

# MOVABLE STATIONERY

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## Interfolds

Marilyn R. Rosenberg  
Cortlandt Manor, N.Y.

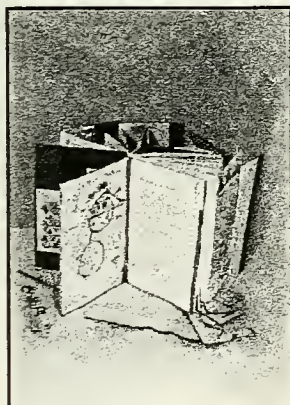
"Interfolds" is my own word both for the process of two parts folding in on each other and for my concept of the infolding of all elements in artists' books and bookworks. There are images that reappear in the same or in altered states in many works. Even with the reoccurring images, in every case the work itself tells its own story. Everything in each work is there for a reason, although at first glance something may appear to be there for decorative reasons alone. This is almost never true. Sizes are for the pieces closed. Some open to fill a table top. All of the one-of-a-kind and most of the edition works are signed and numbered.

### Istoria Leonardo: What happened to Leonardo?

One-of-a-kind, 1991.

Hand sewn binding, layers, collage.

8½ inches high x 5½ inches wide, folds into a hard cover in a folder.



"A retrace and recast—the reticular responsive recounting recreation of the re-invention of Leonardo Da Vinci." A quote from the introduction of this visual narrative, of more than 65 layered and interfolded pages. A variety of papers and media including water, color, collage, drawing and cord, images, and reflective Mylar. Computer symbols act as

secret code revealed at the end. A quote from the conclusion: "L.'s eye: Inner Eye (fantasy, imagination/Mirror Eye sought, noticed, or osmotic observations of what is around him: animate and inanimate objects, like a precocious child with a clockwork). His Inner Eye absorbs the ideas of the society at large, the thinking, behavior or expectations. His Inner Eye absorbs the traditions, his hand practices the tricks

of his trade: L. is sometimes accepting and analyzing, sometimes improving or improvising, or at other times rejecting, feeling ambivalent or not interested. Purpose: L. seeks information, details to feed and supplement both his Inner and Mirror Eyes=his personal mimetic vision. Used among others: to feed his obsessive curiosity and his (left) hand; to leave something of himself for those after him, to deal with his own mortality (see his notes).

Exhibitions: Pratt Institute Manhattan Gallery; then Schafler Gallery, Pratt Institute, Brooklyn, N.Y.

It was twelve days before my 7<sup>th</sup> birthday, and if my grandparents had not left Russia at the turn of the century, I could have there, grown up there, died there, near Kiev, at Babi Yar, on September 29 or 30, 1941. As I become the older generation, I remember. I feel I must tell about the Holocaust. Although I am part of everything I do, I rarely do work with clear Jewish themes, this is an exception.

**Remember Baba Yar**, ("The Ravine of Women")

One-of-a-kind, 1997.

Herstory-History Series.

Soft cover, closed approximate 11½ inches wide by 15 inches wide, in a box book jacket. It unfolds to stand 5 feet wide.

It has two scanned photo images of murdered women from German photo reproductions, 34 cut-out/drawing facsimiles of Jewish (star) badges, and 3 cut-outs (drawings) of hands (bones). The paperhanger's scissor is here. Fine, rough papers are covered with miscellaneous media including watercolor, gouache, graphite, color pencils, photocopy, collage, plus cut out areas are in a hard black book jacket.



Made for "Women of the Book: Jewish Artist, Jewish Themes," traveling until 2000. 1997 Women of the Book: Jewish Artists, Jewish Themes, Finegood Art Gallery, West Valley, CA. Opens February 4, 1999 Kutztown University, Sharadin Art Gallery,

## The Movable Book Society

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**The deadline for the next issue is August 15.**

Pennsylvania. Web catalog refer to bio and also image page 5, <<http://colophon.com/gallery/womenofthebook>> Web essay: Hoffberg, Judith. Other Voices: *The (E) Journal of cultural criticism*, volume 1, #2, University of PA, College of Arts & Sciences, "Women of the Book..." <<http://dept.english.upenn.edu/~ov/1.2/jhoffberg/bookwomen.html>>. See Kushner, Sherrill, *Lilith*, 23, No. 1, Spring, 1998, table of contents, page 4 (photo of bookwork).

### Scalare.

Edition of 10, 1993, from the 1990 master/original. Closed 7¼ inches wide by 10¼ inches high.



The key to female strength is in the binding, in helping each other climb. Rich color printed pages unfold to build into many walls with drawing images of ladders. Hand sewn binding, actual key, strong color fills the

pages, and computer-generated angel fish swim everywhere, hand drawn non-clothed female figures climb. Scissors are around.

