

MOVABLE STATIONERY

VOLUME 4
NUMBER 2
JUNE
1996

Movable Book Society Conference

Ellen Rubin
Scarsdale, New York

For those of us who attended The Movable Book Society Conference on April 18-20, one of the thrills, among many, was to participate in the first-ever occasion. Ann Montanaro, the organizer and hostess, had provided attendees with a packet outlining the events, including a specially designed pop-up by Maria Pisano and made by Ann herself. The excitement was heightened by the legitimacy of our very own convention.

The event was kicked-off with a trip to Preview Night of the New York Antiquarian Book Show at the 69th Street Armory. Being a New Yorker, I met the bus from East Brunswick at the Armory. Exiting first from the bus was Robert Sabuda acting as a troop leader. Thirty or so excited "scouts" from as far away as Arizona, Texas, Michigan, Maine, and Georgia spilled from the bus. Ann, ever the protective den mother, stayed behind to assist some late comers and arrived later. The group quickly dispersed into the show to search for pop-up "treasures." A group gathered at Aleph-Bet's exhibit, always filled with new delights. We especially delighted in the *Speaking picture book*, the one many have only seen in Haining. Our paths crossed at Jo Ann Reisler's booth, and foraged through her large numbers of pop-ups. At a booth from Spain, there was a 17th century astronomy book in Spanish studded with volvelles. I, myself, decided to hunt for contemporary limited editions and found several by Julie Chen, Sande Wascher-James, and



Carol Barton, left, speaking with Conference participants

continued on page 2

Auction of the Marjorie Moon Collection

Theo Gielen
The Netherlands



On Wednesday, June 28, 1995 Christie's in London brought the Marjorie Moon Collection of Early English Children's Books to the hammer. Mrs. Moon, though starting late in her life time, brought together a tremendous collection of antique children's books of high quality. Private collections like this one rarely exist anymore and it had been a long time since there had been such a marvelous collection at auction.

Christie's prepared a beautiful catalog with an abundance of pictures, some of them in color, often with comprehensive annotations. On the whole, of 233 lot numbers, including 1348 books mostly dating before 1850, there were eleven numbers (221-231) with "Toy Books," containing 78 books relating to the interests of readers of *Movable Stationery*.

It is amazing that there were that many toy books since Mrs. Moon specialized in the Georgian (pre-Victorian) English children's books. It was in that era she published three highly esteemed bibliographies of the author Mary Belson Elliott (1794?- 1870) and of the publishers John Harris (1801-1843) and Benjamin Tabart (1801-1820).

Mrs. Moon made an explicit exception in her collection for movable books, even modern ones, as is shown in the text which opens the chapter of *The temple of fancy* in the catalog *Childhood re-collected*. This catalog accompanied an exquisite exhibition of highlights of the Moon collection held at Christ Church in Oxford during the conference of antiquarians, collectors, and scholars of old children's books in September 1994.

continued on page 11

The Movable Book Society

Movable Stationery is the quarterly publication of The Movable Book Society. Letters and articles from members on relevant subjects are welcome. Advertising is accepted free of charge from members and is included when space permits. The annual membership fee for The Society is \$15.00. For more information contact Ann Montanaro, The Movable Book Society, P.O. Box 11654, New Brunswick, New Jersey 08906.

Daytime telephone: 908-445-5896

Evening telephone: 908-247-6071

e-mail: moutaun@rci.rutgers.edu

Fax: 908-846-7928

The deadline for the next issue is September 15.

Maryline Poole Adams. The exchanging of ideas, experiences, and tricks of the hunt had gotten well underway. There was no question that we all felt the uniqueness of the opportunity to “talk pop-ups” without fear of meeting with cold, disinterested stares. Our “goodnights” back at the Hilton were filled with giddy anticipation.

The next morning we got down to the business at hand. Carol Barton, a book artist herself, began her talk on the history of pop-ups showing slides illustrating early books. Carol had done much research at the Smithsonian’s Dibener Library and at the Library of Congress. After movable type was invented in the 1400s, many movable books were astronomy texts with volvelles held to the page and activated by strings. She showed us a 1534 hand-colored French astronomy text with layers of wheels and volvelles, a 1598 navigational guide, and Euclid’s geometry of formulae with flaps. (I have seen Euclid’s text at the Antiquarian Book Show in San Francisco offered for \$25,000.)



Ann Montanaro

Other early books involved medicine and anatomy. One from 1555, seen at the NIH National Library of Medicine, demonstrated successive layers of male and female anatomy and related various aspects of anatomy to the Zodiac. Surgery was performed according to the

sign of the afflicted body part. Books on animal husbandry also used the flap technique to show the anatomy of various animals. Movable books became more commercial with Humphrey Repton’s *Modern landscape gardening* of the 1700s. These books were used to illustrate and advertise Repton’s “before and after” landscaping ideas.

It was not until close to the Victorian age, when children were no longer a large part of the work force, that books especially for children became fashionable. The first books for children, in the 1600-1700s, looked to their moral education. The metamorphosis books were the first with cut pages. Harlequinades, as they were called, combined text with pictures, believed to be hand colored. Robert Sayer (1767-1810) is credited with promoting this format. Tunnel books were based on early peep shows and were made for souvenirs. Many may be seen at the Smithsonian and Cooper-Hewitt Museums.

The behemoths of children’s books were Dean & Sons, Raphael Tuck, Ernest Nister, and the McLoughlin Brothers. These publishers used various techniques to make the story come alive. Tuck was one of the earliest in 1856 with *Cinderella*. The run was estimated at 4,000 copies. Meggendorfer was recognized as the “Father of Mechanical Books” and enjoyed an international distribution.

