

Loewensohn and The Pictorial Moving Picture Books

*On the Continuity of Movable Books Before
and After World War I*

Theo Gielen
The Netherlands

Coincidence sometimes proves to be a great help for research! In the February, 2011 issue of *Movable*

Stationery I answered the question that the Argentinian collector Leandro Coccia posed about two Spanish movable books he acquired: *Caperucita Roja* (Little Red Riding Hood) and *El Pulgarcito* (Tom Thumb). I dated the Red Riding Hood about 1912, since I had found it recorded in a 1914 advertisement, and guessed that the Tom Thumb could have been from the same period. In my answer I asked if anybody knew if possibly there had been an English edition of this Tom Thumb,

most likely published by the Pictorial Color Book Company from New York, as was the case with the questioned Little Red Riding Hood.¹

By happy coincidence, even before my copy of that *Movable Stationery* arrived, I got the answer from a completely different source. I was contacted by Mrs. Ursula Jostock from Germany, a collector of the works of the well-known German children's book illustrator Fritz Baumgarten (1883-1966). She asked me both for help with dating three movable books illustrated by Fritz Baumgarten and for information about the Pictorial Color Book Company from New York that had published them.

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Hop-o-my-thumb (# 6)



The Night Before Christmas
(# 12)

Cards with a Flip, Wiggle, and a Twist

By Robert L. Berthelson
Trumbull, Connecticut

Since postcards first appeared in this country in 1861, they have been one of the most popular paper collectibles. Now deltiologists - as postcard collectors call themselves - are specializing in such fields as mechanical postcards.



Postcard of Strassburg
Cathedral Astronomical clock,
1574. When the wheel is
turned figures show in three
small windows.

Privately printed postcards originated in 1861 as advertising cards to be used with postage stamps. Government-printed "postal" cards were first issued in Austria in 1869 and quickly spread throughout Europe and American as official postal stationery. The first commercially produced pictorial postcards in the United States went on sale at the 1893 World's Columbian Exposition in Chicago. Soon the publishing industry was producing postcards in such volume that U.S. Government Postal Records show over 667 million postcards were mailed in 1908 alone.

Pictorial postcards can usually be categorized as view, greetings, advertising, comics, or novelties. Views include pictures of cities and towns, special events, famous people, and any other topic which caught the publisher's imagination. Greeting postcards were popular for every holiday, including New Year's Day, Valentine's Day, Lincoln's and Washington's Birthday, St. Patrick's Day, April Fool's Day, Mother's Day, Memorial Day, Fourth of July, Labor Day, Halloween, Thanksgiving Day, Christmas, and birthdays. Even sympathy postcards are known.

Many comic cards were produced and several cartoons such as R. F. Outcoul's Buster Brown and Tige, F. Oppen's Happy Hooligan and the Katzenjammer Kids - among the most popular of their day - were used on postcards.

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Devil postcard with
moving eyes

The Movable Book Society

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Movable Stationery is the quarterly publication of *The Movable Book Society*. Letters and articles from members on relevant subjects are welcome. The index to past issues of *Movable Stationery* is available at:

<http://movablebooksociety.org>

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, The Movable Book Society, P. O. Box 9190, Salt Lake City, Utah 84109-0190, USA.

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The deadline for the August issue is July 15.

Cards with a Flip..., continued from page 1

Novelty postcards encompassed all of these categories as the postcard craze led publishers to compete in the seemingly insatiable market. Almost any object that would fit onto or inside a 3½" x 5½" piece of cardboard was used. Pieces of cloth, wood, celluloid, feathers, human hair,



1911 Calendar with die-cut openings

beads, ribbons, chain, coins, wire, tinsel, booklets, and metal objects were used. Many had to be sent in special mailing boxes but each had some form of the familiar "postcard" design on the back with room for the address and a postage stamp in the upper right corner.

After 1907 a message was permitted to the left of the mailing address. Before this, any comment had to be written on the face of the card – to the chagrin of present-day card lovers.

The most inventive of the novelty postcards are those made with wheels, levers, pull strings, squeeze boxes, or other mechanical devices guaranteed to delight both the sender and the receiver, as well as a few mailmen in between.

The most common type of mechanical postcard made use of a wheel attached to the card with a small metal fastener. A view card produced by the Burnham Advance Card Company of Lynn, Massachusetts, incorporates a wheel with a pie-shaped cutout which reveals ten small black and white scenes of Bridgeport, Connecticut, as the wheel is turned. Undoubtedly others of this type were produced for various cities and towns.

On many cards the wheel device would be sandwiched between the postcard backing and the colorful face. Holes die-cut into the front would permit parts of the wheel to be seen as it was turned.

Many holiday greetings were produced which simply made use of the colorful effect obtained by turning the wheel with colored stripes behind an equally colorful die-cut Easter egg, Christmas bell, turkey, or other topic of the season.



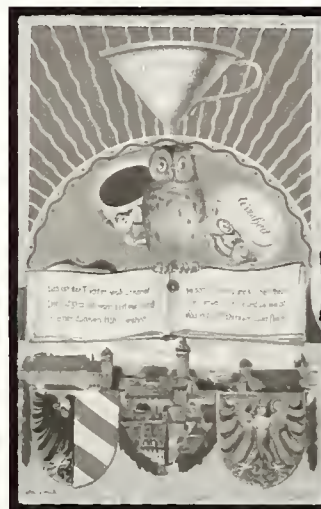
Bluebird birthday postcard.
Hinged wings open.

By using three wheels to display the months which could be seen through die-cut openings, perpetual calendars were produced which were popular as New Year greetings. An unusual variety of this was produced in 1911 using a single wheel containing the month and day names. When the current month is positioned in the center window, the calendar is read directly from the cutout circle.

At times the construction of a card can be so complex that it almost defies explanation. An unusual card produced by Ernest Nister of Nuremberg, Germany, is printed in German

for the local market; it is called "Nuremberger Trichter" or "Nuremberg Funnel." As the viewer turns the wheel the faces of five professors move clockwise behind an owl. To the left of the owl each head has a dark green "empty" hole. Coming out on the right side each head has been "filled" with the word "understanding," "wisdom," "intelligence," "culture," or "scholarship." A double wheel has been used to permit the green separator to block out the wording on the left.

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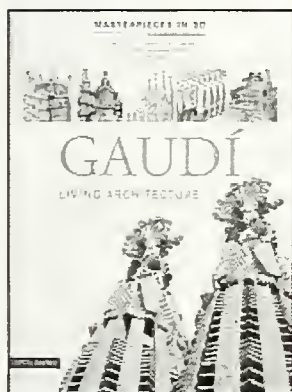
Nuremberger Trichter

María Victoria Garrido Bianchini

Book Artist

It is my pleasure to recommend to the MBS readers, a wonderful selection of handmade movable and miniature artists books made with precision and loving care by Maria Bianchini (Marivi). I received these treasures in the mail and each one is a precious jewel. She won the Miniature Book Society awards in 2009 and 2010 for Four Seasons and Architecture Illustrated Glossary. Her designs look as if they have been laser cut but they are done by hand, one at a time, for the purchaser. The Miniature book Society has pictured the winners on their website. Larry Seidman

María Victoria Garrido Bianchini (Marivi) was born in Barcelona, Spain but at the age of three she emigrated with her parents to Argentina where she remained until she obtained a degree in architecture and urbanism. A teacher of mathematics, it was during her teaching days, while looking for new practical and pleasing techniques for her classes that she discovered "Origamic Architecture." This ingenious Japanese paper craft technique, conceived and developed by Masahiro Chatani, fascinated Marivi. She envisaged its multiple and almost endless possibilities as ways to create beautiful three-dimensional forms that pop up when opened to angles of 90, 180 or 360 degrees, merely by combining detailed cutting and folding to form a design.



Gaudí Living Architecture

Any idea or concept puts her mind to work. She starts with a pencil drawing, then moves to the computer, working until she obtains the perfect final design from which she will start to cut and fold the paper. With buildings, it is often a slow process as she needs good detailed photos; sometimes she has to visit sites to make her own pictures. Once the designs are done, then comes the time-consuming and delicate process of manually assembling the prototype – sometimes using tweezers – until the product is finished and it is able to open and close with ease.

Marivi has been the paper engineer for several commercial pop-up books and the ideas for those have come from the editors. As a result, it was not her responsibility to think of the project with respect to the

artistic composition. The editor and the team were in charge of all of these aspects of the production. However, for each of the commercial projects there have been different approaches. For instance, in *Gaudí Living Architecture*, the editor requested pop-ups for each of the buildings he thought were the most important and representative of the work of the architect. In the case of *Switzerland: Movable Book* the Swiss editor proposed several buildings in each Canton and asked her to choose the most appropriate one for the design method being used. As for *Hello Kitty*, before any work was done, the publisher wanted pencil sketches of each of the scenes to show to the decision-maker.

Whatever the project, the first step is to make a pencil drawing with a view to deciding the scale of the work, its position on the base sheet, what, if any, other pop-up elements will accompany the main subject, and which type of mechanisms or movements are suggested for each spread.



Switzerland: Movable Book

Once the pencil sketch is approved, Marivi begins the most technical aspect of the work, transferring the idea to a set of pieces which interlock with one another to take the shape of the pop-up book. Each piece is made on the computer with the AutoCad or Illustrator program and, like watch pieces, they must each be adjusted accurately so that the mechanism works. This stage is based more on geometric principles rather than on artistic inspiration.

The process goes step-by-step; she does not design a whole construction in the first stage but starts by looking at the characteristic features that define it and draws them into the pieces. Following that, the pieces are printed, cut, and assembled for study to see if they work in the overall purpose of the design.

What follows is what Marivi calls the adjustment stage, since she never accepts the first prototype, but starts making corrections and goes back to the design of the pieces to modify them. They are printed, cut, and assembled as many times as necessary until the pop-up is acceptable. More often than not she makes between six and ten prototypes until she is pleased with it.

Once the prototype is ready, it is sent to the editor for approval and, after that, it is sent to the illustrator. In the case of the *Gaudí* book, Marivi took the photos of the buildings and created the illustrations of the pieces.

A file is produced for production that includes a detailed sequence of how the pop-up is to be assembled. Photographs are usually taken of each step of the assembly process to assist in the production of the book.

All of the text and images are then sent to the printer in the

country where the printing and assembly of the pop-up will take place, generally China. The accompanying instructions are important. Gaudí's Sagrada Familia Temple, for

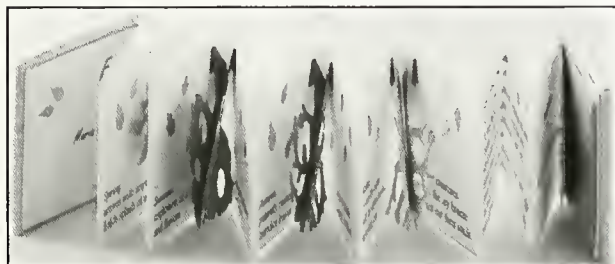


Bienvenidos al Mundo de Hello Kitty

example, contains fifty-four different pieces which have to be systematically assembled so that the building will fold perfectly. The printer sometimes sends Marivi a prototype so that she can verify that everything is coming together as planned.

