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Memories of Science

Ann Staples
Salt Lake City, Utah

Dorothy A. Yule was awarded the first Meggenforer Prize - Artist Book by The Movable Book Society at the 2014 biennial conference. Dorothy's *Memories of Science* is an extraordinary book and an outstanding choice to receive the initial recognition. The award-winning book was also a Miniature Book Society's 2013 Distinguished Winner and received the Librarian's Choice Award in 2012 from 23 Sandy Gallery.

Dorothy, a book artist who makes unique and limited edition books, is fascinated by paper engineering and incorporates pop-up and movable structures in her work. She often

Continued



"Chemistry" has a rotating wheel pop-up simulating a hypothetical explosion

collaborates with her identical twin sister, Susan Hunt Yule. In 2005 two of their books were published as trade books by Chronicle Books: *Souvenir of New York* and *Souvenir of San Francisco*. Dorothy's books are in many museums and special collections including the Cooper-Hewitt Museum in New York, the Museum of the Book in the Hague, the Victoria and Albert Museum in London, and the Walker Art Center in Minneapolis.

on page 8



"Early Science: Bugs" has pop-up mason jars and butterflies

The MechaniCards Story

Bradley N. Litwin
Philadelphia, Pennsylvania

Brad Litwin intrigued conference attendees at The Movable Book Society conference in September, 2014 when spoke about his MechaniCards. To see his cards and sculpture in motion, follow the links in this article.

Extra-Universal Movement - <http://bit.ly/1B1QAqq>

I realized my destiny was to be a kinetic sculptor some thirty years ago. The only problem was that nobody I knew had a clue how to advise me on such a career path. Still, to this day, I'm not sure I could have done any better. DuChamp, Calder, and Tinguely notwithstanding, kinetic sculpture has barely made any headway in the realm of fine art. Long story short, I put my gifts to use in the service of more traditional fields: guitar making, industrial automation, 3d animation, and interactive multimedia development. All the while, every so often, the need to make kinetic art gave me a little jab in the heart. "Later, later," I'd tell myself. Maybe in my dotage I'd get the chance to work on these things. As luck would have it, though, in 2005 a dear friend called me asking if I'd like to be artist in residence at her kids' elementary school. They wanted to commission a kinetic sculpture for the lobby. I was incredulous. I jumped on it like a hound on steak.

And, in the middle of building "The Octapult," I became aware that the time had come to answer the call of my heart. Not that it's been easy, but I haven't looked back, since.



MechaniCard - The Ambigulator



MechaniCard - Thumbs Up

Continued on page 9

The Movable Book Society

ISSN: 1097-1270

Movable Stationery is the quarterly publication of The Movable Book Society. Letters and articles from members on relevant subjects are welcome. Back issues are available at: <http://bit.ly/1hpZ90U>.

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

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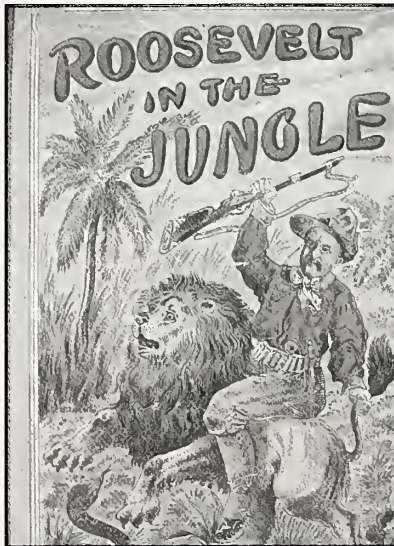
The deadline for the May issue is April 15.

Roosevelt in the Jungle

Larry Rakow

Cleveland Heights, Ohio

I love synchronicity (and no, not the old Police album, though I like that, too): The simultaneous occurrence of two similar events without any discernable causal connection. Having read Edmund Morris' multi-volume biography of Teddy Roosevelt and recently watched Ken Burns' masterful PBS series on the Roosevelts (Teddy, Franklin, and Eleanor), I was already

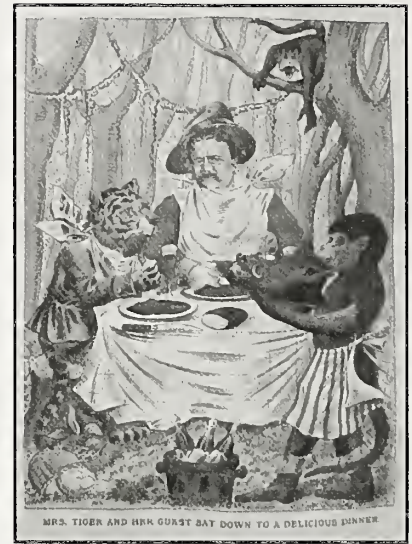


Roosevelt in the Jungle

a big fan of the family. But none of that prepared me for running across and acquiring a folio-sized turn-of-the-last-century movable book, *Roosevelt in the Jungle*, written by George V. Sinclair and released by Saalfield Publishing of Akron, Ohio around 1910.

The book is undated, but was undoubtedly published soon after Teddy Roosevelt's Smithsonian-sponsored expedition to Africa in 1909. The purpose of the trip was to collect

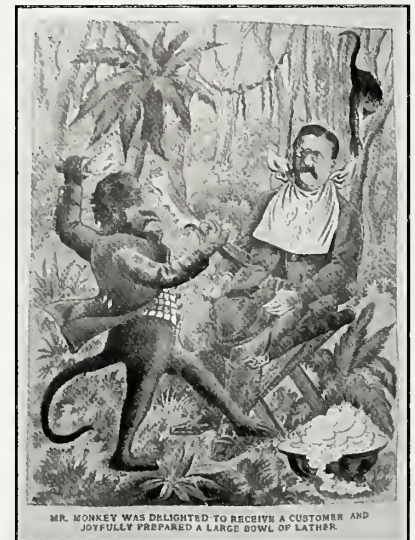
specimens for the new Natural History Museum and Roosevelt returned with over 10,000 examples of animals and plants. While it was widely reported that the ex-president shot numerous elephant, lions, hippos, and other large beasts. The fact is, the vast majority of specimens were botanical or small animals. Regardless, the myth further expanded Teddy's reputation as a big game hunter.



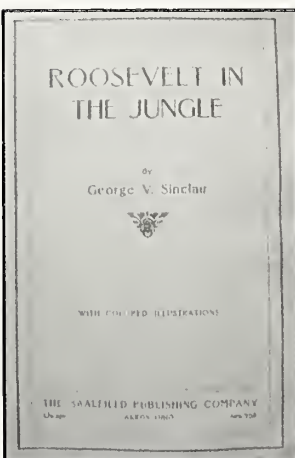
Roosevelt in the Jungle

Roosevelt in the Jungle contains an imaginative (and preposterous) story about Teddy's adventures including nursing a baby tiger from a bottle, eating a meal with a tiger prepared by a monkey maid, getting a shave from a barber monkey, taking a ride on a rhino, riding in a car propelled by an elephant, and returning to camp driving a team of crocodiles. Each leg of his journey is illustrated by a full page movable illustration - six in all - activated by a bottom tab. In addition, there are black and white (actually, sepia and white) illustrations on the facing pages featuring Roosevelt and often, African natives.