The question of how diecuts were made and when they started being done on presses was discussed. Carol pointed out that diecuts before the 1880s were probably done by hand. The early volvelles may have been cut and assembled by the purchaser. It is not known for certain whether Meggendorfer’s diecuts were machine done or if he created nesting sheets. The Library of Congress has several movable book patents starting in the 1880s. Carol suggested contacting librarians for permission to see and possibly photograph books in the various collections. She cautioned that despite stated rules, how extensively one is allowed to handle any particular collection “depends on the librarian more than the institution.”

Ms. Barton, who started out as a painter, is now a book artist with such books as *Instructions for assembly* and *Tunnel map*. She credits the change from letter presses to offset presses and the availability of commercial presses to artists for spurring on the artists’ book movement. There have been several shows at the Smithsonian, The National Museum for Women in the Arts, and Hofstra University, adding to the public’s heightened interest in books as art.

From this very academic discussion, we next were treated to the exuberant style of Robert Sabuda. Robert, using slides, described the incredible creative process employed to animate *The twelve days of Christmas*, his sequel to *The Christmas alphabet*. We watched in awe as the nine drummers (mice using their tails to drum) moved from a sketch to a rough composite to a tighter comprehensive form. Hours upon hours were spent cutting, folding, and gluing to perfect the movement, all the while keeping an eye on the all-important glue-point. In fact, for me, the take-home message of the conference was "mind the glue-points," whose location and number determine the execution and price of a pop-up book. It was thrilling to watch the creative process in motion. To Robert, this project was "the hardest thing (he had) ever done." Creative abandon must always be tempered with an eye to the final cost. In fact, *The twelve days of Christmas* will break the \$20 ceiling for children's books. Little Simon will print 150,000 copies, significantly higher than the average 20-40,000 for pop-up books. There will be a limited edition as well.

With the creative work done, Robert showed us the production in China. The stock is on 50% recycled, acid-free paper. The diecuts must be precise, within millimeters, in order for the movables to work properly. The books are assembled by hand by 1600 women who live at the job site in dormitories. He was happy to see where they live and talk to them about their lifestyles. Mostly they work for 2-3 years, being well paid, and sending their money home. Better eye-hand coordination seems to be the reason women are chosen over men. After all parts of the book are assembled, they are all sewn together by one woman on a Singer sewing machine!

Robert Sabuda graduated from Pratt Institute where he now teaches. He started doing children's illustrating in 1991 but began paper engineering with *The Christmas alphabet*. He alternates between the two art forms to give himself a rest from the paper engineering. *The Christmas alphabet*, published in 1994, will be offered this year a limited edition and as boxed Christmas cards.



Robert Sabuda and Betty Traganza

As we waited for our lunch to be served, Ann asked the fifty or so participants - collectors, dealers, book artists, paper engineers, and librarians - to tell us all something about themselves. As each person stood and briefly spoke, the meeting momentarily took on the tone of an AA meeting. Several told of "trying to resist buying new pop-ups," lying about for whom the books were bought, possibly a child, grandchild, or student, and futile promises to limit collections or stop all together. Many nodded their heads in recognition of similar feelings. There was a consensus that books were purchased if they passed "the smile test," and that it was unique to still be able to buy things made by hand. Many expressed the sentiment it was great to be in the company of so many who take pop-up books seriously.



During lunch, those collectors and dealers who had brought books, sold and swapped them. Ed Hutchins was one of a number of book artists selling their contemporary books. Certainly the paper engineer who brought the most "oohs" and "ahhs" was David Wittredge. He has a patent for movable cards which are not yet commercially produced. He delighted us with Dorothy clicking her ruby slippers, Chuck Berry dancing across the card, and Cary Grant escaping in "North by Northwest." Among the crowd around him were the paper engineers Bruce Foster, Chuck Murphy, and Robert Sabuda. They all but disassembled the cards to see how these fantastic movements were made.

We continued our lectures with Joanne Page from California. Although Joanne had been a paper conservator for many years, she was smitten by the "pop-up bug" when she bought her first pop-up, one in poor condition. The challenge of repair and the satisfaction of the finished book launched her own quest for pop-up books. Joanne talked of the four "enemies of paper"; water, light, insects, and humans. She suggested keeping a stable environment of humidity, protection from light,

continued on page 7

MOVABLE REVIEWS

ROBERT SABUDA

1 ☆ - **AWFUL**
 2 ☆ - **POOR**
 3 ☆ - **OK**
 4 ☆ - **GOOD**
 5 ☆ - **SUPERB**



Backyard Cowboy. By Barney Saltzberg. Paper Eng: Renee Jablow. Hyperion. 0-7868-0204-9. \$11.95 US, \$15.95 Can. 15x21cm.

6 spreads. 3 pops, 7 tab/flap mechs, 4 flaps. Art: Humorous pen and watercolor. Plot: An elephant plays cowboy with his friends in the backyard. Based on the popular song. Art and design are just basic fare. Paper Eng: Simple.



Ballet Magic - A pop-up book. By Emma Rose. Ill: Jan Palmer. Paper Eng: Uncredited. Cartwheel Books. 0-590-26242-4. \$12.95 US, \$"Higher" Can. 18x18cm. 5

spreads. 4 pops, 3 tab mechs. Art: Realistic watercolor. Plot: A group of young ballerinas practice and perform. It's rare to see such lovely art in a movable title. Great tab mech of a ballerina spinning, rest of pops just OK. Paper Eng: Mostly Simple.



Big Trucks - A pop-out book. By Dawn Bentley. Ill: Chuck Murphy. Random House. 0-679-87820-3. \$4.99 US, \$6.50

Can. 14x17cm. 5 spreads, read parallel to spine. 5 Pops. Art: Realistic airbrush. Plot: Big things that make noise. Pops so basic and unimaginative it shouldn't even have the word "pop" in the title. Also: **Making Faces**; 0-679-87821-1.



