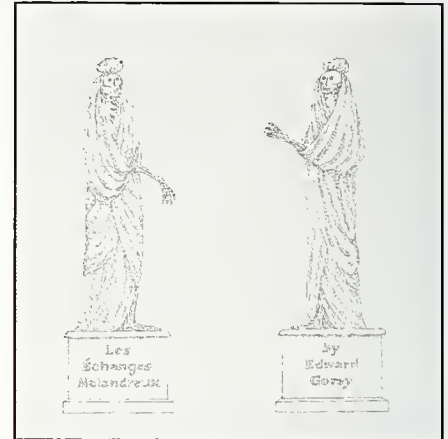


Fig. 18. *Les Échanges Malandreux* front cover

illustration on the right. By flipping different leaves, the reader has numerous scenarios of the *trials and tribulations of V and W*, which look very much like salt and pepper shakers. Gorey, an inveterate devotee of yard sales, created a "city of pewter shakers" in his Cape Cod home. This miniature landscape can be seen today at the Edward Gorey House museum in Yarmouth Port, MA. *The Dripping Faucet* is the most valuable of Gorey's movable books: signed and numbered copies can bring between \$750 and \$900 while one of the very rare hand-colored, signed, and lettered copies could cost several thousand dollars.



Fig. 19. *Les Échanges Malandreux* combinations of figures and captions



**Shuffled Books:** *The Helpless Doorknob* (1989) (figs. 21-22, 28) consists of twenty laminated cards and a leaflet enclosed in a clear cellulose acetate box. According to the colophon in the leaflet, the cards may be shuffled to read in 2,432,902,069,736,640,000 different ways.

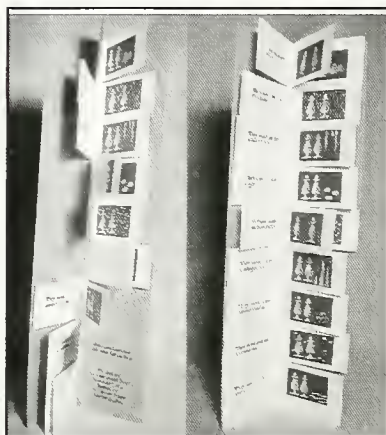


Fig. 20. The Dripping Faucet two interior views

Each card has a different illustration with a line of text; eighteen of the lines include the name of a character, all beginning with the letter A. The backs of the cards have an all-over wallpaper-like pattern of doorknobs in oval frames, but the

paper was "poorly hung" because the pattern does not meet properly at the "seam."

Although it had appeared in the December 1966 issue of *Esquire* as "The Awful Vista of the Year" and as a separate pirated edition in 1969, the first authorized edition of *The Fantod Pack* (figs. 23-24, 31-32) was not published until 1995. Some may argue that these tarot-like cards are not a book. I suggest that by choosing words of text associated with each card as provided in the accompanying booklet it

is possible to achieve a story with more variations than Gorey claimed for *The Helpless Doorknob*. The Pomegranate reissue added text to the box (fig. 32).

**Flip Books:** Gorey created two flip books, *The Floating Elephant* and *The Dancing Rock*, which he issued in 1993 in one volume dos-a-dos (fig. 30). As is usual with flip books, there is no text in either one. Some have categorized *Figbash Acrobat* (1994) as a flip book, but I would argue that there is no apparent movement through the sequence of images in this book. The Figbash character merely represents the shapes of the letters of the alphabet, the ten numerals 0 through 9, and an ampersand.

### Collecting Gorey's Movable

**Books:** Except for *Dracula: A Toy Theatre* and *The Fantod Pack*, none of Gorey's movables are in print. And since the format of the toy theater has been changed, the reprint cannot be considered to be a carousel book. Therefore, anyone wishing to add Gorey's movables to his collection must search the secondary markets for copies. Titles like *The Dwindling Party* and *The Tunnel*

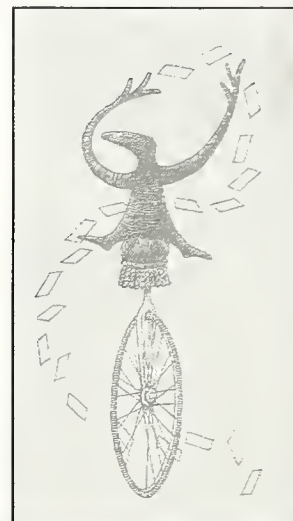


Fig. 23. The Fantod Pack box cover of first edition

*Calamity*, which were issued by commercial publishers, were printed in sufficient quantities that they can be found frequently on eBay. However, because these books were often treated as toys and received considerable abuse, very good to fine copies without tears can cost \$100 or more. Signed copies can demand even higher prices. Of course the titles, which were issued originally in very small printings, will be even more difficult to secure. A search of the AbeBooks site showed that rare book dealers were asking between \$400 and \$1000 for available copies.



