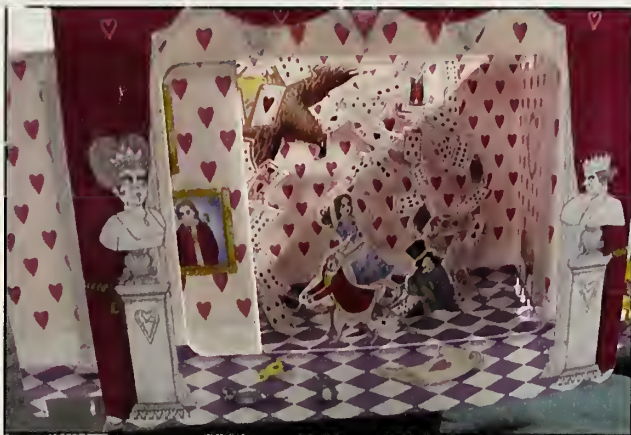


## Alice in Wonderland

### Movable Transitions and Transformations

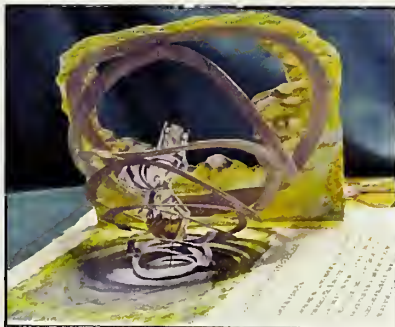
Roberta Brody  
Port Washington, New York

Chapter One of Lewis Carroll's *Alice's Adventures in Wonderland* begins with Alice following a waistcoated watch-grasping rabbit hurrying across a field and finding herself "just in time to see it pop down a large rabbit hole." If the transformations described in the text were not already a temptation to the movable book artist, was there ever a clearer author's invitation to illustrators and paper engineers to depict a scene, than the words "pop down"? In addition, the episodic nature of the narrative and the many transitions or transformations seem to provide the ideal conditions and content.



Peepshow swirl of cards from Alice in Wonderland with Three Dimensional Pop-up Scenes.  
Tango Books, 2014

So, it is not surprising that there are several dozen movable versions of Alice - limited edition artists' books as well as commercially produced movable books. Most of them illustrate stories from Carroll's first volume, *Alice's Adventures in Wonderland* and a small number illustrate the less dramatic and more cerebral *Through the Looking Glass*.



Coil structure from Alice's Adventures in Wonderland.  
Dell, 198-?

Continued on page 2

## Part Three: Reusing Pop-ups Two or Even Three Times

Ulrich Tietz  
Recklinghausen, Germany



Märchen

Have you ever experienced *déjà-vu* (the feeling that you have already seen that before) when watching a Walt Disney animated cartoon? This has nothing to do with supernatural phenomena but there is a concrete background. Indeed they used a number of sequences several times in the Disney studios.<sup>1</sup>



Zwei Märchen

You can come across similar finds in pop-up books as well, namely the use of identical pop-ups within different books of a single publishing house. Occasionally rarities of that kind have been presented in *Movable Stationery*.<sup>2</sup>

Listed below are some more examples (with no claim of being complete).

Continued on page 10



## 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. Back issues are available at: <http://bit.ly/1hpZ90U>.

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

Telephone: 801-277-6700

e-mail: [montanar@rci.rutgers.edu](mailto:montanar@rci.rutgers.edu)

**The deadline for the November issue is October 15.**

**Alice in Wonderland, continued from page 1**

### Down the Rabbit Hole

Consider the rabbit hole which begins on the front cover of Vojtěch Kubašta's well known *Alice in Wonderland* (Bancroft, 196-?) and carries through three plates and a pop-up, ending with the first page of text as the base picture.<sup>1</sup> The rabbit hole occupies center stage without specific identification. We *know* it's the rabbit hole because we come



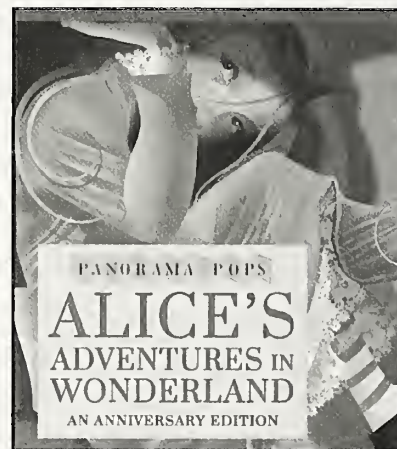
**Alice in Wonderland  
Bancroft, 196-?**

to the story already familiar with the opening of the narrative! Kubašta makes good use of our familiarity not only by having the reader jump right in, visually, but also by including some household goods scattered about; representing, Carroll's description of Alice's descent which includes her noticing shelves and cupboards of everyday items lining the walls of the "well," as Carroll calls it, and even grasping and replacing a jar of marmalade from a shelf as she falls. Many other illustrators before and since have included these incongruous everyday details in this scene, including many of the illustrators of movable versions.

No less dramatic, but certainly less theatrical, are the many reprints of *Alice's Adventures in Wonderland: A Pop-up Book*, illustrated by Jenny Thorne, designed by John Strejan and engineered by James Diaz (Dell Pub., 198-?. ISBN: 9780440003533) which uses a coil construction for the rabbit hole to striking advantage. It is situated on the first spread and relies upon the hard cover board as the base. When open, a paper figure of Alice is suspended on a string from the top of coil to the cover board base. There are no details or ornaments, just the dizzying feeling of a fall.

There is much to be said about the amazingly satisfying display that well-placed parallel folds can create. One cutout and a single fanfold suggest a startling tumble in Derrydale Books' *Alice In Wonderland*, part of the Favorite Pop-Up Book series; whose copyright is listed as Ottenheimer Publishers. The folds in the center of the first two-page spread of Ottenheimer's 1992 *Down the Rabbit Hole*, create a strong vertical image and with it, a sense of surprise and velocity. Additionally, when held directly under a light source, the shadows cast by the falling Alice's figure in this basic pop-up seem to add momentum to her fall. This slim volume which includes Samantha Smith's illustration and Bruce Foster's paper engineering, is one of four pop-ups in an Alice in Wonderland series that includes *Curiouser and Curiouser*, *The Mad Hatter's Tea Party*, and *The Queen of Hearts*.<sup>2</sup>

Not all twenty-first century creations are visually or structurally complex. Nor need they be so. A 1992 version of *Alice in Wonderland* published by Creative Publishing from Edmonton, Canada (26 x 19.5 cm. ISBN: 1554540089) consists of five fanfolded pop-ups with the text running parallel to the spine. The first of these depicts a very alarmed Alice plummeting



**Alice's Adventures in Wonderland.  
Walker Books, 2015**

down the rabbit hole constructed of horizontal parallel folds (when the book is held parallel to the spine). Once again, she descends amid a cache of everyday things. Equally effective is a simple but elegant 2015 accordion book published by Walker Books Ltd., "in association with the Royal Mail Group, Ltd." (ISBN: 9781406361728). The volume is based upon the postage stamps which the Royal Mail commissioned Grahame Baker-Smith to illustrate for the 150th anniversary of the publication of *Alice's Adventures in Wonderland*, with "art directed by Godfrey Design." This 10.5 x 11 cm book, enclosed in a slipcase, has nine parallel fold pop-ups and one angle fold pop-up. The latter single angle fold seems to have Alice falling out of the book and into the reader's lap.

2010 *Alice's Adventures in Wonderland: A Classic Story Pop-up Book with Sounds*, illustrated by Richard Johnson, designed and engineered by Andy Mansfield and adapted by Libby Hamilton, is visually complex. The first page pop-up shows her falling through what appears to be a comfy though narrow room: It is a somewhat cradle-like structure shaped by parallel folds and Alice is suspended by a platform structure in the center of a two page spread.

**Continued on page 14**

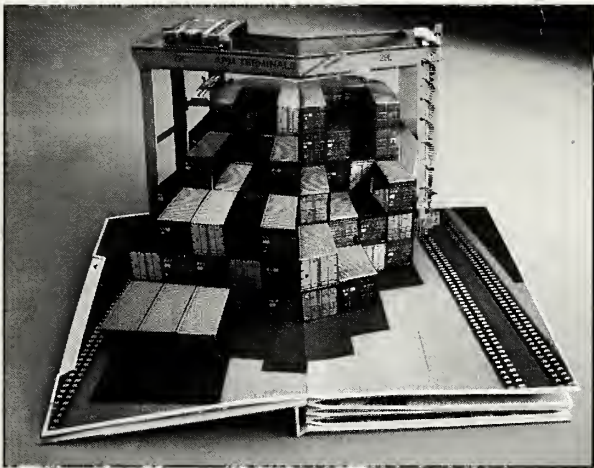


## Making the APMT Pop-up Book

Kees Moerbeek  
Netherlands

Last year, on the day before Christmas, my phone rang. It was someone from an ad agency: Would I be interested in designing a six spread pop-up book that could be used as an invitation for the grand opening of the new APMT container terminal in Rotterdam?