In contrast to her commercially-published books, Marivi's miniature books are entirely her own creation from the dawn of the idea through the

production. Once the subject for the book is selected, she begins to create the pop-ups and determines the format. It could be a carousel-type structure such as in the Gaudí book with five buildings to unfold as a five-pointed star or



Four Seasons

an accordion-fold book such as *Architecture Illustrated Glossary*. Or perhaps it will have one 90-degree pop-up or single pieces that interlock as in the *Four Seasons* book.

In order to attain the final product, many prototypes are made with trials of all of the elements needed to bring it to completion: size, text, color, pop-up, type of paper, etc. This takes a lot of time and until she is completely satisfied with the result obtained the book is not considered finished. And while she has a paper cutting machine, most of her miniature books are entirely handmade and the finishing is always done by hand.

When Marivi conceives a book she first sees it in her mind as a whole, including even the type of binding. She enjoys investigating and experimenting with different bindings like that used for *Artist's Lovers* where she used a piano hinge binding. She also enjoys designing the book clasp that keeps the book closed and often uses pieces of nacre (mother of pearl) and silver. She is always looking for original forms to make different clasps. From the colors to the paper texture, everything has meaning for Marivi and she likes making combinations even though the process takes several months of trials in each of the stages.

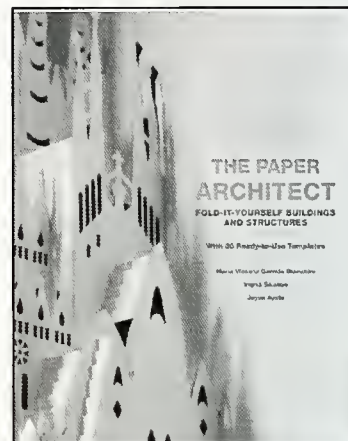
When a book is finished, she promotes it on her website and enters it the Miniature Book Society contest.

And her work has been rewarded. The Society named Marivi the Distinguished winner in 2009 for *Architecture Illustrated Glossary* and 2010 for *Four Seasons*.

Marivi has participated in more than a dozen exhibitions since 2000 and has contributed to the following published books: *Gaudí Living Architecture*. Lupita Books. Published in Spanish, English, and Catalan. 9788493667214. *Switzerland: The Movable Book*, Dreidee Media GmbH. Published in English. 9783033018662. *The Paper Architect: Fold-It-Yourself Buildings and Structures*. Co-authored with Ingrid Siliakus and Joyce Aysta. Potter Craft. Published in English. 9780307451477.

Bienvenidos al Mundo de Hello Kitty. Editorial: Media Live, Licensed by Sanrio. Published in Spanish. 9788492985166.

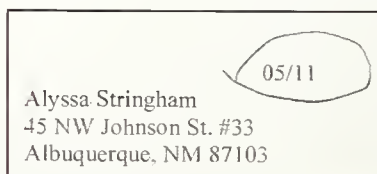
More of Marivi's work can be seen on these web sites: <http://bit.ly/i8gOa> and <http://bit.ly/eePFkw>.



The Paper Architect

Membership Changes

The Movable Book Society annual membership will increase on July 1, 2011. The Society Board recommended and approved the new rate at their meeting in Portland, Oregon, September, 2010. The change, the first since 2006, covers increased costs in printing as well as both domestic and international postage. Membership in the U. S. will be \$30.00 per year; outside of the U. S. will be \$35.00. Memberships can be renewed at the current rate (\$25.00 in the U. S. and \$30.00 outside of the U. S.) before June 30, 2011. More than one year can be paid in advance. PayPal is accepted for payment with the addition of the PayPal fee. The membership expiration date is on the mailing label.



The annual membership list is available to members upon request as a PDF document. Request a copy by sending mail to info@movablebooksociety.org.

Transgender at Tuck's ?

Theo Gielen

One of my ways to trace antiquarian movable books that are still unknown to me is following what is offered at the various national sites of eBay. Often there are lots of pictures of the title for sale that allow me to get a good idea of what the book looks like.

Recently I happened to find an unknown French edition of what I recognized to be originally a Raphael Tuck movable book: *Les Bêtes Entre Elles!* published in Paris by A. Capendu without a date. All four chromolithographed printed plates with elements that move at the pull of a tab were photographed and, since they also pictured all the text pages, I took the time to read them. It struck me that the text illustrations in this edition were printed in full color, rather unusual for Tuck movables. And since I didn't remember if such was the case in my (Dutch) edition of the book – *Als de Dieren Konden Spreken!* (Rotterdam, D. Bolle, [1917]), I took the copy to compare. And, sure enough, in my edition there were just the usual uncolored line illustrations.

However, I was amazed when my eye rather accidentally caught in a glance the first movable plate of both editions at once... Where the Dutch edition has a frightful lion with rolling eyes from which shrinks a young and half naked Negro boy with a banjo, the French edition has the same human figure that now proves to be an adult Negro female whose (upper half of her) body is decently clothed by a dress made out of the same fabric of which the Dutch Negro boy just wears as a short!

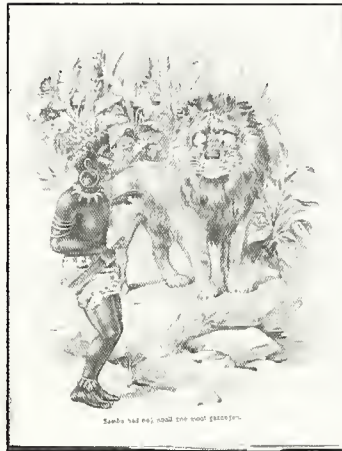
Since it is the French (!) edition that proves to be prudish and to cover the nude breast of a boy, I contacted the French specialist in the field Jacques Desse to see what explanation he would give for what I had discovered. He too was surprised but didn't think it was a matter of prudery – a quality seldom associated with the French. He studied both pictures painstakingly and concluded that the "Negro boy" in the Dutch edition, to his opinion, shows already some female body lines that might point to transsexuality. When in a later (?) French edition the figure proves transformed in an adult female, we will have to ascertain that we traced an early case of transgender in a movable book by Raphael Tuck!

Well, Jacques Desse is known to have a good eye for things of this side of life. But really convinced I am not. So, I leave it to the reader to compare both pictures and to see what conclusion is reached.

Most curious, however, am I to know which plates were used in the rare English edition of the book that I know were published, undated, in London by Raphael Tuck & Sons as *Fun in the Forest*. It had a copyright mark for the mechanism dated 1896 but it was most likely published in 1916. Was that the date for the Dutch edition as well? But

I have never seen it. Does anybody have a copy? If so, which illustration was used?

A full copy of the Dutch edition from the Borms-Koop collection can be seen at <http://bit.ly/hJ1C9e>. The French version, if you are still lucky can be seen at eBay: <http://bit.ly/hebOrd>.



Als de Dieren Konden Spreken!



Les Bêtes Entre Elles!

The Movable Struwwelpeter Series from Marianne Petit

By Laura Russell and Stacy Teller
Portland, Oregon

In 1845 a German psychiatrist named Heinrich Hoffmann wrote a series of short children's stories that all contain a strong moral emphasis and show the consequences of misbehavior. It was a cold winter's night, during Christmastime, when Hoffmann went out in search of a picture book for his three-year-old son. Not finding anything of substance, Hoffmann went home and wrote and illustrated his own children's book that consisted of ten short stories. Nine of these stories contain children and feature strong moral lessons, while the tenth one is about a rabbit that picks up a hunter's rifle and turns into the hunter rather than the hunted. Hoffman's friends finally convinced him to publish anonymously, and the book first came out under the (translated) title *Funny Stories and Whimsical Pictures with 15 Beautifully Coloured Panels for Children Aged 3 to 6*.



Augustus

It wasn't until the third edition, in 1858, that it was published with its well-known name, the *Struwwelpeter* series. *Struwwelpeter* translated into Shaggy-Peter, which is a name based on one of the stories. It soon became a popular and

beloved children's book all over Europe. Since it was published, the story has been adapted into everything from stage plays to films, and even an English adaptation written in 1848 titled *Slovenly Peter* by Mark Twain. It has also appeared throughout popular culture in things such as the television show *The Office* and a song titled "Hilf mir" by the German band Rammstein. *Struwwelpeter* remains a celebrated book today although some wonder if the age range, 3 to 6, is a little bit incongruous with the actual content.

Today, these children's stories have come alive visually through Marianne R. Petit's handmade movable artist books. Petit has created a series of quirky movable books that capture the gruesome side of these tales, while still showing Petit's artistic side, and consist of tunnel books, carousel books, and flag books. Petit's hand is evident in her work, giving it an appropriately unpolished look, with raw edges, and a somewhat roughhewn look and feel. However, her movable books have become popular in their own right with movable book fans both in the U. S. and in Europe.

Petit's movable books based on this children's series include *Augustus Who Would Not Eat His Soup*, which is a series of six tunnel books that portray the story of a boy named Augustus who would not eat his soup, and ends up wasting away. These books also include LED backlighting. Then there is *Shockheaded Peter*, the story for which the title comes from; it is an accordion movable book that tells the story of Peter who is a filthy boy with uncombed hair and dirty nails. As a result, no one wants to be around him. *The Story of Flying Robert* is a flag book, which tells of rainy days, when other children would stay inside and play, but not Robert. He went outside and got blown away. Petit's most recent movable book is a carousel book titled *Pauline and the Matches*. This is a story of Pauline who played with matches while her mother was away and burned herself to ash. Finally, *Little Suck A Thumb* (also lighted) is a gruesome tale about a boy named Conrad who will not stop sucking his thumb, and so the tailor comes in and cuts his thumbs off.

*One day Mamma said "Conrad dear,
I must go out and leave you here.
But mind now, Conrad, what I say,
Don't suck your thumb while I'm away.
The great tall tailor always comes
To little boys who suck their thumbs;
And ere they dream what he's about,
He takes his great sharp scissors out,
And cuts their thumbs clean off—and then,
You know, they never grow again."*



Shockheaded Peter

Marianne R. Petit is an Associate Arts Professor at New York University's Interactive Telecommunications Program, teaching courses in digital media, animation, and storytelling. She also oversees the assistive technology and social justice curriculum. In addition to her teaching she is also the co-founder of Greylock Arts, a non-commercial art space that is dedicated to interactive new media and emerging art practices.