Fig. 24. The Fantod Pack – cards and interpretive booklet

Additional information about Edward Gorey is available from the Edward Gorey House museum ([www.edwardgoreyhouse.org](http://www.edwardgoreyhouse.org)), which is open to the public



Fig. 21-22 -The Helpless Doorknob – cards

from April through December. Its 2010 exhibit is Artful Associations: Edward Gorey and Famous Authors featuring original art for books by such well-known writers as Edward Lear, T.S. Eliot, Muriel Spark, and Samuel Beckett as well as the books in both their original and often foreign-language editions.

#### Chronological Checklist of Gorey's Movable Books

*The Case of the Heavy Reader; a Pastiche for Madison Avenue with Apologies to A. Conan Doyle and The Baker Street Irregulars.* [New York, Esquire, 1967] Folder, 6 $\frac{7}{8}$ " x 37" folded to form eight sides 6 $\frac{7}{8}$ " x 4 $\frac{3}{4}$ ". Off-white paper printed in dark brown and black, printed only on one side. Not for sale; unknown number of copies printed.

*Jack the Giant-Killer.* Pictures by Edward Gorey. [New York] Scholastic Magazines, 1973. Folder, 3 $\frac{1}{2}$ " x 25" folded to form ten sides 3 $\frac{1}{2}$ " x 2 $\frac{1}{2}$ ". Tan matte paper printed and lettered in orange and black. Published January 2, 1973; not for sale; unknown number of copies printed. Note: In verse. A Lucky Mini-book, vol. 4.

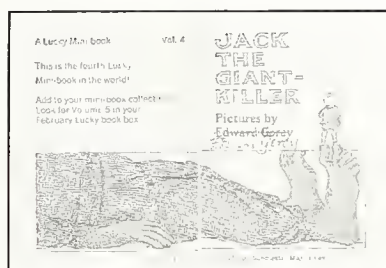


Fig. 25. Jack the Giant-Killer back & front covers

*Dracula: A Toy Theatre.* The sets and costumes of the Broadway production of the play designed by Edward Gorey. New York, Charles Scribner's Sons [1979] 22 pages, 15" x 10". Stiff white wrappers printed in black and lettered in white; wire spiral bound. Published November 2, 1979 at \$8.95; unknown number of copies printed. NOTE: A New York book seller lettered twenty-six copies A-Z after having Gorey sign the copies, thus creating an unauthorized lettered edition.

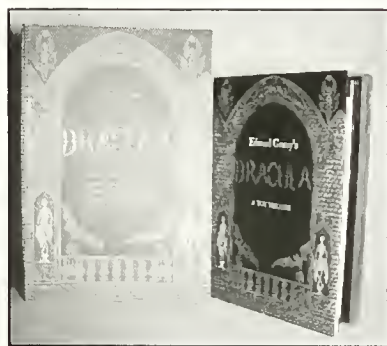


Fig. 26. Dracula: A Toy Theatre – showing size difference of original and reprint

*Le Mélange Funeste.* [New York, Gotham Book Mart, 1981] 16 plates, 6 $\frac{3}{4}$ " x 4 $\frac{5}{8}$ ". Gray wrappers printed and lettered in black; stapled. Published October 15, 1981 at \$20.00 for numbered copies; 526 copies printed. 500 copies numbered 1-500 and 26 copies lettered A-Z; all copies signed by Gorey.

*The Dwindling Party.* Paper engineering by Ib Penick. [New York] Random House [1982] Unpaged (5 double spreads) 11 $\frac{1}{4}$ " x 7 $\frac{3}{4}$ ". Slick glossy white paper boards; illustrated front and back; printed in multi-color; lettered in black. Issued without dust jacket. Published September 29, 1982 at \$8.95; unknown number of copies printed. ISBN 0-394-85129-3.

*The Dwindling Party.* Paper engineering by Ib Penick. [London] Heinemann [1982]. Published 1982 at £5.95; unknown number of copies printed. ISBN 0-312-92928-5.