Crabs Grab! By Kees Moerbeek. McClanahan Book Co. 1-56293-859 -2. \$5.99 US.

16x16cm. 4 spreads. 7 pop/tab mechs. Art: Bright, simple airbrush. Plot: Unique habits of animals for young readers. Totally charming with fun engineering! And a bargain at \$5.99! Get a couple. Paper Eng: Somewhat complex. Also: **Owls Fly!**, 1-56293-860-6.



The Fairytale Village Pop-up Playset. Stories adapted by Dawn Bentley. Ill:

Michael Welpy. Paper Eng: Laszlo Batki. HarperCollins. 0-7322-5651-8. No price shown. 27x42cm. Unit opens to display one large pop-up playset scene of several houses. Four 10x10cm softcover books included (Goldilocks, Hansel & Gretel, Red Riding Hood and The Three Little Pigs) plus press-out characters ("Population:16"). Art: Bright, sugary watercolor. Plot: Title says it all. Cute and basic, with nice structures. Paper Eng: Complex.



If you were a bug.... By Dawn Bentley. Ill: Jack Graber & Jesse Gigandet. Paper Eng: Jose R. Seminario & Bruce Reifel. Random House. 0-679-87823-8. \$6.99 US, \$9.50 Can.

15x21cm. 5 spreads. 5 pops of bugs. Art: Realistic watercolor/airbrush. Plot: From a bug's eye view. Art and design average, but some of the pops are good. Paper Eng: Somewhat complex.



In the Sand. By Kate Burns. Ill: Dawn Apperley. Paper Eng: Uncredited. Little, Brown. 0-316-11822-2. \$9.95. 19x19cm. 7

spreads. 2 pops, 10 tab/flap mechs, 1 wheel, 2 flaps. Art: Bright, child-like primitive paintings. Plot: Sand at the beach, sand at the desert and all the fun you can have with it. Love the art and some of the mechs are nice. Also: **In the Ocean**, 0-316-11823-0.



Just Relax! - A Looney Tunes Pop-Up Book. Designed by Kathryn Siegler. Ill: Allen Helbig, Eric Binder and Judi Cassell. Paper Eng: Renee Jablow. Warner Treasures.

0-446-91101-1. \$4.95 US, \$5.95 Can. 8x10cm. 5 spreads. 5 pops. Art: Character. Plot: Tips for relaxing. Funny in a (slightly violent) way that only Bugs & friends can pull off. Paper Eng: Simple. Also: **'Woids of wisdom**, 0-446-91099 -6; **Keep Smiling!**, 0-446-91098-8; **Looney Love**, 0-446-91100-3.



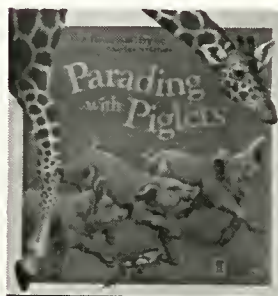
Monkey Pop-Ups: A Book of Opposites. Text by Bernice Chardiet. Ill: Dana Regan. Paper Eng: Uncredited. Scholastic. 0-590-54314-8. \$6.95 US, \$9.99 Can. 19x18cm. 4 spreads.

7 tab mechs, 1 flap. Art: Cutesy watercolor. Plot: Monkeys (and their friends) learn about opposites. Diverting, but that's it. Paper Eng: Simple.





Noodles. Text: Sarah Weeks. Ill. and Paper Eng: David A. Carter. Harper-Festival. 0-694-00842-7. \$15.95 US, \$21.50 Can.


19x19cm. 9 spreads. 8 pops, 4 tab/flap mechs, 1 wheel. Art: Humorous pen/watercolor. Plot: Acrobatic pasta just before dinner. A hilarious "Enriched Pop-Up Product!" Paper Eng: Somewhat complex.





Parading with Piglets - An ABC Pop-up. By Biruta Akerbergs Hansen. National Geographic Society 0-7922-2711-5. \$16.95 US, \$23.95 Can. 21.5x21.5cm. 7 spreads. 1 pop, 21 tab/flap mechs, 10 flaps. Art: Realistic


colored pencil, watercolor & airbrush. Plot: An animal and a verb for each letter. Some clever mechs including a Running Rooster plus beautifully rendered art makes this one worth having. Paper Eng: Simple to somewhat complex. 


 **Pop-Up Caterpillar to Butterfly.** By Elizabeth Rodger. Scholastic. 0-590-54345-8. \$4.95, \$6.99 Can. 13x13cm. 4 spreads. 4 pops. Art: Realistic watercolor. Plot: The (short) life of a butterfly. Very basic, for the young naturalist. Paper Eng: Simple. Also: **Pop-Up Tadpole to Frog**, 0-590-54346-6.

 **Richard Scarry's Pop-up Colors.** Designed by Jim Deesing. Paper Eng: Renee Jablow. Little Simon. 0-689-80330-3. \$8.99 US, \$11.99 Can. 16x21cm. 5 spreads. 3 pops, 4 tab mechs, 1 flap. Art: Richard Scarry. Plot: Pop-up Colors. Nice, but for very young readers. Paper Eng: Very Simple. Also: **Richard Scarry's Pop-up Numbers**, 0-689-80331-1.


 **Robert Crowther's Pop-Up Olympics.** Candlewick Press. 1-564-02-801-1. \$19.99 US, \$24.99 Can. 21x25cm. 6 spreads. 6 pops, 23 tab/flap mechs, 1 flap, 1 wheel. Art: Humorous pen/watercolor. Plot: "Amazing facts and record breakers of the Olympics." Full of little bits of action. Unusual pull tab on spread 2 attempts to create a motion picture type effect (but is not completely successful). Paper Eng: Simple.