Pauline and the Matches

In addition to movable books, Marianne R. Petit also works in animation and video, dioramas and installations and web and interactive art. Marianne tells us, "I am interested in storytelling, the stories of others, and the multiple ways in which stories can be told. I work in a variety

of media including book, animation, dioramas, installation, and online spaces. Recently I have been exploring paper engineering with embedded electronics."

For fans of movable books, Petit's collection is a must-have. They are part of literature history since they are based on such a well-known and admired collection of children's stories. These movable books truly are an impressive addition to any collection. The online catalog of Marianne's *Struwwelpeter* Series can be seen at: <http://bit.ly/gO8OMy>.

To view Marianne R. Petit's work and for ordering information contact: Laura Russell at 23 Sandy Gallery, 23sandygallery@gmail.com or website: www.23sandy.com.

Poppits

Ellen G. K. Rubin
Scarsdale, New York

Some websites are not in English. You can use Google Translate for text or URLs. Thanks, as always, to Theo Gielen for his invaluable contributions of European pop-up happenings.

Smithsonian Lectures

The lecture series, in conjunction with the exhibition Fold, Pull, Pop & Turn, has already had appearances by The Populady - Ellen G. K. Rubin, and Chuck Fischer. Following them are three paper engineers. By press time, you will have missed David A. Carter's April 16 talk and book signing about his pop-up art. Read a review at <http://bit.ly/e nUCUF>.

On April 18, Andrew Baron, will have spoken on *The Birth of a Corporate Pop-up Book*, about his experience creating the pop-up annual report for the life insurance company, Acuity. Hopefully, you will get to see a copy at our next conference in Salt Lake City, Utah, 2012. Andy's engineering "rises to new heights" in this daring commercial venture. Six books were given away at the lecture. Lucky recipients! Be sure to see Andy's new website, <http://www.popyrus.com/index.html>, where you can see the Acuity book and learn more about Andy.

Mark your calendars for May 10, when Bruce Foster will make his contribution to the lecture series, Behind the Paper Curtain: The Magic and Math of Harry Potter, The Pop-up Book. Bruce, with Chuck Fischer, appeared in the video at the exhibit describing how a pop-up spread is made from inception to production. See the video at: <http://bit.ly/9QL7Sl>.

All lectures are at 12:00 p.m., in the Carmichael Auditorium, National Museum of American History, 12th and Constitution Avenue NW, Washington, D.C.

Exhibits

1. In the February, 2011 issue of *Movable Stationary*, the pop-up exhibit, Pop-ups! They're Not JUST for Kids, at Bowdoin College in Maine was mentioned. Now their wonderful website is up and running. Take some time to check it out at: <http://bit.ly/hmM3uS>.



Andy Baron

Click on "More About Pop-ups and this Website" for resources you may find valuable. Get caught up in the excitement with Special Collections' Director, Richard Lindemann's talk on the collection, donated by MBS member, Harry Goralnick. <http://vimeo.com/19580829>.

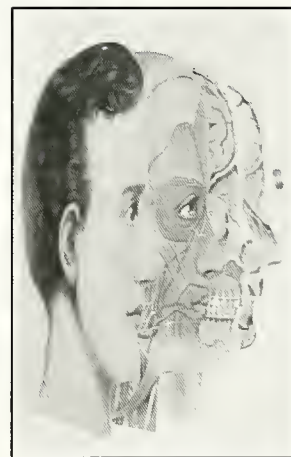
2. Going Dutch? This summer there will be two exhibitions of pop-up books in the Netherlands:

a. June 18-November 5, 2011, *Nairac Museum* in Barneveld; 100 modern three-dimensional books from the Miriam Goldschmidt collection and some from the Frits Booy collection.

b. July 9-October 16, 2011, in the prestigious Museum Meermanno in the Hague; a selection of about 150 15th-19th century movable and pop-up books from public collections in the Royal Library, the Leiden University Libraries, the Haarlem Public Library, and others. There will also be included a selection of modern artists' books with movable and 3-D elements. For more details go to: <http://www.nairac.nl> and <http://www.meermanno.nl>.

3. A small exhibition is at the *Centre de l'illustration* in Strasbourg, France, a part of the local beautiful and well-equipped *Médiathèque André Malraux*. It is the intention of this center to grow into the most important reference library of movable books in France, and perhaps, Europe. By exhibiting a lot of spectacular and highly artistic pop-up designs by students of the local art academy, the Center showed its close relationship with the *Ecole supérieure des Arts Décoratifs* that has produced some very interesting new paper engineers in recent years. Some pictures of the exhibit can be seen at <http://bit.ly/hTmE7z>.

4. My favorite movable figure, Lady Modesty, is presented among many other anatomical flap books in the current exhibition, *Animated Anatomies: The Human Body in Anatomical Texts from the 16th to 21st Centuries* [<http://bit.ly/hXQOqq>], at Duke University's Medical Center Library and Perkins Library, Durham, N.C., now until July 18, 2011. The exhibition of flap books draws from the University's special collections and the private collection of Professor Rippa-Bonati. The exhibit is supported online with several carefully presented videos of several of the books, including *Spratt's Obstetrical Tables* with Lady Modesty naked under her blue cape. Take your time to explore and learn.



Physicians' anatomical aid.
ca. 1880-1890

Websites

1. Want to flip your wig? Log onto <http://bit.ly/eoARLX> to see a 1583 text on ophthalmology showing internal sections of the brain.

2. We've mentioned it many times before, so stay tuned to exhibits and lectures put on by Boutique du livre animé – Paris <http://bit.ly/hTmE7z>.

One may see images or buy the informative catalog from the pop-up exhibit in Toulouse [ISBN 2-85322-072-9, 14.00] or read Theo Gielen's comprehensive article on Mulder & Zoon published in the last issue of *Movable Stationery* but presented here with color photos.

Web Videos

1. If you're a Pittsburgh Pirate baseball fan, you'll enjoy this minute-plus video on the team using digital pop-up images. <http://bit.ly/fmppPF>.

2. A pop-up book on self-esteem in Spanish. Wish they had centered the camera but still they used many lovely mechanisms. <http://bit.ly/dJ8zu4>

Video Pop-ups and Romance ...and Porn?

1. Valentine's Day has come and gone but Nancy Rosin has kept the love alive from previous generations. Get a glimpse of her vast collection of paper love objects, many of them movable, as she showed them on CBS Sunday Morning this year. <http://bit.ly/gDDNsS>.

2. Speaking of LOVE! Our own Kyle Olmon used his special talents to "capture" Karen. Eavesdrop on his marriage proposal at: <http://bit.ly/hRuyXN>.

3. It may be incontrovertible that pornography is not romantic, but no matter your stance, you'll lose your footing with this video of a limited edition book we all got to handle [and blush from] at the Portland conference. According to our continental correspondent, Theo Gielen, *Pop Up Porn*, [edition of 25 @ \$300], by graphic designer Miya Saito and bookbinder Michele Chun from San Francisco, is now being picked up by Italian publishers. Judge for yourself: <http://bit.ly/g5xOU6>. Anyone want to bet on whether an American publisher can handle it?



In The Marketplace

1. This past March at Yann Le Mouel Auctions in Paris over \$13,700 [9.500 €] was paid against a \$2900 [2.000-2.500 €] low estimate for a collection of thirty-four hand-colored movable engravings (35 x 26 cm.) by various

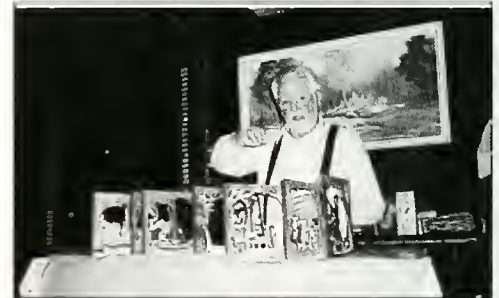
French artists from *Les portes et fenêtres* (ca. 1830), bound with six movable engravings from *Musée Populaire* from the same period, and an incomplete copy with thirty-six only from fifty-five movable pictures from the contemporary *Surprises et Indiscrétions*. Both volumes were bound in half-morocco leather. Most pictures have flaps, some others have tabs to pull. All the prints show highly erotic scenes from the regency period, some of which are activated by tabs as well. See an image, if you dare, at: <http://bit.ly/gZsvRj>.

2. Ron van der Meer will package his own new spectacular pop-up book, *Paper Sculptures*. It comes out next year with several publishers worldwide. Some of us were lucky enough to meet Ron and see the mock-up for this book at the Meggendorfer Prize presentation in New York City last October.

Sharing Pop-ups

The following report was received from New Zealand's Wellylit4kids. How are pop-ups being promoted in your community?

Another nourishing club night! Thank you to Grant Tilly and Trevor Morley for spoiling those of us who gathered at the Library Bar on the 15th for the April W C B A [Wellington Children's Book Association] Club Night.



Trevor Morley

Trevor and Grant shared with us their extensive collections of pop-up books. I felt all the glee of being a kid as they turned each page of their books, revealing yet another paper engineering surprise. There were lots of "ooohhs" and "ahhhs" echoing around the room so I don't think I was the only one who was so delighted.

Robert Sabuda, Lothar Meggendorfer, and Ernest Nister were the most revered paper engineers and Grant and Trevor explained to us the many techniques and approaches these artists used to create pictures that stepped right out of the book and then folded back so neatly again.

My favorite pop-up was the tornado that literally twisted right up out of the book and into the sky in a pop-up book of *The Wizard of Oz*. I also loved the playful simplicity of Marion Bataille's ABC book *ABC3D* which recently won a prize in 2010. A feast for the eyes!

The Movable Book Society secretary in Utah (who has approximately 4,000 pop-up books in her personal collection incidentally), may get a bit of a shock when she suddenly has a host of new members from New Zealand join the society! See <http://bit.ly/dHwbMu> for more information.

In Print

1. In the Austrian magazine on children's literature, *1000 und 1 Buch*, (No. 4, Nov. 2010, pp. 36-41) Veronica Kyrál wrote a nice article "Ziehen, hebeln, klappen, aufstellen, drehen... Vom Anfang des Pop-up bis zum heutigen Paper Engineering" (To pull, lift, fold, set up, turn.... From the beginnings of pop-up till modern paper engineering). Refreshingly – and for good reasons - she starts the history with the little known but very first movable and pop-up books by Leopold Chimani as published in Austria by the Viennese bookseller and art gallerist H. F. Müller in the 1830s.