*The Tunnel Calamity.* Unexpected appearance of the Uluus (thought to have been extinct for over a century) in the tunnel connecting East Shoetree and West Radish, St Frumble's Day, 1892. [New York, G.P. Putnam's Sons, 1984] Unpaged (8 leaves) 6 $\frac{1}{2}$ " x 6 $\frac{3}{4}$ ". White paper boards; illustrated on front; printed in multi-color; lettered on front in black and on back in black, yellow, and red; plastic eyepiece set into front board. Published June 1, 1984 at \$4.95; unknown number of copies printed. ISBN 0-399-21055-5.

*Les Échanges Malandreaux.* [Worcester, MA, Metacom Press, 1985] Unpaged (4 gathers of 16 leaves each) 6 $\frac{5}{8}$ " x 6 $\frac{5}{8}$ ". Dark mustard wrappers; illustrated on front; printed and lettered in black; left and right spines; sewn. Published December 1985 at \$25.00 for numbered copies; \$75.00 for lettered copies; 526 copies printed; all copies signed by Gorey.

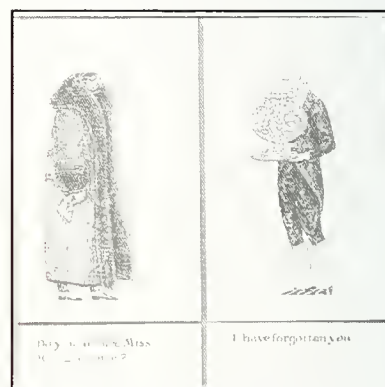


Fig. 27. Les Échanges Malandreaux combinations of figures

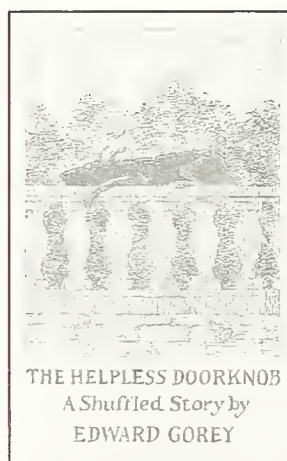


Fig. 28. The Helpless Doorknob front cover of leaflet

*The Helpless Doorknob; A Shuffled Story.* [New York, Gotham Book Mart, 1989] 20 laminated cards illustrated on front and over-all pattern on back + leaflet in clear cellulose acetate box; 4" x 2 $\frac{1}{2}$ ". Published April 6, 1989; price unknown; 525 sets printed (500 sets numbered and signed by Gorey, 25 sets out of series). NOTE: First trade edition (i.e. second printing) unnumbered and unsigned also issued in 1989. A third printing of 500 sets (also unnumbered and unsigned) was issued circa 1991 or 1992. A

fourth printing of 500 sets was issued in 1997. Although not planned, it appears that all 500 sets were signed. Except for



the second printing, a printing statement appears in the leaflet included with the set of cards.

*The Dripping Faucet; Fourteen Hundred & Fifty Eight Tiny, Tedious, & Terrible Tales* [Worcester, MA: Metacom Press, 1989] Unpaged (4 leaves cut into 36 miniature leaves) 11¼" x 2¼". Stiff mustard wrappers printed in black; sewn. Published December 1, 1989; \$25.00 for numbered copies; 526 copies printed (500 copies numbered and signed; 26 copies lettered A-Z, signed, and hand-colored).

*The Floating Elephant*. [by] Dogear Wryde. *The Dancing Rock* [by] Ogdred Weary. [1993] Unpaged (30 leaves) 1½" x 4¼". Stiff pinkish-buff wrappers; printed in brown; stapled. Published May 19, 1993 at \$5.00; about 500 copies printed of which 100 copies numbered and signed. NOTE: Two flip books printed dos-a-dos. Gorey used his anagram pseudonyms for the signed copies. Although both titles are numbered, the same number was not used for both titles in a given copy; Gorey flipped the volume and began numbering in the opposite direction. Thus, a copy with *The Floating Elephant* numbered 1 would have *he Dancing Rock* numbered 100.