I had no idea what APMT was, but the idea of designing a six spread pop-up book for no matter what company caused an explosion of instant happiness in my mind. With fireworks of elaborate paper engineering challenges and flashlights of sparkling pop-ups, I answered: "This might be interesting, but please tell me more about APMT" (Over the years I learned to stay as controlled as possible in this type of situation.)



APMT spread 2

The ad person got really excited and rejoiced in technolgyrics:

"APM Terminals is an international container terminal operating company headquartered in The Hague, Netherlands. It is one of the world's largest port and terminal operators as well as providing cargo support and container Inland Services, and is the largest port and terminal operating company in terms of overall geographic scope.

The new-to-be-opened-container-terminal in Rotterdam-Maasvlakte II is built on land which is completely extracted from the North Sea. It's the world's most technologically advanced and environmentally sustainable container terminal: it uses completely remotely-controlled STS Gantry Cranes (the largest in the world) to unload the containers from the ship. The containers are moved from the ship to landside by 64 fully robotized guided vehicles, which transport the containers between the quay and the container yard (the stack)

A fleet of 54 fully automated rail-mounted Gantry Cranes position the containers in the stack in a high density stacking system.

And the most beautiful thing about this all is that the entire

system is twice as efficient as the conventional methods but produces no CO2 emissions or pollutants and hardly any noise."

Gone were all the elaborate paper-engineering challenges and sparkling pop ups...

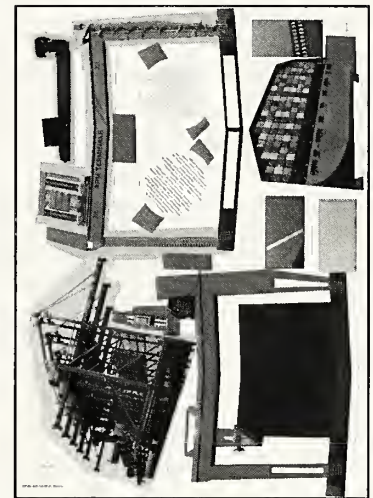
"So, this pop-up book will show mainly containers and cranes?" I concluded.

"Yeah, isn't that great! But we also want to show the people working in the control room and the transportation facilities from the stack to the shore. And the good news is that there's an open budget for this project!"

The open budget sounded like heavenly music to me, but being a rather suspicious person I realized that there's no good news without inevitable bad undertones.

The bad news, in this case, was that the book had to be designed, printed and assembled and shipped in less than twelve weeks. "We want to send the book out by March 20<sup>th</sup>. Would that cause a problem?"

Being in my roll of the "master in full control of the situation," I stated that this shouldn't be a subject of any concern at all: it could be done in time and for a fair price, so our phone conversation ended happily with picking the right date for our first meeting somewhere in early January.



APMT nesting sheet

(The truth, as we all know, is that the assembling of a pop-up book is THE key issue and always the main subject of serious concerns and usually causes headaches in various stages. It's mainly the price of assembling that dictates whether a pop-up book is publishable or not.)

Usually a pop-up book is printed and assembled in China. There's a lot of communication and shipping proof and testdummies involved in this process. This takes a lot of time too, clearly. The shipping of finished books alone takes three months from China to Europe. So there's no chance to get a pop-up book printed, assembled, and shipped in less than three months when the job has to be done in China.

So China, in this case, wasn't an option. If we wanted to get this project done in time it had to be produced in Europe and to be more specific in the Netherlands, where I'm located.



Producing a rather complicated six spread pop-up book has never been done before in the Netherlands. There's no company here that has any experience with this specific type of work. So, if I wanted to get this book assembled here, I had to find a company that had the facilities to do this and to accompany them intensely during the assembling process.



Assembling the APMT pop-up book

Also the price of assembling would be at least ten times higher here than if the job was done in China.

I realized that my swift and optimistic response clearly opened an avenue of obscure uncertainties; time-wise as well as money-wise. This open budget would be more than highly welcome and it would be consumed to the last penny.

During our first meeting in January we decided the book should not contain six spreads, as initially thought, but five spreads. This would reduce assembling costs and also give us a bit more production time. We decided to go for five scenes that we thought would give the best impression of the APMT activities:

#### **Spread 1: The Quay and Cranes**

The opening scene would show the enormous Gantry Cranes unloading a huge Triple E ship. The cranes on this terminal move so fast that the released forces are too powerful for the human body, so they're fully remotely controlled by crane drivers working in a control room. The triple E ship is the biggest container ship and contains 18,000 containers.

#### **Spread 2: The Container Yard**

The Stack. Nine rows of sixty containers each, stacked up to seven containers high. A huge stack crane puts every container on the exact right location.

#### **Spread 3: The AGVs**

The fully robotized container trucks transporting the containers to the right locations

#### **Spread 4: The Control Room**

The control room and the remote operator room are the nerve centre of the terminal. From this room the terminal processes are put into motion. The thirty-two joysticks operating here control the eight cranes on the sea quay. The crane drivers work from behind their monitors on a desk.

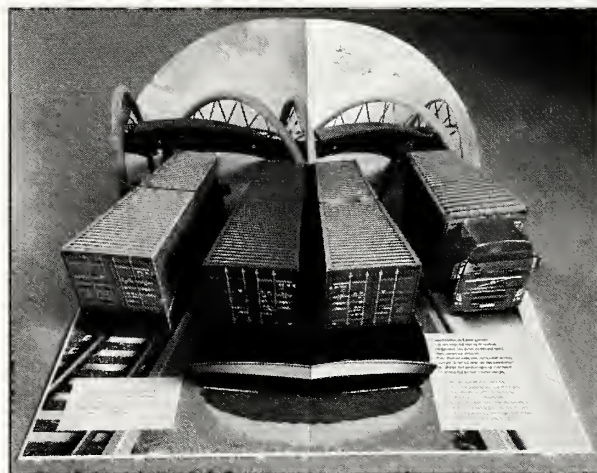
#### **Spread 5: Train, barge and Truck**

The transportation from the stack to the customer by train, barge, and truck.

All texts, in Dutch and English will be printed on quarter of a circle shaped pull-tabs hidden in between the spreads and under small lift-ups.

The cover of this book will be matte-white, the title *Celebrating the World's Most Advanced Container Terminal* in a spot varnish white ink and an embossed APMT Terminal logo. To give this pop-up book an extra value we decided to present it in a sturdy, luxurious white box, with embossed APMT logo and wrap it in, especially produced for this occasion, APMT foil. No expense was spared!

This book is highly sophisticated, but in a super-small edition: six hundred copies only: 510 copies for senior representatives from the global shipping industry and world governments. The guest of honor was Netherlands' monarch King Willem-Alexander who had the privilege of being invited for the official opening of this new APMT terminal in Rotterdam. The other ninety copies were for APMT officials and all the people involved in this project.



APMT spread 5

As nobody works between Christmas and New Year's Day, we lost almost two weeks between our initial phone call and first meeting. Only ten weeks were left now to design, print, and assemble the book. I already suspected that, human-wise, it wouldn't be possible to get such a complicated book out on time. So I suggested an option of abandoning the idea of using the book as an invitation but, instead, to present it as a luxury give-away during the official opening on April 24<sup>th</sup>. This would give us an extra four weeks to get the book produced. To reinforce my arguments I claimed an official presentation would give the book more direct attention and thus a higher value. And we would save on postage costs, too. A not unimportant issue because we already knew that the cost/price of this pop up book would be rocket high.

Luckily for me, APMT liked this idea and decided to go for it.



Ooff! Saved by the bell! I could focus on the designing of the five spreads and meanwhile teach the Dutch assemblers how to assemble a complicated pop-up book.

I made white dummies of the five scenes and showed these to the APMT people and, once these sketches were approved, I showed them to the assemblers and explained how these scenes should be put together properly. I had only four weeks time to get the book from scratch to finished art and in these four weeks I had to create the sketch dummies of the five spreads, the white dummies, the dielines, and all finished art. And to produce one final full color show dummy for APMT's final approval. During these four weeks I had several meetings with the APMT people and the assemblers so there was a lot of traveling and hardly any sleep. Who says paper engineering is a rather dull job?

The book measures 9 by 11¼ inches and is printed in full color on eight nesting sheets of 20 by 27 inches. I used various paper weights for the constructions from 180 grs to 300 grs. For the art I used photos which I made on location and which I heavily reworked in Photoshop. It took me four weeks to design and illustrate the book and to create all dielines and nesting sheets.

The assembling was done by ten people and I made step-by-step instructions for assembling the pop ups. It took them six weeks to assemble the 600 books. The assembling alone cost almost \$32,000, that's over \$50 per book! That does not include the price of putting the spreads into the sophisticated cover nor the cost of the luxury box.

Add to these costs the expenses of printing, diecutting, designing, illustrating, textwriting, and the fees of the ad agency and other people involved. It's no lie to say, cost wise, this must be the most expensive pop up book ever.

I wonder if our King Willem-Alexander was aware of this specific fact when he received TEN (!) copies of this pop-up book during the official ceremony. I never understood why they gave him ten copies, in the first place: He only has three young daughters, so two copies would have been enough - one for the king and one for the girls to share!