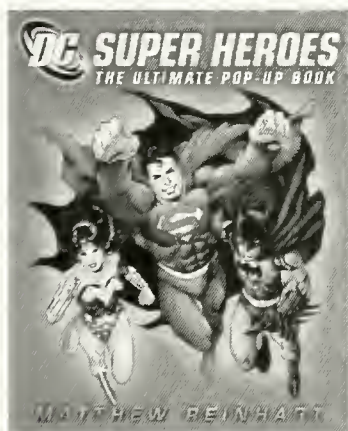
2. The Dutch magazine for manual bookbinders and book restorers, *Handboekbinden. Ambacht, Kunst, Techniek*, published a special on pop-up books that is richly illustrated in full color (Vol. 4, no.1, March 2011). It includes a short history of movable and pop-up books, a contribution on the work of Kees Moerbeek, and an instructive article about how tunnel books were made and can be made at home. They also reprinted in facsimile the article by Freeman Lewis on the binding problems of the very first Blue Ribbon Books published early in 1933 in the *Bookbinding Magazine*. Comments by various bookbinding specialists about this article will appear on the magazine's website. <http://bit.ly/VTWav>.

3. Carol Barton is featured in "Artist as Paper Engineer" in *Bonefolder: An E-journal for the Bookbinder and Book Artist*. (Vol. 5, No. 2, page 35.) <http://bit.ly/fHpLQl>.

4. Catalog Received: Jo Ann Reisler, Ltd. *Catalogue 86*. 360 Glyndon St., NE, Vienna VA. Phone:703-938-2967. Email@joannereisler.com. www.joannereisler.com.

Awards

Congratulations to Matthew Reinhart and his crew. *DC Super Heroes: The Ultimate Pop-up Book* [Little, BrownKids] has won a New York Book Industry Guild Award for 2010 presented at the 25th Annual Book Show in New York City.



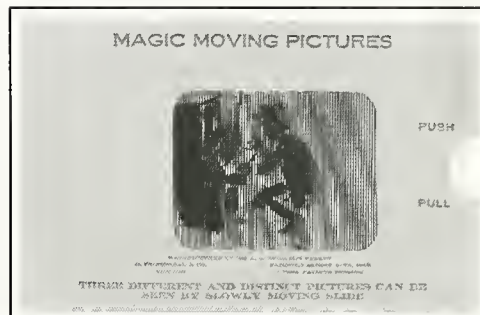
*DC Super Heroes:
The Ultimate Pop-up Book*

Cards with a Flip . . . , continued from page 2

While the revolving wheel is used in many mechanicals, others use tabs and levers in ingenious ways. A Valentine published by the International Art Publishing Company is constructed with a sailboat fastened in a slot at the base of the card. When a tab at the top is moved back and forth the boat rocks. In five die-cut windows above the sailboat the words TO THE ONE I LOVE alternate with orange Japanese lanterns.

The magic moving picture postcard was produced by G. Felsenthal and Company of Chicago and patented in 1906 by A. S. Spiegel.

A large window in the center of the card is covered by a plastic sheet with black vertical lines. As the tab on the right is pushed and pulled, three pictures of a couple dancing show between the stripes, giving the impression of a motion picture.

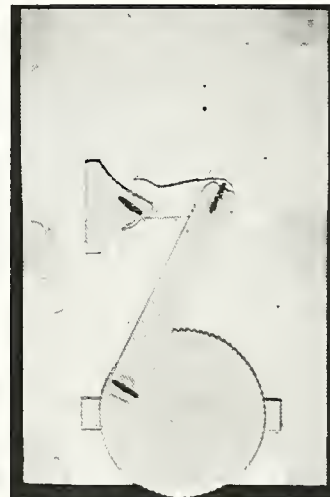


A Magic Moving Picture card

Double cards folded in half often provided the means for a pop-up variety of mechanical card. A bathing beauty wearing a Victorian-style bathing suit pops up ankle-deep in water when a card which was mailed from Groton Point, Connecticut, is opened lengthwise.



**Valentine postcard
Sailor tips his hat**



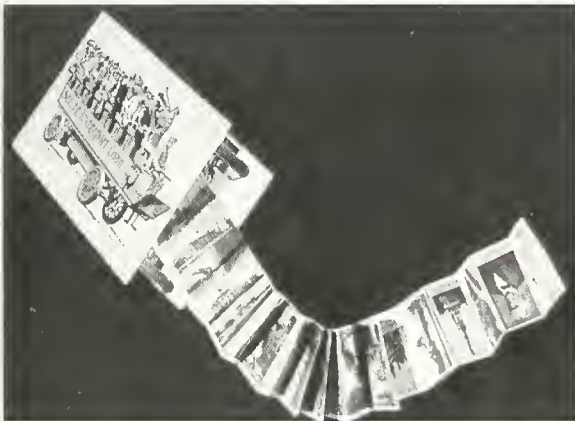
Sailor Valentine Mechanism

As in any hobby, the sleeper always provides a thrill for an unsuspecting collector. A nondescript card covered with postmarks from Italy and Brooklyn, New York, on one side, and a pen-and-ink sketch of a cathedral on the other, can be opened to reveal an ancient airplane hangar. An early biplane emerges from the open doors as the card opens. Photos of

nine early aviators fill the card, a memento of the Grand Aviation Meet of Milan in 1910.



Postcard. Seeing Bridgeport, Connecticut



Seeing Bridgeport, Connecticut

The *American Journal Examiner* in its Sunday supplement often published sheets of postcards which were to be cut out for mailing or collecting. Views such as the San Francisco earthquake were popular, and novelties such as those to which heat could be applied to bring out unseen comics were produced. A moving-picture comic postcard supplement was published in 1906 which was constructed by folding the card in three sections, so that the top and bottom overlapped forming a comic situation featuring the Katzenjammer Kids. As the card is held in the hand and squeezed together top to bottom, the Kids' stone strikes a crow which flies down to peck Der Captain on the head.

Elaborate mechanisms used in some cards were often carefully hidden to make the action even more mysterious. Each card had to be constructed by hand and would have been too costly to manufacture profitably in today's market. A series of fan-view cards were produced by the Valentine Company for the Canadian market which employ hidden strings that pull open a series of fine photos of local scenes in the shape of a fan as a small button is pushed upward toward the top of the vertical card. When the button is pulled down the fan closes as it reenters the firm edges of the card. The strings and method of operation can be seen only by dismantling the card.

As a novice collector I stopped in an antique shop in search of old postcards. I was offered a large box filled with a variety of views and greetings. Eagerly I purchased a handful, pleased at their easy availability. Little did I know that the ten early aviation cards and two fine mechanicals in my hand represented "beginner's luck." These cards are among the least common, and whenever another ingenious one comes to light, the thrill of discovery is well worth the search.

This article originally appeared in Yankee, February, 1979. It is reprinted with permission of the author who has also supplied images from his collection. Thank you Lorraine Conway for identifying this interesting article.

Flanimals Pop-Up

Shipment Missing — No Joke

By John A. Sellers

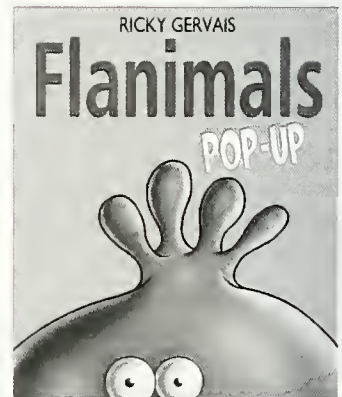
Publishers Weekly

February 02, 2010

Ricky Gervais is involved, but for once it's no laughing matter: a shipment of more than 12,000 copies of *Flanimals Pop-up* by actor/comedian Gervais went missing last week en route to Candlewick's warehouse in Indiana. Police are investigating the incident as grand theft (the books are valued at more than \$240,000).

After being printed overseas, the books were shipped by boat to the west coast, then transferred to a train and later a truck; the driver discovered the books were missing after a stop in the Midwest.

Flanimals Pop-Up, illustrated by Rob Steen, will be released on March 9. According to the publisher, the theft will have no impact on the book's availability on that date. *Flanimals Pop-up* is the first *Flanimals* title from Candlewick; Putnam has published two *Flanimals* picture books: *Flanimals* (2005) and *More Flanimals* (2006).



Flanimals Pop-up

Gervais, who in addition to writing the *Flanimals* series is the creator and star of British TV shows *The Office* and *Extras*, is taking the theft in characteristically comedic stride. "This is obviously a misguided Flanimal Rights Group or an organized gang of eight-year-olds," he said in a statement. "Just like the books, the thieves will fold under questioning."

She enclosed a URL for an edition of *Little Red Riding Hood*² that proved to have a cover illustration different from the Spanish one of Mr. Coccia's question, and attached pictures of the covers and all movable plates of the Baumgarten editions of *The Night Before Christmas* and *Hop-o-my-Thumb* – indeed, the one I sought! So, apart from the proof of an English edition of the Tom Thumb in question, Mrs. Jostock also delivered the name of the anonymous illustrator for three of the volumes published as Pictorial Moving Picture Books by the mysterious New York company.

She asked if I knew about more movable books by the Pictorial Color Book Company that could have been illustrated by Baumgarten and I plunged into my files to see which of their movable titles I had seen or found recorded. However, since Mrs. Jostock and I knew that all these books were printed by Loewensohn in Fürth, Germany, I looked not only for books from the New York company in question but for all books of this same format. They would be books measuring about 23 x 18.5 cm., having just four pull-tab plates printed on glazed paper mounted on pages of a lesser quality paper, and accompanied by just four pages of text, sometimes with additional uncolored text illustrations. I found over twenty of them in various languages and from different publishers and sent pictures of most of them to Mrs. Jostock. But none of them, except for the initial three, proved, in her opinion, to be illustrated by Baumgarten. Whenever I questioned her judgement, Mrs. Jostock contacted the Baumgarten biographer, Mr. Blaume, for a scholarly second opinion. So, we now can be convinced, for sure, that only three of this series of movable books have plates by Fritz Baumgarten.



Hop-o-my-thumb
(# 6) Inside plate



The Night Before Christmas
(# 12) Inside Plate

From the contacts with the Baumgarten specialists during the last months, I have learned that most of the pictures in these movable books originally dated from before the First World War. They were first printed/published by Loewensohn as “normal” illustrations in picture books and were mostly produced for foreign publishers. Most likely they first appeared in the 1920s as illustrations reused for the movable books discussed here. As a result, my initial guess that the Tom Thumb – now the *Hop-o-my-thumb* – had to be dated about 1912 could need some correction. Most likely the pictures were drawn about

1912, but in their movable state they apparently weren't published until the 1920s, so think the Baumgarten specialists.

As a proof they give the example of the Baumgarten plates from *The Night Before Christmas* from which a Czech edition: *Útlé Mladosti k Blahé Radosti* (A Pretty Joy for the Very Young) which is known with the same (but non-movable plates) and was published about 1910. A movable edition of the same plates is found only with an inscription from 1925. And also, some Lithuanian catalogs from the Jostock collection that are dated 1911 show “flat” Baumgarten books with pictures that are reproduced in our movable books as well. For an industrial printing company of that period, such as Loewensohn, it was not unusual to re-use their pictures for another format of children's products, simultaneously or several years later. Therefore, we will also remember that we speak from the time of World War I, during which time the German book production had largely come to a stop.