Fig. 29. The Dripping Faucet front cover

THE CHILD	THE LIMB
September	February
denigration	miswearing of justice
sexual inadequacy	gapes
sties	a forged snapshot
hallucinations	morbid sensations
breakage	a useless sacrifice
loss of youth	alopecia
rust	a generalized calamity
crawling sickness	broken promises
an obstacle	ignominy
forced restraint	an accident in a theatre
aberrations	fugues
catarrh	poverty

Fig. 32. The Fantod Pack interpretive terms for Child and Limb cards

*The Fantod Pack*. Interpreted by Madame Groeda Weyrd. [New York] Gotham Book Mart [1995] 20 cards + booklet (16 leaves) in two-piece board box; 5" x 2¾". Booklet with stiff gray wrappers; illustrated front and back; printed in black. Box dull gray paper boards; illustrated on lid; printed in black. Published 1995 at \$25.00 for numbered sets; 776 sets printed (750 numbered and signed; 26 lettered A-Z and signed). NOTE: First published as "The Awful Vista of the Year" in *Esquire*, v. 66, no. 6, December 1966. Second printing of 500 copies in December 1997, signed but not numbered. Third printing of 500 in 1999 signed and numbered.

*The Fantod Pack*. Interpreted by Madame Groeda Weyrd. San Francisco, Pomegranate [2007] 20 cards + booklet (16 leaves) in two-piece board box; 5¼" x 3". Published

October 11, 2007 at \$9.95, \$12.95 in Canada. ISBN 0-7649-4224-7. NOTE: In addition to the illustration, the Pomegranate reissue has the author and title imprinted on the box lid and the ISBN and bar-code labels on the box bottom.

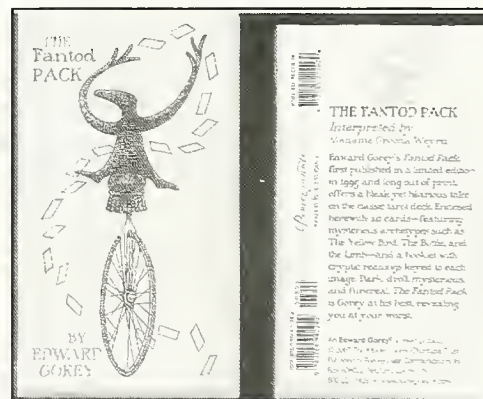


Fig. 33. The Fantod Pack box cover and back of reissue

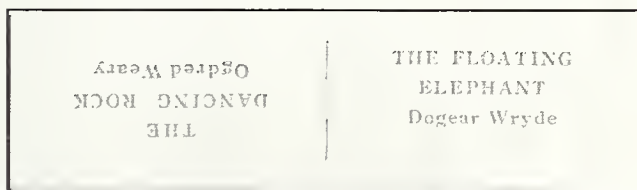


Fig. 30. The Floating Elephant / The Dancing Rock – covers

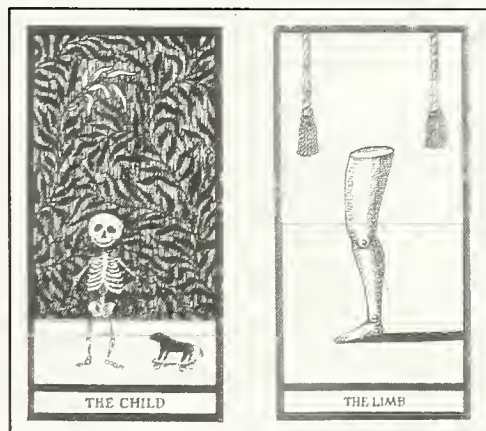


Fig. 31. The Fantod Pack Child and Limb cards

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## Questions and Answers

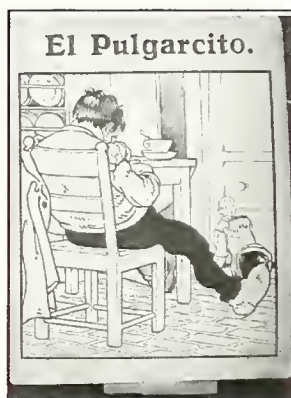
**Q.** Until recently, the statement on pop-up books typically identified only the country where the book was made, such as "printed in China." But, several books I have acquired this year include the name of the city as well as the country. For instance, the back cover of *Flanimals* reads "Printed in Shenzhen, Guangdong, China." And, *Animal Camouflage*, states it was printed in Shaoguan, China. Does anyone know if there is a reason the city is now being added?