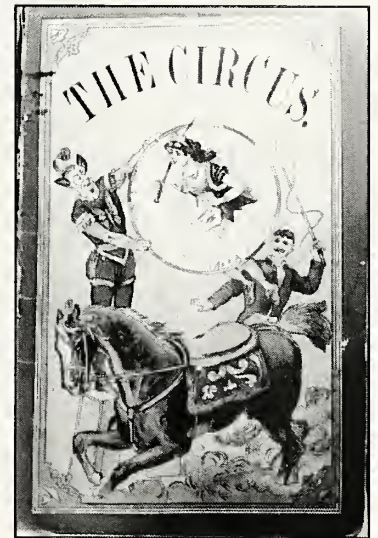
On an edition this small, eight copies makes a world of difference, but that's no news for collectors, I assume.

More information and images of the APMT pop-up book can be found on my new website: [www.keesmoerbeek.com](http://www.keesmoerbeek.com)

Seven copies of this unique book are for sale. The book is safely packed in the specially designed white APMT box and wrapped in foil with APMT imprint. Size of box: 10 x 12 x 2 1/4 inches. Weight: 3.3 pounds (1,5 kg) Price \$500, freight not included. (probably between \$80 and \$200, depending on service). For more information please contact: [c.moerbeek2@chello.nl](mailto:c.moerbeek2@chello.nl)

## Book Identification

Do you know anything about this tab-operated book? Geraldine Roberts Lebowitz recently acquired *The Circus* and thinks it was created about 1890 by Lothar Meggendorfer. There is no information on the book itself nor is there an entry in *Worldcat*. However, there are several clues that lead to that conclusion: The dogs are similar to ones seen in other Meggendorfer books and the shadows on the pages resemble those found in *International Circus*.



Cover: *The Circus*

Additionally, in *The Riders* spread, the man on the horse is clinging to the man above him in the same way as is seen in *International Circus*.

The text of the Frank and Nellie spread reads:

Frank and Nellie went to the Fair,  
What did they see when they got there?  
A Circus grand, from London town,  
Harlequin, Columbine, Knave, and Clown.  
But oh! the best  
By far of all  
Were the prancing horses  
Brave and Tall.

The cover and spreads from the book are shown below. What information can you supply?



Spread: *The Clever Dogs*

## “WOW, open this!”

Kyle Olmon  
Brooklyn, New York



Spread: The Riders



Spread: What Frank and Nellie  
Saw



Spread: The Flying Lady

With a title that is both a declaration and encouragement, “Wow, open this!” sought to uncover that magic moment when pop-up books achieve that surprise and wonderment in the eyes of the reader. Over six dozen movable books were on display at the Bruce Peel Special Collections Library located on the University of Alberta campus. The exhibition, curated by Kevin Zak, took place from March 17 to June 6, 2014. Zak is a freelance book and exhibition designer as well as an instructor at the University of Alberta for over ten years. When asked about why he chose to promote pop-ups in the show, he replied: “My interest in pop-ups stems from a fascination with the mechanics and engineering of movable elements in books, and a love of paper and the possibilities of paper as a medium. I’m a graphic designer and quasi-specialize in the design of books and publications. I’m interested in books as physical objects and how they present content and communicate.”



Wow! Display

Many familiar pop-up titles, and some rare books, were selected from the university’s holdings and shown in the numerous standing vitrines and glass display cases that lined the library. Megendorfer, Kubašta, Dean, Lentz, Wehr, and Clyne shared space with multiple contemporary offerings from Sabuda, Foster, and Reinhart. The exhibit was not broken down into genre or chronological order, rather Zak wished to emphasize the various book forms and mechanisms that movable books utilize: “As a central feature, the exhibition identified a number of basic forms with an example of that form, and not in specific sections, the remainder of the exhibition showcased books and artists books that utilized these forms, many other forms, and combinations of forms.”

With sparse wall text and case labels, Zak and the team at the Bruce Peel Special Collections Library focused on creating an exceptional brochure that reinforced and explained the various book forms on display. In fact, this past



May the brochure won a 2015 Leab Exhibition Award from the Rare Books and Manuscripts Section (RBMS) of the Association of College and Research Libraries.

(You can learn about this award and the other winners like our own Ellen Rubin's *Pop-ups from Prague* at: <http://bit.ly/1Ht0ROE>.) The brochure takes the form of an accordion fold book with the addition of die cut flaps depicting a reproduction of one of the earlier titles in the exhibit, *Structure of Bee Shown in Model* from the early 1900s. Zak noted that the brochure was inspired by the color palette and style of the Bookano and Blue Ribbon pop-up books from the Thirties. The leporello inspired brochure folds out to roughly forty-five inches and shares examples of ten common book forms like the carousel, peepshow, and Harlequinade, as well as a brief essay on the history of movable books. The brochure and mini pamphlet were printed and assembled in Canada by McCallum Printing Group. Zak had nothing but good things to say about the collaborative process of developing this award-winning piece: "I worked very closely back and forth with McCallum Printing on the most efficient manner of production for the catalogue. They have some fantastic people on staff who were interested in the piece and I'm very grateful that they were willing to spend the extra time with the detailed care and attention needed to really help to make the piece what it is. The full catalogue is printed traditionally on press and die cut, the smaller piece was produced digitally and laser cut."



Wow, open this!



"WOW, open this!" brochure

While a large portion of the exhibit is dedicated to published commercial pop-up books, Zak also included excellent examples of dimensional artists' books with titles like Shawn Sheehy's *Hesperana* and *Masks around the World* by John Ross. Zak stated, "I hoped to show that pop-ups are not created just for kids, but for adults also." Prime examples of this intention was when the library showcased their copies

of the 1594 volvelle in Thomas Blundeville's *A Plain Treatise of the First Principles of Cosmographie* and the metamorphoses turn-up book of Bunyun's *Pilgrim's Progress* from the 1840s. An iPad featuring the interactive app *The Three Little Pigs and the Secrets of a Pop-up Book* was also on display to highlight various forays into the digital realm.

Robert Desmarais, head of Bruce Peel Special Collections Library, reported that "Wow, open this!" was one of their most popular displays in recent years with excellent attendance from students, staff, and the general public, and it generated a substantial amount of publicity in print, radio, and online media. Even though the exhibition is over, I like to think that this show was just a taste of some of the wonderful movable books held in the Bruce Peel Special Collections Library. If you find yourself in Edmonton with some time to spare, be sure to visit the good folks at the University of Alberta to see their collection of artists' books and pop-up treasures for yourself. Just be sure to keep your voice down in the library when you open a book and exclaim "Wow!"

To hear from the curator himself, please check out a short video from BPSC here: <http://bit.ly/1gvpuBU>.

## Questions and Answers

**Q.** I am moving to a smaller home and no longer have room to store my books. What can I do with them?

**A.** Regrettably, this is a question often asked. How you dispose of a collection depends on what you want to accomplish. (It is unfortunate that few new collectors seem to have begun collecting movable books as it would be an opportune time for them to start a collection.) Selling a full collection is very difficult unless it includes rare and/or valuable titles.

There are many options available for selling individual books online. Anyone can sell on eBay or a local used goods website. There are Internet marketplaces such as AbeBooks, Alibris, and Biblio that are used by professional booksellers. Amazon also has an established marketplace for third party sellers.

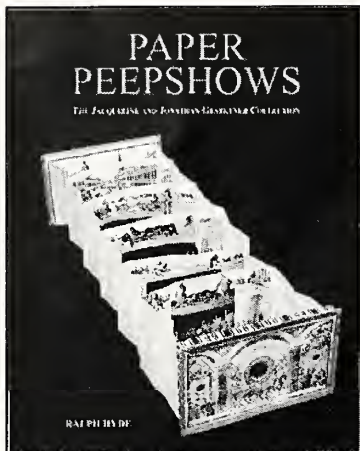
A bookseller may be interested in acquiring the collection. But, never forget that a bookseller is running a business and the price they will be willing to pay for your book(s) will be not be any more than 40% or 50% of the estimated value. They need to resell the book at a profit and pay their business expenses.

Another option is to donate the collection to a library or museum. There are several advantages to doing this: (1) the books go a good home, (2) the collection won't be split up, and (3) people can continue to view the collection.



## Paper Peepshows

A new book about peepshows is a welcome addition for collectors. The peepshows in this 272-page, full color volume are from the collection of Jacqueline and Jonathan Gestetner.



Paper Peepshows

The announcement of the publication of *Paper Peepshows* includes the following description: "Peepshows were introduced in the mid-eighteenth century by Martin Engelbrecht in Augsburg. They called for a long wooden cabinet designed to incorporate a viewing lens and sometimes a mirror. In the 1820s peepshows made entirely of paper appeared on the scene more or less at the same moment in Vienna, London

and Paris. The clumsy cabinet was no longer called for. The new peepshow was equipped with paper bellows so it could be expanded or contracted in a trice. Paper peepshows were light; they were comparatively cheap. They fitted neatly into the pocket. Viewing a paper peepshow is an intimate, individual experience that, in the age of television and hand-held computers, gives a real sense of personal discovery. The viewer engages by peeping through a tiny hole and thereby discovers inside layers of images, like a pocket-sized stage set.