Though lots of questions in relation to the movable output of Loewensohn in the 1910s and 1920s are still unanswered, it may be interesting to list here which titles of this very format have been found, from what years they most likely date, and what they teach us about the publishing policy of such a mass product printing/publishing company. We realize that this is a first attempt to document the work of a hitherto unresearched company whose archives no longer exist.³ Moreover, Loewensohn is representative of what I have defined in my earlier publications in *Movable Stationery* (f.e., about Mulder & Zoon) as “industrial publishers” that to date have not received any attention from book historians. An extra complication is that all these books were only published in foreign (not German) editions and at companies about which hardly anything is known. So any additions will be very much welcomed.

Pictorial Color Book Company

Let us start with the English language editions. They will be followed later in this article by the titles from the series known to have appeared only in other languages. Though some of the observed English editions do not have any publisher's imprint at all (and a single one has a London imprint of The “Alpha” Publishing Co. Ltd.), most of them were published under the imprint of the Pictorial Color Book Company in New York. Intensive search in the standard reference sources for information about (American) publishers did not reveal any relevant information about this firm. On the Internet I found some titles that were published by the company – picture books, coloring, and cut-out books, all clearly using pictures that are easily recognizable as having originated from Loewensohn – but I failed to dig up information about the company itself. With great appreciation I acknowledge the help of Diane Sandoval, formerly of the Museum of the City of New York, who consulted the NYC telephone books from the 1920s. The company is shown to have been in existence in New York from 1922 onwards only, and, at least, till the end of the decade. Located initially at 450 Fourth Avenue, from 1927 the company's address was at 385 Madison Avenue, New York City. I hope an American researcher will be able to find more information about the company, having easier access to the local information sources than I have from Europe.⁴ In my opinion, however, the company has to be seen as a mere New York office of the Loewensohn printing company, established in New York to have easy access to the American market to promote and sell

the products of their large printing premises in Fürth, Germany.

Maybe Loewensohn first tried (before World War I) to market their books directly from Germany: That would explain the editions found that were published anonymously. There are, however, also copies known, as we will see, that have the imprint of Sully and Kleinteich from New York, another publisher about which hardly anything proves to be known. Through Google books (in old publishing trade journals) I found that Sully and Kleinteich was incorporated in 1913 and that it became George Sully & Co. by 1922 and was located at 114 East 25th Street, New York. So, most likely, editions with this imprint will have to be dated between 1913 and 1922.⁵

A last complication of the imprint problem is the rare appearance in some editions from a New York Book Company from New York about which no further information was found. It seems to have predated the Pictorial Color Book Company imprint since I have seen copies with the Pictorial Color Book Company name printed on a slip and pasted over the first one that was printed regularly on the title page.

The found English editions are listed here in alphabetical order and with some relevant annotations and with the addition of any editions known in another language:

1. *At the Circus*. The Moving Picture Books. The text pages, illustrated by another hand, are printed alternately in sepia and violet. Known in an edition published by the New York Book Company that was given the estimated date of "ca. 1909" by Aleph Bet Books, most likely since there was a dated inscription in their copy;⁶ and another with the imprint of the Pictorial Color Book Company, New York that most likely has to be dated in the 1920s. The four tab-operated plates depict performing animals: monkeys on a ladder, a juggling elephant, an elephant bugler playing the tuba, and a teddy bear dancing with a cat. Also seen is a copy that had a movable plate of comical clowns instead of the tuba playing elephant. Apparently the mounted movable plates were chosen from at least five possible designs!

A Dutch edition appeared about 1910 as *In Het Circus* from Cohen Zonen, Amsterdam and has different text illustrations signed "Jan Franse," a Dutch illustrator (?).

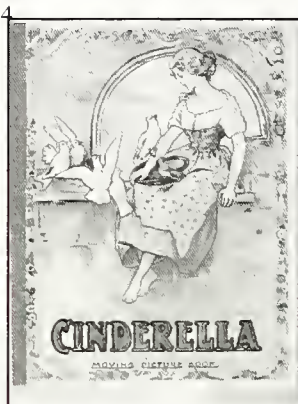
2. *Cinderella*. The "Alpha" Moving Picture Book. Published by The "Alpha" Publishing Co. Ltd. in London and with the registration-/order- "No.1511" on its title page. The four movable plates are illustrated in a rather impressionistic style by an anonymous artist and, on the front cover, Cinderella sits with some doves on a wall before a half round window.



At the Circus (#1)

Published in Dutch as *Asschepoester* by Cohen Zonen, Amsterdam with the front cover illustration mirrored. The copy in the Royal Library, The Hague, is inscribed that it was bought in 1924 – which might be the time of its publication as well.

3. *Cinderella*. Moving Picture Book.⁷ No publisher, place, or date but with the registration number "M 33" on its front cover. A different version of Cinderella, illustrated by a less skilled and anonymous illustrator; black and white text illustrations probably by Maj Lindman (like in the accompanying *Little Red Riding Hood*). The front cover illustration shows Cinderella, with some doves, at work in the kitchen, aside a large cooker. Most likely published in the second half of the 1920s.



Cinderella. (#2)



Cinderella. (#3)

The Farmyard. Moving Picture Book. No publisher, place, or date but with the registration number "M 30" on the front cover. The only book in the series that has a deviant look: it is an oblong book measuring 19 x 26 cm. The front cover illustration shows a hen with chickens and a colorful rooster; the four movable plates inside have "mother-and-child" scenes: a horse with a foal, a goat with her lamb, a hen with her chickens and the rooster, and a cow with a calf. It was most likely published in the second half of the 1920s, like the other titles, with such "M 30" registration number.

5. *In the Motor to the Clouds*. The Pictorial Moving Picture Books. It is known to have been published in a somewhat larger edition (25 x 20 cm.) by the New York Book Company; and in the usual 23 x 18 cm. edition with the imprint of The Pictorial Color Book Company, New York. The cover pictures two children running with a kite under a pioneer monoplane in the sky. Both editions have black and white text illustrations. The four movable plates depict children waving to a dirigible, children waving to an old-fashioned automobile overflowed by a monoplane, two hydroplanes before a warship and a dirigible, and a nurse and children waving to a monoplane. Also a copy was found with a train pictured instead of the automobile.

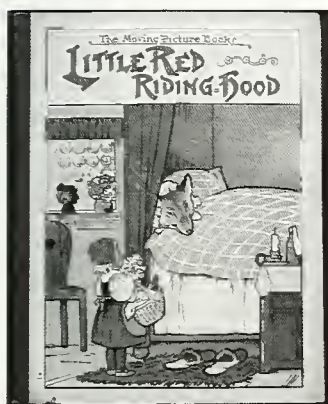


In the Motor to the Clouds (#5)

A Dutch edition of the larger version appeared from Cohen Zonen, Amsterdam, as *Met de Vliegmaschine op Reis*. Levende Beelden.

6. *Hop-o-my-thumb*. The Pictorial Moving Picture Books. With the imprint of The Pictorial Color Book Company Inc., New York and the registration number 55 printed in a circle on the front cover. There are no illustrations in the text. Though not stated, the movable color plates are identified to be by Fritz Baumgarten.

The Dutch edition, with a rhymed text, and was published by Cohen Zonen, Amsterdam as *Klein Duimpje*. A Spanish edition appeared as *El Pulgarcito* without publisher.⁸



Little Red Riding Hood (# 9)



Little Red Riding Hood
In Russian (# 8)

7. *Little Folks in Tabbyland*. The Pictorial Moving Picture Books. This is known to be published both without a publisher and with the imprint of The Pictorial Color Book Company Inc., New York and with the registration number 53 printed in a circle on the front cover. Antiquarian booksellers often attribute the colorful movable plates picture scenes with cats to Louis Wain but they do not remind this viewer of that master.⁹

8. *Little Red Riding Hood*. The Pictorial Moving Picture Books. Published by The Pictorial Color Book Company Inc., New York with illustrations in black and white line by another hand on the text pages. The illustration on the front cover shows Red Riding Hood at the right, standing in a wood. In a rectangular inset kind of window, the wolf is seen walking away. The remarkable design of this picture is more understandable when one knows that it originally had a flap covering the rectangular vista when the illustration was used in another movable book of Loewensohn's with lift-the-flaps. The four movable plates inside are identified to be by Fritz Baumgarten.

This proves to have been the most successful title of the series. In France the book was published as *Le Petit Chaperon Rouge* from Capendu, Paris. The publisher paid 20 French francs in July 1910 for the translation of the book as is documented a receipt in the Capendu archive.¹⁰ The book was included in the 1914 Christmas advertisement of the well-known Paris department store *Au bon Marché*, as well.¹¹

In Russian the title reads *Krassnaja Shapochka* and was published by Orepsheuōpo in Kiew-Kolomea.¹²

The anonymously published Spanish edition came as *Caperucita Roja* and can be seen in full with moving pictures at the blog of Leonardo Coccia in Argentina who first posed a question about it in *Movable Stationery*.¹³

And a final Ukrainian version with the title *Chervona Shapochka* was published about the same time by Ukranian Publishing in Winnipeg, Manitoba, Canada.¹⁴

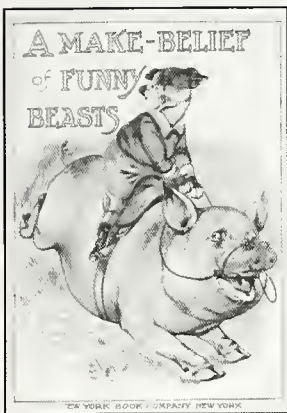
9. *Little Red Riding Hood*. The Moving Picture Books. Published by Sully and Kleinteich in New York, but also known in a copy that is inscribed 1921, has the publisher's name over-pasted by a slip printed with "The Pictorial Color Book Company."¹⁵ Effectively this edition is almost identical to the previous one but now one of the Baumgarten plates from the inside has been chosen to illustrate the front cover. In addition, Baumgarten drew new line illustrations for the text pages that alternately have been printed in different monochromes. A significant distinction is also found in the first (movable) plate: Where the mother in the former edition has dark hair and a rather old-fashioned hair style with a knot, now in this later edition she has blond hair that is cut short. Both the change of the hair and the style of the new text illustrations cause the Baumgarten specialists to date this edition later in the early 1920s.¹⁶

10. *Little Red Riding Hood*. Moving Picture Books. Without a publisher, it has the registration number "M 32" on the front cover. Both the black and white text illustrations and the colorful movable plates are illustrated by Maj Lindman, a Swedish illustrator about whom little is known. Her signature is in some of the plates and she did more illustrations for Loewensohn in the 1920s, gaining a certain fame in later years as the author and illustrator of her own children's books, as well. The style of the illustrations in this book looks very much like those in the *Cinderella* mentioned above under number 3 that had the order number "M 33" and, it too was probably illustrated by Maj Lindman.