Ann Montanaro  
Salt Lake City, Utah

**Q.** Leandro Coccia, a collector in Bahia Blanca, a city located in the province of Buenos Aires, Argentina, wrote asking for help in identifying two recent acquisitions. Both books have tab-operated mechanicals and are without any publication information. The two Spanish titles are: *El Pulgarcito* (Tom Thumb) and *Caperucita Roja* (Little Red Riding Hood). Can anyone identify the publisher and/or approximate date of publication? Visit Leandro's blog at: <http://mislibrosdecuentos.blogspot.com/>



*El Pulgarcito* Cover



*El Pulgarcito* Title page



*Caperucita Roja* Cover



*Caperucita Roja* Title page

**Q.** In the spring of 2009 Amazon listed two books that were to be published by National Geographic Society Children's Books in October, 2009. The books were: *Baby Panda's First Year: A Pop-up Book* and *Monkeys: A*

*Climbing, Swinging, Munching Pop-up Book*. Similarly, HarperCollins announced the publication of *Shel Silverstein Pop-up Treasury*. Does anyone know why these books were not published?

Ann Montanaro

**Q.** I am working on a book on the camp at Wimbledon and the rifle competition held there every year. I would love to see a copy of Dean's *How to be a Rifleman*. If any member has a copy of this, please contact me.

John Deane  
St. Albans, U.K.  
[rdeane@netcomuk.co.uk](mailto:rdeane@netcomuk.co.uk)

**Q.** My 87 year old mother has a collection of over 600 pop-up books. She lives in Michigan and will be moving to a smaller home without room for her books. I am helping her dispose of the collection. If you would be interested in purchasing the collection or individual titles, please contact me for a list of titles at [LSellison@sbcglobal.net](mailto:LSellison@sbcglobal.net).

Linda Ellison

## Catalogs Received

Aleph-Bet Books. *Catalogue 94*. 85 Old Mill River Rd. Pound Ridge, NY 10576. Phone: 914-764-7410. Fax: 914-764-1356. Email: [helen@alephbet.com](mailto:helen@alephbet.com). <http://www.alephbet.com>

Jo Ann Reisler, Ltd. *Catalogue 84*. 360 Glyndon St., NE, Vienna VA. Phone: 703-938-2967. Fax: 703-938-9057. [email@joannereisler.com](mailto:email@joannereisler.com). [www.joannereisler.com](http://www.joannereisler.com)





## New Publications

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



*Aesop's Fables: A Pop-up Book of Classic Tales.* Little Simon. \$27.99.  
9781416971467.  
*Alice in Wonderland.* Pop Up Sounds. Templar. £14.99.  
9781848770010.

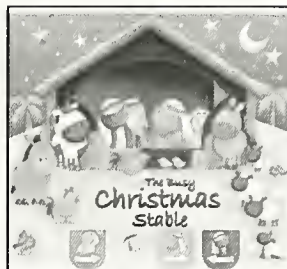
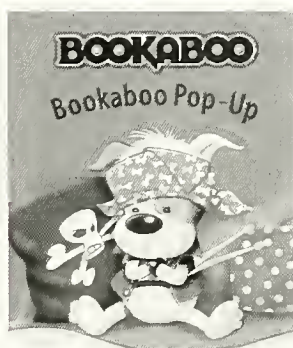
*Beauty & the Beast: A Pop-up Adaptation of the Classic Fairy Tale.* October. \$29.99. Little Simon.  
9781416960799.  
Also: Limited edition: \$250.00. 9781442407640.



*Biggest Bear Hunt.* Sandy Creek. \$7.98.  
9781435121102.  
Also: *Where's My Mama?* 9781435121089.  
*The Little Green Turtle.* 9781435121072.  
*Dear Mr. Walrus.* 9781435121096.  
*Scary Scary Crocodile.* 9781435121058.  
*Puppy's Bedtime Adventure.* 9781435121065.

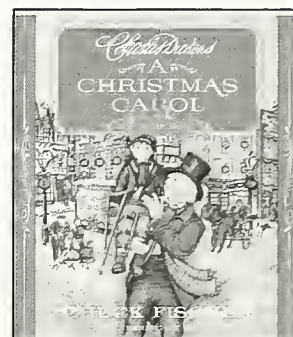


*Bookaboo Pop-up.* November. Walker. £9.99.  
9781406327236.



*The Busy Christmas Stable.* [tabs] Candle Books. \$11.99.  
9781859858035.

*A Christmas Carol: A Pop-up Book.* November. \$30.00. Little, Brown and Company.  
9780316039734.