"The format lent itself to a wide variety of subjects: to coronations and to state visits and funerals, to pleasure gardens, to trips up rivers and to the ceremonial openings of new railways, to distant views of cities and to tourist landmarks, to military engagements in exotic places, and to the July Revolution and the fall of the Bourbons in France in 1830. The Crystal Palace, erected in Hyde Park 1851 for the Great Exhibition, inspired the production of very large numbers of peepshows, mostly made overseas and imported. Peepshows made possible visits to sites existing in the imagination, to plunge down Alice's rabbit hole, for example, and to wander through the Garden of Eden in Paradise.

"The main center of peepshow manufacture in the nineteenth century was toy-making Nuremburg. Briefly in the 1950s it was Britain. Nowadays it is the United States. Paper peepshows are no longer intended essentially for children but for bibliophiles and art-appreciating adults.

"This stunning book charts the history of these charming collectables. The illustrated catalogue section includes the following data where known: country of origin, publisher, date, method of printing (eg chromolithograph), shape and dimensions, and number of scenes. As well as a full

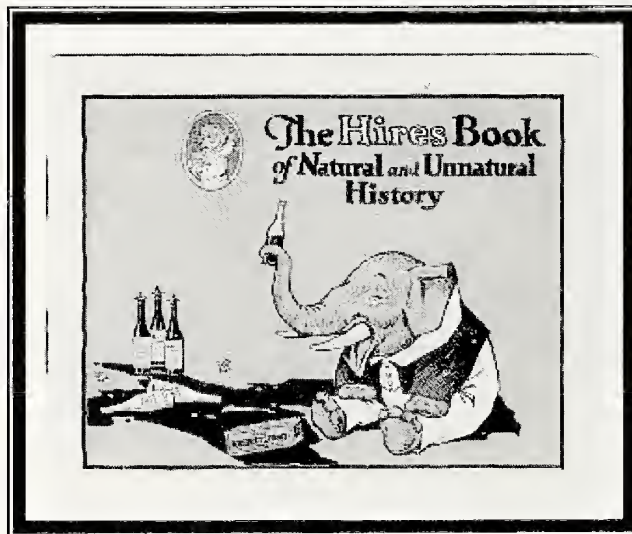
description of each piece, the author gives fascinating historical and cultural context for these items - ranging from depictions of the July Revolution (Paris, 1830), or the opening of the Thames Tunnel to the nursery tale of 'Puss in Boots'."

The Antique Collectors' Club is offering a discount to members of The Movable Book Society. The list price is \$89.50 and members will receive a 20% discount (\$71.60) plus the shipping and handling. In the U.S. the shipping cost is \$5 for the first copy, and \$1 for each additional copy (books ship via USPS Media Mail). U.S. members can email their orders to Betsy Gillen (dbgillen@antiquecc.com) or call her at 413-203-1953. Members outside of the U.S. can obtain a copy by contacting sue.slee@antiquecc.com. Contact the Antique Collectors' Club Ltd, Sandy Lane, Old Martlesham, Woodbridge, Suffolk IP12 4SD, UK

\*\*\*\*\*

## The Hires Books

Two mix-and-match advertising books are known to have been issued by The Charles E. Hires Company of Philadelphia. Both appear to have been published in the late 1890s or early 1900s. They are: *The Hires Book of Natural and Unnatural History* and *Hires Puzzle Book of Unnatural History*. Each book is 3¼ x 4-inches and each is illustrated with realistic animal pictures which are printed on the thin paper pages. Individually each of the animals can be folded along a dotted line and aligned against another animal to form new "unnatural" animals.



In the first book, the twelve animals are a monkey, lion, wolf, leopard, elk, rhinoceros, zebra, camel, tiger, giraffe, elephant, and buffalo. In the second book the animals are an elephant, ostrich, giraffe, monkey, lion, mule, kangaroo, tiger, boar, camel, moose, and buffalo. Folded, these pages make unusual animals such as a kankey, girfalo, and a leolk.







**Schreiber**

In 1938 (copyright 1937) the German publishing house J. F. Schreiber presented four books in the series Schreibers Stehauf-Bilderbücher with the subtitle *Zwei Märchen* (Two Fairy Tales). Each book contains two fairy tales, only one comes with a pop-up. You find title and text in vertical format, the pop-up in oblong format. I describe one of them as an example: *Zwei Märchen. Dornröschen. Der gestiefelte Kater*. (Two tales. Sleeping Beauty. Puss in Boots.) Esslingen, 1937. No 303. 10 pages. 20 x 15 cm.

The Sleeping Beauty pop-up includes the signature R.F. (Richard Friese). Another, with the initials V. RAV., shows amateurish drawings (the prince looks like a princess with a stick-up beard). The cover picture seems to come from a third illustrator. It is well-drawn, very dramatic, and the style is outmoded, but without a signature.

The same Sleeping Beauty pop-up is to be found in the Schreiber book *Märchen Dornröschen, Der kleine Däumling, Rotkäppchen* (Hansel and Gretel, Sleeping Beauty, Tom Thumb, Little Red Riding Hood). Esslingen 1937. No 320. 8 pages. 15 x 23 cm.

Here the four pop-ups of the series mentioned above have been combined in one book. The cover picture comes from Richard Friese. All the pages are printed in oblong format: The text is to be found underneath the pictures in oblong format as well. The layout appears to be more unified and modern than that of the first book. Plagiarism is out of the question here. Presumably the publishing house wanted to develop the new format for the Stehauf picture books with the series of Two Fairy Tales. It was to become a bestselling story of the Stehauf books of this kind – even internationally. That simple technique (die-cut and fold back) saved expensive work done by hand. So no wonder this was eagerly copied by other publishing houses in spite of existing copyrights.<sup>3</sup>

**Löwensohn**

The following case is more mysterious. An identical sailing ship with two masts, colorful hull, and yellow planks lies in shallow, dark blue waters with some dolphins romping about. On the shore, with the yellow sandy beach, there are some stones and a starfish. You cannot find a signature. Like the ghost ship “Flying Dutchman” this vessel haunts three different books: *Contes de Hauff. Collection Surprise*. n.d. Imprimerie Loewensohn, Fuerth (Allemagne). Publishing No 4651. 44 pages. 20 x 26 cm.



Contes de Hauff

The cover picture and four further reproductions come from Kar(e)l Simunek, a Czech illustrator (1869-1942), some other black and white drawings do not have signatures, nor does the three-dimensional vessel.

The sailing ship goes thematically with the story of a ghost ship sailing the sea carrying twenty to thirty corpses with no one at the helm. The brightly painted cheerful colors of the ship do not match at all: the corpses are seen. The graphic style is totally different.

*Überrascht Ruft Jedes Aus: Sieh Nur Was Kommt Da Heraus!* (Each Child Gives a Surprised Shout: Just Take a Look at What’s Popped Out!). No further details. Publishing No 4360. 4 pages. 19 x 24 cm.



*Überrascht Ruft Jedes Aus: Sieh Nur Was Kommt Da Heraus!*

Two pages, with text, cover the double page along with the pop-up and the vessel mentioned above. Little Erich has a dream to look at the “wonderful sailing ship” his Uncle Klaus sailed on to Africa. The much-too-long title of the book has nothing to do with the story but is probably meant to draw curiosity to the three-dimensional ship. The three reading children on the title picture (by Beatrice Mallet) come from a different book<sup>4</sup> and are re-arranged here. Missing details, cheap paper, and recycled integral parts are signs that this was a mass production.

*Onkel Bim Weiß Alles - Eine Geschichte und Eine Überraschung* (Uncle Bim Knows Everything - A Story and a Surprise). Published with no further details (presumably in between 1933 and 1940). Publishing No 4362, 40 unnumbered pages, cloth-bound volume.



Onkel Bim Weiß Alles

The clockmaker Uncle Bim (onomatopoeia) explains to three children the latest technology, the means of public transports on land, sea, and air (parachute, zeppelin, and newest models of trucks, cars, fast trains, and ocean liners).

Absolutely anachronistically, and without any connection to the background story, this old-fashioned colorful vessel appears in the middle of the book.

**Bookanos**

In 1929 the London *Daily Express* published its first *Children’s Annual*. The people to help it come into being were the journalist S. Louis Giraud and Theodore Brown.



The latter was a design engineer of optical toys. Now, with this book, he became a creator of paper techniques that automatically popped up.

After five editions of these annuals Giraud left the *Daily Express* and produced seventeen Bookano Stories from 1934 to 1950.



Bookano Stories. Number 1

“Bookano” is an artificial word, a fusion of the words book and Meccano (a mechanical toy). These books show the typical features of mass production: no declaration of the year of publication, illustrator, nor paper engineer. They also used cheap paper and very reasonably priced printing and binding techniques.

The two series of books become relevant to this article with the fact that many pop-ups of the annuals were used in the Bookanos several times — some up to three times, certainly for economic reasons during war times.

Nearly all of the pop-ups are embedded in a story or linked with a suitable poem. When pop-ups were reused, the texts were reprinted as well. Within some pop-ups they reworked the reused movable elements.