Little Red Riding Hood. (# 10)

The French version, *Le Petit Chaperon Rouge*. Album à Tirettes, appeared from Capendu in Paris but is also known to be published without mentioning a publisher. It was pictured in the 1929 "Etretnes" (Christmas) advertisement from the Paris department store *Au bon Marché* so will have to be dated in the second half of the 1920s.¹⁷



A Make-belief of Funny Beasts (# 11)



Les Farces de Godichon (# 19)

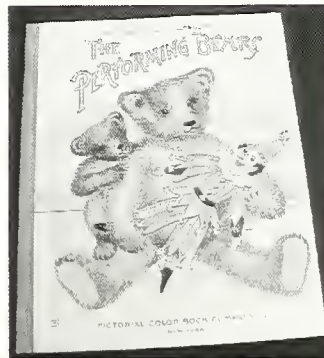
11. *A Make-belief of Funny Beasts*. The Pictorial Moving Picture Books. Known both with the imprint of the New York Book Company, which was seen on a copy inscribed "Xmas 1926," and with this of The Pictorial Color Book Company Inc., New York. It has the registration number 57 printed in a circle on the front cover. There are large black and white illustrations in the text and the brightly colored movable plates show funny scenes with anthropomorphic animals. The captioned plates are bordered by a frame of small elephant or pig pictures printed in green. The plates show an elephant riding a bicycle, a boy and a girl elephant on wooden shoes going to school, a little pig riding a giant pig as if it were a horse, and a pig doctor visiting a sick pig child in his bed. On the front cover there is a dog jockey riding a giant pig.

A Dutch edition with text by Annie van Vlerken was published as *Van Lenke Dieren* by the mysterious publisher identified only as "H.T.A." Remarkably, the front cover pictures a scene where two dog jockeys ride tall pigs like a cross country. It makes clear that the English edition uses another cut from the original plate. Curiously, the captions of the movable plates in the seen Dutch copy were French!

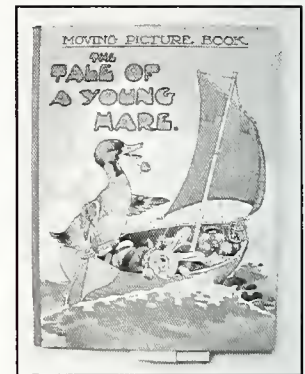
The French edition, with the same movable plates and texts by Madame Marie de Grandmaison, appeared as *Porcinet et Cie* from Capendu in Paris and also in an edition that mentions no publisher at all. The publisher A. Capendu, however, in July 1911 paid for the translation of this book, as known from the receipt of his payment in the Capendu archive. So, the date of its (first) publication will have been not too much after?¹⁸

12. *The Night Before Christmas*. The Moving Picture Books. This is the third title that was identified as illustrated by Fritz Baumgarten, even though his name isn't found in any way in the book. It was published by Sully and Kleinteich with the name of the author correctly spelled as Clement C. Moore on the title page. But it is also found with the author spelled as Clement C. Moor (!) in a series of The Pictorial Moving Picture Books at the Pictorial Color Book Company, New York with the registration number 58 printed in a circle on the front cover. Also, the black and white line illustrations on the text pages are by Baumgarten. From this version there is a known copy inscribed 1925.

13. *Our Farmyard*. Published by Pictorial Color Book Company, New York. No copy has been seen, but the title was found offered by Aleph Bet Books in their recent Catalog 96, number 456 where both the cover and one of the spreads are pictured in color. It does not have the four tab-operated movable plates that are standard for the series. The catalog describes the book and the format as: "...The text is a narrative about a little girl named Dotty Darling and her baby animals at the farm. Mounted on 4 pages are pop-up peepshows that reveal 3-dimensional scenes when the viewer lifts them up. They are all charming depictions of Dotty feeding or interacting with various farm animals including a cow with her calf, a baby donkey, baby rabbits and horses."¹⁹



The Performing Bears (# 14)



The Tale of a Young Hare (# 16)

14. *The Performing Bears*. The Pictorial Moving Picture Books. Published by The Pictorial Color Book Company Inc., New York with the registration number 52 printed in a circle on the front cover. An indication of its date of publication was found in a copy that was inscribed "Xmas 1924." The story concerns a little teddy bear who falls on his head and dreams about going to perform in the circus; the four full-color movable plates show baby bear in various circus stunts and tricks. There are some uncolored text illustrations as well.²⁰

A French edition was published without publisher as *Le Cirque d'Oursonville*, most likely by Loewensohn directly marketed from Fürth.

15. *Puss in Boots*. The Pictorial Moving Picture Books. No copy has been seen but it is found recorded as published by the Pictorial Color Book Company, New York, in part 2 of Ann Montanaro's *Pop-up and Movable Books, a Bibliography*, page 333.

The French version, *Le Chat Botté*. Album à Tirettes, appeared anonymously, without the mention of the publisher.

16. *The Tale of a Young Hare*. Moving Picture Books. Without a publisher, it has the registration number "M 31" on the front cover. The style of both the black and white text illustrations and the colorful movable plates look very much like those of Maj Lindman in some other parts of the series and, though neither her name nor her signature are in the book, she is usually credited for them. The story tells the adventures of a young hare known in German as *Das Märchen vom Feldhasen* (The Fairy Tale of the Field Hare). The colorful front cover shows a rather seasick little hare in a sail boat navigated by a large duck.

Editions in foreign languages only

So far the listings of the movable books have included those that have been found or seen published in English and often, also, in other languages. Remarkably none have been found in German even though they all originated from the German printing factory of Loewensohn. However, the format (four pull-tab plates, few illustrated text pages, 23 x 18.5 cm., pictorial board with cloth spine) proved to be used for other titles that were traced to French and Dutch versions only and in the French editions often are stated to be printed by Loewensohn.

The incidental appearance of an Italian edition and, for instance, the Russian and Ukrainian editions mentioned above, suggest that there may have been a wider distribution of co-editions in those and maybe still other (Scandinavian?) languages. The found "5th Series" in the Italian edition of *Gullivers Travels* points to more and other titles, having been published in Italian. Unfortunately, the lack of research in the field in most of these countries results, for the moment, in only incomplete information being available about the total output.

Titles with texts in French and/or Dutch are known:

17. *Aventures de Gulliver* (Gulliver's Adventures). With text by Adeline Reynaud, this book was published by Capendu in Paris. The plate on the front cover is divided in two parts showing scenes from Gulliver both in the land of the dwarfs and in this of the giants. It is illustrated in Art Nouveau style.

A Dutch edition with text by Annie van Vlerken was published as *Gulliver's Reizen* by the mysterious publisher named "H.T.A." The text has line illustrations printed in brown ink.²¹ An Italian edition appeared as *Fra Nani e Giganti: Viaggi Avventurosi di Gulliver. Quadri Videnti*. 5^a Serie, from Rosenberg & Sellier in Torino, and has fourteen illustrated text pages.

18. *Deux Inséparables*. Album à Tirettes. (Two Inseparable Ones: A Pull-tab Book). Published by Capendu in Paris, with four movable plates, it is a story about two naughty boys – reminiscent of Max and Moritz by Wilhelm Busch. It was also announced (and pictured) in the 1929 "Etrennes" (Christmas) advertisement from the Paris department store *Au bon Marché* and so will have to be dated in the second half of the 1920s.

The Dutch edition was published by Cohen Zonen, Amsterdam as *Piet de Smeerpoets* (Struwwelpeter) but, as

said, the contents prove a Buschiade rather than a Struwwelpetriade, for sure.

Most remarkable are three books that prove to be spin-offs from the American early comic character Buster Brown. Completely unnoticed hitherto by the comic specialists, not even observed by renowned American antiquarian booksellers at the rare times that they offered copies, and not a single link has been drawn between the character and these movable books found on the Internet!²²

Buster Brown was a comic strip created in 1902 by Richard Felton Outcault (1863-1928) and published in the *New York Herald*; later it appeared in the Hearst papers until at least 1921. The strips dealt with the (mis-)adventures of the mischievous young boy Buster Brown. Dressed in Little Lord Fauntleroy style with a pageboy haircut, he was a bit of a sissified kid. The comic also included his sister Mary Jane and his dog Tige (an American Pit Bull Terrier) which was the first talking pet to appear in American comics. Buster Brown – a soft brother of Max and Moritz of Wilhelm Busch – is a young city-dwelling boy, disturbingly pretty, his actions belie his looks. He is a practical joker and loves to play pranks on a neighbor. But always his trick or transgression is discovered and he is punished, usually by being spanked by his mother. At the end of his adventures, Buster Brown would often insist: "I'm sorry I was bad, I promise never to do that again, I'll be a good boy from now on." Buster Brown comics were well known to the American public in the early 20th century. It is remarkable that the three movable books that feature him were apparently never published in English. All three have four movable pages with two pictures each, showing the before and after versions of the story. With a pull of the tab both pictures jump in action. We have seen:

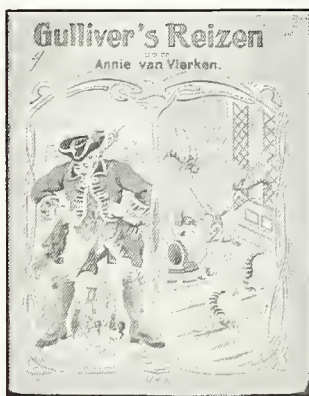
19. *Les Farces de Godichon*. (The Pranks of Godichon). With text by Marie de Grandmaison, it was published in various editions, both by Capendu in Paris (spelling the author's name "Grand'Maison"...), and without a publisher but with the registration number 904 on the front cover. The book contains four naughty tricks against animals that turn out badly for Pierre Godichon (Buster Brown).

Known in a Dutch edition with text by Annie van Vlerken as *De Kwajoungensstreken van Onhandige Piet* and published by the still unsolved "H.T.A."

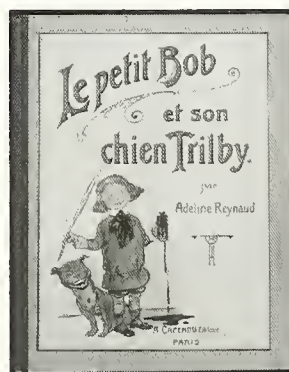
20. *Jack L'incorrigible et Son Chien Puck*. (The Incorrigible Jack and His Dog Puck). Text by Adeline Reynaud, it was published



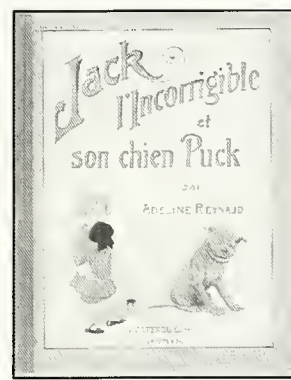
Piet de Smeerpoets (# 18)



Gulliver's Reizen (# 17)



*Le Petit Bob et
Son Chien Trilby* (# 21)



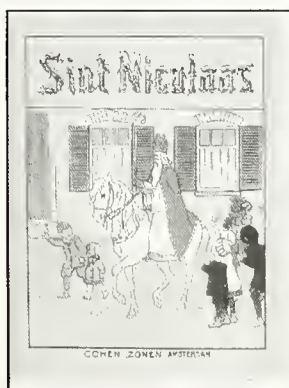
*Jack L'incorrigible et
Son Chien Puck* (# 20)

by Capendu, Paris. The protagonists are now named Jack for Buster and Puck for his dog Tige.

