

### The Pop-ups Are Coming! The Pop-ups Are Coming!

Ellen G. K. Rubin  
Scarsdale, New York

Read on Collectors and you shall hear  
Of the MBS Conference in the 16<sup>th</sup> year  
Of the 21<sup>st</sup> Century, in Boston town.

Not one of us wore a scowl or a frown.

We'll remember this Conclave with broadening smiles,  
Glad that we traversed the many miles.

It was as if Beantown had rolled out the red carpet for the members of The Movable Book Society who were attending

the biennial conference held at the Boston Park Plaza Hotel from September 15-17, 2016. For the first time, another bibliophilic society would be joining us in celebrating pop-up and movable books and paper. The Ticknor Society, led by president, Marie



Ellen Rubin and Marie Oedel

Oedel, had spread their influence around New England, insuring that important institutions culled their movable books and mounted exhibitions, both physical and virtual, and organized tours of their collections. With MBS' program chock-a-block with activities, thanks to Program Director Shawn Sheehy, two and a half days would never suffice.



Shawn Sheehy

President Ann Montanaro Staples and I arrived on Tuesday before the conference. We only managed to visit Harvard's Houghton Library where a small exhibit, "Moveable Books Before Pop-ups," spanned from a 1474 Regiomantanus to a 1794 Humphry Repton. Taking the T, Boston's railway, we arrived at the Horticultural Hall where the William Morris Hunt Library is housed, to see a smorgasbord of artist books.

Marie Oedel proved to be the most gracious of hosts throughout the conference but especially at the Wednesday night dinner for both Societies' Boards. In the Oedel's 1871

brownstone, we especially enjoyed the Maxfield Parrish-like murals atop the wood-paneled walls. Her studio—she is a book conservator—was filled with pop-up books. Ticknor board members showed a genuine interest in our bookish niche especially when "Uncle Larry" (Seidman) pulled out his show-and-tell and wowed a new audience.

Shawn and Ann began Thursday evening by welcoming us all. We were reminded that this was our 11<sup>th</sup> conference and by a show of hands, many of us had been to them all. There was a last-minute change to our schedule triggering Shawn's remark, "Why organize well in advance when I can do

it one hour?" Unfortunately, Matthew Reinhart was a no-show. I felt fortunate not to be one who had schlepped his weighty *Game of Thrones* for signing.



Maike Biederstädt

Shawn's "Plan B" turned out to be a big hit, an "Open Mic." It started with Marie Oedel welcoming us to Boston. She told us the Ticknor Society is one of the youngest book societies in the United States, begun in 2002; she related a brief history of George Ticknor (1791-1871), a noted Boston bibliophile.

Marie was followed by Ma i k e Biederstädt from Germany who had walked the floor in high heels and had never left her rolling bag behind. She said her "comfort



Simon Arizpe showing *The Wild*

shoes" were inside but I never saw her wear them. Maike has been very busy since I met her in Berlin, where she was shopping around an erotic pop-up book, which, alas, never found a publisher. She did find success at the Museum of Modern Art for whom she designed a snowflake pop-up greeting card. The Greeting Card Association had bestowed upon it the coveted 2016 Louie Award. Like reaching into the ocean depths, Maike brought from her bag *Creatures of the*



## The Movable Book Society

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**The deadline for the February issue is January 15.**

### Conference report, continued from page 1

*Deep.* With an artist book quality—she admits she is “very picky”—Maïke had enlivened with pop-ups the illustrations of Ernst Haeckel (1834-1919), a German biologist and naturalist. The book, in English and German and published by Prestel, is available in November. Pre-order it and support the work of this up-and-coming paper engineer.

MBS Board member, Monika Brandrup, introduced herself by giving us an overview of her life in publishing. A graduate of Rhode Island School of Design (RISD), she passed through the obligatory starving-artist phase having held a plethora of menial jobs while focusing on her oil painting. She accepted a position at Structural Graphics bent on securing steady pay. At that time the company owned Pop Shots and Monika found herself the creative director. Clearly the job was a good fit and she has maintained high standards in the field. She has also brought into her fold several paper engineers met at MBS conferences. “I love my job!” How can she not when her goal is to create products that make one smile.

Renee Jablow described the huge paper sculptures (150 of them that guests took home) she created for the opening of the Broad Museum in Los Angeles. When asked about the pet enclosure, *Pop-up Playland*, she had talked about in Philadelphia, Renee hoped one day it would find an audience.

Shelby Arnold, who has worked with Robert Sabuda for eleven years, spoke of their collaborative venture, with Simon Arizpe, *The Armchair Detective Co.* offered on Indiegogo.com, a Kickstarter-like site. It consists of a puzzle locked within a puzzle necessitating one to solve one to



**Rosston Meyer showing Junko Mizuno's Triad**

advance to the next. Neal Patrick Harris was so taken with it, he immediately tweeted a response. The venture was well funded.

They say “stick-to-it-tiveness” pays off. Rosston Meyer is a living example. *Junko Mizuno's Triad* is Meyer's third from Popposition Press, privately produced in a standard edition and a 100-copy special one with a laser-etched slipcase and a signed poster. “Nothing can get crazier than this work,” Rosston explained. He didn't use Kickstarter as he had with previous publications.

Are you getting that Kickstarter or crowdfunding is the new model of pop-up publishing? In Philadelphia, Simon Arizpe showed us his flexagon story, *The Wild*. The Kickstarter campaign was quite successful and hexi-flexagons are already on the boat from Thailand. I'm hoping we'll see more of these mathematical ways of storytelling. Simon has also turned a 1,000-year-old Iranian story, *Zahhak: The Legend of the Serpent King*, into a beautifully drawn pop-up book to be sold by Fantagraphics Press. We were not allowed to take photos of another upcoming book based on the film, *The Babadook*, released on Netflix in 2014. In his own words, “it's a twisted book.” Simon demonstrated the subtle pop-up where a neck is broken. Yikes!



**Yoojin Kim**

Yoojin Kim, who came to a previous conference as a student and left as an employee of Up With Paper, is working on a bespoke wedding pop-up book covering a couple's love story. There are ten spreads and only three copies will be produced. Yoojin was asked if she'll be doing one on divorce? Such kidders.

We ended the Open Mic segment with Roz Fink who spoke of her promotional talks about pop-ups. She likes to take her “show on the road,” exposing people to the ins and outs of the genre.

Afterward, the Board met for a late-night session talking about succession, the next conference, the declining membership, and all we need to do to address these concerns.

When Olli Johnson from Minneapolis took the podium on Friday morning, I was reminded of Isabel Uriah's caffeine-driven talk in Philadelphia. Olli began with a peppy video outlining her creative process. Well! George Lucas has nothing on Olli! Calling herself an “interactive puppeteer,” Olli inserted herself into Sabuda's Mad Hatter's Tea Party and the Queen's deck of cards and wore Dr. Seuss' hat! We first met Olli and her accordion in Philadelphia. There was an immediate bonding with Sally Blakemore. Two peas in a pod if there ever was one. Compelled by “making things move,” Olli learned how to make automata and paper engineering



mechanisms. In her effort to make her puppet show, *Moonstruck*, into a pop-up book, she researched and taught herself what she needed to know. These new found ideas propelled Olli to the Minnesota Center for Book Arts (MCBA) where she was mentored in the art of pop-up book making. Next, she spent some time at the Penland School of Crafts where she met Shawn Sheehy. Her final production was a pop-up book, *Possibilitarians Almanac*, based on an *Old Farmer's Almanac* about planting, growing, and preserving. We found on our tables that morning "calling cards" from the book. Throwing back her long braids, Olli told us she now teaches at MCBA as well as a camp for kids in what she calls, "Adventures in Cardboard." She gushes she "has found an art she will never get bored with."