A particular case is Bookano number 13. Giraud wanted to avoid this number because he was superstitious and so he designed a “Potpourri” edition without a number. The table of contents of this book shows a maximum of thirteen different pop-ups. Since these pop-ups were produced by women as outsourced work, the publishing house had some supplies. They chose five samples and stuck them in this special number 13.

The technical quality of the pop-ups is astounding. Brown used additional materials like transparent and reflecting foils, a turntable, or a horizontal bar. Most impressive are movements created only by ingenious counter folding of the paper. Animals bow heads and bodies or workmen move their arms.

#### Notes

1. Search for “recycled animation in Disney movies.”
2. “David C. Cook Publication.” *Movable Stationery*. February, 2015. page 12. “Transgender at Tuck’s?” *Movable Stationery*. May, 2011. Page 5.
3. Gielen, Theo „*Wer aufschlägt – staunt!*“ *Schreibers*

*Stehauf-Bilderbücher 1937 – 1953*. Aus dem Antiquariat. March, 2006: 183 - 201.

4. *We Can Read* (English ABC book). *ABC* (Czech ABC book, printed by Löwensohn)

#### Appendix: A List of all pop-ups of the five annuals and the seventeen Bookanos

This is a summary to help collectors with the overview. The list comes from the Dutch site <http://hetoudekinderboek.nl>, composed by Michael Dawson, with descriptions by Ann Montanaro, complemented and revised by Annie Baats, Kees Trommel, Kees Keijzer, Hans Hartung, Theo Gielen und Ulrich Tietz. Available pop-up titles were quoted from the table of contents, otherwise the titles of the accompanying texts were added.

#### Daily Express Children’s Annuals

No. 1. [1929]

Cover: Boy and girl opening a book from which rises a castle  
Models:

- (1) Cottage
- (2) The Castle
- (3) The Fairy's Visit
- (4) The tea table (also appears reworked in Bookanos 7, 9, and 13)
- (5) Rupert
- (6) Punch and Judy (similar model appears in Bookano 12)
- (7) Bath Time

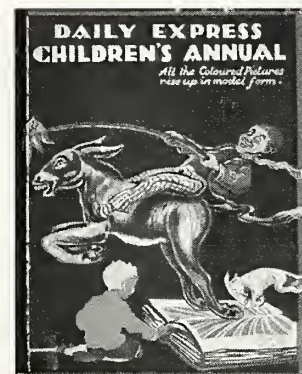
Note: This is the first pop-up book that Giraud produced, apparently in close collaboration with Theodore Brown.

No. 2. [1930]

Cover: Boy riding a donkey

Models:

- (1) Noah's Ark
- (2) Donkey Race
- (3) Dutch Fisherman (improved version appears in Bookano 12)
- (4) Rupert, Little Bear
- (5) The Circus (clown swings over parallel bar)
- (6) The Felikin Tree (pixies appear from a tree trunk) (reworked version appears in Bookano 12)
- (7) The Winter Grotto (reworked in Bookano 10)



Daily Express Children’s Annual. Number 2

No. 3. [1931]

Cover: An elephant's ear bursting through a circus marquee  
Models:

- (1) Santa Claus on a Sleigh (revised in Bookano 10)
- (2) The Lady of the Shoe (also reworked in Bookano 8)
- (3) The Secret of the Pagoda (reworked in Bookano 9)
- (4) The Flower Fairy (revised in Bookano 10)
- (5) The Woodcutter
- (6) The Fair
- (7) The Day at the Zoo



No. 4. [1932]

Cover: A Pelican

Models:

- (1) Under the Sea
- (2) The Peacock (Pride and Vanity) (also in Bookano 9 and adapted in Bookano 10)
- (3) The Palace of Tania (also in Bookano 11)
- (4) Teaching Dolly to Walk
- (5) The Mermaid's Surprise (redrawn in Bookano 10)
- (6) The Pelican (also in Bookano 9)
- (7) The Pavement Hawkers



Daily Express Children's Annual. Number 4

No. 5. [1933]

Cover: A Golliwog

Models:

- (1) A Visit by Father Christmas (appears as Christmas eve in Bookano 14)
- (2) The Combat of the Pink and the Green Dragons
- (3) A Scene in Venice (reworked in Bookano 12)
- (4) A Desert Scene (similar to sphinx and pyramids in Bookano 14)
- (5) A Doggie Greeting (also in Bookano 11)
- (6) A Wonderful Golliwog
- (7) The Acrobats (improved version appears in Bookano 12)



Daily Express Children's Annual. Number 5

Without Number [1933]

Models:

- (1) The Dragon with a Spike in his Nose;
- (2) A Farmer Went a Trotting;
- (3) The Palace of Tania;
- (4) Under the Sea;
- (5) Ring-a-ring-a-roses.

Note: Evidently a hybrid containing stories and models from previous Daily Express annuals and *Old rhymes and New Stories* with some new material.

### Bookano Books

No. 1. [1934]

Cover: An Alpine Castle

Models:

- (1) In the Jungle;
- (2) The Goblin Carpenter' Shop (also in Bookanos 7 and 17)
- (3) The Gorgeous Butterfly sips the Orchid
- (4) The Ostrich Ride
- (5) The Maypole Dance (also in Bookano 13)
- (6) Dick Turpin's Ride (adapted as: a hunting we will go, in Bookano 14)

No. 2. [1935]

Cover: Stagecoach leaving castle

Models:

- (1) Over the hills and far away (A Mystic House-Find the Fairy!) (also in Bookano 17)
- (2) Gulliver among the Liliputians (also in Bookano 8)
- (3) A Bird and Monkey Argument (also in Bookano 8)
- (4) Holding up the Coach (also in Bookanos 7 and 13)
- (5) A Lively Ass (also in Bookano 8)
- (6) A Monster pudding (also in Bookano 17)

No. 3. [1936]

Cover: The Knight of the Black Shield

Models:

- (1) The Minuet
- (2) The Melody Maker
- (3) The Village Blacksmith (also in Bookano 8)
- (4) A Certain Winner
- (5) Drummer Boy (also in Bookano 13 - Pot-pourri)
- (6) The Fairy City (similar to Bookanos 9 and 13)



Bookano Stories. Number 1

No. 4. [1937]

Cover: Queen Elizabeth and Raleigh

Models:

- (1) The Pipes of Pan
- (2) The Enchanted Horse
- (3) The Hound of "Hidie-Oh"
- (4) Prehistoric Man meets Prehistoric Beast
- (5) Father Christmas and his Tree

No. 5. [1938]

Cover: Androcles and his Lion Friend.

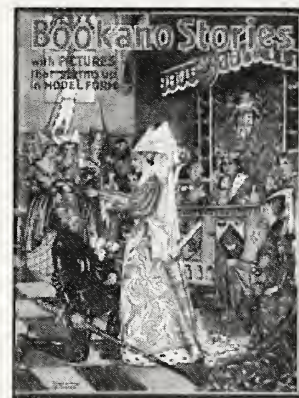
Models:

- (1) The Chalet
- (2) The Woodman
- (3) The Conductor
- (4) The Seven Dwarfs
- (5) The Thieves' Cave (Ali Baba)

No. 6. [1939]

Cover: Return of Columbus

- (1) In and Out the Chimney
- (2) Attacked by Indians
- (3) The Clown and the Panda
- (4) A Trip in a Barge
- (5) Kikikoolah: The Fisherfolk's Friend (also in Bookano 11)



Bookano Stories. Number 3

No. 7 [1940]

Cover illustration: St Francis of Assisi with Brother Wolf

- (1) Goblin's Workshop (also in Bookanos 2 and 13)
- (2) The Tea Table (also in Bookano 13 and similar to Daily Express 1)
- (3) Blackbird Pie
- (4) Tiger Hunt
- (5) Holding up the Stagecoach (also in Bookanos 2 and 13)



No. 8. [1941]

Cover illustration: King Robert of Sicily meets Pope Urbane in St Peter's Square.

- (1) Toucan and Monkey (also in Bookano 2)
- (2) The Village Smithy (also in Bookano 3)
- (3) Kicking Donkey
- (4) The Lady of the Shoe (also in Bookano 11; reworked from Daily Express 3)
- (5) Gulliver



**Bookano Stories. Number 9**

No. 9. [1942]

Cover: Signing of the Magna Carta

- (1) Scheherezade and the Sultan
- (2) Children's Party (similar to Tea Table in Daily Express 1 and Bookanos 7 and 13)
- (3) The Pagoda (reworking of the model first appeared in Daily Express 3)
- (4) Strolling Musician (as in Bookano 3)
- (5) Pelican Peculiarities (as in Daily Express 4)
- (6) The Peacock (as in Daily Express 4)
- (7) Valley of Joy and Beauty (which appears as the Fairy City in Bookanos 3 and 13)

Note: Giraud seems to have permuted five of the models from the following stock of seven:

No. 10. [1943]

Cover: Hereward the Wake.