There have been other pop-up and movable books featuring political figures, of course... *The Pop-up White House* (1983) and *Bits of Prominent People* (1892) are two that come to mind... but I cannot think of another of this genre that so completely and fancifully concentrates on a presidential subject (though ex-president might be more accurate). A stunning addition to my collection!



Roosevelt in the Jungle



Roosevelt in the Jungle ..
Title page

News from Australia...

Corrie Allegro
Melbourne, Australia

The Rare Book Week in Melbourne (a UNESCO City of Literature), held in August, 2014, was a smorgasbord of wonderful book events, centered in our beautiful Victorian State Library, Melbourne University, and the Athenaeum Library, all outstanding 19th century classical Victorian-era buildings.

At the Athenaeum, Kyoko Imazu was immersed in a week-long residency called *Windows into Imagined Worlds*. She presented *Tunnel Books & Other Illuminations*.

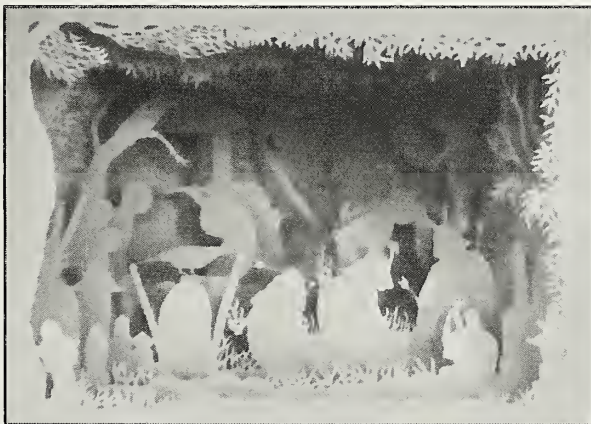
I met her during her week as artist in residence and later, over a very pleasant lunch and movable book discussion at my house. Here is part of our conversation.

Corrie Allegro: You came to Australia in 2002... why?

Kyoko Imazu: I wanted to work overseas as a journalist, so I decided to go overseas to study English in my last year of high school. I didn't have anything I wanted to do in Japan. My English teacher in high school was from Melbourne and was coming back to Australia so she suggested I should come to Melbourne instead of London as I originally planned.



Kyoko Imazu



Close-up of Kyoko Imazu's tunnel book

CA: What made you stay?

KI: My English wasn't good enough for journalism so I

casually decided to concentrate on art after studying English. I never intended to study art but I haven't gone back to journalism since. My English teacher let me stay at her house for the first three months. It helped me while I looked for a school and a house, let alone coping in a new country. I still keep in touch with her and meet her often. I would have taken a completely different path in life if she hadn't been my teacher in high school back in Japan!

CA: What art courses did you undertake?

KI: I completed a Diploma of Visual Art and Fine Art in Printmaking at RMIT University, Melbourne from 2006-7. I got to try all fields such as painting, sculpture, photography etc. Printmaking's technical process appealed to me the most so I decided to focus on printmaking in university.

CA: How did printmaking help you develop your art?

KI: At this stage my main practice is in printmaking. Mostly, I etch on copper plates and occasionally, wood block printing. I sometimes work as a professional bookbinder at a small, old bookbindery, called Irwin and McLaren in Melbourne, where I make custom one-off books and thesis covers. It's a great skill to have and bookbinding always goes hand-in-hand with printmaking.

Making artist books is usually a side project but, whenever I get a chance, I make paper-cut concertina or tunnel books. I couldn't make a living straight after university, but now between my printmaking and bookbinding practice I am able to survive as an artist.



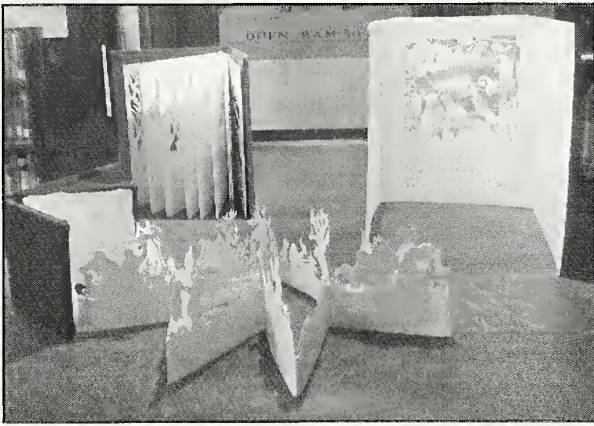
One of Kyoko's evocative prints

CA: How did you get interested in paper engineering and, in particular, the tunnel books? Are you inspired/influenced by other artists?

KI: I really enjoyed looking at the early 19th century European miniature toy theatres as well as a shadow puppet play at the V & A Museum of Childhood in London. It made me want to make something similar for my residency at the Melbourne Athenaeum Library.

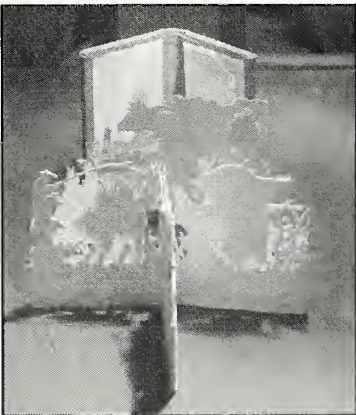
I also love the work by Romanian artist Andrea Dezső who lives and works in New York. She makes amazing tunnel books with paintings. I love her fantastical dark yet beautiful creatures; just look at her images at: <http://bit.ly/14XpEfb>

CA: You mainly use a scalpel for paper cutting in your tunnel books. What's next?



In exploring various paper formats to create space and depth for her images, Kyoko hand binds her covers to house the finished artwork. Working in white she lets the three-dimensional elements create the color playfulness through the layers of the cut-out graphic drawings.

KI: Hand cutting comes very naturally to me as I'm so used to a hands-on approach with my printmaking and bookbinding practices. Also I often find the actual act of cutting very meditating. However I am interested in utilizing a laser cutter as it will allow me to create limited edition books. I would like to use different materials such as metals or something thicker that I can't cut with my hands. I would definitely love to create limited edition books. I need to balance my printmaking and bookbinding practice and hope to merge these two practices to create a larger body of work.



Detail of a one-off animal magic book

own words? Is there a possibility of combining Japanese/English text into your tunnel books and paper art books exploring your experiences?

KI: This is something I haven't considered before. English isn't my first language and I have always been quite wary of using text in my work. I feel I wouldn't be able to deliver a nice message, although I would love to be able to write and illustrate my own story. At this point I mainly work with writers.

CA: (Also, I should add that Kyoko's hesitation about her English has no grounds: she has the fluency of a native speaker with a lovely accent thrown in!)

KI: I would probably employ a word or a line to imply narratives in my artist books, as I like my work to be open to the interpretation of the viewers.

I recently made a small zine called *Mokomoko*, which means soft and fluffy in Japanese. The title on the front cover was the only text in the book, and the content is illustrations. We have lots of sound words in Japan, such as *fuwafuwa* also meaning fluffy and *waiwai-gayagaya* to describe loud and fun buzz. I would like to expand that idea and make a book of these sound words!

CA: I know you have held creative workshops already. What are your plans with these, locally and internationally?



Front cover of Mokomoto

KI: I will be holding a bookbinding workshop at the Australian Tapestry Workshop. I'm very new to holding workshops but I would love to be able to do it more often. It'll be very exciting to see how people come up with books with their own interpretations.