Next, the panel of librarians moderated by Darin Murphy of the Fine Arts Library at Tufts University discussed collection development. The first to speak was Rachel Resnick of the Massachusetts College of Art and Design (MCAD), a publicly funded college of visual and applied art, founded in 1873. Rachel actively acquires, to the best of her small budget, \$1,000/year, artist books. MCAD is a "poor scrappy school." Many of the books are by local women. While artist books "are not a focus, they are part of the curriculum," especially on social issues. Among the acquisitions are Bataille's *ABC3D*, *One Red Dot*, and a splurge, a book by Julie Chen.

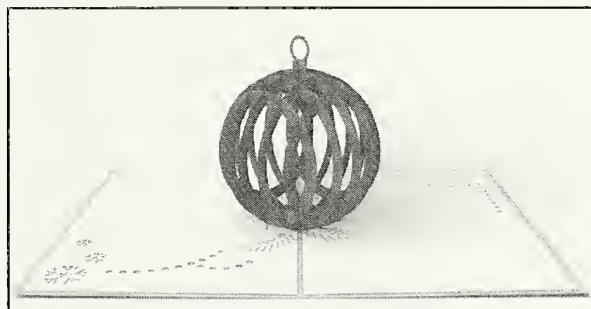
In direct contrast to Rachel is Stanley Cushing, a conservator at Boston's Athenaeum. More formally dressed with jacket and tie, Cushing has a budget of—gulp!—\$150,000. (We know that thanks to Dorothy Berman's direct question.) The Athenaeum has 300 endowed book funds that started in 1807. For over thirty years, he has met with artists or their reps. He admits he has the money for high quality books, is not tied to any institution, and buys with student visitors in mind. Fortunate man, he "buys what he likes" and "usually gets first dibs." We were drooling at the expanse of his ability to acquire.

Included in the Athenaeum's purchases are the books by Laura Davidson, another panelist. Laura uses libraries for both information and inspiration, singling out the illuminated manuscripts that are now on display in three institutions in Boston. Besides her tunnel books in my collection, Ann and I saw other examples at the William Morris Hunt library. Her suggestion for research came down to "When in doubt, ask a librarian."

Before very recently becoming the head librarian at RISD, Lareese Hall was at the art library at the Massachusetts Institute of Technology (MIT). Her mission is to "provide access to knowledge." She found the artist books at MIT drawing upon multiple disciplines and has written about artist book enclosures. Lareese spoke with great passion, not at all using a librarian's quiet inside voice.

I love to watch the TV program Shark Tank to witness the inventiveness of imaginative minds. Picture how excited I was to have two entrepreneurs, Wombi Rose and John Wise, appear with the product, pop-up cards. The Sharks were also

excited and Kevin O'Leary, aka Mr. Wonderful, funded Lovepops. Wombi Rose, dressed in "millennial casual" with a red sweatshirt, long hair, and sneakers, was our next speaker and stood behind a table filled with the sliceform kirigami cards. Rose and Wise were naval architects who designed boats. They had traveled to Vietnam and had seen these pop-up cards. When they brought some home and put them into the hands of friends and relatives, the duo experienced what so many of us call, "The Wow! Effect." People loved them. Harvard Business School had honed their business acumen, and they set out to create the cards.



Lovepops Christmas Card

Wombi showed us with blueprints how it wasn't a stretch from designing ships to designing the cards. "The \$7 billion greeting card industry hasn't changed." Their approach to manufacturing is quite different from what we know about making pop-up books and probably contributes to their success. Their Vietnamese facility employs 120 people. Starting with an 80-card test batch, the design is chosen the day before. The cards have no text. After hand assembly, they are flown to the United States allowing for inventory to be kept low. There are five Boston kiosks selling Lovepops and a new one is coming soon to the Oculus at Ground Zero in New York City. The greatest demand for designs is for weddings (there were 1,800 requests for wedding pop-ups after the Shark Tank appearance) and he showed us a custom card. He asked us "to not crash this wedding." We also got a crash course in Loveology, a set of internal rules from which there is no deviation.

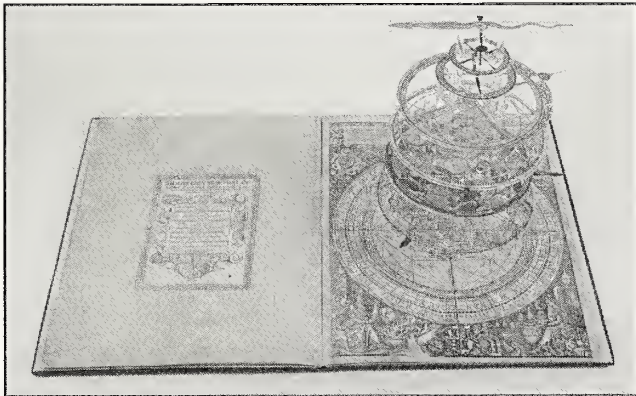
1. V-fold pop-up on centerline
2. Ship fold-for big sculptures
3. Rocket fold-set at an angle

They are always thinking about new ways to make the cards pop and will consider making custom cards. As of now there are 200 designs but they see having 500 by year-end. Wishlists are generated from kiosk requests and Lovepops maintains a "secret website" to test new designs. The cards are produced in batches of 288 and there is an eight-day turn-around. There is no text printing involved. One dollar from every card sold is donated to Haymarket for Hope, devoted to finding a cure for cancer.

Philip Weimerskirch looks every bit the part of a retired librarian, conservatively dressed and passionate about books, especially two movable ones by Leonhard Thurneisser (1530-1596). He was determined to show us their workings via



video but the technology got the better of him. Thurneisser (or Thurneysser) was a polymathic scamp run out of town for paying a debt with a brick painted to look like gold. Often referred to as a charlatan, he self-published sixty-seven books on astrology, anatomy, alchemy, and various almanacs. Philip delighted us with stories of Thurneisser's exploits including being called to examine Queen Elizabeth I's urine. Thurneisser even had a glass factory to make his amulets and medicine for travelers with 200 people employed. The volvelles in his books are quite spectacular with as many as fifty-one parts fully rotational! Philip showed images of Peter Apianus' *Astronomicum Caesareum*, considered the most beautiful movable book ever printed, and related that Owen Gingerich, the Harvard astrophysicist (who had been our keynote speaker at our New York conference) said that Thurneisser's volvelles "out-dazzled" that book. Philip also highly recommended reading articles on movables by Suzanne Karr Schmidt. She has written extensively on volvelles and movable paper. The talk ended with a video of movable books prepared by Duke University.



Thurneisser's Astrolabium. ca. 1575  
Image from the World Digital Library

Many of us related to book artist, Laura Davidson, when she said she "couldn't throw away ticket stubs." She especially likes to work with ephemera. Taking inspiration from her love of travel and the views they provide, she creates a new tunnel book every two years. Her first was the view from her window at Boston's "Big Dig." Watching the ever-changing tunnel construction site "became a source of entertainment." Shown in *The Boston Globe*, the tunnel book sold out. To do research for the tunnel book *Fenway Park* she managed to be at the Red Sox game when there was a no-hitter! Other views are of Florence, Paris, with guidebook pages glued on, and the Piazza San Marco in Venice.

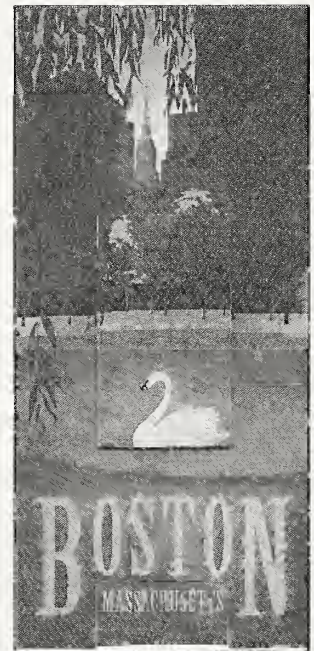
Laura loves cutting by hand with an X-Acto knife. It took her three years to complete her last project, *Flora and Fauna*, using copper drawn with a diamond point pen. Only twenty copies were produced and "it was truly a labor of love." Laura has designed and hand-made many other artist books which are held in some of the finest institutions.