Models:

- (1) Santa Claus in his Sleigh (improved version of model that first appeared in Daily Express 3)
- (2) The Rose Fairy (improved version of the flower fairy in Daily Express 3)
- (3) Peacock (adapted from the model that first appeared in Daily Express 4)
- (4) The Mermaid's Surprise (redrawn version of model in Daily Express 4)
- (5) Snow fairies' Cave (reworked version of the winter grotto in Daily Express 2)

No. 11 [1944]

Cover: Defeat of the Spanish Armada

Models:

- (1) Down with the Mermaids
- (2) The Palace of Tania (as in Daily Express 4 and Children's Annual)
- (3) Dandy the Dog (as in Daily Express 5, where it is titled "a doggy greeting")

(4) The Old Woman in the Shoe (as in Bookano 8)

(5) Kikikoolah, the Sea Monster (as in Bookano 6)

No. 12. [1945]

Cover: The Golden Fleece is Borne Away.

Models:

- (1) The Gondola (completely reworked and improved version of the model that first appeared in Daily Express 5)
- (2) Ran Dan the Fisherman (improved version of Dutch fisherman in Daily Express 2)
- (3) Punch and Judy (similar to one that appeared in Daily Express 1)
- (4) The Filikin's Tree (reworked version of similar model in Daily Express 2)
- (5) The Circus Clown (improved version of the acrobat in Daily Express 5 with dogs substituted for mannequins)

[No. 13] Potpourri Edition. 1946

Cover: different

Models: five from the stock of the following titles:

- St. George
- The Giant of Put-em-Town
- The Smithy
- The Jockey
- Drummer Boy (also in Bookano 3)
- The Coach (also in Bookanos 2 and 7)
- The Fiddler
- The Donkey
- The Valley of Joy and Beauty (similar to Bookano 3 and 9)
- The Tea Party
- The Maypole



**Bookano Stories. Number 14**

No. 14 [1947]

Cover: An Indian Durbar

Models:

- (1) Castle Revelation
- (3) The Sphinx and Pyramids (similar to desert scenes in Daily Express 5)
- (2) At the Fair (elaborate merry-go-round)
- (4) A Hunting We Will Go (adaptation of Dick Turpin's ride in Bookano 1)
- (5) Christmas Eve (as a visit by Father Christmas in Daily Express 5)



No. 15. 1948.

Cover: The Apples of Iduna

Models:

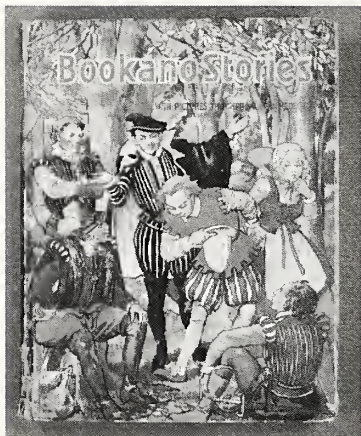
- (1) The Animal Choir,
- (2) The Fairy Glen,
- (3) Westminster Abbey,
- (4) Old King Coel,
- (5) The Pig Family Feast.

No. 16. [1949]

Cover: As You Like It

Models:

- (1) Tower Bridge
- (2) The Fairies Party (ratchet-driven revolving disc used to reveal TV-style images to amuse watching fairies)
- (3) Swan Lake Ballet
- (5) Cat & Dog Life (dog confronts cat alongside thatched cottage)
- (4) Windmill



Bookano Stories, Number 16

No. 17. 1950.

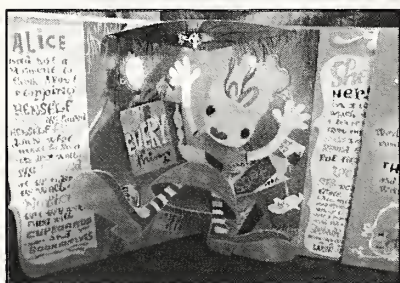
Cover: The Tournament Parade

Models:

- (1) The Tower of London
- (2) Fairy Cottage (also in Bookano 2)
- (3) The Toucan
- (4) The Gnome Carpenters (also in Bookanos 1 and 7)
- (5) Christmas Pudding (also in Bookano 2)

**Alice in Wonderland, continued from page 2**

Opening this spread triggers a whistling, falling sound. This 30.5 x 26 cm volume, published by Silver Dolphin Books (ISBN: 9781607101246), contains five pop-ups, one gatefold and four batteries - four of the five pop-ups have accompanying sound effects.



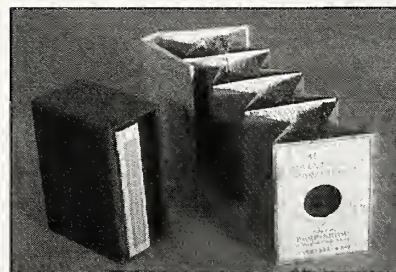
Double fold spread in J. Otto Seibold's *Alice in (Pop-up) Wonderland*. Orchard Books, 2003

*Alice in (Pop-up) Wonderland* (Orchard Books. ISBN: 9780439411844) makes use of a spread's center fold and shadows surrounding Alice that add depth to the movement, placing her on center stage. This volume is illustrated and designed by J. Otto Seibold, paper engineered by James Diaz

and contains seven two-page spread pop-ups and four gatefolds. Each of the seven double spreads contains flaps, transitions, and other mechanicals. She and six expressionistic household items pop out on platforms above parallel and angled folds from a chaotic and unstable background. Her sister peers down through a hole on an angled platform at the top of the spread, seeming to watch Alice plummeting downward. Seibold's view of a miniature figure looking down from a high perch through a hole onto a scene below is somewhat reminiscent of Alice and her sister sitting on a parallel fold platform with the rabbit hole looking down above the main display of the rabbit's home in the first section in *Alice's Pop-Up Wonderland*, an asymmetrical carousel book with 6 sections supported by three hard covers and two pages of press-out figures. This volume, first published in 2000 by Macmillan Children's Books (ISBN: 0333901134) in London, was illustrated by Alex Vining and paper engineered by Nick Denchfield.

Illustrator Zdenko Bašić's distinctive Burtonesque super realistic drawings in the 2010 *Lewis Carroll's Alice's Adventures in Wonderland* (Barron Educational Series. ISBN: 0764163337) steal the show throughout much of this volume. Using a 50 cm. two page spread lengthwise, a long continuous "well" and its contents is the dominant image on the second of thirteen two page spreads. Two small images show Alice, one on each page in this spread, first tumbling and then landing. In the rabbit hole, filled with small domestic details, are five flaps, shaped as four cupboard doors and one locket. This 25 x 28.5 cm volume has many flaps, a small non-adhesive bound booklet tipped on to the inside cover page, one pop-up, one louvered transition and three other mechanicals. The story was retold by Harriet Castor.

Some twenty-first century pop-up versions of the rabbit hole use tunnel book or peep show constructions to great advantage. Maryline Poole Adams' two volume limited edition artists'



A Peepshow Alice Poole Press, 1989

book *A Peepshow Alice* (Poole Press, 1989) is composed entirely of two miniature tunnel books, 6.5 x 8 cm. - one of which depicts our heroine among various characters from the first few chapters of *Alice* appearing in the various layers. Another contemporary version is Robert Sabuda's *Alice's Adventures in Wonderland: A Pop-up Adaptation of Lewis Carroll's Original Tale* (Little Simon, 2003. ISBN: 0689847432), which contains a 9 x 8 cm. concertina fold peepshow with five intermediate layers. The structure is tipped on to the first spread, with Alice drawn on a transparent sheet centered in the sixth opening. The tunnel itself is shown with an abstract pattern of colors at its rim. This book within a book is secured with a tab bearing the



appropriate Carroll type instructions: “open me.” The volume is structured around six double spread pop-ups. Each spread has gatefolds and/or accordion folded inserts with numerous additional smaller pop-ups.

The 2014 *Alice in Wonderland with Three Dimensional Pop-up Scenes* (Tango Books. ISBN: 9781857078145) illustrated by Maria Taylor, adapted by Sheri Safran, and paper engineered by Manth, measures 23.5 x 21.5 cm. It contains four 18 x 14-inch peepshows, which constitute all the movable illustrations in the text. Each begins with an image of drawn curtains or closed doors which have pull tabs on each side, which are lifted and drawn back. The stage-like show lies beneath. The first tunnel displays Alice in free-fall, and is titled “Falling, Falling.” The structure is a four sided frame which uses wing tabs to hold each of four spaced layers in place along the width of the frame. Details of domestic contents of the rabbit hole, including the jar of marmalade Alice grasps and replaces on her way down, are found on each layer. The white rabbit can be seen at the bottom of the hole. This volume is the third of three books in a series published in Great Britain by Tango Books which feature similar peepshow constructions. The other two titles in this series are *Peter Pan* (2012) and *The Wizard of Oz* (2011).