 **Skeleton Closet.** By Steven Guarnaccia. Paper Eng: Jose R. Seminario. Hyperion. 0-7868-0007-0. \$12.95 US. \$17.95 Can. 11.5x24cm. 7 spreads. 4 pops, 4 tab/flap mechs, 8 flaps. Art: Humorous ink/watercolor. Plot: A wise-cracking (no pun intended) skeleton gives a tour of his world. Quirky art and design for a children's book, but mechs just okay. Paper Eng: Simple.

 **Sophie's Dance Class.** By Ruth Tilden. Hyperion. 0-7868-0239-1. \$9.95 US, \$13.95 Can. 16x15cm. 5 spreads. 7 tab mechs. Art: Simple, black crayon and flat pastel colors. Plot: Little Sophie shares her ballet technique. Is she the next prima ballerina? Probably not, but Tilden, as usual, does it just right! Paper Eng: Simple.

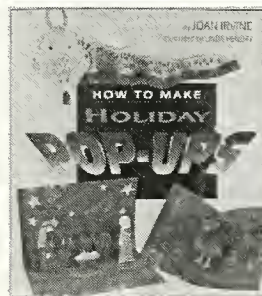
 **Star Wars the Galactic Empire - Ships of the Fleet.** By Bill Smith. Ill: [Various]. Paper Eng: Vicki Teague-Cooper. Little, Brown. 0-316-53510-9. \$15.95 US, \$21.95 Can.

28x22cm. 4 spreads each with half page flap. 6 pops. Art: Realistic airbrush and photos. Plot: Technical manual of equipment and ships from the film. Plenty of great information for *Star Wars* buffs, but pops quite uninspiring. Paper Eng: Simple. Also: **Star Wars the Rebel Alliance-S.O.T.F.**, 0-316-53509-5.


 **Tell Me About When I was a Baby.** By Lisa Rojany. Ill: Jane Chambliss-Wright & K.A. Bickle. Paper Eng: Ariel Apte. Price Stern Sloan. 0-8431-3859-9. \$13.95 US. 20x18cm. 6 spreads. 3 pops, 3 tab mechs, 1 wheel, 1 removable baby. Art: Realistic watercolor. Plot: Bringing up a pop-up baby. Charming concept, but the illustrations leave much to be desired. Paper Eng: Simple.

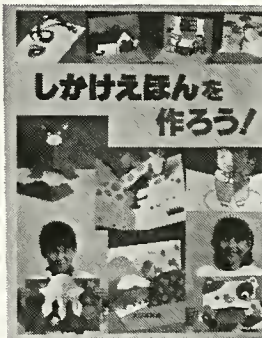
 **The wide-mouthed frog - A Pop-up Book.** By Keith Faulkner. Ill: Jonathan Lambert. Paper Eng: Uncredited Dial Books. 0-8037-1875-6. \$10.95 US. 25x25cm. 7 spreads. 6 pops. Art: Humorous painted paper collage. Plot: A frog with food on it's mind meets his match. Art is interesting with most spreads having mouth pops *ala* Jan Pienkowski. Paper Eng: Simple.

HOW - T O B O O K R E V I E W S



How to make holiday pop-ups. By Joan Irvine. Ill: Linda Hendry. Morrow/Kids Can Press. US ISBN: 0-688-13610-9, \$6.95; Can ISBN: 1-55074-230-2, \$10.95. 22x24cm. 64 pages, soft cover. Art: Humorous

watercolor. Best-selling author Irvine continues her series of simple engineering techniques (for young and old enthusiasts alike), and gives loads of imaginative hints for finished pieces. Extra kudos for including unusual holidays (Hogmanay, Baisakhi, Diwali) along with summaries of their histories. 



[How to make pop-up pictures!] By Yuko Aotsu. Publisher: Dai-Nippon Kaiga. 4-499-33052-1. 2,000 Yen. \$36.00 US. Can be ordered thru *Kinokunia Bookstore NYC*, Tel: 212-765-7766, Fax: 212-541-9335. 21x25cm.

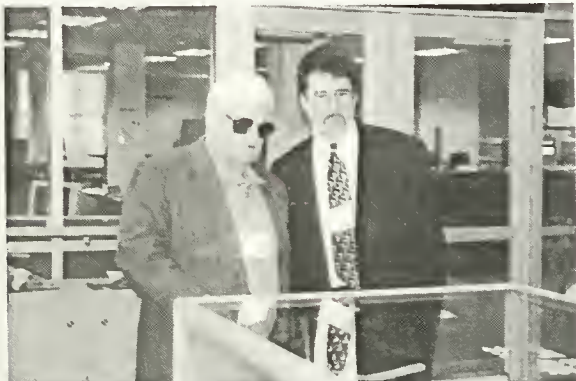
continued from page 3

good housekeeping to combat insects, and avoidance of rough handling. She quoted Maurice Sendak who called children "a joyously destructive audience." Many practical tips were given for removing tape, dirt, and pencil marks often with just water, a fine brush, and Q-tips.

Before our next speaker, Lize Wessels, Ann took the opportunity to introduce Chuck Murphy, Biruta Akerbergs Hansen, the paper engineer for *Parading with piglets*, along with Carol Bartou and Robert Sabuda. These four engineers had recently come back from the Children's Book Fair in Bologna, Italy. After a brief description of the fair, a necessity to distribute books worldwide, each answered the question, "Which paper engineer they liked the best?" Carol remembered the *Alice in Wonderland*, published by Macmillan, with its "cascade of cards." Birutta, relatively new to the profession, didn't have a favorite but liked the "fine old diecuts." Chuck and Robert both were inspired by the work of Voitech Kubasta, a favorite we would hear repeated later by Waldo Hunt.