CA: What's next?

KI: I've been awarded the Australian Print Workshop's Dowd Foundation Scholarship this year where I can use their studio free of rent for three months and work with a master printer to create two prints. I will focus on my printmaking practice for the remainder of 2014. I would love to use the prints I come up with and hope to create more artists' books too. I would also love to travel and do workshops and residencies to create new works.

As you can see from her creative art, Kyoko is one of our up and coming young paper artists in Australia. She has exhibited throughout Australia, Japan and in the Asia-Pacific region and her work is held in collections at the National Gallery of Australia, State Library of Queensland, and Sydney College of Arts, among others. You can view her art at: <http://bit.ly/1zRhSMD>.

**Pop Up Pop Up:
The Public Production Line of the
Pop-up Book *Legend and A-Z of the Lea Valley***

Hilary Powell
London, England

London 2012

The arrival of the London 2012 Olympics meant that one area of East London underwent dramatic and rapid transformation. As an artist living in an industrial studio bordering what would become the Olympic Park, I began working on projects that would document and intervene in this change. Shot in 2007, before the area was cordoned off for demolition, the film *The Games* staged a surreal DIY Olympics amid its spaces and communities. Pudding Mill River: Purveyors of Sporting Spirits and Foodstuffs involved establishing a company (one of many evicted from the site), to gather and process the last wild harvests of the area making jams and gin (the ultimate Olympic Spirit) from the fruits surrounding the construction zone. Multiple events and debates, including guerilla film screenings onto the border fences, led to a co-edited collection of the work of over sixty artists and writers creatively critiquing the mega-event's arrival. (*The Art of Dissent: Adventures in London's Olympic State*. www.theartofdissent.net).



Hilary Powell

A moving landscape

As a new landscape emerged, buildings were quickly demolished and new construction projects popped up around the edges of the master plan. The idea of creating a pop-up book of urban change had already been brewing, inspired by the work of American artist Robert Smithson and his concept of "ruins in reverse" in turn informed by Nabakov's "The future is but the obsolete in reverse." In its ability to play with time and space, the pop-up book seemed the ideal medium in which to create an ever-changing urban landscape as each turn of the page involves simultaneous construction and collapse.



Assembly Workers

The idea of the pop-up book as an A-Z of the area formed as I delved into an extensive and fragmented personal archive of photographs and research. I began to plot out what might pop-up again in this moving landscape of change. This could quite literally be a living model of transformation linking a web of associations and charting my own emotional associations with an area I had come to love in its fragile diversity and varied history. Alongside the potential of mechanical metamorphosis I was particularly inspired by the description of pop-up books as "Structures of Enchantment." In line with the fairytale gothic, rather than the instructional lineage of the form, I saw the project as a way of "de-enchanting through enchantment." It was a way of getting behind what I saw as the overarching "structures of enchantment" or grand narratives of regeneration and progress dominating discourse around the area to create a seductive glimpse of the deliberately hidden – a secret history of a London undergoing wholesale erasure. Whereas popular



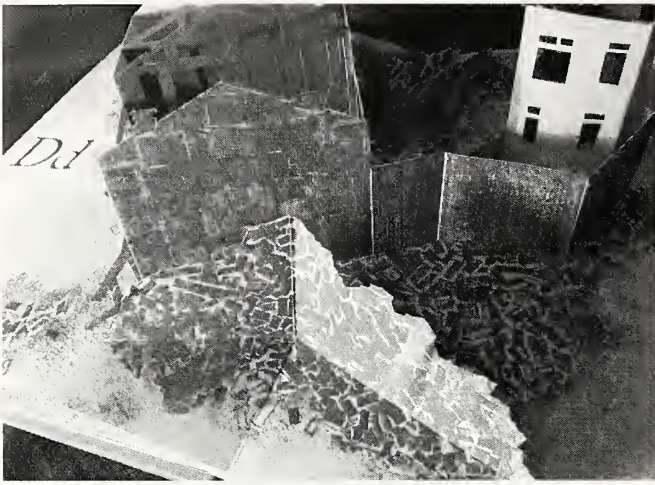
Legend: An A-Z of the Lea Valley

architectural pop-up books depict great buildings of the world, the focus here was on the overlooked and forgotten. Demolished buildings, allotment sheds, and electricity pylons rise again, marshlands, urban wildlife, and sewers take center stage.

Pop-up manufacturing

This area of East London was the hotbed of the Industrial Revolution and was home to numerous print and dye manufacturers. Over the last four years I have been working as unofficial artist in residence on a development site on the edge of the Olympic Park where around sixty former print laboratories and other industrial buildings have been demolished. This has enabled up close documentation of the mechanics of deconstruction and it now provided a potential site for reinstating small-scale manufacturing into this area of industrial decline and current regeneration in the form of a "pop-up" pop-up book production line.

In a former sign writers' building, occupied by an art/architecture collective and temporarily protected from demolition, a team of ten apprentices worked over three intensive days in September 2014 to assemble as many pop-up books as possible. The apprentices came from all walks of life and expertise, from engineering to costume design. They



Legend: An A-Z of the Lea Valley. Page D

worked as team to problem solve and develop a system to tackle the six pop-ups, pull-out tunnel book, three carousel-style elements, sticking the final pages together, and final casing in to a pre-bound and foil blocked cover. Their apprentice package involved a day's training at London Centre for Book Arts, but this was new territory for all of us. We coped with unexpected flooding whilst, clad in fetching pink uniforms we welcomed in members of the public to tour the production line and take part in pop-up making workshops. The whole process from creating the images, working out the paper engineering, negotiating with designers, laser cutters, and printers happened over a hot summer - there was no room for problems and mistakes and, obviously, there always are, but we made it!

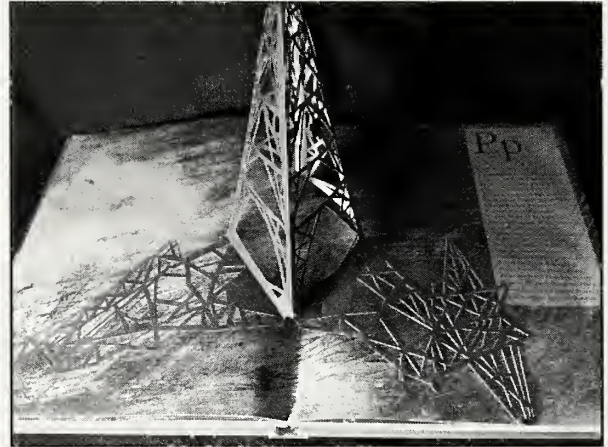


Legend: An A-Z of the Lea Valley. Page V W

Fifty-one books were assembled on the production line by the team of ten. Eleven went to the artist and apprentices leaving an edition of forty. Victoria Browne of Kaleid Editions came to the final night and agreed to represent the book at the London Art Book Fair where it won the Birgit Skiold Award for Excellence and was acquired by the V&A Art Library, National Poetry Library, MoMA Library, Clark Art Institute, Yale Center for British Art, and more.

For me, the book is a fitting farewell to an area I have worked in for over ten years. It creates another legacy for the area other than its more recent sporting history in its celebration of the marginal and castoff. The theatrical staging of the production line in a former industrial site, sharing skills and making visible traditional craft techniques is something I will take forward in my practice.