### The Cheshire Cat

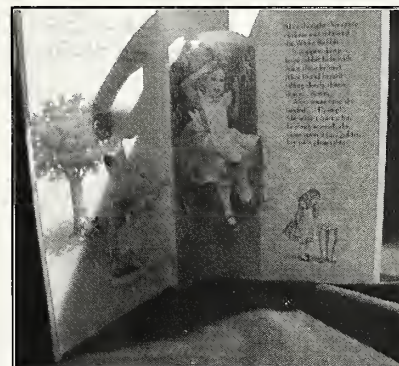
Well suited for representation in movable scenes is the Cheshire Cat’s gradual disappearance and reappearance. There are several variant representations. An example of a charming flipbook which spotlights the Cheshire Cat is Ed Rayher’s artist book *Alice’s Flip Book* (Swamp Press, 1981) This traditionally shaped flip book is free from background or other extraneous images and consists, in its entirety, of a bright orange tabby dissolving into a smile as the pages are flipped.<sup>3</sup>

Designer Paul Taylor and illustrators Dave Chambers, Gwen Gordon and John Spencer’s *Alice in Wonderland; from the story by Lewis Carroll Retold by Albert Miller* for Random House (1968), made use of a reciprocating pull tab to make a green Cheshire Cat visible and then invisible in a tree of bright pink leaves. A similar device is used by illustrator Pamela Storey to display the orange and green cat in the Brown Watson *Alice in Wonderland: Pop-up Picture Story* (1992. ISBN: 9780709708056). A lever pull tab displays a bright pink Cheshire cat amongst tree leaves which, when withdrawn, reveals just a smile shimmering in dark night foliage in Hallmark’s 1980 *Alice’s Adventures in Wonderland: The Classic Story Retold for Young Children in Rhyme* illustrated by Pat Paris and designed by Rainer Koenig.

Other versions of *Alice* use sliding picture changes/louvered transformations to show first the whole cat on a limb and, once the tab is pulled, just the smile, such as in the 1980 *Alice’s Adventures in Wonderland: A Pop-up Book* by Thorne, Stejan, and Diaz, mentioned above. *Walt Disney’s Alice in Wonderland: Down the Rabbit Hole: A Lift-the-flap Rebus Book* (Disney Press, 1994. ISBN: 9780786830008) has a similar transformation, revealing a

purple and green cat perched in a tree.

Twenty-first century transformations of this sort may be found in the volumes mentioned above. Illustrator J. Otto Seibold in *Alice in (Pop-up) Wonderland*, creates an image that appears to dissolve - using three layers of paper, two stationary and one with a pull tab. The top layer is a transparent sheet on which is printed a smile. The bottom sheet is an opaque picture of the cat. A middle smoky, s o m e w h a t translucent sheet is controlled by a pull tab that emulates an illusion of a dissolving image. Zdenko Bašić’s 2010 *Lewis*



Parallel folds from *Down the Rabbit Hole*.  
Ottenheimer Publishers, 1992

Zdenko Bašić’s  
2010 *Lewis*

*Carroll’s Alice’ Adventures in Wonderland* uses a traditional horizontal louvered transformation of the cat.

Vining, Wallis and Denchfield’s *Alice’s Pop-up Wonderland* (2000), mentioned above, has a cut-out window in the tree and a wheel behind it which sequentially displays four different transitions regardless of the direction of the wheel . . . from full body to only the cat’s head.

It is worth noting in passing that there are other animal transitions from Alice depicted by movable book artists and paper engineers. For example the hedgehog as croquet ball appears repeatedly. In contemporary works, both Seibold and Sabuda whose works are mentioned above, have simple but effective transformations of the Duchess’ baby from an infant to a piglet, as described in the story.

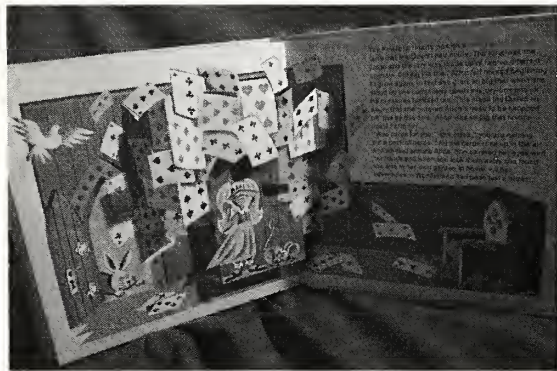
### The Court Cards Attack

Unlike *Through the Looking Glass*, which is a chess game with well established moves, there is no formal card game in *Alice in Wonderland* despite the prevalence of cards throughout the later chapters. Many, if not most, movable Alice books show the courtiers, soldiers, and workers as cards performing tasks such as painting the roses red, standing in formation, acting as croquet hoops, etc. In keeping with the theme here, however, let us look at the closing scenes of *Alice in Wonderland*, the last scene of transition and transformation before Alice awakens at the book’s conclusion: The courtiers become court cards, they rise up to attack her and as Alice beats them off, she awakens. This transformation seems to be the one with the least amount of variation. In many of the movables that depict this scene, the legacy of Tenniel’s classic rendering of this scene is palpable.

Some but not all editions of *Alice in Wonderland; From the Story by Lewis Carroll Retold by Albert Miller* (Random House, 1968) show a louvered transformation on a pivot.



One side shows Alice surrounded by a swirl of cards, the other a peaceful scene of a recently awoken Alice and her sister sitting peacefully outdoors. This transformation is reminiscent of the one in Emma McKean's (1943) *Magic Fairy Tales: Alice in Wonderland* in which the so called "sliding mask" reveals an opposite rather than a transformative scene. More contemporary volumes used different approaches. Similar in style and composition, Manth and Maria Taylor effectively shows cards animatingly swirl around Alice and other characters on four different levels in *Alice in Wonderland with Three Dimensional Pop-up Scenes* (2014). As the curtains on the last of four peepshows in the



Arc of Cards from *Alice in Wonderland*.  
Octopus, 1980

book, titled "Pack of Cards" are pulled back, we see Alice engulfed by the cards. In a more contemporary rendition, a knot of cards on a platform, suspended by a couple of parallel folds, swirl like a small swarm of gnats in front of a full grown Alice in the 2015 Walker Books/Royal Mail *Alice's Adventures in Wonderland* accordion book mentioned earlier. In these three examples, the cards do not rise up in an arc, as shown in most other movable depictions of this scene.

This arc of cards attacking playing cards is found in Tenniel's classic illustration of Alice. The 1980 Octopus Books' *Alice in Wonderland*, by J. Pavlin and G. Šeda, a reprint of the 1975 and/or Artia's 1973 edition of *Alice's Adventures in Wonderland* shows a folksy Alice warding off a torrent of cards, all in parallel folds. Strejan and Diaz's (1980) closing scene shows an arc of cards the same size as Alice surround her as a dynamic arc transversing a two page spread laid flat. The arc is arranged using folds with dramatic angles and three cards suspended by strings from the arc. Alice resembles Tenniel's rendition of her. Quite similarly staged, Sabuda (2003) also has an arc of cards menacing a fearful Alice but the construction of the arc is more complex, with many more cards than would be found in a single deck. The arc is composed of interlocking folds and tabs. Still, the legacy of Tenniel persists. While Bašić's 2010 depiction is also an arc of cards created using angle folds and surrounding a defensive Alice, both she and the arc are on horizontal planes, rising from the center of a two page base.

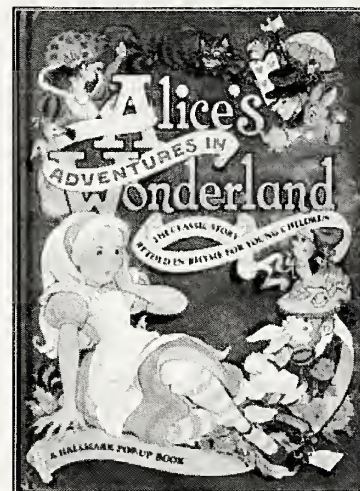
Lastly, a slim flip book depicts this dramatic transition with delightful impact. Alyse Newman's 7.5 x 5 cm *Alice in Wonderland "A Pack of Cards"* (Shackman, 1999) shows a wordless and quick transformation in motion of the courtiers into a pack of cards.<sup>4</sup>

Study of the content and images in *Alice in Wonderland* can and does lead to discussions of the significance of the content as displayed in the illustrations. As much as was possible, the intent here was to talk about content only in terms of the context of movable components and mechanisms. The ideas, the ambiguities, and the cultural components of Alice as represented in these books, is part of another and rather different discourse. Beginning with John Tenniel 150 years ago and continuing into the present, visual artists have depicted and interpreted the episodic nature of Lewis Carroll's Alice books, their vivid incidents and dramatic content. Popular and scholarly literature has covered the many illustrators of Alice and some have included movable books in their discussions. There are many fine works -- for scholars, for fans and for the general public -- which study the illustrations of *Alice in Wonderland* and even a bibliography of movable Alice books. And, of course, there are dozens of Alice pop-ups to find and enjoy!

The author wishes to thank Ellen G K Rubin for her time and assistance. All measurements are width by height

#### Endnotes:

1. A page by page view of the copy Kubašta's *Alice in Wonderland* (196-?) held by the Broward County Digital Library, (Broward County, Florida, USA) may be found at Alice in Wonderland. <http://bit.ly/1D6Tu1v>



Alice's Adventures in  
Wonderland.  
Hallmark. 198-?