It was an easy segue from Laura's tunnel book creations to Emily Martin's research on the genre. Her essay, "A Brief History of Tunnel Books," will be included in the *Suave Mechanicals* series, volume 4, (Legacy Press, Ann Arbor,

Michigan). The usually humorous Martin seemed exceptionally serious about this project. She started by telling us that tunnel books originally depicted scenes of everyday life coming out of the "continuum of optical exploration." Beginning in the late 17<sup>th</sup> century, tunnel or peepshows, as they are alternatively called, began without hinges linking the panels together, and had one to five peepholes. The tunnel books served as entertainment for the wealthy usually recreating theaters. In 1719, Martin Englebrecht (1684-1756) of Augsburg, Germany was granted a monopoly to make the multi-panel paper toys. He hand-colored them in three sizes, etched without text. The six or so etchings per peepshow were supported in slotted boxes recreating a tableau with perspective. 1825 saw the addition of hinges, some on top and some along the sides. The souvenir for the Thames Tunnel gave the genre its name. There were as many as fifty variations. The Victoria and Albert Museum in London has a vast collection. This mechanical is still in evidence today as attested to by Laura Davidson's work. They are known by many names, such as peepshow, perspective box, aerorama, teleorama, etc. Emily teaches tunnel book construction at the University of Iowa and in her workshops.

And speaking of workshops, our final communal activity was a workshop conducted by Kevin Steele, a faculty member at Indiana University. Kevin's *The Movable Book of Letterforms* won Best in Show at 23Sandy Gallery as part of our Portland, Oregon conference. Brave soul that Kevin is, he prepared one of the most challenging movables to make, the waterfall. Pull the tab and the swans in the Boston Commons lake dive into the water a little at a time. (Named Romeo and Juliet, they are both female.) But Kevin had it all worked out. We cut. We folded. We glued. And this, my favorite movable, functioned perfectly. We were elated with our movable souvenir of the conference. Thanks Kevin!

Next on the program was an "off-campus" activity. We could sign up for tours of the Boston Public Library (BPL) or an MIT exhibit or demonstrations by paper engineers. Marie Oedel had arranged the tours. I opted to go with Marie, our guide, for the short walk to BPL. The sun shone brightly and Boston's student population, with their "billboard" T-shirts, were out in large numbers.



Boston Conference  
Souvenir

The BPL is an august building inspiring us to higher thoughts, as it should. Jay Moschella, Curator of Rare Books, greeted us in the rare book room. Like a convert, Jay was first discovering the



wonderful world of movable books, never having had focused on them before. I was excited to see online Jay's creation of gifts of Apianus' *Cosmographia*, showing the volvelles in motion. Generously, Jay allowed me to use them for my upcoming presentation on the history of pop-ups. We entered a long quiet room where he had laid out a panoply of books. The earliest from 1485, Jacobus Publicius' *Artes, Orandi, Epistolandi, Memoranda*, had a volvelle and was used as a memory aid. Besides the usual astronomical texts, the books Jay presented covered seamanship, perspective, mathematics, and anatomy. The latest was from 1930. While we were unable to handle the examples, they still were exceptional to behold.

Our afternoon ended at Bromer Booksellers across from the library. The Bromers and staff had generously laid out a welcomed spread of goodies, both edible and visual. As if that were not enough, we were each presented with a small movable token gift, one of the Tareyton cigarette inserts of a landmark of England in an illustrated envelope. These are miniature pop-ups, twenty-four to the set. There seemed to be something for everyone: Meggendorfer books, peepshows, anatomy flap books, and much ephemera. The party gave us time to talk about what we had just seen, had learned at the conference, and to express our thoughts on the exhibits we had attended.

Dinner was on our own. Pop-up talk if we wanted or just sampling a taste of sophisticated Boston.

Saturday began our official business meeting, the one mandatory to meet the criteria for our non-profit status. Ann Staples provided our financial report, membership statistics, and geographical distribution.

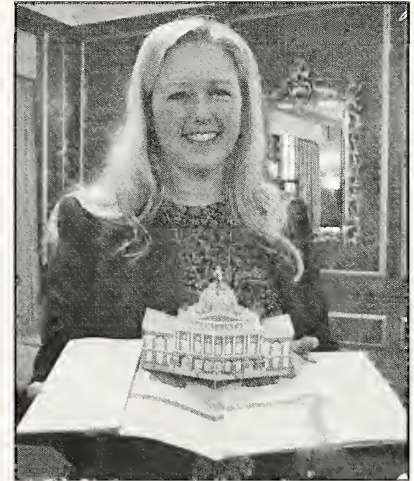
Our membership dues will stay the same: \$30 for members in the United States and \$35 outside of the U.S. We can pay with PayPal for an additional fee. Ann stressed the need for newsletter articles—it doesn't have to be a *magnum opus*. Back issues are available at the Smithsonian Libraries' website: <http://s.si.edu/2eePhOH>. We are looking for suggestions for the location of the next conference and new ways to publicize the Society and secure new members.

For the past two days, Shawn has been stressing bidding at the Silent Auction. Based on the Philadelphia conference receipts, we were able to provide scholarships to Olli Johnson and Kang Peng. The most material ever has been spread around the room. All monies collected go for scholarships for the next conference. There were limited editions, BLADs, unusual advertising, and much more; in short, something for everyone and at reasonable prices. The Meggendorfer Prize candidates were also out for inspection. Ballots were in our welcome packets. This morning we were treated to a magnificent breakfast spread. Boston is an expensive town and to keep the conference costs as low as possible, catering had to be kept to a minimum.

MBS has been aware of the efforts of Denise Price to bring to fruition her "love letter to the city of Boston" in the form of

a pop-up book, *Freedom Trail of Boston*. In Philadelphia, where she "found [her] tribe," Denise had shown mock-ups of the book and consulted with the paper engineers. Her almost six year journey took her from being an injured college basketball player in Colorado to a "transplant" in Boston where her love affair began. Seeing Matthew Reinhart's *Cinderella* in a storefront triggered her love of pop-up books. From the first idea for *Freedom Trail*, Denise had to learn every step along the way from paper engineering, layout, printing, and marketing. YouTube and eLance.com provided the ladder of experts. Like Flat Stanley, materials circulated and re-circulated the globe. There were disasters, natural and man-made, like the Boston Marathon bombing which had people shelter-in-place.

Early on she had received the blessing—and she thought the funds—from the Freedom Trail Foundation (FTF) to produce the book. They allowed her to use their trademark. In her slides, we simultaneously watched her progress building the pop-ups as the Foundation sequentially lowered the monies promised. She ultimately was left with their, "Good Luck with that, Denise." Her struggle and determination awed us all.



**Denise Price holding Freedom Trail of Boston**

A Kickstarter campaign added to her stress. Would they raise the money? In the final twenty seconds, the funds came through. But more calamities ensued. Not realizing the effect the difference 210 gram vs. 230 gram paper would have on the pop-ups, the last four pages failed and had to be fixed by Denise. Unbelievably, the FTF had given Denise a flawed history of Boston, so she assumed the role of editor too. A highlight of creating the book was Denise's trip to Vietnam to see her baby "born." It was five years in the birthing. We cheered Denise on as she showed a video covering the making of *Freedom Trail* from start to finish. She proudly held up a trade copy; there are also 450 copies of the limited editions in a slipcase. Denise said not a word about a follow-up pop-up book.