Elizabeth Wessels, always entertaining, talked about the trials and tribulations of being a dealer. Her recent catalog with a pop-up insert and a foreword by Keith Moseley, Lize states, is "absolutely her last." Most of her books she gets by networking with other dealers, especially some in her native England who "stockpile" books for her. Lize was chagrined by seeing books still in print in recent catalogs at inflated prices. Many of her catalog books were available for sale at the show. One question we all shared was "Who are the Muzzis?"

The next activity was a bus trip to the Alexander Library at Rutgers University. We were proudly escorted by Ann to an exhibit of eighty-three books from her pop-up collection of about 2,000 books. The exhibit, "The



Waldo Hunt and Chuck Murphy

pop-up world of Ann Montanaro," with colorful catalog and a history of pop-ups, is an important one for any collector to see. The books, in two galleries, were well presented, with attractive glass cases, good lighting, and informative captions. In addition, the exhibit is described in detail on the World Wide Web at <http://www.rutgers.edu/rulib/spcol/Montanar/p-web.htm>. Ann was assisted on the computer by Michael Joseph. Participants lingered at various books marveling at the pop-ups or subject matter. There was a book, *Confirmation*, from a series on the Catechism, a Gillette razor promo with many sporting events, and the *Pop-up White House*. Many formats were represented, e.g., carousels, panoramas, miniatures, and pop-ups in cereal boxes and a refrigerator. Of course, there were the usual cries of "Oh, I have that one!" or "I never knew that book existed." The festive atmosphere was heightened by the *Bee*, *Ant*, and *Spider* from the Bouncing Bugs series hanging from the ceiling. Exhausted from a day of excitement, concentration, and active participation, we were bussed back to the Hilton to rest before our evening banquet.

On the occasion of our first Pop-up Convention, it was fitting to pay homage to the man who made it all possible, Waldo Hunt. As Wally spoke, it became apparent how he happened to be the person who single-handedly revived an art form, one which had ostensibly languished since the First World War. He ascribes his penchant for pop-ups to seeing ones by the Czech artist Kubasta. Many people assume Mr. Hunt comes from an art or graphics background. However, it was for his work in advertising that he first produced pop-up inserts. For years, he was frustrated in his efforts to get any publisher to publish a book of pop-ups. It wasn't until his company Graphics International, produced *Bennett Cerf's pop-up riddle book* that he had his first breakthrough. He sold 100,000 copies to Maxwell House as a promotional piece with Cerf's "terrible jokes." When Mr. Cerf bought 50,000 copies for Random House at 11¢ per copy, "that was the beginning of the modern pop-up book." Within two years, Graphics International was producing 2-3 million books a year with about 40-50 pop-up titles.

In 1966 Graphics was so successful in selling to Random House and Hallmark Cards, that Hallmark "decided to buy the company." Working now for Hallmark Books, Waldo saw a great potential in the foreign markets and started selling overseas. Soon after, Intervisual Books was started and production of pop-up books has not diminished.

Mr. Hunt spent some time attributing the success of pop-up books to the role played by Carvajal International in Cali, Colombia, South America. Mr. Guillermo Holguin, Vice President of Carvajal attended the conference. Carvajal has a work force which has grown from 500 to 2,000 women in four locations, including Ecuador. Waldo outlined the attention Carvajal gives to working conditions for its workers, even including evening classes to further their education. Mr. Holguin stated some workers had been with the company for almost 25 years. The diligent work of the paper engineers, such as Chuck Murphy and Jan Pieikowski and the support of the conference attendees was humbly acknowledged. Mr. Hunt concluded by saying of Intervisual "We are not afraid of CD-ROMS. There is always going to be a place for a child to do something himself." He hinted there were more stories he could tell but he'll wait for another time. (The next conference, perhaps?) The banquet concluded with more book swaps and a lot of socializing. A final toast was given to Ann Montanaro in acknowledgement of her efforts in creating The Movable Book Society and newsletter and coalescing an otherwise diverse group of people.

The next morning, all of us still aglow, we were treated to two "hands-on" sessions. As if Robert Sabuda's lecture did not put us sufficiently in awe of the paper engineer's creativity, we were now going to make pop-ups ourselves under the tutelage of Joan Irvine, the author of several "how to" books on pop-ups. Joan, a native of Canada, related starting as a Montessori teacher, writing stories for her children, and self-publishing them in the early '80s. She progressed through a series of activity books and won an award as a "Young Achiever" garnishing the honor of dinner with the Queen. After setting aside "boxes of rejection slips," she finally found a publisher. Her newest book is the multicultural *Holiday pop-up cards*.



Joan Irvine



We spent the next hour trying our hands at making three different types of pop-ups using cartoon figures and materials provided by Joan. After cutting, pasting, folding, and coloring, those of us seated next to book artists fully appreciated the value of talent. Few among us showed off our final products.



Maria Pisano

The last session of the conference was given by Maria Pisano, a book artist. Maria taught us how to make boxes for books. These boxes serve to keep special books safe from light and dust. They are made of acid-free

materials. We were each given the pop-up book, *The red dragon*, to cover. We struggled with terminology, tools, and heavy-weight cardboard. Most of us were successful but only by Maria and other *cognoscenti* pitching in to show us the way. Wouldn't it be wonderful to have such boxes for our very special books? Instruction sheets were provided in our packets.

As goodbyes were said to new and old friends, we looked to Ann Montanaro and asked, "Is this the First Annual Movable Book Society Conference?" Like long-time friends taking their leave, many were heard saying, "We have to do this again. Soon!"

(Aside: For those I promised a transcript of Mr. Hunt's talk, please be patient. I have enlisted the help of the FBI's listening devices and it will take a while to transcribe. ER)



Questions and Answers

Q. The 1987 movie "Throw Momma From the Train" with Danny DeVito and Billy Crystal has a great pop-up in it. Does anyone know if that book was ever published? Are there other movies, tv shows, etc. that have pop-up books featured in them?