2. Both of the titles in this paragraph which I have listed here as having 1984 and 1992 copyrights owned by Oppeneheimer have more than one edition with other producers, imprints or publishers listed. Details about these editions may be found in Ann R. Montanaro's *Pop-Up and Movable Books* bibliographies and in Selwyn Goodacre's *Pop-up and Moveable 'Alices.'*

3. An animated view of the 1981 edition of Alice's Flip Book may be found at <http://bit.ly/1MtfvcH>

4. Several pages from this slender flip book may be seen at <http://bit.ly/1H2Cq7n>



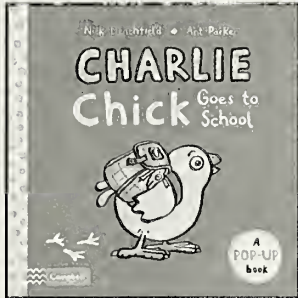
Magic Fairy Tales: Alice in Wonderland.  
McLoughlin Bros., 1943



## New Publications

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

*Asterix on the Warpath.*  
October. Orion Children's Books. £29.99.  
9781510100428.

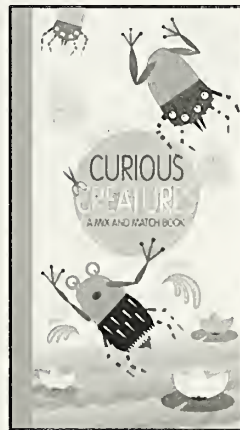


*Charlie Chick Goes to School.*  
September. By Nick Denchfield and Ant Parker. Pan McMillan. \$12.99.  
9781447277187.

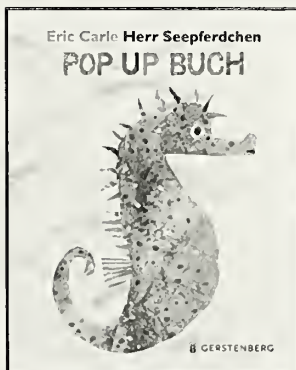


*The Color Monster: A Pop-up Book of Feelings.* September. Sterling. \$19.95.  
9781454917298.

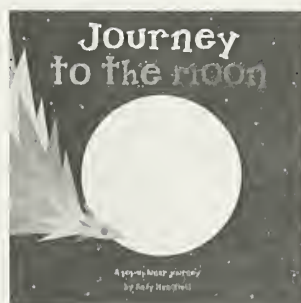
*Curious Creatures: A Mix and Match Book.* October. White Star Kids. \$14.95. 9788854409521.  
**Also:** *Dinosaurs Mix & Match.* 9788854409514.  
*Animal Mix and Match.* 978-8854408708.



*Eric Carle Herr Seepferdchen Pop-up Buch.*  
Gerstenberg Verlag. £22.00.  
9783836958349.



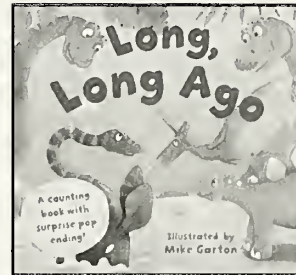
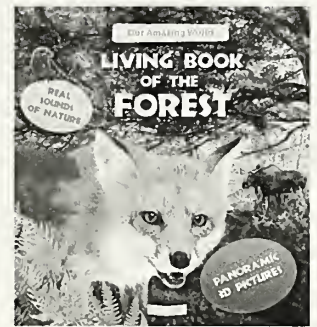
*Journey to the Moon.* By Andy Mansfield. Little Bee. \$12.95. 9781499800722.



*Living Book of the Forest.*  
Our Amazing World. October. [Panoramic 3D Pictures] AZ Books. £12.99.  
978161889022.

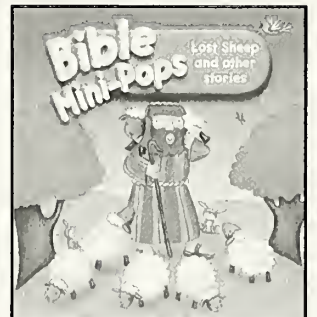
**Also:** *Living Book of the Jungle.* 9781618890245.  
*Living Book of the Savannah.* 9781618890238.  
*Living Book of Dinosaurs.* 9781618890252.

*Living Book of the Ocean.* 9781618890214.



*Long, Long Ago.* Five Mile Press. \$35.00.  
9781760064372.

*Lost Sheep and Other Stories.* Bible Mini-Pops. Candle. \$9.95.  
9781781281505.  
**Also:** *Noah and Other Stories.* 9781781281499.

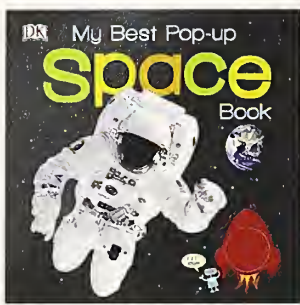


*Maisy's Pirate Ship: A Pop-up-and-Play Book.*  
September. By Lucy Cousins. \$16.99. Candlewick.  
9780763679415.

*Monkey on the Moon.* Planet Pop-up. Silver Dolphin. \$12.95.  
9781626863729.  
**Also:** *Bear's Merry Christmas.* 9781626864863.  
*Mouse in the Haunted House.* 9781626864856.  
*Tiger Takes Off.* 9781626863736.







*My Best Pop-up Space Book.* September. DK Children. \$19.99. 9781465439147.

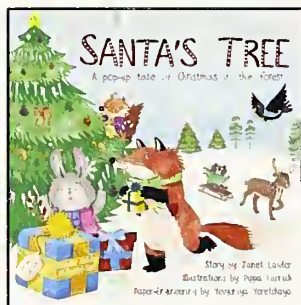
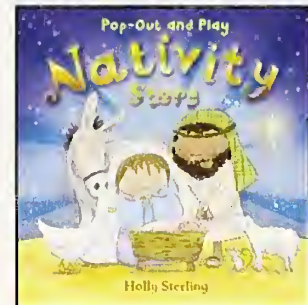
*My Pop-up Atlas of People.* October. Templar. £14.99. 9781783701476.

*The Greatest Opposites on Earth.* September. Templar. £12.99. 9781783702480.



*Our Planet.* Sounds Around Us. October. AZ Books. £11.99. 9781618892829. Also: *Water Animals.* 9781618892836.

*Pop-Out and Play Nativity Story.* October. Egmont. £8.99. 9781405276160.

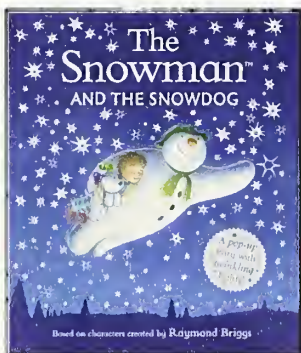


*Santa's Tree: A Pop-up Tale of Christmas in the Forest.* Yevgeniya Yeretskaya, illustrator. October. Jumping Jack Press. \$19.95. 9781623482640. *Silly Haunted House: A*

*Not-too-spooky Pop-up.* Renee Jablow, Illustrator. Jumping Jack Press. \$19.99. 9781623482626.

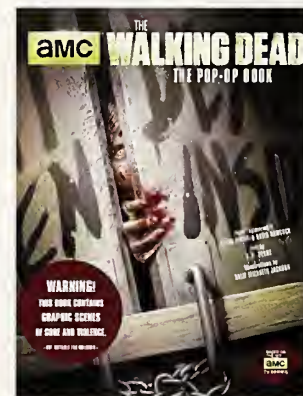


*The Snowman and the Snowdog.* Based on Characters Created by Raymond Briggs. October. Puffin. £17.99. 9780718196554.



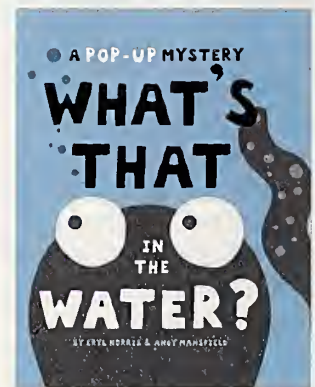
*Star Trek Pop-ups.* Courtney Watson McCarthy, paper engineer. October. Thames & Hudson. \$29.95. 9780500517499.

*This Book is a Planetarium: And Other Extraordinary Pop-up Contraptions.* October. Chronicle. \$40.00. 9781452136219.

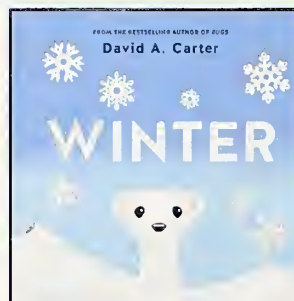


*Walking Dead: The Pop-up Book.* David Hawcock and Becca Zerkin paper engineers. October. Insight Editions. \$65.00. 9781608874446.

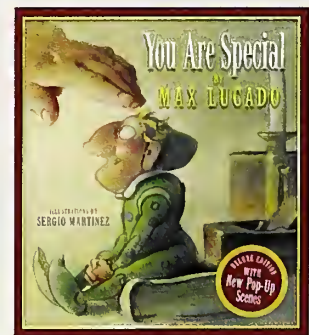
*What's That in the Water?* October. Little Bee Books. \$9.99. 978-1499801392. Also: *Who's Who in the Woods?* 9781499801408.



*Winter.* By David Carter. October. Abrams Appleseed. \$14.95. 9781419718236.



*You Are Special.* October. Candle. \$15.00. 9781781282359.



SMITHSONIAN INSTITUTION LIBRARIES