Matt Shlian, a lecturer at the University of Michigan in Ann Arbor and our keynote speaker, took us to a "galaxy far, far away" from those previously visited by paper engineers. "Hi," he said. "I'm Matt and I like to fold things." I have never heard of a paper engineer working with NASA but Matt's talk related paper-folding to science and technology. He outlined the levels of paper-folding:



1. Origami            folding is the only form
2. Kirigami        folding plus cutting
3. Paper craft     adding glue
4. Paper engineering   all of the above

Matt wasn't introduced to paper engineering until the end of his art school days. After graduation, he began working at Structural Graphics and made large and small-scale structures. He introduced us to Akira Yoshizawa, a Japanese origamist, considered to be the grandmaster of origami, and Robert Lang, a physicist, who worked with NASA using folding paper to understand and build air bags. My notes with my Magic Pen turned to scribble as Matt used terms like tessellation, triggering my math anxiety. But, professor that he is, he showed us the practical uses for origami folding without equations and tech talk.



**Matt Shlian**

When Matt spoke of paper engineering, he stressed its kineticism, movement from a "lifeless object." He sees creating movable paper structures like "painting a painting or composing a musical score." Each fold added to another builds on itself and adds movement. He used Lothar Meggendorfer as an example as "pulling a tab causes a chain-like

reaction on the page." Like all paper engineers, Matt takes these mechanisms apart to study the fulcrum and levers. He lauded Vojtěch Kubašta who created 3-D pop-ups in the round. Matt had written to Robert Sabuda sixteen years ago after he had thrilled to seeing the spinning tornado in *The Wizard of Oz*. He asked where he could use paper engineering skills and Robert suggested Structural Graphics.

"When nothing is known, anything is possible." Paperfolding has been used for solar cells so that they cast the smallest shadows. How proteins fold in the body is better understood when using origami techniques. The proteins' misfolds, more importantly, may be contributing to Alzheimer's disease, which is being studied at the University of Michigan. Origami techniques have also been used to allow cardiac stents to unfold in a blood vessel or have stomach wounds patched with unfolding bandages. When Matt graduated from college, he didn't own a computer. But an "artist doesn't fear." His collaborations have spanned from Sesame Street to Apple Computers to the U. S. Mint. An artist, like Matt Shlian, experiments.

Before our lunch break, Ann Staples and I, The Popuplady, tag teamed "The Origins of Movable Paper; 800 Years of Paper Engineering." The earliest uses of movable paper elements were all tools of one kind or another. I began with Matthew Paris (1200-1259), the Benedictine Monk who devised a volvelle to use as a calendar for Christian holidays.

A facsimile opens the Movable Book Society's 10<sup>th</sup> anniversary pop-up book, *Celebration*. In addition, Paris used gatefolds or flaps of vellum to extend the pages of his *Chronica Majora*, that illustrated a virtual pilgrimage from his monastery in England to Jerusalem.

Ramon Llull (1232-1316), a Catalan mystic, used volvelles to collate man's knowledge in an attempt to understand God and the Universe. He created sectors of information, drawing upon the extensive knowledge of the Arab world. Each wheel had different alphabetic sectors and by manipulating the wheels, new combinatory information emerged. Since he was the first to mechanically collate information, he is considered the "Father of Computers."

Generally, literacy was low in Medieval and early Renaissance times. That changed with Gutenberg's use of movable type, which made books cheaper and more readily available. The same was true of illustrations that were also easier to replicate. These advances allowed for the encouragement of the scientific revolution and the promotion of dissemination of ideas. Volvelles were used primarily for astronomical and astrological calculations. Paper flaps mimicked human cadaver dissection. Dissection was banned by the Church except for using the bodies of executed criminals or those who died in prison or in the poor house.

Books for children did not appear until the mid-eighteenth century, coinciding with the Industrial Revolution which created a middle-class who were more literate, had funds for books, and whose children did not have to work in the factories. The Harlequinade—named after the popular character of the time—or turn-up book was the first book targeting an audience of children. A fierce competition between publishers ensued reaching an apogee in the latter



**Liber Floridus**

half of the 19<sup>th</sup> century which the MBS calls "The First Golden Age of Movable." Lothar Meggendorfer was the star of that period. He used a single pull-tab to cause complex action. In a time before the entertainment

devices of today, his work delighted the entire family with several levels of wit. Most movable books were published in Germany. The first use of the term "pop-up" was in a book published around 1912.

I ended the talk at the end of World War I, which decimated the German printing presses. The final slide was of *Liber floridus* (1121), a memory book with a movable paper flap, the earliest known example. Its discovery moves our history back over 100 years. Theo Gielen (1946-2015) would be pleased that research is being done, and I encouraged



attendees to continue to study the genre and publish their findings.

Ann picked up where I left off, taking us to the present day. While the production of movables languished between the wars, several were published, but on poor paper. Most prominent was S. Louis Giraud in England who created “an authentic pop-up.” He produced ten annuals between 1929 and 1949. The coarse absorbent paper muddied the illustrations. Blue Ribbon Press in the 1930s copyrighted the term “pop-up” and used cultural icons as subjects. Julian Wehr’s animated books dominated the 1940s. There were a few series published in the 1950s: Geraldine Clyne’s fan-folded Jolly Jump-up series, boxed Christmas booklets with toys, balloons, and candy, and the Catechetical Scenes series to teach Catholicism. The latter books had pop-ups and strings.

The “Second Golden Age” was ushered in when Waldo (Wally) Hunt (1920-2009) saw the work of Vojtěch Kubašta (1914-1992). Unable to import Kubašta’s work from Communist Czechoslovakia, Wally worked with Bennett Cerf, editor of Random House, to produce *Pop-up Riddles*, initially used as a promotion with Maxwell House Coffee. Random House went on to produce an 45-title series. Hunt coined the term “paper engineer” to give credit to Tor Lokvig. After selling his company Graphics International to Hallmark, Hunt founded Intervisual Communications and became the largest packager of pop-up books worldwide. Unique for the time, Hunt gave credit to the paper engineer.



Ollie Johnson

Ann marched us through the progress of paper movables with the greater use of mechanicals especially in John Strejan’s *Leonardo De Vinci*. She mentioned Hedi Kyle’s flag book, an artist book, David Pelham’s *Sam’s Pizza* in a box, and her favorite—and mine—Robert Sabuda’s, *Cookie Count*.

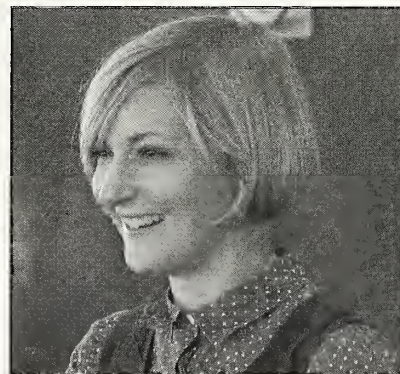
Much like the publishers in the “First Golden Age,” paper engineers strive to animate books with unique movables or those used in a unique way, all the while trying not to be gratuitous by making paper move for its own sake. Ann showed us some new books to be published this year, like Courtney Watson McCarthy’s *Hokusai Pop-ups*. We can look forward to many “new pop-ups and new creations to add to our collections.”

After a mad scramble for lunch, we settled down to hear a panel from Candlewick Press who set a high bar for movable books. The panel included Chris Paul, Creative Director/Associate Publisher; Andrea Tompa, Senior Editor; and Kim Lanza, Director of Production. MBS rarely has anyone from the publishing community speak and the ballroom, crowded with MBS and Ticknor members, was all ears.

Candlewick specializes in children’s books and has a reputation for turning out high quality books, “creatively driven.” Since they are employee-owned, they don’t have to answer to a large conglomerate. They are “seduced by aesthetics” and “admire” art, craft, and paper engineering. In publishing their books, they take into account the idea, paper textures, its uniqueness, the text and/or vision, and the appropriateness for the audience. Candlewick is a socially responsible company, not using rain forest fibers, but only sustainable materials. All of these criteria factor into costing out the book, which takes about three years to make.