Anne Williams
49 Brooks Ave.
Lewiston, Maine 04240

Q. For an article on pop-ups in advertising, I am documenting as many examples as I can identify. If you have collected pop-ups from magazines, programs, direct mailers or other non-book sources, please let me know what samples you have in your collection.

Frank Gagliardi
Library
Central Connecticut State University
New Britain, CT 06050

Q. Would any member of the Society have a copy of *Another book of funny faces; Lots of laughter with faces that move!* published by Raphael Tuck and Sons, Ltd., London and Northampton, n.d. (1950's)? I recently purchased a copy of this book missing the moving part of the sixth story: "Susan's fancy dress," and I would be glad to receive a color xerox of it. The movable part can be taken out very easily and so my copy could be made complete again.

Theo Gielen
The Netherlands

Q. About 1910 the firm of Raphael Tuck published a series of (probably eight or ten) panoramas with insertable figures. The most well known of them was *With Father Tuck in Fairyland* since it is pictured in Haining, pp. 86-89. Two more parts of the series have been pictured in Whitten, Raphael Tuck, pp. 148-49: *With Father Tuck at the circus*, and pp. 109-110: *With Father Tuck at the seaside*. One part of the series has been reprinted as a Merrimack reprint and is still available: *Days in Catland with Louis Wain*, Father Tuck's Panorama. B. Shackman & Co., New York, 1991.

The title I recently acquired is: *Father Tuck's zoo panorama*, but, unfortunately, not all inserts are present. I am missing the inserts 2 (a lion), 3 (a fox), 4 (a monkey), and 14 (an American parrot), but I have doubles of 5 (a camel) and 6 (an elephant). Is there any member who could supply color xeroxes of the missing parts or swap double copies? I have also spare copies of the inserts 3, 6, and 12 of *With Father Tuck at the circus!* To swap for the missing parts described or for sale (\$4.00 each); all inserts are in mint condition. Hope for a reaction.

Theo Gielen
The Netherlands

Q. The 1994 Universal Sales and Marketing catalog listed 12 pop-up books. Four titles in the "My Favorite Stories Pop-up" series: *Cinderella*, *Goldilocks and the three bears*, *Little Red Riding Hood*, and *Sleeping Beauty* were published. I have been unable to locate any of the books in the "Play and Learn Pop-ups" series. Does anyone know if any of these titles were actually ever published. (Universal Sales and Marketing is unable to tell me anything except that they appeared in their catalog!) The books are: *Castles*, *Caverns*, *Cowboys*, *Dinosaurs*, *Indians*, *Mountains*, *Prehistoric man*, and *volcanoes*.

Ann Montanaro

Q. A recent dealer's catalog listed two editions of Wehr's Little black sambo animated! The one dated 1943 has six movable plates and the other dated 1949 has four movable plates. My own copy has the following four plates. Which other illustrations are animated in the earlier edition?

1. Little Black Sambo with an umbrella
2. Little Black Sambo in the bushes holding out his trousers to the tiger.
3. The tiger with shoes on his ears.
4. Three people eating pancakes.

Ann Montanaro
12 Bruning Rd.
East Brunswick, N.J. 08816

The catalog was compiled by Brian Alderson in cooperation with Mrs. Moon. It reads:

Collectors of children's books find themselves confronted with one category of publishing which is marginal to most other collectors. Subsumed under a general rubric like "movable books" this may include works which incorporate the simplest of extra mechanisms, like a volvelle or a hinged flap, and range to printed objects like peepshows which are on the edge of being toys rather than books.

Mrs. Moon's interest in such things was roused very early on, when, as a girl, she used to visit an aunt in Eastbourne who had inherited a small collection of the "doll-dressing" books that were published by S. and J. Fuller at their Temple of Fancy from 1810 onwards.

This section therefore leads off with one "Fuller doll book" and goes on to show a variety of items which appeal to children's liking for unusual or for books which incorporate games and riddles. A separate part of Mrs. Moon's Accession List is devoted to this aspect of the collection, and here she has allowed herself the liberty of augmenting early examples with Victorian and modern movables - from Meggendorfer to Jan Pieńkowski. (page 88)

Back to the auction, going through the eleven lots in the catalog one of the first things is obvious, the whole history of about 250 years of movable books for children was included in the collection! Starting in 1757 with a copy of Isaac Watt's *A short view of the whole scripture history . . . adorned with figures . . .* (5th edition, printed for T. Longman in London). With three plates engraved on copper at the end of the book, one of them with an engraved paper flap hinged on at its upper edge, simulating a "veil" over the most hold place of the tabernacle. It is a very early example of a child's book incorporating a movable part, until then mostly reserved, if seen at all, for astronomical, astrological, biological or mathematical books for adults. It dates about ten years before Robert Sayer started to produce his Harlequinades. Such an early Harlequinade, hand colored, was in the same lot: *The bottle conjurer*, published "Dec. 9th, 1780" by William Tringham in London, a firm that started publishing Harlequinades shortly after Sayer (a first title known from 1771).

Together with a second edition of Stacey Grimaldi's *The toilet*, published in 1821, the same year as the first edition, and a wonderful copy of Grimaldi's *A suit of armour for youth*, a sequel to *The toilet*, published in 1824 (see Haining, pp. 16-17), the whole lot was sold for £650. (All prices quoted are the hammer price; effectively one pays a premium of 15% of the hammer price and VAT on the premium.)

The next lot consisted on two so called paper doll books published by S. and J. Fuller, "at the Temple of Fancy," Rathbone Place in London; a copy of *The history of little Fanny*, dated 1810 (see Haining, pp. 14-15); and a much rarer copy of *Phoebe, the cottage maid. Exemplified in a series of rural figures*, dated 1812, pictured in full color in the catalog so the beautiful condition can be seen. A small booklet with several loose cut out scenes, to be placed in page openings to which the scene relates; includes a movable head and hat which may be joined and slotted into the figure of Phoebe within each scene (the whole reprinted in: L. de Vries, *A treasury of illustrated children's books*. Abbeville Press, 1989, pp. 108-114). These sold together for £700.

