

2021.167 - red riding hood

Title: Rotkäppchen

Date: 1960

Place of Pub.: Prague, CZ

Pub./Manufacturer: Artia

Illustrator: Vojtěch Kubašta

Textblock

Dimensions: 191 x 254 x 11

Sewing: 2 white cords independently looped through textblock (through pre punched holes near gutter) with cord ends knotted and pasted onto the inner side of the lower board with reinforcing paper strip

Paper Type/Quality: machine made, beige, thin laminated paper board; the outermost layer of the board is thin, highly calendered paper printed with full illustrations and text; the board verso is moderately textured

Endsheets: none

Inscriptions/ID marks: none

Image/Design Technique: chromolithography

Medium: oil-based printing ink – black, red, yellow, blue

Inscriptions/ID marks: [SPEC/GDSL Gift of Kurt + Judith Brandle] in graphite on pg. 2

Binding

Dimensions: 209 x 275 x 15

Covering: machine made, beige, thin board; highly calendered with full illustrations and text – same as textblock

Spine: red, close weave textile with paper stiffener; the spine is oriented to the top edge of the book, opening vertically

Title/Label: none

Endbands: none

Boards: thin paper boards

Decoration: none

Current Housing: none

Previous Treatment: previously repaired with pressure sensitive clear plastic tape

Historical Context

Early moving part structures in books, such as flaps and volvelles can be found as early as the 12th and 13th centuries whereas the more familiar 3-d pop-up spreads appear in the 19th century. Moveable books were not created for juvenile audiences until the 19th century as part of an effort to creatively engage with younger audiences. Vojtěch Kubašta was a Czech architect and artist who engineered and illustrated pop-up books in the 1950s and 60s for Artia, a Prague-based publishing house. He was Artia's best-known illustrator, with his books having been published in 24 languages and approximately 35 million copies sold. He designed his first

fairytale pop-up, *Little Red Riding Hood*, in 1956. The fairy tale books he designed were created 'concertina style,' where a single piece of card was cut and folded, and then the whole piece is accordion folded into pages and bound with a cloth-covered spine. This format was relatively simple, enabling it to be produced cheaply. But Kubasta's elaborate illustrations and numerous moving arm elements within the books elevated the books to create a small theater-like experience.

Sources

"A brief history of early movable books." n.d. *UNT Libraries*.
<https://library.unt.edu/rarebooks/exhibits/popup2/introduction.htm>

Schmidt, Suzanne Karr. 2023. "Pop-up books: history that jumps off the page (literally!). *Newberry*. <https://www.newberry.org/blog/pop-up-books-history-that-jumps-off-the-page-literally>

"Vojtěch Kubašta." 2023. *Wikipedia*.
https://en.wikipedia.org/wiki/Vojt%C4%9Bch_Kuba%C5%A1ta

Condition Report

Description of Book:

- The binding has full printed images and text on thin laminated paper board that is highly calendered on the outermost paper layer.
- The cover is reminiscent of a quarter bound case binding. The textblock is cased-in just near the fore edge of the first and last leaves rather than having a full pastedown adhesive attachment. The top and bottom boards are attached to each other via a red, close weave textile and paper spine stiffener.
- The textblock consists of seven leaves resulting in eight, fully illustrated, pop-up openings. Each opening has a bottom page mostly consisting of text and a top page with the illustrations. The leaves are constructed of accordion-folded board. The accordion-folded textblock was not constructed of a single piece but rather from five pieces (including the cover boards). Every four pages, the board is folded over and joined along the fore-edge to a new piece of board, secured with an adhesive.
- The textblock is stab sewn at the spine with 2 independent cord loops that are knotted and pasted onto the inside lower board. There are no spine linings or adhesive attachments along the spine of the textblock.

Binding:

- The upper cover originally had a moveable arm element that is now missing.
- The textile spine covering is adhered at the head and tail turn-ins but has lifted away from the boards.
- The boards are delaminating, particularly at the corners, which are rounded and warped from wear.
- There is minor surface dirt, creasing and abrasions overall with media loss where there is creasing and also along the board edges.

- The media on the outer sides of the illustrated boards have darkened from the yellowing of an unknown surface coating.

Textblock:

- The first pop-up opening has two symmetrical counter-fold elements. The top page had a moveable arm mechanism that is now missing. There are major tears to the proper left counter fold elements, with the red riding hood character almost fully detached. The red riding hood character also has a failed tape repair applied to both sides of the tear.
- The second pop-up opening has two asymmetrical counter-fold elements, each with a moveable arm mechanism.
- The third pop-up opening has two asymmetrical counter-fold elements. The top page has a moveable arm mechanism that opens the door. The proper right counter-fold element is torn and creased, causing it to protrude from the textblock when closed.
- The fourth pop-up opening has one large asymmetrical counter-fold element consisting of three layers built off of each preceding layer.
- The fifth pop-up opening has two symmetrical counter-fold elements. There is a moveable arm mechanism of a wolf head on the proper left counter-fold that has tears, creases, and tape. There was a moveable arm mechanism on the proper right counter-fold that is now missing.
- The sixth pop-up opening has a large symmetrical counter-fold element with a moveable arm mechanism of the wolf.
- The seventh pop-up opening has two symmetrical counter-fold elements.
- The eighth pop-up opening has a central symmetrical counter-fold element with a smaller asymmetrical counter-fold element on either side.
- There is overall surface dirt and creasing. There is minor media loss from wear along creases and folds

Treatment Proposal

- Purpose of treatment: to stabilize structural components to enable careful handling and reduce vulnerability to future damage; to better unify overall appearance.
- Surface clean with soft brushes or cosmetic sponges..
- Remove tape
 - Because the adhesive is pressure sensitive, heat and/or organic solvents will probably be necessary. Spot test for solubility of the inks and efficacy of the solvent.
- Local humidification and flattening of creases.
- Mend tears with wsp and mulberry paper.
- Reinforce creases with wsp and mulberry paper where appropriate.
- Consolidate delaminating corners with wsp.
- Readhere lifting textile covering with wsp.
- Create facsimiles of missing moveable arm mechanisms, if it is possible to obtain a second copy of the book that retains all its original parts.

Treatment

- Surface cleaned with cosmetic sponges and crepe eraser. (1 hr)

- Removed tape with heated spatula.
- Local humidification and flattening of creases.
- Mended tears with wsp and mulberry paper.
- Reinforced creases with wsp and mulberry paper where appropriate.
- Consolidated delaminating corners with wsp.
- Readhered lifting textile covering with wsp.
- Created facsimile of the cover's missing moveable arm mechanism.
 - Based off of English language version.
 - Laminated kozo paper (42g) and 10 pt folder board (layer of kozo on either side of board).
 - Inpainted with watercolor and methylcellulose
 - Coated facsimile with Golden gel medium (semi-gloss) where they would be directly handled to protect from wear.
 - Additional shaping/troubleshooting to insert mechanism.
- Treatment photography.
- Rehoused in clamshell corrugated board box.

Materials:

- kozo paper (42g) - fills
- usugami (12 g) – mends
- 10 pt folder board
- wheat starch paste
- watercolors
- methylcellulose
- Golden gel medium (semi-gloss)

Time: 20 hrs

Start Date: 7/11 Finish Date: 8/14