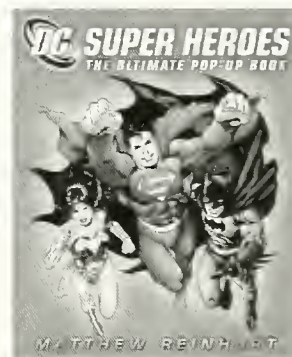
*Day in the Ocean: An Eye-catching Pop-up Book.* [17" x 14"] Flying Frog.  
\$11.99. 97816074516254.

Also: *Day on the Farm.* 9781906842314.  
*Day on Safari.* 9781906842321.  
*Day in the Jungle.* 9781607451617.  
*Izzy Bug's Day Out.* 9781607451631.

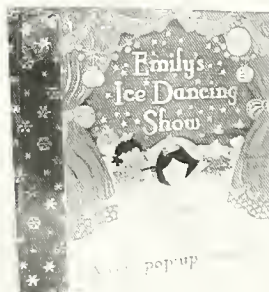
*Day in the Ocean.* Day Out Mini Pop ups. Transatlantic Press. £6.99. 9781906842253.

Also: *Day on the Farm.* 9781906842277.  
*Day on Safari.* 9781906842284.  
*Day in the Jungle.* 9781906842260.

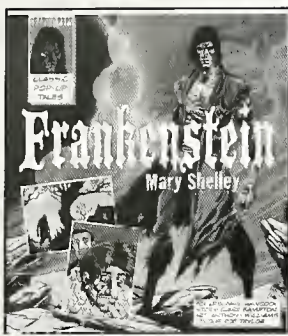
*DC Super Heroes: The Ultimate Pop-up Book by DC Comics and Matthew Reinhart.* October. LB Kids. \$29.99.  
9780316019989.  
Also: Limited edition. \$250.00. 9780316122375.



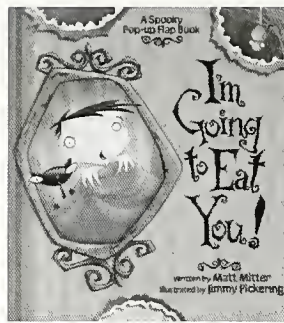
*Elephants.* Pop-up Pals. Transatlantic Press. £8.99.  
9781906842192.  
Also: *Bunny.* 9781906842161.  
*Pig.* 9781906842185.  
*Puppy.* 9781906842178.



*Emily's Ice Dancing Show: A Sparkly Pop-up Extravaganza!* October. Barron's Educational Series. \$14.99. 9780764163692.



*Frankenstein: A Classic Pop-up Tale.* September. Universe. \$29.95. 9780789320858.

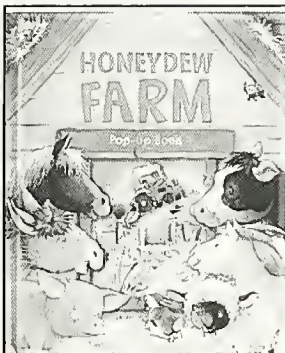
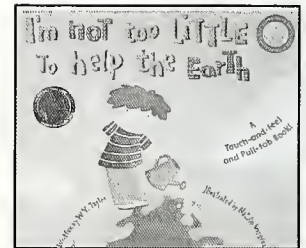


*I'm Going to Eat You: A Spooky Pop-Up Flap Book.* Reader's Digest \$10.99. 9780794407674.

*Full Moon Fun.* Disney Fairies. [tabs] October. Parragon Book Service Ltd. £5.99. 9781407593142.



*I'm Not Too Little to Help the Earth.* A Touch-and-Feel and Pull-the-Tab Book. Piggy Toes. \$9.95. 9781581179132.

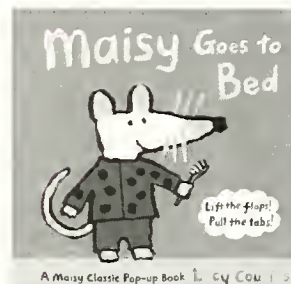
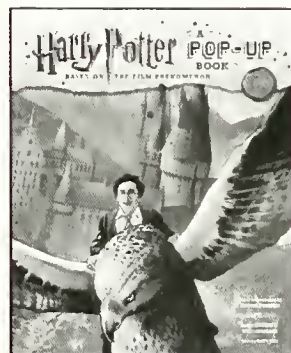


*Good Morning Honeydew Farm.* Cat's Pyjamas. \$7.99. 9781906293789.  
Also: *Come and Play in the Garden.* 9781906293819.  
*It's Big Day in the Jungle.* 9781906293802.  
*It's Great to be Under the Sea.* 9781906293796.