The panel used Shawn Sheehy’s *Welcome to the Neighborhood* to demonstrate the production sequence. When a copy of Shawn’s original artist book was shown to Karen Lotz, the President and Publisher, she “oohed” and “aahed” and said, “let’s do it!” As the slides were shown, Shawn proudly walked around with the actual white dummies to demonstrate. Books are produced in Thailand, now Laos, where, unlike China, the factory only works one shift. Robert Sabuda’s *Christmas Story* will take five to seven months to assemble, then six weeks to ship to the U.S. Remember “one if by land; two if by sea?” The panel assured us that pop-up books have a “strong future” at Candlewick. When asked about their profit margins, they responded that “pennies matter” when negotiating with printers. It was clear that of the 150 books a year they publish, the pop-ups are something close to “loss-leaders.” It is their intention to print and assemble in Laos and publish more diverse books. Print runs are down from the past but depend upon the author. It is best to submit book ideas via an agent but they will make an exception for MBS members. Write to: [andrea.tompa@candlewick.com](mailto:andrea.tompa@candlewick.com).

Kyle Olmon, MBS Board member, instructor of pop-ups at Pratt Institute, and former paper engineer at the studios of Robert Sabuda and Matthew Reinhart, ventured his overview of his favorite artist books, the ones that “move” him. He acknowledged he was “doing a dangerous thing by trying to represent their work.” This survey of a dozen artist books was partially sponsored by Ken Soehner, Chief Librarian at the Metropolitan Museum’s Watson Library in New York City where Kyle had been an intern. The survey will appear as a fall journal article in *Parentheses*. Kyle started with Julie Chen’s *Praxis [2013]* and Dorothy Yule’s *Memories of Science*, which won MBS’ first Meggendorfer Artist Book Prize. He showed us books by several artists in the room: Collette Fu, Emily Martin, Shawn Sheehy, Kevin Steele, and Marianne Petit.



Kelli Anderson

Several others had been previous conference lecturers, or in



the case of Paul Johnson, a keynote speaker. This was a feast for our eyes. Kyle quoted Romanian book artist Andrea Dezsö who said, "A nice piece of paper doesn't fail to inspire me." Ms. Dezsö has an exhibition at the Pucker Gallery in Boston until December 4, 2016. Thanks for sharing what inspires you, Kyle!

Kelli Anderson gives herself several descriptive titles, like "paper programmer" and "tinkerer." It's the "tinkerer" part that is especially fascinating. Noting that we take "paper for granted," Kelli has created functional books such as *The Book is a Planetarium* and *This Book is a Camera*. Each really works and expresses what Kelli strives to demonstrate, "all the things that paper can do."

When contemplating whether she should take on a new job, Kelli created an "Existential Calculator," actually a volvelle of her employment options. Did she tap into the future? Was she channeling Ramon Llull? The volvelles helped her weigh her "work happiness vs. work conditions vs. is it good for the world? vs. is it good for me?" Her current project, one she has been working on for two years, is *What Can Paper Do?* It combines paper and technology making a record player into a book. The stylus/needle pop-ups up and you hand crank the record. It reminded me of the old jukeboxes. While Kelli had the *Planetarium* book to show us, I didn't ask her why Amazon has been sending me emails giving me yet later and later publishing dates. I know good things are worth waiting for!



Nicholas Danish

I retired to my room to count the ballots for the Meggendorfer Prize. When I emerged back into the ballroom, it had been transformed into a book sale, a bustle with paper engineers, book artists, and collectors demonstrating and selling their wares. I only had time for my fifteen-minute interview with Candlewick editors who graciously had agreed to talk to prospective writers, paper engineers, and illustrators. I had two books I wanted them to weigh in on. While I didn't leave with a contract or an advance, I did garner precious insight into my children's books, *Where Are Grammy's Glasses?* and *The ABC of Safety*. Time could not be stretched for me to wander the tables and discover what was for sale or get to handle books I had seen on the screen during some presentations. Time is a precious commodity!

After a brief rest, we were ready for our formal banquet. As it was at our conference in San Diego, ours coincided with a ballroom dancing competition. That meant throughout our time we shared the hallways and elevators with be-spangled and be-feathered women of all ages and men with shiny patent leather shoes and gelled hair to match. We, as a group, were decidedly

underdressed in comparison. But we glowed continually with excitement. Scotsman paced the banquet hall this night in tartan kilts and sporrans (pouches).

Shawn started the evening by showing us the video of Bestpopupbooks.com, a relatively new website that has taken on displaying and reviewing pop-up books. Web-mastered by Jean-Paul and Denise, Shawn called them, "hard-core." The first book they had reviewed was *Transformers* by Matthew Reinhart. The site is easy to navigate and covers new books to be published, Kickstarter campaigns, and interviews. The video we saw this night was made especially for the MBS conference. They wanted to be the first to know who won the Meggendorfer Prize. (I let them know right after the banquet!)

Before continuing on, Frank Gagliardi thanked those who really did need to be singled out for their efforts in making the Silent Auction such a hit, namely, Ed Centeno, Rob Kelly, and Ed Zigorski, as well as Olli and Kang for helping where needed. He also thanked Olli and her friend, Pete for providing donuts one morning, and Roz Fink, Marie Oedel, and Denise Price for covering the registration desk. Almost 200 items were donated. The Silent Auction raised \$4500!!! This will allow more scholarships for paper engineers to attend our next conference.

The MBS Board and Marie Oedel, Shawn reported, selected the winners for the Emerging Artist Scholarship. The scholarship includes waived conference fees and a stipend towards travel and hotel. This year's winner not only won First Prize but "was his own runner up." It was, Nicholas Danish, who graduated in May with a BFA in Illustration from The College for Creative Studies in Detroit, Michigan. His winning entry, *Waterbirds of Michigan: A Pop-up Field Guide*, was not his first pop-up. In the Spring of 2015, he started making pop-ups based on movie themes. *Phantom of the Opera*, from the 1925 movie with Lon Chaney, was a one-off. The pop-up told the whole story on a single page. It was the runner-up for the prize.



Waterbirds of Michigan

At the same time, a fellow student and avid bird-watcher, Esther Licata, was using screen-printing to make posters and accordion-style books of Michigan waterbirds. Marion Bataille's *ABC3D*, the 2010 Meggendorfer Prize winner, inspired Nicholas to create a pop-up *Waterbirds*, saying Bataille's pop-ups were "simple but no two were alike." Using screen-printing, Nicholas created an edition of thirty. He used a Silhouette Cameo die-cutting machine to cut out the parts. He also worked on a Christmas card series to be sold at the school for Detroit's holiday celebration. "It was an



interesting time,” he said sarcastically, working on deadline. We all laughed at his being surrounded on the floor by a flock of loons. It wasn’t hard to pick out Nicholas’ parents in the room. They were the ones with the prideful grins. Marie Oedel presented Nicholas with a check on behalf of the Ticknor Society who, as a group, wanted to participate in promoting emerging young artists.