There followed an extremely rare Harlequinade published by Tabart & Co. in 1810: *Purnell's hermit*, pictured in the auction catalog in black and white and in the exhibition catalog in full color (p.89). It is one of several known Harlequinades published by Tabart in 1809 and 1810 and is listed in Mrs. Moon's bibliography on Tabart. 1809-10 is rather late for this kind of movable since most of them in the U.K. were published between 1770 and 1790. This one was in exceptional condition and in its original pink paper wrappers, brought the highest price of any lot in the auction, £3800, almost double the estimated selling price.

Next was a handmade peepshow from about 1828, consisting of nine scenes and extending to about 55 cm. (See Haining, pp.22-23 for another peepshow). Peepshows were extremely popular from the 1820's to the 1850's but had been known in the 18th century. The construction of the first tunnel under the Thames, opened in 1825, brought a variety of tunnel peepshows to the market, and they were reprinted until far into the 1850's. This one curiously peopled with figures cut from prints and book illustrations, sold for £500.

A new lot followed with two publications related to the Great Exhibition of 1851, another event that brought a renewal in peepshows, and later inspired one of the earliest "real" movable books: *A visit to the exhibition in*

eight changeable pictures . . . , London, Dean & Son, n.d. (published in the second half of the 1850's, not 1851 as Montanaro says, p. 326). Here offered: *Lane's telescopic view of the interior of the great industrial exhibition*, published by C. Lane in 1851 (Montanaro, p.304 and pictured in Whitton, p. 17 and 48), and a 16-fold panorama by Richard Doyle: *An overland journey to the great exhibition . . .*, engraved on wood by the Dalziel Brothers and published by Chapman and Hall, London (1851). This lot sold with a 1977 peepshow celebrating Queen Elizabeth's Silver Jubilee for £450.

The next lots concentrated on the two most famous representatives of the golden age of movable books: Lothar Meggendorfer and Ernest Nister. Meggendorfer was represented by some of his most witty and scarce movable books: *Lebende thierbilder*, first published in Munich in 1881 and reaching a 11th edition within five years (Krahé no.80); and *Neue thierbilder*, first published in Munich in 1883, here in a third edition (Krahé no.103). Pictures of these two books (and other by Meggendorfer) were the base of the three parts of the Moving Pictures Series as published in 1884 by The International News Company in New York (Krahé no. 143, and Montanaro p. 168,180, and 185). The first one sold for £700, the second didn't reach the estimated price (for its condition) but did sell for £320.

The third Meggendorfer title was *Dean's living Strewelpeter*, pictured in the catalog (Krahé no.54). It was published in 1896 after its first edition in Germany in 1895 (*Gustav Weises lebendiger Struwelpeter*), the edition that commemorated the 50th birthday of the first edition in 1845 of Hoffmann-Donner's classic *Der Struwelpeter*. The rare and highly sought after book sold in the year that commemorates the 150th birthday of Struwelpeter, to a German collector for the very good price of £1500, more than twice the estimated price!

The Ernest Nister titles were also less well known titles which, nevertheless, covered all the techniques for which Nister is famous. To start with, three books with dissolving scenes operated by slats (Venetian blinds): *Passing pictures: A novelty for little folk* (1898) (Krahé, Nister, p.82), *Pastime pictures: A book of transformation scenes* (1890) (Montanaro, p.217) and *The puzzle picture book* (inscribed 1908, in none of the bibliographies). The first book had four, the other two with six dissolving scenes. Then, one book with five stand-out (pop-up) pictures: *Pretty pictures* (1896); two scenes showing children at play and three farmyard scenes (Miles, no.75 with color picture). The lot also

included *The surprise picture book* (1899) (Montanaro, p.299) with the techniques of the revolving discs invented by Nister. The five together covered almost the whole period in which Ernest Nister himself was active as a movable book publisher, a period that Krahé dates from 1885-1887 and ending with his death in 1909. All five sold, together with three other movables printed in Germany, for £1200, almost four times the estimated price.

The chronology continued in 1929 when S. Louis Giraud published his first pop-up book: *The Daily Express children's annual*. Lot number 231 contained an exhaustive survey of the works of Giraud as done for The Daily Express (with four of five annuals on sale) and for his own Bookano Company (1934-1950). (See Michael Dawson's three articles, including a bibliography of the works of Giraud as published in the *Antiquarian Book Monthly Review*.) All together there were not less than 31 copies of his works included in the lot that sold for £1600 (estimated price £400-600!).

The only remaining lot had two Dean & Son titles: a very early one, *The orphan girl*, from the Dame Wonders Transformations series by Dean & Munday (ca. 1845, not ca. 1860 as the catalog reads); with a diecut circle in the five first pages that reveals the face of the girl printed on the last leaf, and with a different costume on each page (see Haining, pp. 20-21 for another book from the series). It is an examples of the first steps of the firm of Dean in the market of toy books.

As part of this set there was also a title from Dean's New Surprise Picture Books, done by Mrs. Wells: *Darling bright-eyes living nursery rhymes* (ca. 1875): six rhymes faced by color lithographed illustrations with articulated movements worked by a single lever. (see Haining pp.32-33 for another titles from Mrs. Wells in the same series.) This lot of leftovers also included some other shaped books and panorama's and the modern pop-ups of the collection. Together 23 copies sold for £1200 although estimated to sell at about half that price.