And I haven't quite said goodbye. This year as Leverhulme Artist in Residence in University College London's Chemistry Department I am working with the strange alchemy of etching and other traditional print techniques applied to demolition site materials with a book to be launched summer 2015. www.demolitionsite.net



Legend: An A-Z of the Lea Valley. Page P

A boxed copy of *Legend: An A-Z of the Lea Valley* is £150 and includes a DVD of a short film of the making of the book. For more information about the book see: www.popuppopup.net. Additional photographs are at www.flickr.com/demolitionsite

Magic Lanterns

Terry and Deborah Borton have written *Before the Movies: American Magic-Lantern Entertainment and the Nation's First Great Screen Artist, Joseph Boggs Beale* (9780861967117). Published by John Libbey Publishing, the book details the work of Philadelphia artist Beale who designed glass slides for magic lantern projectors from the 1880s to the 1910s.



1885 magic lantern glass slide

The Amazon description of the book states, "His lifetime output was 2,073 images in 258 sets – the screen-time equivalent of 14 full-length films—which millions enjoyed every year." This volume includes 330 color illustrations.

Plagiarized - Yes, No, or Maybe

Ulrich Tietz

Recklinghausen, Germany

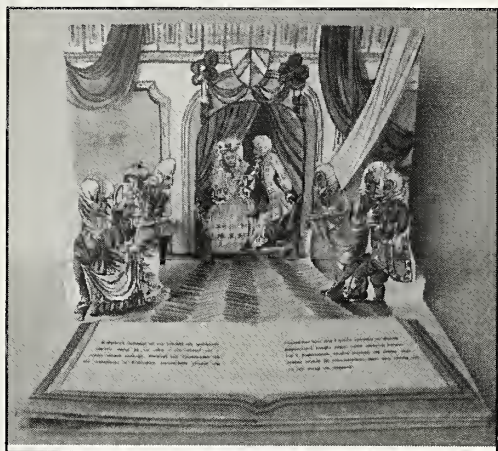
Part One: A Mirror for Kubašta

If a talented painter copies Picasso's work and doesn't sign the work with his name, but with Picasso's, he then is a forger and the painting is a plagiarism. If someone cribs a doctoral thesis and gets caught, he will be all sorts of things but not a doctor.

But when can we call it plagiarism when talking about movable books? Aren't there also quotes, developments, or tributes? If you want to distinguish these fields from each other, you will be standing on thin ice. Adding legal terms like patents, design protection, and copyright, you wouldn't like stepping on the ice.

Let's come to the point: checking my collection I found a series of movable books and cards which show a great similarity among each other. As I am no lawyer but a collector, I would only give information and not decide where to place a pop-up. This should be done by the reader.

The first concrete examples are three storybooks of obviously Polish provenance in the Kubašta-style.



Kopciuszek

The first is *Kopciuszek* (Cinderella), size 16 x 26 cm. with six spreads in 90° technique. There is no evidence of the publisher, of the publication year, the author, nor the signature. It was printed on cheap, grey cardboard. Even the decor is very cheap. There are no additional pull-tabs. The zig-zag folded pages are not bound, but glued to the front and rear book cover as Kubašta used to do it.

In addition the folding elements don't extend the book's border when unfolding. The text of the fairy tale is inserted in an illustration as done by Kubašta. The style of the illustrations is very similar to Kubašta, presumably also painted with a brush, quite routinely, but not as accurately as Kubašta's.

The other two books in the Kubašta-style are similar to each other: *Królewna Śnieżka* (Snow White), size 17 x 24 cm

and *Kot w Butach* (Puss in Boots), size 18 x 25 cm. Here, too, there is no publication data, no movable element on the front cover, only parallel-folds within and very simple pull-tabs. The Snow White fairy tale texts are put in different frames like a carpet or a scroll. The Puss in Boots texts are consistently put in frames with rounded corners.



Królewna Śnieżka

A special feature of these two books are some pictures, which are mirrored in comparison to the Kubašta books. So the question arises: is a pop-up not plagiarism in such a case?



Puss in Boots - original and mirrored

What do these three discoveries show us? The collector's eyes and brain are so well trained that certain features of the Kubašta books are stored in the memory and can be retrieved with findings at antiquarian bookshops or with help of the Internet.

At second glance you discover the details of the Kubašta books: the affectionately, humorously, and cartoon-like portrayed pictures of humans and animals. Beyond, it becomes clear how skillfully Kubašta applies the score lines. They are always logical and consequent, that means at those places where, in fact, animals and humans have joints. Even those stripes of a parallel-fold whose task is to fold out a part of the picture are well integrated into the picture (like a table, a bush or other elements). You won't necessarily find this skill with imitators.

Finally, another tip: If you possess a faulty or incomplete Kubašta-storybook with a linen spine, you should take it apart: cut up the two colored small cords, remove the linen spine carefully, and pull apart the pages. You will easily recognize the kind of die cuts which extend beyond the sides. And you will get a long strip of 2.70 m length, an impressive eye-catcher in your collection.

Memories of Science, continued from page 1

Dorothy received her BA from Barnard College and MA from Mills College and is occasionally Senior Lecturer in Printmaking at California College of the Arts (CCA).



Memories of Science in its glass-topped box has drawer open showing mini-CD and tiny working compass

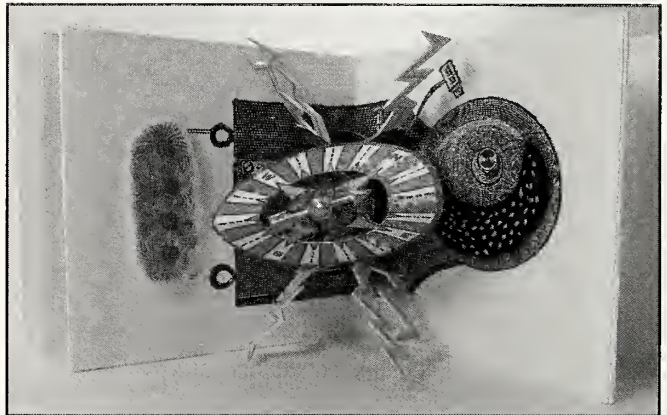
Memories of Science was published in 2012 in a signed, numbered edition of fifty under her imprint Left Coast Press. She originally wrote this book for "Science Imagined," a 1996 Berkeley, California book arts exhibition. In it she recalls, in verse, her experiences as a young scientist when she wanted to understand how the universe worked, what made things tick, and where everything came from. The forty-

six page, accordion-fold book is letterpress printed on Mohawk Superfine with silk threads, brass charms, embroidery on felt, and pop-ups. Most of the illustrations are collages from 19th century engravings. Opened it can extend to about 65 inches.



Memories of Science is opened out to display the pop-ups between French folds of rhyming verse

An early iteration of the book was shown at the 2000 Movable Book Society conference held in New York. At that time she had a more than full-time job as a newspaper designer/art director and she would work on the book intensely when asked to show it and then leave it for long periods of time. Finally, in 2011, she went through the book, re-engineering each pop-up and developing the accordion-with-spine structure that allows for the thickness of the pops. She spent a long time working on the box with its glass top and drawer for the mini-CD and in trying to work out the design. She also began to study with master binder Eleanore Ramsey to refine her box-making skills.