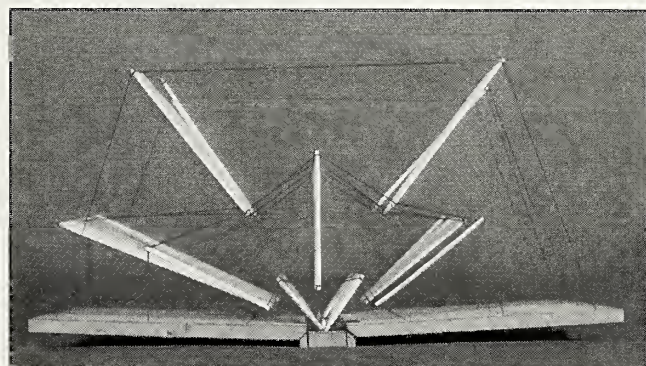
Graham Patten

Presenting the Meggendorfer Artist Book Prize was next on our program and Dorothy Yule, who had won MBS’ first prize in Philadelphia, and Monica Brandrup came to the podium. The more than twenty entries had been vetted down to ten from which they chose the prizewinners. They first announced the runner ups: 2<sup>nd</sup> runner up: Damien Prud’homme for *Entomologie Origamique*, a panorama of

exquisitely cut insects; 1<sup>st</sup> runner up: Bryan Kring for *Lunae Secutor (moon chaser)*, whose caterpillar is attracted to the light of the moon. Dorothy recounted being “speechless” when accepting her prize. Since she “thinks” in verse, she recited this rhyme for the winner, Graham Patten and his winning book, *Call Me Trimtab*:

I’m passing the tiara  
To another artist now:  
Whose structure mirrors content, where meaning meets the  
“wow!”  
And in this new tradition of the Meggendorfer prize:  
I wish you many books to come,  
All popping with surprise.

Graham questions “What will I do with my art?” but he doesn’t seem to obsess about the answer. Buckminster Fuller who believed that “small changes can change the whole path of society” inspired *Call Me Trimtab*. A trimtab is an extra rudder that changes the course of the trip. When opened, the wood-bound book unfurls like a multi-masted schooner; structure does mirror content.



Call Me Trimtab

Before the awarding of the Meggendorfer Prize, we were reminded to use smile.amazon.com with the url given in our packets (see Poppits for additional Information) so that MBS will benefit from all our Amazon purchases. Also, Monica Brandrup of Up With Paper donated to MBS monies raised at the Auction for which we are very grateful. We were told we would hear more about a pop-up to celebrate MBS’ 25<sup>th</sup> year, probably an abecedarian with contributions from paper engineers.

I was particularly grateful that Shawn did not call in the Scotsmen to carry me to the podium, as he was half-suggesting. As always, I am honored to be the one who announces the Meggendorfer Prize for the best paper engineered book in the previous two years. After thanking Ann and Shawn for their dedicated service, and proclaiming Shawn “a glutton for punishment” since he offered to be program chair for our next conference, I sang, by way of announcement, the paraphrased opening bar from Mr. Rogers, “It’s a beautiful day in the *Neighborhood*....” The room exploded out in sustained cheers, whistles, and shouts. “I’d like Dorothy to come up and speak for me,” Shawn managed to say through his obvious emotion. With tears in his eyes, he acknowledged he is an artist who spans the artist book and mass-market worlds. “It is so exciting to see [these books] moving forward” as evidenced at this conference. He expressed his humble appreciation. The conference ended on this very high note with attendees flocking around an overwhelmed Shawn.

People rose from their tables to mix and mingle. Books and pop-up spreads materialized from backpacks and bags as “Show and Tell” spontaneously erupted. Uncle Larry sat with



Paper engineers gathered at the conclusion of the conference

Nicholas Danish, his parents, and others to display his unusual 19<sup>th</sup> century movables, the ones he had shown at the Ticknor dinner. I was not going to miss Rob Kelly’s newest creations especially since I looked forward to having my husband Harold see them too. It was near midnight when fatigue overtook my legs and me. As I was about to leave the room, I took in the seventeen young paper engineers crowded around a banquet table sharing, laughing, inquiring, inspecting each other’s works. Watching them, it reminded me of family holidays standing with my several siblings and



witnessing the next generation assemble and coalesce. It was to me like “a lantern aloft in the belfry arch...as a signal light...All is well.” All is well.

Note: Thank you to Charlotte Johnson and Dorothy Berman for providing conference photographs.

## FABS

The Movable Book Society recently joined The Fellowship of American Bibliophilic Societies (FABS). The goal of the organization is to bring together clubs that have demonstrated an interest in the historical, aesthetic, physical, and cultural aspects of printed books, manuscripts and prints/graphics. Organized in 1993, FABS has thirty North American member clubs and fifteen International Affiliates.

FABS issues two newsletters during the year and plans at least one trip each year to different parts of the United States. These trips are hosted by the local member society. During the trips attendees explore the unique holdings in the region’s libraries, visit with members of the host club, and, if possible, attend a small book fair hosted by the local antiquarian book clubs. Most important, members have an opportunity to enjoy the company of FABS members from across the country. The trips often conclude with a seminar given by parties expert in mutual areas of interest and a banquet.

The 2017 FABS bibliographical tour will be in Dallas and Austin from May 31 – June 4. It will begin in Dallas and end in Austin. All transportation within and between these two cities will be arranged by FABS including transit back to the airport (DFW) in Dallas. Attendees will visit several stellar university libraries, two private collections, and two presidential libraries. These trips normally fill up and this one is limited to fifty participants. To reserve your place and to receive more information and updates, please e-mail [rlmartin@smu.edu](mailto:rlmartin@smu.edu) or write to: Book Club of Texas, c/o Russell Martin III DeGolyer Library, Southern Methodist University Dallas, Texas 75275

The estimated cost of this trip, including local transportation, group meals and receptions, entry fees, and all incidentals, is \$750. Airfare and hotel stays are not included in this amount although group rates for the hotels will be arranged. Making a reservation at this time entails no obligation.

The FABS annual meeting is held April at the Grolier Club in New York City. It is scheduled to coincide with the opening day of the New York Book Fair. FABS members are invited to the meeting and to join others to walk to the fair.

Each organization appoints one of its members to act as a FABS trustee. Ellen Rubin is The Movable Book Society representative. It is her responsibility to receive the FABS newsletter and to forward relevant information, to inform the editor of the activities of The Movable Book Society for publication in the newsletter, and to vote either in person or by proxy at the annual meeting in New York.

Mark you calendar for September 27-29, 2018 and plan to attend the next conference of The Movable Book Society, The location will be announced soon.

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## Business Meeting Report

The Movable Book Society is a 501 (c) (3): A tax-exempt nonprofit organization in the United States. The Society is required by U.S. tax code to file annual tax returns and to regularly report to the membership. The Society is governed by the following Board of Directors: Monika Brandrup, Frank Gagliardi, Abigail Mangan, Kyle Olmon, Ellen Rubin, Larry Seidman, Shawn Sheehy, and Ann Montanaro Staples.

## Membership Report

As of August, 2016 the Society had 299 members [311 as of October], 247 from the United States, and ten each from the Netherlands and England. Other members reside in Australia, Bulgaria, Canada, France, Germany, Italy, New Zealand, Philippines, Scotland, Spain, Turkey.

## Financial Report

As of August, 2016 the Society had a balance of \$47,296.99 in a Wells Fargo Bank Money Market Account. Most of this money resulted from the sale of *Celebration*.

The balance in the Wells Fargo Bank checking account is \$28,074.41. Almost all of this will be used to pay for conference expenses: hotel charges, audio-visual, and auxiliary costs.

## Newsletter

Content is always welcome for the newsletter content. Writers and researchers are encouraged to suggest topics they would like to see covered and/or submit article for inclusion.

Back issues (without the current year) - are available at: <http://library.si.edu/digital-library/book/movable-stationery>

## Future

The Board is seeking ways to have a wider presence on social media in order to reach others interested in movable books and to recruit new members. The Board will also be seeking new Board members, reviewing leadership opportunities, and establishing a location for the 2018 conference.



## Poppits

Ellen G. K. Rubin

### Announcements

We all can help put monies in the coffers of The Movable Book Society and hopefully defray future conference costs by logging onto Smile Amazon when we make purchases. To create a Smile Amazon link go to <http://amzn.to/2bOsgVb>. Amazon Smile is a program where Amazon donates 0.5% of the purchase price of eligible products to a charitable organization selected by customers. Amazon Smile Foundation is a 501(c)(3) private foundation. There is no cost to The Movable Book Society or to AmazonSmile customers. The Movable Book Society is also a 501(c)(3) non-profit organization.