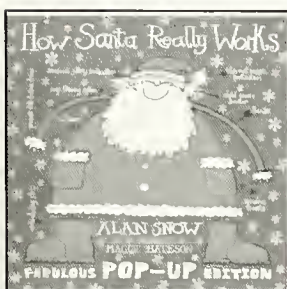


*Is a Spider an Insect?* Little Pirate. Science Made Simple! [Revolving wheel] Innovative Kids. \$9.99.  
Also: *What's in the Egg?* 9781584768210.  
*Is a Shark a Fish?* 9781584767114.  
*Is that a Bat?* 9781584767350.

*Harry Potter: A Pop-up Book: Based on the Film Phenomenon.* October. Insight Editions. \$34.95. 9781608870080.



*Maisy Goes to Bed: A Maisy Classic Pop-up Book.* Candlewick. \$11.99. 9780763650971.



*How Santa Really Works.* November. Simon & Schuster. £14.99. 9781847389329.

*Jungle Pop-up.* Ears, Nose & Tails. The Book Company. 9781742020433.

Also: *Barnyard Pop-up.* 9781742020440.

*Safari Pop-up.* 9781742020457.

*Maisy's Show.* A Maisy Pop-up-and-Play Book. September. Candlewick. \$15.99. 9780763647797.

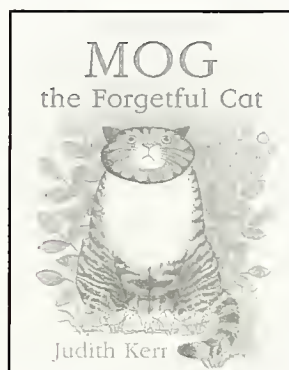




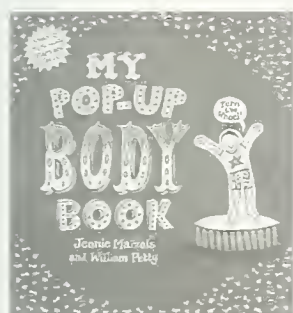
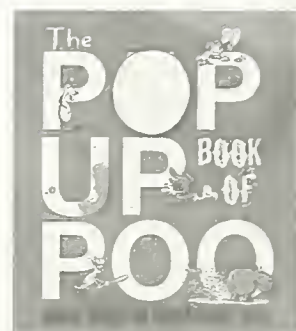
*Monsters and Christmas. Pop-up Monsters' Series.*  
£22.95. Euro Impala UK  
Limited . 9781907169342.  
**Also:** *Monsters in the  
Family.* 9781907169335.  
*Monsters and Friends.*  
9781907169366.  
*Monsters at School.*  
9781907169359.



*Mog the Forgetful Cat.*  
October. HarperCollins.  
£14.99. 9780007347124.



*Pop-up Book of Poo.*  
November. Walker Books.  
£8.99. 9781406332902.



*My Pop-up Body Book.*  
October. Walker. £14.99.  
9781406317923.

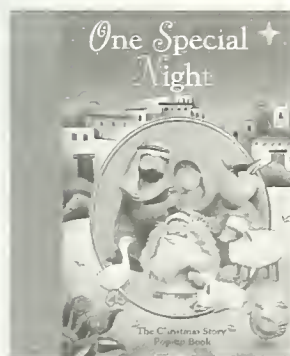
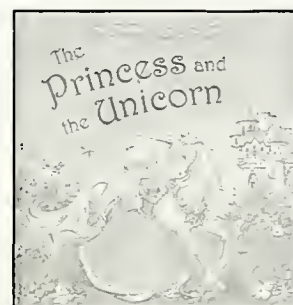


*Pop-up: Everything You  
Need to Create Your Own  
Pop-up Book.* October.  
\$19.99. Candlewick.  
9780763650568.

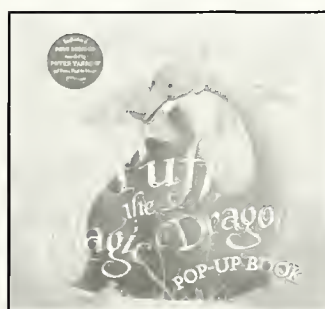
*Okey-Dokey  
Ding-a-Ling.* Running  
Press. \$12.95.  
9780762434404.