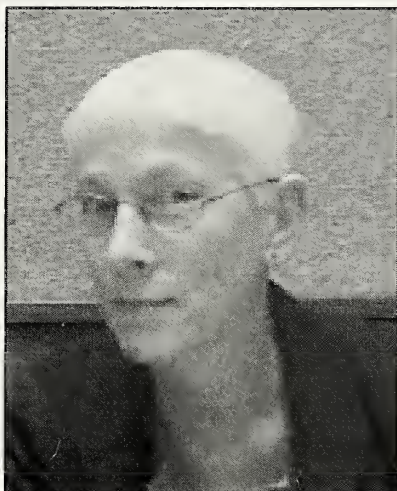
"Magnets & the Electric Motor" pop-up has a compass dial with a brass arrow at its center and embroidered felt pieces to cushion the paper around it.

In looking back on the evolution of this book, Dorothy said, "It reflects my understanding of pop-up engineering. When I started it I had only made very simple pop-ups; when I started to work on its final structure I had just finished teaching a class at CCA on pop-up and movable structures for artist books so I had a much better understanding of the forms."

Dorothy further noted that it was Charlotte Johnson, at the 1998 Movable Book Society conference in Los Angeles, who showed her the mini-CD and from that came the idea of setting the text of the book to music. Dorothy's brother, Doug Yule (formerly of the Velvet Underground and now a Seattle maker and player of violins) wrote the music and did a quick

reordering around 2000. For the 2012 edition he revisited the music and recorded it with his current band, Red Dog — renamed Big Red Dog for this occasion. And, because the mini-CD is almost as obsolete as a floppy disk, a full-sized audio CD also comes with the book.

In addition to the full edition, Dorothy has been working on the more affordable “CD Edition” which was shown at the conference in Philadelphia. She is hoping to finish copies for the February, 2015 Codex V Book Fair.



Dorothy Yule

This edition has a digitally-printed booklet with the full text of the book in a boustrophedon form (with Susan’s star map illustration printed on the back, greatly enlarged from the form it takes in the astronomy pop) and a single one of the letterpress pop-ups. It is packaged with an audio CD in a magnetically closing paper box.

For more information about the book and to see videos of all the pop-ups, visit Dorothy’s website: <http://bit.ly/1tT7dV0>.

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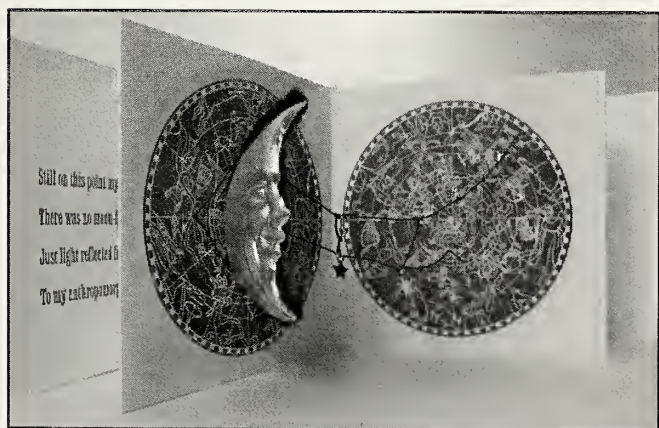
Email correspondence with Dorothy Yule. December 30, 2014.

<http://bit.ly/1BzFGZu>

<http://bit.ly/1tT7dV0>

<http://mcbaprize.org/yule/>

<http://bit.ly/14oUqgW>



“Astronomy” has a Dresden moon with silk threads and brass stars stretched between star maps drawn by Susan Hunt Yule

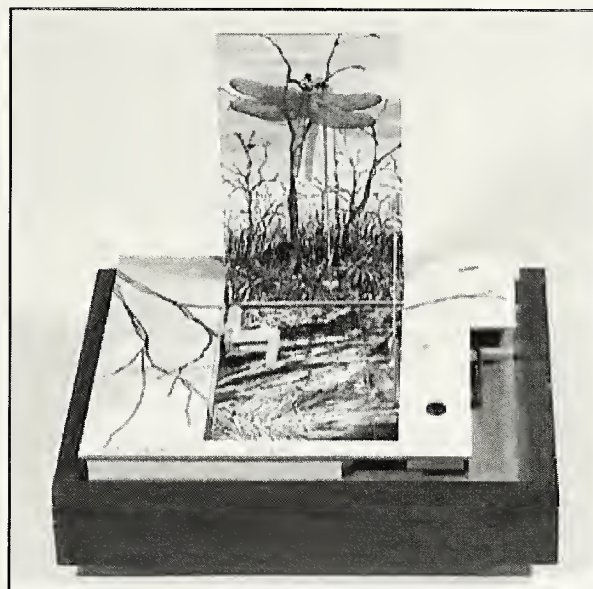
MechaniCards, continued from page 1

The Octapult - <http://bit.ly/1JZTjEZ>

At some point, I imagined building a piece of mechanical art that fit into a wooden cigar box. I would send it to Steven Spielberg or George Lucas or some such person with a taste for fantastical gadgetry and the means to obtain it. Upon opening, my cigar box machine would deploy some sort of mechanized circus; a series of interdigitated carnival rides, or some such; with little walking men and light-up propellers popping out, a desktop extravaganza. And, after mesmerizing its recipient for thirty seconds or so, BING! A sign would pop up, that read, “Need Work!” (I only recently found out about the wonderful Caldor pieces that comprise “Le Cirque.” Great minds work alike, I guess.)

The Sway of Public Opinion - <http://bit.ly/1CRBw11>

Surely Mr. Spielberg would call me right up. There were only two things that stood in the way of my embarking on this project. First of all, I thought, one doesn't send suspicious devices through the mail to highfalutin folk and expect them to arrive at the intended destination. A cadre of staffers would have their way with it, maybe prevent it from reaching its intended destination. X-ray of this thing might even land my carcass in the hot seat down at FBI headquarters. And secondly, I didn't know Steve's mailing address. The idea of making a little, portable piece of kinetic art persisted in the back of my head while I continued making larger, basically unaffordable works. I started to think about making something that more folks could afford to buy, perhaps simpler works, which I might produce in quantities sufficient to achieve some kind of volume cost reduction.



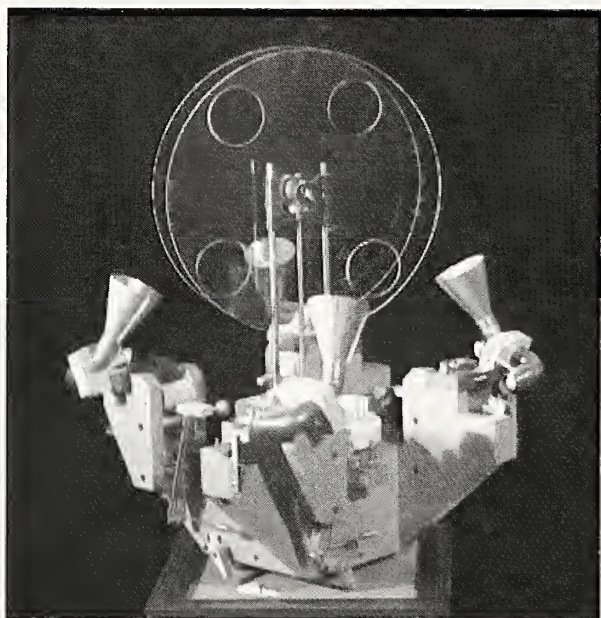
MechaniCard - Dragonfly Surprise

So, one afternoon in the summer of 2010, and for no particularly good reason, I was looking at a CD jewel case mailer box thinking it could be a container for a mechanical piece. Often, when thinking about these things, I'm taken back

to the first kinetic sculpture I'd ever seen, a cardboard mock-up of the wheel-crank-piston arrangement from a steam locomotive. My dad had made this thing for me, from ordinary shirt cardboard, masking tape, staples, and so forth. It worked great and the movement of the pieces fascinated me until I wore the thing out.