It has been confirmed that the manuscript, *Liber Floridus*, (see page 6) a memory book held by the University of Ghent in Belgium has a gatefold flap. Written in 1121, this book moves our time line for the earliest book with a movable paper element back 100 years. We now can say paper engineering is 900 years old! See the entire digitized book. Image 100 and 101 show the flap closed and open. <http://bit.ly/2eeZ6fg>.

A panel from Candlewick Press spoke about their company at the Boston conference. Generally, agents present new work to them but Candlewick is willing to make an exception for MBS members. Send your query to: [andrea.tompa@candlewick.com](mailto:andrea.tompa@candlewick.com).

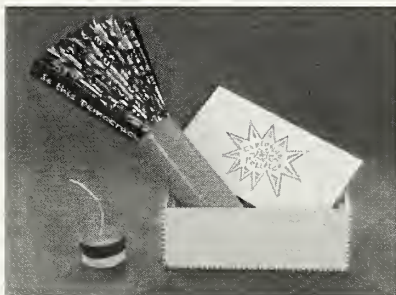
### Exhibitions

Andrea Dezső has an exhibition, "Of Light & Shadow," at the Pucker Gallery in Boston until December 4, 2016. <http://bit.ly/2dIXR7K>.

Collette Fu's pop-ups are on display at the National Museum for Women in the Arts in Washington., D.C. "Wanderer/Wonderer: Pop-Ups by Colette Fu" will be on view October 14, 2016–February 26, 2017. <http://bit.ly/2eduPOW>.

Pop-Up Now II. 23 Sandy Gallery, Portland Oregon. November 4 – December 17, 2016. An online catalog will be available at <http://23sandy.com/>.

"Artists' Book Cornucopia VII" has been at Abecedarian Gallery in Denver, Colorado. Even though the exhibition has ended, the site (<http://www.abecedariangallery.com/>) includes images of books and Artists Book Reviews.



Ed Hutchin's Explosive Politics from 23 Sandy Gallery

## Workshops

Shawn Sheehy, our newest Meggendorfer Prize winner, will conduct a holiday pop-up card workshop on December 4 at the Chicago Botanical Gardens. <http://bit.ly/2dvzfS2>.

Two workshops with Helen Hiebert: "Flexible/Collapsible Paper Structure: Exploring Sculptural Paper Structures Experimental Paper" on November 18 and "Paper Weaving" on November 20. Both are being held in Englewood, Colorado. For more information see: <http://bit.ly/2dqVc1k>.

### Publications

China's first original pop-up book is *Havoc in Heaven*, based on a 1964 animated film. The book has over 300 working parts. Hard to imagine that a place where so many of our books are made didn't initiate one of their own, although I did find books originating in Hong Kong. That's in China now, isn't it? <http://bit.ly/2emgksg>.

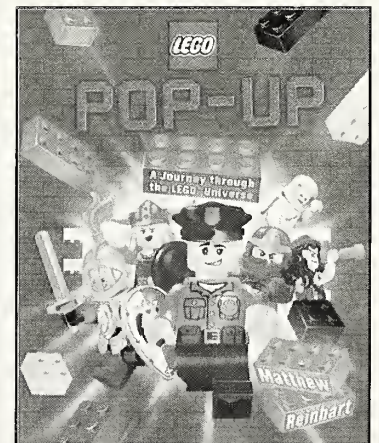


Havoc in Heaven

Two essays were included in volume 7 of *JLIS.it, Italian Journal of Library, Archives, and Information Science*. They are "Mirabili visioni: From Movable Books to Movable Texts" by Gianfranco Crupi and "Paper Engineers and Mechanical Devices of the 19<sup>th</sup> and 20<sup>th</sup> Centuries" by Mara Sarlatto. They can be accessed at: <http://bit.ly/2efPdD3>.

### Multimedia

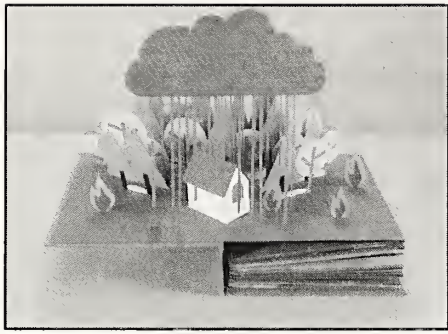
Emily Brooks, a graduate student at the University of Florida in Gainesville, is building an archive of animated digital models of historical movable books from her university's library and designing a methodology for scholars to use in other collections. I'd love to hear more about this at our next conference. See images and methodology at: <http://bit.ly/2e8F4YN>.



Lego Pop-up

Watch Matthew Reinhart talk about making pop-up books, including his new *Lego Pop-up*: <http://bit.ly/2eWKdms>.





**Revolution:  
The Life Cycle of Water**

*Revolution: The Life Cycle of Water*, is a stop-action pop-up book paper engineered by Helen Friel. <http://bit.ly/2dWgS85>.

English landscape gardener who used flaps to show prospective customers the before-and-after of his designs. This video is a clever narrative of his life and work. <http://bit.ly/2eGOB2n>. For more information on Repton's life and work, the Morgan Library has prepared a series of narratives with video. <http://bit.ly/2eyAna9>.

Humphry Repton (1752-1818) was an



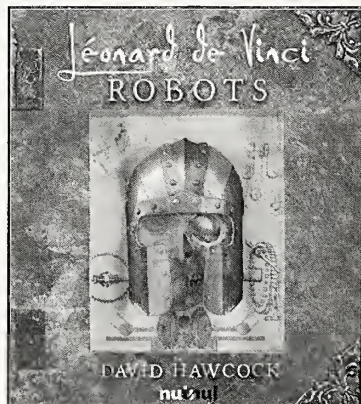
**Ron King's Alphabeta Concertina**

Katsumi Komagata is a graphic artist/paper engineer I discovered at the d'Orsay Museum in Paris. In the City of Love, this was love at first sight. Komagata uses texture, paper structures, and die-cuts in his eloquent, mostly text-free books. Here is one of his most poignant, Little Tree. <http://bit.ly/2cFMmQ2>.

The Special Collections and Archives at Cardiff University in

Wales received a substantial donation of artists' books from Ron King and Circle Press. An interview with King is found at: <http://bit.ly/2ejj7Tz>. Many of his books include pop-ups and movable parts.

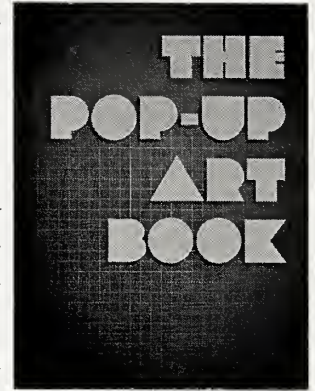
David Hawcock has shared many of his pop-up books at <http://bit.ly/2ew8w5t>. See action from *Leonard da Vinci Robot* and more.



**Léonardo de Vinci Robot**

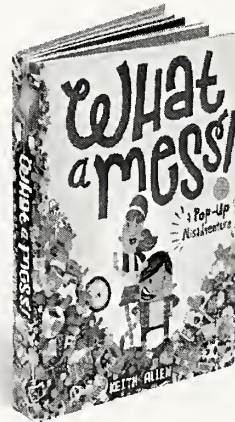
## Crowdfunding

Crowdfunding is a online way to raise money that takes a small donor base and adds the one-time effort emphasis for specific, defined purposes. Kickstarter campaigns look like the latest publishing model. Some will say it is the original publishing model since originally books were printed for subscribers. I thought, going forward, I would alert you to pop-up books that are raising funds in order to get published. The Popuplady and The Movable Book Society do not endorse any of these offers but only present them for your own information. If you are starting a Kickstarter campaign related to pop-up and movable paper, pass that information along to The Popuplady, [popups@popuplady.com](mailto:popups@popuplady.com).