*Princess and the Unicorn Pop  
Up.* Magical Pop-ups. Igloo.  
£8.99. 9781848525801.

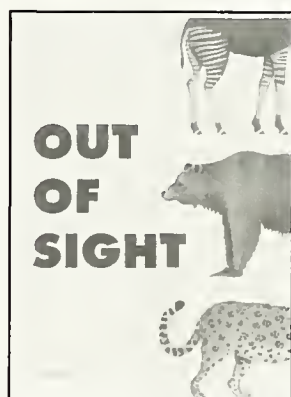


*One Special Night: The  
Christmas Story Pop-up Book.*  
Standard Publishing. \$16.99.  
9780784728789.

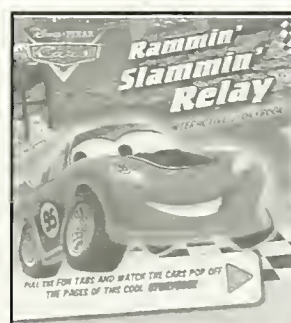


*Puff, the Magic Dragon  
Pop-up Book.* October.  
\$24.95. Sterling.  
9781402779190.

*Out of Sight.* Chronicle.  
\$19.99. 9780811877121



*Rammin' Slammin' Relay.*  
October. Parragon Book  
Service Ltd . £5.99.  
9781407593135.



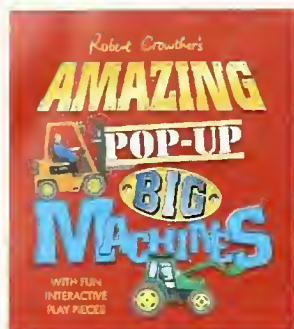


*Renaissance Art Pop-up Book.* October. Universe. \$40.00. 9780789320803.



*The Very First Christmas: Changing Pictures.* Candle Books. \$11.99. 9781859858707.

*Robert Crowther's Amazing Pop-up Big Machines.* November. Candlewick. \$17.99. 9780763649586.



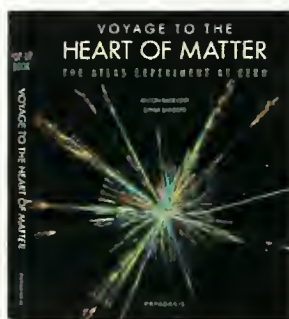
*The Very Merry Mice. Peek-a-Boo Pop-ups.* Little Tiger Press. £8.99. 9781848950757.



*Villains: A Pop-up Storybook.* October. Grosset & Dunlap. \$39.99. 9780448454634.

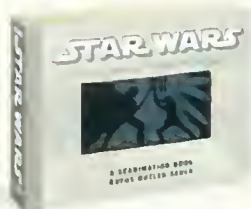


*Snowflakes: A Pop-up Book.* Jumping Jack Press. \$24.99. 9781605805634.

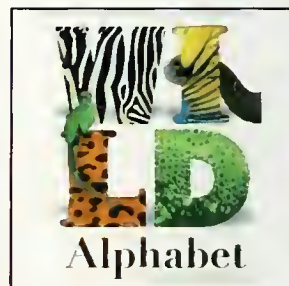


*Voyage to the Heart of Matter: The ATLAS Experiment at CERN.* Papadakis Publisher. £24.95. 9781906506063. [Initial print run 4,000 copies.]

*Star Wars: A Scanimation Book: Iconic Scenes from a Galaxy Far, Far Away...* Workman. \$14.95. 9780761158462.



*Wild Alphabet: An A to Zoo Pop-up Book* September. Kingfisher. \$19.99. 9780753464724.



*Ten Little Racing Cars: Count the Speedy Cars as they Race to the Finish Line!* [plastic cars and one double-page pop-up spread] School Specialty Publishing. \$14.95. 9780769660646.



*Wild Oceans: A Pop-up Book with Revolutionary Technology.* September. Little Simon. \$27.95. 9781416984672.

*Also: Ten Little Mermaids: Count the Glittery Mermaids as they Swim from Page to Page!*

9780769660639.

*Ten Little Bears: Count the Fuzzy Bears as they Roll off the Bed!* 9780769660622.

*Ten Little Fairies: Count the Fairies as they Bring You Magic Dreams While You Sleep!* 9780769660657.

*Wilson Gets a Wash.* Chuggington. Parragon Book Service. £5.99. 9781407598833.