Introducing MechaniCards - <http://bit.ly/14aHUIA>

What a riot it would be to open up a CD mailer only to find an operable, seven-cylinder, radial engine inside; like the ones that powered the old biplanes. It took only a couple hours to work out the geometries on the computer. I glued a drawing onto a piece of derelict illustration board and painstakingly cut out all the pieces with a razor knife. With joints and ways fashioned from dress-maker's pins, paper clips, and toothpicks, It definitely satisfied a lot of what I was after. I could imagine making a bunch of these. Dad would be proud. And, something clicked with that first piece. I was immediately onto another design, this time a much more fanciful and colorful piece, I dubbed, "The Ambigulator."



The QuadRotapult

A few weeks later, I showed my two prototypes to folks at "Hackers Of Planet Earth," a conference of intrepid seekers, gadget lovers, and various, way-too-young-to-be-wearing-Trilby-hat types, held in New York's historic and crumbling Pennsylvania Hotel. Among the many interesting folks I met were the editorial staff of *Make: Magazine*, who invited me to show my work at the upcoming World Maker Faire. But, amidst the hubbub, few of these introductions stuck. Still, I did get a wealth of positive feedback on my little projects, fueling my motivation to continue a foray into large market appeal.

That October, I checked into my exhibit space at World Maker Faire: a fabulously huge exhibit of the extraordinary, silly, fantastical, often genius work of hundreds of so-called

"Makers," from all over the planet, assembled throughout the grounds and buildings of the New York Hall of Science. My primary exhibit was "The QuadRotapult," a devilishly insane piece, featuring a rotating carousel of catapults that continuously launches plastic balls through a spinning obstacle wheel. By this time, I had rounded out my little collection of mailable sculptures, and coined the trademark "MechaniCards." I'd even put up a little web site, with a YouTube video, where one could purchase them.

The QuadRotapult - <http://bit.ly/1Bgxdbw>

My exhibit was completely inundated for the entire two days of the show. "The QuadRotapult" rarely stopped for more than a minute, and, to my amazement, won a bunch of blue ribbons. I handed out over 600 MechaniCards postcards, and got invited to show my work on the Martha Stewart TV show. As my friend and awesome fellow sculptor, Joel Erland would say, it was like waking up to discover that you're royalty. It would only get crazier. As the dust began to settle, I considered more ways to promote my little sculptures. I knew there were some tech blog sites to look at, and sent my video submission to the folks, as it turned out, I'd previously met at World Maker Faire. Little did I know how consequential that action would prove. Within moments of the posting, I began to log two or three orders per hour; a transition from relative sleepy obscurity, to having hundreds of actual patrons, in the space of days.

Did I mention, that while all of this was going on, I had a gallery show mounted, another one booked for November, and had to go to Arizona for a family funeral? In retrospect, I don't know how I held myself together. Within a month, my little YouTube video registered over 250,000 views (now 2.4 million), and was being re-posted on countless blogs. The orders poured in from all over the states; from the U.K., Australia, Sao Paulo, from Abu Dhabi to Tokyo. I contracted an amiable, one-man trophy shop to laser-cut my parts. But, it soon became clear that I needed to have more control over, and streamline the process; that I'd have to buy my own laser cutter. And, by the time the machine arrived on my door stoop, I had more than enough orders to pay cash for this thing. By the next day, I was making my own product, entirely in my own house - yes my house, nearly every room serving some function, in the process of producing MechaniCards.

I had two helpers, and could not keep up with the mounting orders, most of which were looking for Christmas delivery. I was still developing tools and fixtures for putting these things together, while tearing my hair out, trying to teach the fellas how to make a high-quality product. By the third week in November there was no choice but to cut off Christmas orders. That slowed the order flow, but was already too late. I was continuing to fall further behind schedule and I became philosophical about the situation. I'd certainly established the viability of my product. I just didn't have the ability to satisfy the demand on a make-to-order basis. I had to swallow my pride and let folks know, Santa might not bring everything

they wanted, on time. I sent out the apologetic emails, and, much to my utter amazement, not one person cancelled.

I moved my entire workshop to a beautiful studio, about ten minutes drive from the house, in June of 2011. It feels like the Taj Mahal, compared to the house. Today, there are twelve MechaniCard models. I've made perhaps two thousand of them, at this point. They're still put together by hand, and probably always will be. My ongoing challenge remains the further streamlining of my processes, and reducing the amount of skill required, so that I might spend less time in production, and more time on larger scale, ever more ambitious projects.

www.MechaniCards.com
www.BradLitwin.com

Poppits

Ellen G. K. Rubin
Scarsdale, New York

Exhibitions

1. One Hundred Books Famous in Children's Literature. The Grolier Club. New York City
December 10, 2014 – February 07, 2015

Don't miss this visually attractive and informative exhibition on surely your favorite books. Kubašta's Christopher Columbus is included and Sabuda's Alice in Wonderland is included for demonstration. The exhibit is accented with games, toys, and ephemera to highlight the books. There are several lectures accompanying the exhibit. The catalog is a door stop of images and information.
<http://bit.ly/1tVVtRA>

2. Paper Cuts.

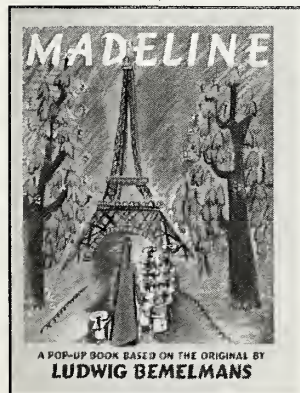
Swiss National Museum, Zurich
January 1 – April 19, 2015

An exhibition of the traditional craft of paper-cutting.
<http://bit.ly/14BbcKy>



3. Madeline at 75: The Art of Ludwig Bemelmans.

Eric Carle Museum, Amherst, Massachusetts
November 15, 2014 – February 22, 2015



Madeline

I saw this exhibition at the New York Historical Society. It was more than a nostalgic trip; seeing the original art secures its place as a beloved picture book as well as story. Of course, there is a pop-up book, now out-of-print.
<http://bit.ly/1w7H3YM>

4. Alice: 150 Years of Wonderland.

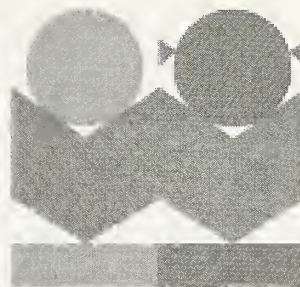
The Morgan Library, New York
June 26 – October 11, 2015.