As already said, the first striking thing about the eleven lots of toy books in this auction is their coverage of (at least in English) the history of this particular kind of children's books, starting in 1757 and continuing to the present. A second aspect is the presence of examples of almost all steps in the development of toy books during that history, from a very early flapbook, through Harlequinades, paperdoll books, toilet books, peepshows, panoramas, books with a peephole, and the movable books by Dean & Son, to a good representation of the

masters of the Golden Age, Megendorfer and Nister continuing with the master of the pop-ups, S. Louis Giraud, and ending with some of highlights of the second Golden Age in our times.

Striking too was how rare many of Mrs. Moon's copies were: often it was difficult to trace them in any bibliography or to trace any other known copy of the titles offered here. The Christies catalog often had to note "not in . . ."

Most striking of all we thought was the completeness of such a limited collection of only 78 toybooks! To build such a strong collection reveals an extensive knowledge and complete survey of the material. And, so Mrs. Moon proves to have been not only an authority on Georgian children's books, but also on movable books and their history. We regret that she never published on the subject. What we have to learn from her collection is how moderation makes the master! And, though it is a pity the collection didn't stay together for research, we can be lucky the collection has been dispersed, as all of us, collectors, had or will have in the future the opportunity to purchase any of the gems of Mrs. Moon, all marked with her personal bookplate.

References:

The Marjorie Moon collection of early children's books. Auction catalogue 5453. Christie's London, June 28, 1995.

Brian Alderson & Marjorie Moon, *Childhood re-collected.* Early children's books from the library of Marjorie Moon. P.B.F. The Old Coach House. 16 Melbourn Street. Royston, Herts, SG8 7BZ. U.K.

For other items referenced see: Montanaro, p. XXV-XXX.



Catalogs Recently Received

Each of these catalogs includes
pop-up or movable books.

Aleph-Bet Books, Inc. Catalogues 50 and 51 - Recent Acquisitions. 218 Waters Edge, Valley Cottage, NY 10989.

Ampersand Books. Spring Catalogue 1996. Ainslie's Belvedere Mews. Bath BA1 5HP UK.

Ann Dumler Books. A Small Spring Selection. 645 Melrose, Kenilworth, IL 60043. 847-251-2034.

Bookfinders International. The Modern Pop-up, 1930-1994. \$20.00 (Color Photographs of each title). 216 Ringwood Lane, Elgin, South Carolina 19045.

Books of the ages. Catalogue No. 10. Gary Overmann, 4764 Silverwood Dr., Batavia, Ohio 45103.

Cattermole 20th Century Children's Books. Catalog 26. 9880 Fairmount Rd., Newbury, Ohio 44065.

JoAnn Reiser, Ltd. Catalogue 33. 360 Glyndon St., N.E. Vienna, VA. 22180.

Marjorie James Rare Books. Catalogues 26 and 27. The Old School, Oving, Chichester, West Sussex, PO20 6DG. England.

Unicorn Books. Catalogue 72. 56 Rowlands Ave., Hatch End, Pinner, HA5 4BP, England.

New Publications

The following titles have been identified from pre-publication publicity, publisher's catalogs, or advertising. All titles include pop-ups unless otherwise identified. Titles reviewed in Robert Sabuda's "Movable Reviews" column are not included in this list.

Book of colors. Cartwheel Books. 7½ x 7½. 8 pages. \$6.95. 0-59-54315-6.

Book of opposites. Cartwheel Books. 7½ x 7½. 8 pages. \$6.95. 0-590-54314-8.

Crawlies creep. By David Pelham. Dutton, June. 24 p. 4¾ x 5¾. \$9.99. 0-525-45576-0.

Daddy, would you love me if...? By Carla Dijs. Little Simon. 8 x 8. 12 pages. \$8.99. 0-689-80812-7.

Disney's the Hunchback of Notre Dame. Disney Press, June. 8 x 10. 12 pages. \$12.95. 0-7868-3091-3.

God loves you. By Arnold Shapiro. Thomas Nelson Publications. 8 x 10. 10 pages. \$12.99. 0-7852-7419-7.

I'm hiding! Dove Kids. 9 x 9. 12 pages. \$15.95. 0-7871-0922-3.

Jean Claverie's fairy tale theater. Barron's Educational Series. September. 16 pages. \$16.96. 0-8120-6629-4.

Lewis Carroll's Jabberwocky: A book of brillig dioramas. By Graeme Base. Harry N. Abrams. 8 1/2 x 11. 7 scenes. \$19.95. 0-8109-3520-1.

Making faces: A pop-out book. Random House. 6 x 7. 10 pages. \$4.99. 0-679-87821-1.

Mommy, would you love me if...? By Carla Dijs. Little Simon. 8 x 8. 12 pages. \$8.99. 0-689-80813-5.

Pooh's popping opposites. Mouse Works. 5 1/2 x 6 1/2. 10 pages. \$7.98. 1-57082-328-6.

Popposites: A lift, pull and pop book of opposites. DK Publishing. 8 1/2 x 8 1/2. 14 pages. \$14.95. 0-7894-0576-8.

Putt Putt and Pep: A pop-up book with punch-out car. Random House. June. 7 1/2 x 7 1/2. 10 pages. \$4.99. 0-679-87958-7.

Silly heads. DK Publishing. 6 1/2 x 13. \$15.95. 7 split pages with pop-ups. 0-7894-0219-x.

Who pretends? A Sliding Surprise Book. By Charles Reasoner. Price Stern Sloan. 12 pages. 7 x 7. \$9.95. 0-8431-3940-4.

Some of the titles included in Movable Reviews will be available later this year. *Just relax!*, *Bug's woids of wisdom*, *Looney love*, and *Keep smiling* will be available in September. *Skeleton closet* will be out in October.

Publisher's Address

Dove Kids Books. Dove Audio, Inc. 301 North Cañon Drive. Beverly Hills, CA. 90201.