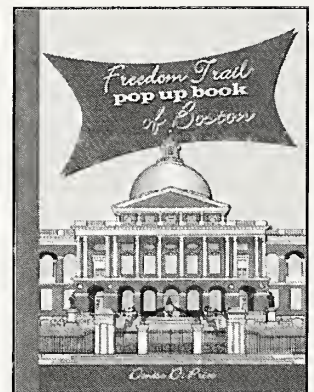
**The Pop-up Art Book**

Recent successful crowdfunding efforts include the following funded Kickstarter campaigns: *What a Mess! A Pop-up Misadventure* by Keith Allen (<http://kck.st/2diDnq9>);



*Freedom Trail Pop-up Book* by Denise Price (<http://kck.st/2efbhJ2>); and *The Pop-up Art Book* by Rosston Meyer (<http://kck.st/2dWokjM>).

A funded Indiegogo.com campaign is *Armchair Detective Co.* by Robert Sabuda, Shelby Arnold, and Simon Arizpe (<http://bit.ly/2egQh9x>).



**Freedom Trail**





The Armchair Detective

**Book and Paper Shows**

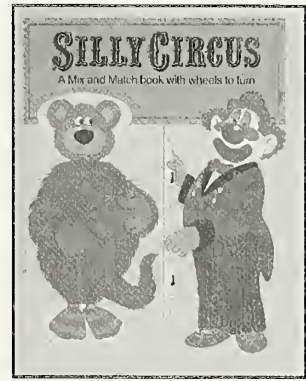
1. Book and Paper Row. Saturday, January 14, 2017. Shriner's Auditorium, Wilmington, Massachusetts.
2. 6<sup>th</sup> Biennial CODEX Book Fair and Symposium. February 5-8, 2017. The Craneway Pavilion, Richmond, California.
3. The 50th California International Antiquarian Book Fair. February 10-12, 2017. Oakland Marriott City Center. Featuring the collections and rare treasures of over 200 booksellers.
4. Greenwich Village Antiquarian Book Fair. Saturday, February 18, 2017. PS 3 Charrett School, 490 Hudson St., NYC.
5. The 57th Annual New York Antiquarian Book Fair. March 9-12, 2017. Park Avenue Armory. Book lovers will find a fascinating treasure trove at the Park Avenue Armory.
6. New York City Book and Ephemera Fair. Friday, March 10, 2017. Wallace Hall, 980 Park Ave, New York City. Free shuttle to Armory Show.
7. Ephemera 37 Fair. March 18-19, 2017. Hyatt Regency, 1800 East Putnam Ave., Old Greenwich, Connecticut.
8. The Boston Book Fair. November 10-12, 2017.



**Backward Glance:**

**A Book You Might Have Missed**

*Silly Circus: A Mix and Match Book with Wheels to Turn. A PSS Surprise! Book.* By Peter Seymour. Chuck Murphy, designer and illustrator. Produced by Intervisual Communications. Made in Singapore. Los Angeles, California, Price/Stern/Sloan, 1982. ISBN: 0843196433.



Silly Circus

Description: 30 cm. 22 pages. Yellow cover. This unusual mix-and-match book combines split pages and rotating wheels. The full and half-page illustrations of humorous circus characters (ring master, fat lady, clowns, acrobat, and silly animals) each have die-cut holes at their heads or feet. Double-sided revolving wheels placed in the center of the text show five different faces and feet on both sides of the wheel. As the wheels are turned the characters take on new identities.

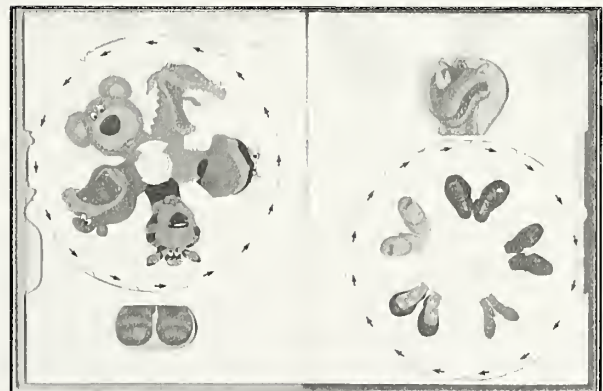
Produced by Intervisual Communications, this book was issued by at least two other publishers (with front cover either yellow or blue) and was issued by Price Stern Sloan in 2008.

Also: U.K., Child's Play (International), 1983. ISBN: 0859531740.

Also: Los Angeles, California, Price Stern Sloan, 1989. ISBN: 0843106433. Blue cover.

Also: A PSS Surprise! Book. Los Angeles, California, Price Stern Sloan, 2008. ISBN: 0843106433.

Also: Collins Surprise Book. Sydney, Australia, W. Collins, 1982. ISBN: 0001011707.



Rotating wheels in Silly Circus



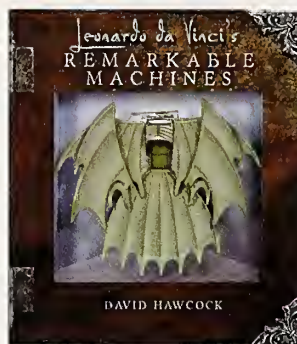
**New Publications**

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.



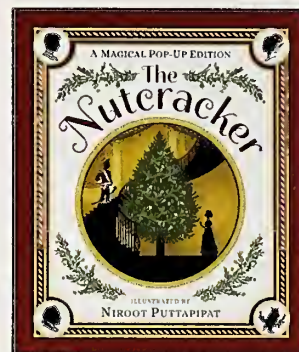
*Acorn Farm: Pop-up, Press-out and Play!* Simon & Schuster Children's UK. £12.99. 9781471143793.

*The Christmas Story.* By Robert Sabuda. Candlewick. \$35.00. 9780763683269.



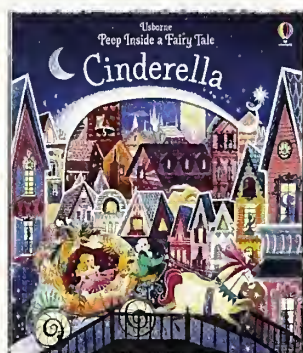
*Leonardo da Vinci's Remarkable Machines.* By David Hawcock. Silver Dolphin. \$24.95. 9781626865174.

*The Nutcracker.* Walker Books. £7.99. 9781406367881.

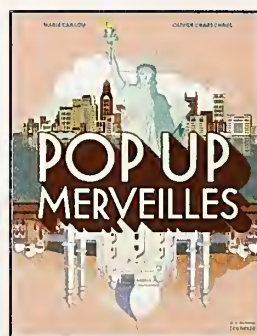


*O Christmas Tree: A Spinning Tree Pop-up Book.* \$14.95. Applesauce Press. 9781604336764.

*Peter Pan.* \$24.95. Sterling Children's Books. 9781454922445.



*Cinderella: A Peep Inside a Fairy Tale.* Usborne. £9.99. 9781409599111.



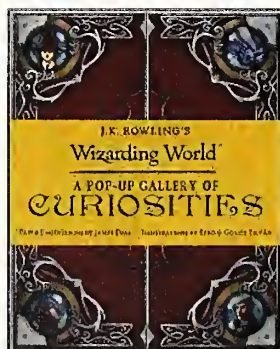
*Pop Up Merveilles.* (Pop-up Wonders.) Martiniere J. EUR 23,00. 9782732478029.



*Frozen.* By Matthew Reinhart. Disney. \$40.00. 9781484737804.

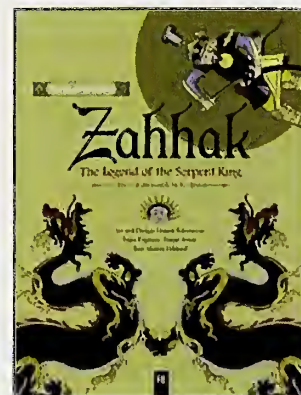


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