A heads-up! (Or "Off with their heads!") It's not too early to put this exhibition on your calendars. The Morgan puts on the most exciting exhibits and the building itself is something to see. <http://bit.ly/1w7QyY6>

Book Fairs & Festivals

1. Bologna Children's Book Fair. Bologna, Italy, March 30-April 2, 2015. <http://bit.ly/1gJUSW0>

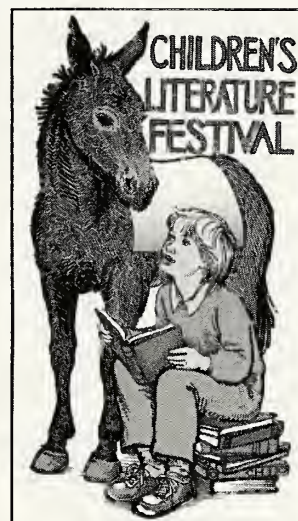
Our own board member, Monika Brandrup-Thomas will be there representing Up With Paper. Whether you're a publisher or writer or illustrator or paper engineer, this is the place to be!



2. Children's Book Week is May 4-10, 2015. Look for events in your area. <http://bit.ly/RGEiBb>

3. 47th Annual Children's Literature Festival at the University of Central Missouri, Warrensburg, Missouri. March 15-17, 2015. <http://bit.ly/1xa2kBc>.

4. Seventh Annual Hudson Children's Book Festival, Hudson, New York. May 2, 2015. <http://bit.ly/1DwdybG>. To be a participating author, enter by March 31, 2015. See the website for details.



5. Lest you are unaware, this library has a fabulous collection of movable and pop-up books. Fay B. Kaigler Children's Book Festival, University of Southern Mississippi, Hattiesburg, Mississippi. April 8-10, 2015; <http://bit.ly/1xa2kBc>. A keynote speaker is Paul Zelinsky, multiple Caldecott Winner and *New York Times* Best Illustrated prize winner for *Knick-Knack Paddywhack!* This pop-up book, engineered by Andrew Baron, won the 2004 Meggendorfer Prize in San Diego.

6. Tucson Festival of Books. March 14-15. University of Arizona campus. <http://tucsonfestivalofbooks.org/>

Publications

I found such wonderful pop-up books when I attended the 7th Annual Salon du Livres Animé in Paris. So many of them were published by Helium Books, a relatively new imprint, that I wanted to call your attention to it. Some of the books have been reprinted in English. Hopefully, there will be more readily available to us here in the States. <http://helium-editions.fr/>

Multimedia

You can always count on YouTube to show our favorite books doing what they do best, poppin' up!

1. From the Library of Congress /Special Collections & Rare books with Sarah Denslow, a quasi-TED talk on movable books from its collection. I found the audio difficult but I can't say if yours will be the same. I hope it's not. "Origins & Variety of Movable Structures in the Book Format." <http://bit.ly/1BN1AbP>

2. Now that those of us who attended the Philadelphia conference have met Kevin Steele, I thought it was worth repeating the video of his book that won 1st Prize in Portland, Oregon at the 23 Sandy Gallery exhibit. Here is his Kevin's *Letterforms*. I believe one of his first, if not the first, pop-up he made. (He won't sell it.) <http://bit.ly/14GI3gP>.

3. And if you missed Robert Sabuda's lecture in Salt Lake City, Utah, here it is for your edification. <http://bit.ly/1siPp4s>

4. When craft combines with technology, both can triumph. Here is a pop-up book that combines book art, performance, and animation. *The Ice Book*. <http://bit.ly/1BTgLOK>. See how it all came about at <http://bit.ly/1tW6Xo5>

5. Our *Celebrat10n* book presented with a love song. Frankly, "I'm Confessin' That I Love" it too! <http://bit.ly/1BThxeg>

6. I don't usually highlight an individual paper engineer, (I think you're all amazing!) but since I dubbed Rob Kelly the "Wunderkind" in my review of the Philadelphia Conference, I thought you should see what I was talking about. <http://bit.ly/1ABPiBl>.



Oh ! Mon chapeau

7. The 7th Annual Salon du Livres Animé in Paris was *magnifique*! Here is their blog with photos from the event. You'll see Harold and I were really there and having fun. <http://bit.ly/1oVEk1p>

David C. Cook Publication

Ann Staples

On December 28, 1915, John B. Thomas of Detroit, Michigan, assignor to David C. Cook Publishing Co. of Elgin, Illinois was granted United States Patent 1,165,466 for his "transformation-picture." Was this patent, which asserted to "have invented certain new and useful Improvements in Transformation-Pictures," ever used by David C. Cook? The publisher's movable books issued from the 1960s to the

1990s are familiar but I am not aware of any earlier movable publications.

The David C. Cook Publishing company has had a long history. According to their web page, it was founded in 1875 and is a "leading nonprofit discipleship resource provider." "For more than 130 years, David C. Cook has served the Global Church with life transforming materials from best-selling books and curriculum, to toys and games and small group resources."



David C. Cook

From an early age David Caleb Cook was goal-oriented. Born in 1850, at age fourteen he prayed, "O God, make all you can of my life." About this time, the family, which lived a rural farm outside Wheaton, moved from rural Illinois to Chicago. As a young man David worked for his father as a "printer's devil," one who set type by hand. With his Sundays free, he became a Sunday school teacher.

Following the great Chicago fire of 1871, David began printing his own Sunday school materials, publications which had not existed up to that time. Because of the increasing demand for his materials, Cook and his wife Marguerite sold their other business and began to devote all of their time and energy to writing, editing, and printing Sundays school quarterlies, take-home papers, magazines for boys, girls and parents, and greeting cards.

The time line on the web site jumps from 1875 to 1901 when it reports Cook moved to California "to rest" and was "forced to leave his growing operation in the hands of others." As luck would have it, oil was discovered on the California land next to his and an oil company bought some of Cook's land in hopes of finding more oil. David and Marguerite took the money and returned to Chicago to build a state-of-the-art printing plant in Elgin, Illinois. Cook died in 1927 but the company he founded has continued and is still a successful publisher of religious works.

David C. Cook published many movable books from the late 1960s to the 1990s. The titles are:

The Christmas Story

Daniel and the Lion's Den

David and Goliath

David the Shepherd Who Becomes King

The Good World God Made
Great Stories from the Bible
The Great Miracles of Jesus
Jesus Feeds the 5000
Jesus Lives!
Jesus Shows Us How to Live
Jesus was a Child Like You
Joseph's Dream Comes True
The Life of Moses
Noah's Animal Boat
Noah's Ark
Paul Sees the Great Light
The Shepherd's Surprise
The Story of Noah



**Joseph's Dreams
 Come True**

This brings me back to my original question: Did the company ever use the "Transformation-Picture" patented in 1915? It was described in the patent application as: "A changeable picture comprising a sheet presenting a complete pictorial representation on one side thereof, said complete pictorial representation being formed of a plurality of sections, having a pair of fold lines formed in the sheet adapted when the sheet is folded to bring the end sections of the sheet in juxtaposition and form a different picture, and means mounted adjacent the edges of the sheet adapted to engage the folded sections to hold the sheet in folded position." Clear? Perhaps the patent illustrations will further clarify how the picture works.