21. *Le Petit Bob et Son Chien Trilby*. (The Little Bob and His Dog Trilby). Again with text by Adeline Reynaud and published by Capendu. It has another transformation of the characters: this time Bob for Buster and Trilby for the dog Tige.²³

And finally there are two titles, known only in Dutch editions:

22. *Sint Nicolaas*. Published by Cohen Zonen, Amsterdam it has line illustrations on the text pages by Jan Franse. A copy was seen inscribed 1914. The rhymed text tells about the customs of the December 5 Saint Nicolas celebrations, typical for the Netherlands (for example, St. Nicolas and his black servant, *Zwarte Piet*, riding a grey on the roofs of the city...!) So, it is no wonder that the book seems to have been (custom) made for the Dutch market only. Apparently the format could be ordered from the printer (Loewensohn) to be applied, at random, for any delivered content?



Sint Nicolaas (# 22)



Tijl Uilenspiegel en Zijn Streken (#23)

23. *Tijl Uilenspiegel en Zijn Streken*. (Tyll Owlglass and His Fricks). This was also published by Cohen Zonen, Amsterdam with a rhyming text and line illustrations by Jan Franse on its text pages. It is remarkable that this movable version of the story of Tyll Owlglass, known all over Europe, seems to exist only in its Dutch version.

Originating from Loewensohn?

Most or all of the English language editions have the statement "Printed in Bavaria" somewhere on the cover or on the last page, that points, for an insider, to the Loewensohn printing office. Sometimes there is an additional "Printed in Germany" as well. But they never identify which printer was involved. The Dutch editions (and the one seen Italian) do not have any printer mentioned at all.

The French ones, however, almost always have a very small printed "G. Loewensohn Impr. Fuerth" on the last color plate or under the text. Whether it was a French custom to state the printer or that such mention was obliged by the government, is unknown to me – but it has often proved to be a good help in identifying the origin of (movable) picture books.

Industrial Picture Books

Reviewing the series of the twenty-three previously described titles, it strikes how many of the characteristics of industrial picture books are found in these books. They were published anonymously, without an author or illustrator and regularly without a publisher. When credited, the texts were from known hacks who delivered texts for many of the picture books of the same publisher. Often the color plates were illustrated by a different hand from the text illustrations and the cover illustration; texts and/or illustrations in reprints prove sometimes to be remodelled without account, and a same content even can be re-marketed under a different cover as was the case here with *Little Red Riding Hood*. In all, many of the now movable plates prove to be re-used illustrations from earlier "normal" picture books. Thinking of *At the Circus* makes it clear that for various editions there was apparently a choice of movable plates.

The use of registration numbers is not consistent since different kinds were found within the series: 53, 55, 57, 58 but also M 30, M 31, M 32, M 33 and elsewhere an isolated 904 or a 1511; even the series name varies from The Pictorial Moving Picture Books through The Moving Picture Books to a simple Moving Picture Book or a single found work with The "Alpha" Moving Picture Book. All together it is enough to see what kind of children's book production the movable books used to be, and what status, by consequence, they had.

Some Remarks on Dating the Editions

Since literally all editions are undated and typify the books as "industrial picture books," it will not be a surprise to find that none of them are in the national bibliographies or even in more specialised bibliographies of children's books. However some indications for dating them were found. Receipts in the Capendu archive state translations of several books from the series in 1910/1911 and the 1914 French Christmas advertisement confirms their appearance. Also, the Dutch editions from Cohen Zonen (seven titles) confirm the publication of them before 1915 when the company got into financial problems and effectively stopped publication.²⁴ It declares also why the three other titles in Dutch - with text by Annie van Vlerken - came from another company ("H.T.A.") and, as a result, should be dated after 1915. Sully and Kleinteich operated under this name between 1913 and 1922, and the Pictorial Color Book Company was most likely established in New York from 1922 onwards, so the titles published by them will date from these working years.

Various copies were recorded with helpfully dated inscriptions, dating from 1909 (?), 1914, 1921, 1924, 1925, and 1926, state that the titles were published at last in those years. And, finally, there was the French 1929 advertisement of *Au bon Marché*. All this evidence should be enough to state that Loewensohn started the production of movable books of the researched format about 1910, and that most of them were immediately published at least in France and Holland. Most likely the marketing to the English-speaking countries was done in the beginning directly from Bavaria - with books without a publisher and/or with the imprint of New York Book Company and 'The "Alpha" Publishing Co. Ltd. When the production and distribution during the First World War was stopped, it probably started again from the early 1920s and lasted till at least the end of that decade. In the 1930s another format of pop-up books was found introduced by Loewensohn.

By the way, the reason most antiquarian booksellers and auction houses date copies offered from this series in the 1890s, “about 1900,” or even “ca. 1880,” can be caused by the fact that industrial picture books prove to be rather conservative in their illustrations. They never joined the more artistic styles of their time but were conservative – mostly very realistic – style that was already old-fashioned by the time the books first appeared.

Conclusion

Coincidence initiated this systematic research of the output of books based on a simple format as produced for the international market by the German industrial printing office Loewensohn, a company that cleverly re-marketed its apparently present plate-designs by making them movable. The final result proves a clear case of a **continuity of publishing movable books** before, maybe during, and after World War I that went on smoothly during the 1920s. This outcome at least undermines the mostly un-argued but greatly cited assertion that the production of movable books stopped in 1914 as is found in almost all published histories of the movable book till now.

However, I answered Leandro Coccia’s question I hadn’t asked for an English *Tom Thumb* edition of the questioned *El Pulgarcito*. Had I looked in Ann Montanaro’s bibliography, I should have known already that there was an *Hop-o-my-thumb* published by the Pictorial Color Book Company in New York, for it is listed in the first part of her bibliography, on page 126! To my defense: in the preparation of my answer I did look in the Series Index of her bibliography, but, even though the series of The Pictorial Moving Picture Books has been listed twice (!), this title was not recorded there.

Notes:

1. See for the initial question *Movable Stationery* Vol 18, nr. 2 and for my answer: Vol 19, nr. 1, p 8-9.

2. <http://bit.ly/ffAitZ>

3. Remarkably there popped up some file copies of Loewensohn picture books recently at the Munich antiquarian bookseller Thönebe... See their website.

4. In the series index of the online part 3 of Ann Montanaro’s *Pop-up and Movable Books: A Bibliography* the working years of the company have been given as “[1910-1918]” but it is unclear where this information comes from or what it is based on. It seems however to be contradicted by the information from the New York City telephone books.

5. When Diane Sandoval on my request went through the NYC telephone books – for which I want to thank her here once more – proved both George Sully & Company and Sully and Kleinteich to have offices at 373 Fourth Avenue: only in 1924 the two Sullys had moved to 114 East 25th Street.

6. Aleph Bet Books, cat 55, 319 with picture of the cover.

7. A copy from the Borms-Koop collection can in total be seen at: <http://bit.ly/eTLj5L>

8. Pictures of its front cover and title page in *Movable Stationery*, Vol 18, nr. 2.

9. The copy that was offered in lot no. 106 of the February 27th 2009 auction at Bloomsbury’s and having

three movable plates only, must have been incomplete – though not stated as such.

10. The receipt seen in the part of the Capendu archives that is now in the possession of Jacques Desse, Paris.

11. The advertisement is reproduced in *Livres d'enfants, livres d'images. Les dossiers du Musée d'Orsay*, 35 (1989), p 14.

12. Offered and showed with a color picture of the front cover by Aleph Bet, cat 85, nr.359.

13. To be seen at: <http://bit.ly/fSnaIn>

14. With illustrative pictures found offered at eBay in July 2009, item number 200358438294 where was stated that this Ukrainian Publishing had been established about 1910. Since the provenance of the copy was traced through family connections the date of publishing could be estimated at about 1919.

15. See the URL as given in note 2 above where the complete book can be seen.

16. The detailed observation of the change in haircolor and -dress comes from Mrs. Jostock – who I thank gratefully for sharing that information.

17. A copy of this advertisement was gratefully received from Jacques Desse.

18. The receipt seen at Jacques Desse’s; see also note 10.

19. The catalog can be seen online at: <http://bit.ly/ilv9X0>; this item is at page 68.

20. A copy can be seen at: <http://bit.ly/glhqM6> or also in the online Aleph Bet catalog 94 (2010), nr. 385.

21. All the pages of a copy this edition from the Borms-Koop collection can be seen at: <http://bit.ly/h32Y12>

22. With thanks to the Belgian comic specialist Michel Kempeneers who first drew my attention to the origin of the protagonists of these movable books when he saw a copy in my collection.

23. A copy of this book from the Borms-Koop collection can be seen in full at: <http://bit.ly/h32Y12>

24. Information found in Marja Keyser (Ed.), *De zolders kraken! De uitgeversfamilie Cohen te Nijmegen, Arnhem en Amsterdam 1824-1931*. Universiteitsbibliotheek Amsterdam, 2001, p 83-87.

Questions and Answers

Q. Anne Williams has forty pop-up books to sell: five from the 1980s, twenty-six from the 1990s, and nine from 2000-04. All are in excellent condition. For a list of specific titles, contact her at 49 Brooks Ave, Lewiston, ME 04240, or email awilliam@bates.edu

Q. I want to scan the barcodes on my books to create a catalog of the books I currently own. Do you know of or recommend any particular software program for doing this? I imagine there must be some people in the group that maintain their inventory this way.

Kathy Brasch
info@movablebooksociety.org

Q. I was very interested in Rosemary Temperley's description of "Landmarks" in the history of movable books for children in her article in the February issue of *Movable Stationery*. I am used to reading of the distinction between the early three-dimensional layered tableaux effects in books published by Dean, Nister, Tuck, and Schreiber, and the self-erecting pop-up models that you could view from 360 degrees, engineered first by Theodore Brown in the books edited by Giraud that became the Bookano series. But her article separated the ideas of "self-erecting" and "model" when she spoke of *The Pop-up Book* being "as far as we know, the first where the 3-D effect automatically springs up vertically off the page." (What a great name for a book!) I think simple v-fold effects can count as 3-D, and they certainly spring up.