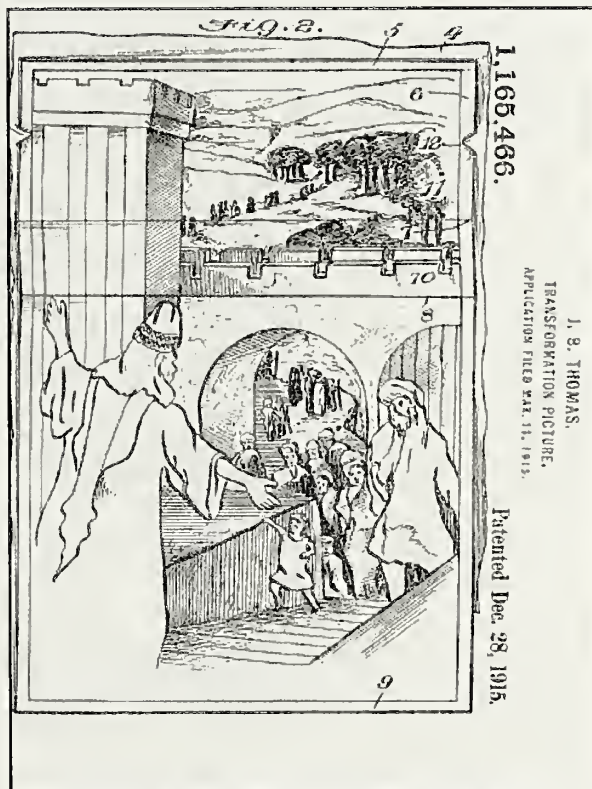


Illustration 2 from Cook patent application

If you know of a David C. Cook book that used this device, please send me the title.

Notes

1. David C. Cook. <http://bit.ly/1F0teWw>
2. Genealogy. <http://bit.ly/14o0WFI>

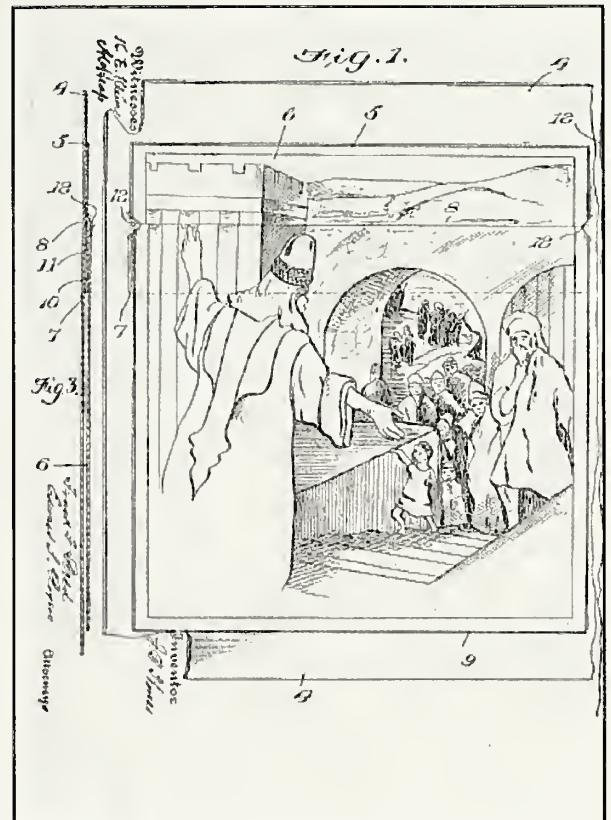


Illustration 1 from Cook patent application

Questions and Answers

Q. Does anyone have a copy of *Western life*? According to the cataloging record, it was published in 1892 and is "An early pop-up book of various western caricatures." It was printed in Germany and features a caricature of an Indian being chased by another man. The only documented copy is in the Autry Library and Braun Research Library in Los Angeles, California. I would like to know more about the book.
 Ann Staples

Q. I recently acquired a copy of *Walt Disney's Donald Duck Storybook Hero: Mix & Match Book: Make Thousands of Funny Combinations*. New York, Franklin Watts, 1979. Was it issued with a title page? *The first page in my copy begins "One foggy night in London."*
 Ann Staples

A. I have a copy of that too. Mine has no title page, and eight freely moving pages cut into slats, starting with "One foggy night...."
 Anne Williams
 Lewiston, Maine

New Publications

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

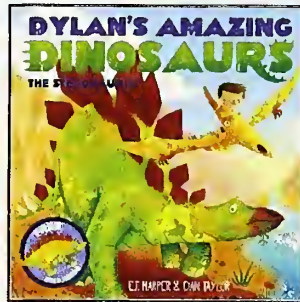
Alien Adventure: Peek Inside The Pop-up Windows! February. Armadillo. \$16.95. 9781861474872.



Astonishing Animals. Record Breakers. February. Little Bee. \$12.99. 9781499800166.
Also: *Mechanical Marvels.* 9781499800173.

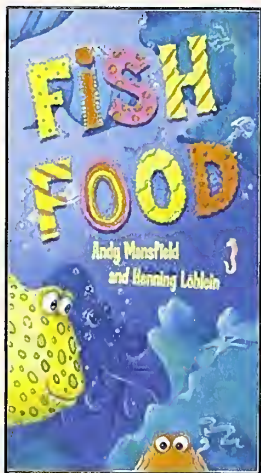


Dylan's Amazing Dinosaur: The Stegosaurus: With Pull-out, Pop-up Dinosaur Inside! March. Barron's Educational Series. \$7.99. 9781438006444.
Also: *Dylan's Amazing Dinosaur: The Tyrannosaurus Rex: With Pull-out, Pop-up Dinosaur Inside!* 9781438006437.

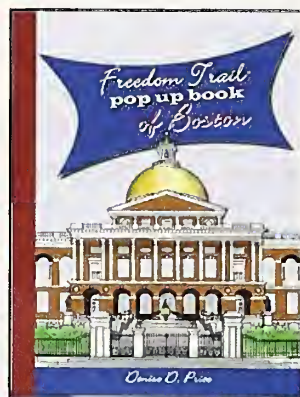


Fish Food. April. Little Bee Books. \$9.99. 9781499800449.

Freedom Trail Pop Up Book of Boston. March. By Denise D. Price. White Dharma LTD. \$29.99. 9780990778103.



Goldilocks: A Pop-up Book. Fairytale Colours. April. Tango. \$19.99. 9781857078886.



In the Butterfly Garden. March. By Philippe UG. PS\$19.95. 978-3791372075.

In the Jungle. Noisy Nature. By Maurice Pledger. Silver Dolphin. \$16.95. 9781626861046.



Madame Sonia Delaunay. March. By Gérard Lo Monaco. Tate Publishers. \$19.95. 9781849763349.

Max's Mix and Match. North South. \$12.95. 9780735841949.

The Pop-up Royal Academy. February. La Fabrica. \$21.79. 9788415691846.

Robert Crowther's Pop-up Dinosaur ABC. February. Candlewick. \$19.99. 9780763672966.



Shark Makes a Splash! Planet Pop-up. April. Silver Dolphin. \$12.95. 9781626863538.
Also: *Sheep Rules the Roost!* 9781626863545.

The Tiger Prowls: A Pop-up Book of Wild Animals. March. By Maggie Bateson. Simon and Schuster. \$15.00. 9781471122156.

Welcome to the Neighbourhood. April. By Shawn Sheehy. Candlewick. \$29.99. 9780763665944.

The White House Pop-up Book. February. By Chuck Fischer and Bruce Foster. Commonwealth Editions. \$19.95. 9781938700248.

The World of Peter Rabbit: a Pull-Out Pop-up Book. March. Puffin. \$7.97. 978 723295891.