The Jumping Jack in the Box



Puss In Boots

There are some great examples in *The Jumping Jack in the Box* in Dean's Magic Surprise Series, which Theo Gielen estimated to date from about 1900-1905 (*Movable Stationery*, volume 12 number1). Another early example is Dean's paperback book *Puss In Boots*, which is number 7 in Dean's Surprise Series; here Dean & Son Limited were recycling the series title. In her talk on the history of pop-up and movable books to the

Smithsonian, which is on YouTube, Ellen Rubin shows another early self-erecting pop-up which was made to promote the Trinity Buildings in New York. Are there more of these earliest self-erecting forms out there? Does anyone have any of numbers 1 to 6 from this later Dean's Surprise Series?

Ian Alcock
United Kingdom

New Publications

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

Aesop's Fables. Tango. £12.99. 9781857078954.

Amazing Pop-up Human Body. July. DK Children. \$21.99. 9780756682156.

Ancient Egypt. Insiders Alive. American Education Publishing. \$16.95. 9781609960865.

Also: *Earthquakes and Volcanoes*. 9781609960872. *Predators*. 9781609960896.

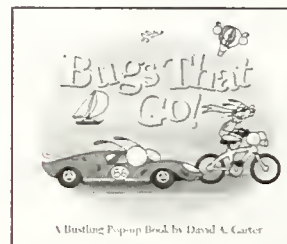


Big and Small: Pop-up Fun! A Happy Snappy Book. Templar. \$16.95. 9781848774629.

Big Dog, Little Dog: A Pop-up Story About Concepts. First Concept Pops. Templar. £7.99. 9781848770430.

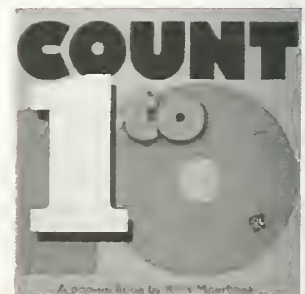
Also: *A Dome for a Home: A Pop-up Story About Shapes*. 9781848771109.

One Little Monkey: A Pop-up Story About Numbers. 9781848773424.



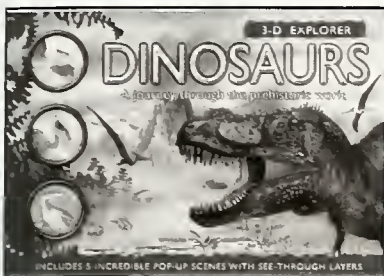
Bugs That Go! A Bustling Pop-up Book. July. Little Simon. \$12.99. 9781416940975.

Count 1 to 10: A Pop-up Book. Abrams Books for Young Readers. \$15.95. 9780810996441.



Explorer: Dinosaurs: A Journey Through the Prehistoric World. 3-D Explorer. Silver Dolphin. \$17.95.

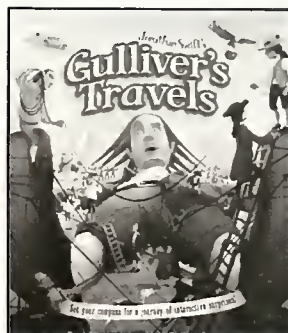
9781607101468.



Dinosaurs. A Mini Animation Book. Andrews McMeel Publishing. \$9.99. 9781449401726.

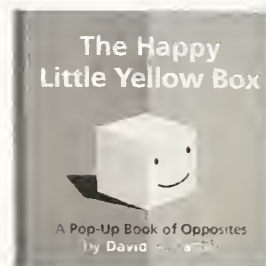
Also: *Music Star.* 9781449401733.

Hip, Pop, and Play. 9781449401771.



The Ghost Train. Hodder's Children's Books. \$20.00. 9780340970607.

Gulliver's Travels: Set Your Compass for a Journey of Interactive Surprises! Carlton. \$19.95. 9781847325563.



Mary Engelbreit's Nursery Rhymes. 9781449402358.

Hanukkah. 9780740797996.

Oliver's First Christmas. 9780740797989.

On the Go. 9780740798009.

Dancing Dreams. \$14.99. 9780740797231

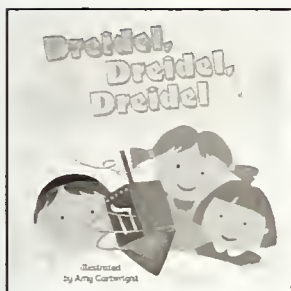
Trucks. 9780740792007.



The Happy Little Yellow Box: A Pop-up Book of Opposites. Tango. \$16.10. 9781857078503.



Hey, That's Not Trash! But Which Bin Does It Go In? [press-out pieces] Little Simon. \$6.99. 9781416995333.



Dreidel, Dreidel, Dreidel. Price Stern Sloan. \$7.99. 9780843198997.



Emergency Rescue! June. Macmillan UK. \$10.99. 9780230528765.

How it Works Moving Parts: Living Things. The Book Company. \$19.95 (Australian). 9781742023373.

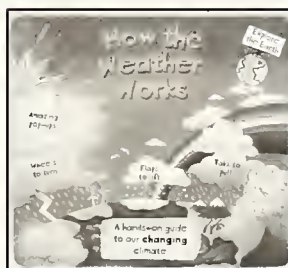
Also: *How it Works Moving Parts: Machines.* 9781742023366.



Fairy Midnight Surprise Party: Peek Inside the 3D Windows. Armadillo. \$13.00.

9781843227632.

Also: *Knights First Tournament: Peek Inside the 3D Windows.* 9781843227601.



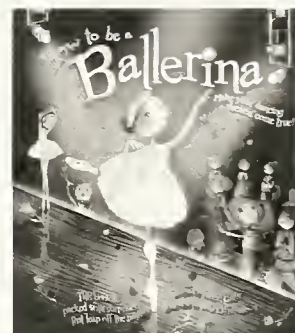
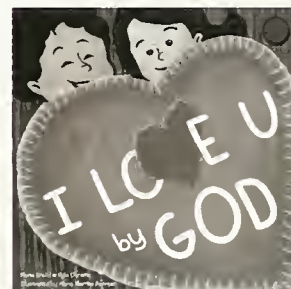
How the Weather Works: A Hands-on Guide to Our Changing Climate. Templar. \$17.95. 9780763652623.



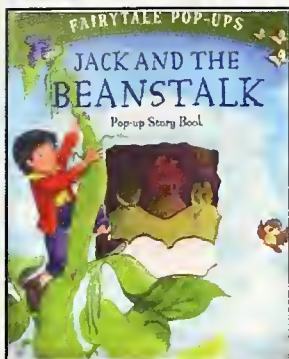
Fairy Pop-up Party Tree. June. Macmillan Children's Books. £7.99. 9780230741782.

Fortune Cookies. [tabs] Beach Lane Books. \$14.95. 9781416968146.

How to Be a Ballerina. Carlton Publishing. \$23.77. 9781847327352.



I Love U by God. Hendrickson Publishers. \$16.95. 9788772479361.



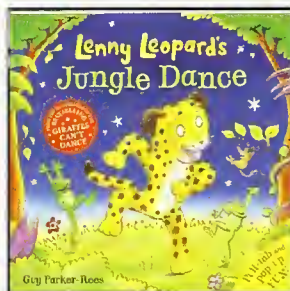
Jack and the Beanstalk. Fairytale Pop-ups. Hinkler Books. \$7.99. 9781741850871.

Also: *Three Little Pigs.* 9781741850864.

Snow White. 9781741850895.

Little Red Riding Hood. 9781741850888.

Lenny Leopard's Jungle Dance. Orchard. \$9.50. 9781408312070.



Lucky New Year! With Flaps, Pop-ups, And More! Diane Publishing. \$10.00. 9781437976953.



On the Farm. Picture Pop Learning. Templar. \$12.95. 9781857078558.

One to Five: Pop-up Fun! Snappy Playtime. Templar. \$7.90. 9781848774599.

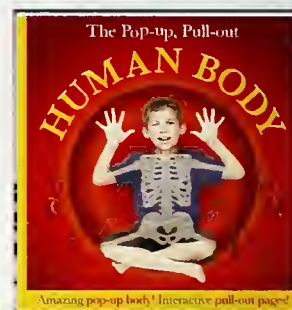
Also: *First Word Fun: Pop-up Fun!* 9781848774612.

Red and Blue: Pop-up Fun! 9781848774605.

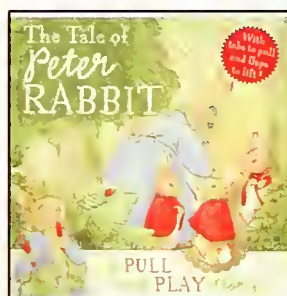


Pop-up Design and Paper Mechanics: How to Make Folding Paper Sculpture. Guild of Master Craftsman. \$19.95. 9781861086853

The Pop-up, Pull-out Human Body. July. Dorling Kindersley. £15.99. 9781405364201.



Royal Hearts. Disney Princess. Little Pop-up Song Book. Publications International. \$9.95. 9781412745567.

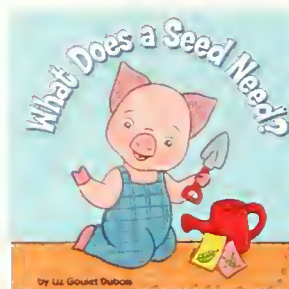
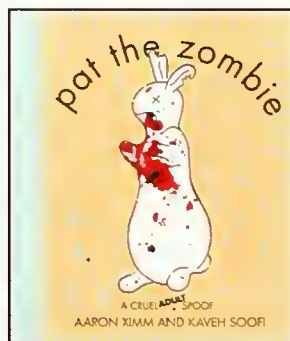


The Tale of Peter Rabbit: A Pull and Play Story. Penguin. \$9.99. 9780723264385.



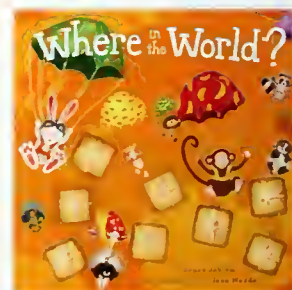
Three Little Mermaids. [Sturdy Tab]. Simon & Schuster Children's. \$14.99. 9781442412866.

Pat the Zombie: A Cruel (Adult) Spoof. [tabs] Ten Speed Press. \$11.95. 9781607740360.



What Does a Seed Need? [tabs] Price Stern Sloan. \$7.99. 9780843199017.

Where In The World? Running Press Kids. \$14.95. 9780762439126.



Pirates. A Noise Pop-up Book. [Snappy]. Templar. £10.99. 9781848773134.

Popping Up on Sesame Street. Publications International. \$14.95. 9781412745123.

Also: *Steam Engine Celebration.* Thomas & Friends. 781412745130.



Where's the Pirate? Five Mile Press. \$9.95. 9781742482095.

Also: *Where's the Mermaid?* 9781742482101.

Where's the Ballerina? 9781742482125.

Where's the Firefighter? 9781742482118.