See this piece at : <<http://www.ets.uidaho.edu/~bookarts/gallery.htm>>

The next two works are part of the Tear/Tier-Tier/Tear series. In every case some of the color, and it is meant to, rubs off on to the turner of the pages. The

viewer reader is physically involved in the emotion of the work. Yet this work on exhibition is either on the wall or in a case and can't be touched.

### Tier Tear: Dry Bones & Roses Duo.

One-of-a-kind, 1996.

Closed about 11 inches wide by 15 inches high. Some pages unfold to five lengths and three widths.



But in some ways this piece also falls into the Herstory/History Series as well. This work is both serious and humorous. The roses are black, and white and black shadow skeletons dance. Other bones are like flowers and leaves are ghosts. Torn and

tied acid-free black papers in black hard covers, spiral bound. Miscellaneous media includes tears of string and beads, a music-making device, water color and gauche, water base silk screen printing inks, color and black graphite, color pencils and oil pastels. There are computer images of Rose fish matrix printed on red paper; appropriate fish often shim into my works. Images of roses and bones are stenciled, drawings of leaves and calligraphic marks, and more drawings of bones fill interfolded pages. A black veil/scarf and silk roses are with the bookwork in its dust jacket box. Small fabric roses and plastic skulls are entwined into the spiral binding. This work is dedicated, in memorial, to the two "roses" whose names I carry. Both had an outstanding sense of humor.

### Tier Spare Tear.

One-of-a-kind, 1996.

Opens to fill 18 by 24 inches, closed 5½ inches wide by 7½ inches high by 2½ inches deep.

Plastic ring binder, white and black filled and fold-out pages to become a small city, loose sections and glass beads. Created with spare materials from above.



Now on tour in the UK until 2001 with the exhibition Changing Pages, starting at Collins Gallery, University of Strathclyde, Glasgow.

**Continued on page 8**

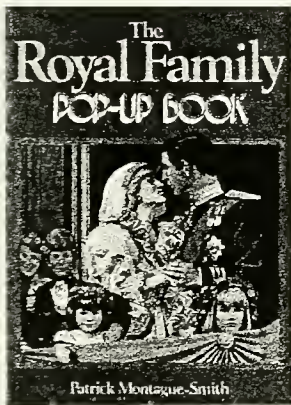


## Birth of a Pop-up

Ulf Stahmer  
Toronto, Ontario Canada  
bovine.designs@sympatico.ca

While Christmas shopping in 1985, I found myself in my favorite shopping destination, a book store. Near the front where publishers' overstocks are always prominently displayed I picked up my first pop-up book purchase, *The Royal Family Pop-up Book*.<sup>1</sup> Something compelled me to buy it and show it to my father. I believe that I paid \$3 for it. This purchase transformed my life.

That night after dinner I pulled the book out and showed it to my parents. We laughed and enjoyed ourselves watching the Queen wave and Chuck and Di kiss. My mother mentioned that she had recently purchased some pop-up books for my nephew (then only 2) for Christmas and pulled out the first two National Geographic titles<sup>2</sup>. I was hooked. My nephew never received those books, nor any others of the 20-volume set published over the next 10 years. That night I decided that I would publish a pop-up book one day.



Over the next few years, my collection grew slowly as I only had enough money to buy overstocked or deleted books. In 1988, I finished my mechanical engineering degree and started a full time job as an engineer designing brakes for trains. Four years later, in 1992, I took the first step in pursuing my dream and negotiated a part-time work week for one year (not an easy task for an engineer) and started my press, Bovine Designs.

I quickly learned that having a book published was not as simple as it first appeared. About that time, I became involved with a group of handmade bookmakers who celebrated the bookmaking arts in an annual late April festival called Wayzgoose. So I altered my ambitions slightly and embarked on the journey of self-publishing an "artist made pop-up book". But first, I had to learn the art of printmaking.

Several years earlier I had taken an interest in printmaking and so had taken a course in etching I discovered that etching does not lend itself very

easily to bookmaking because it is a very labor intensive form of printing. Historically, book printers used the form of printing called relief printing often done on a letterpress. Many of the printers at the Wayzgoose festival had their own presses and the letterpress of choice was a Vandercook. So I purchased one.

Over the next few years I taught myself letterpress printing. It was often frustrating and messy. I spent many hours in the basement fiddling with adjustment screws trying to find out what they did and wondering why my inking was so inconsistent and heavy that it took weeks for the ink to dry. I learned a lot by printing various cards, pictures and wedding invitations (for several friends and also my own). My pop-up projects, however, were all hand cut and watercolored. One of the most exciting things I found out during this time was that die cutting is possible on a letterpress. This was what I needed to learn to realize my dream. It took some time, but I managed to find some used equipment to make dies for die cutting. Five years after I started my press and 12 years after I made up my mind to publish a pop-up book I finally had all the tools that I needed to publish my book (or so I thought).

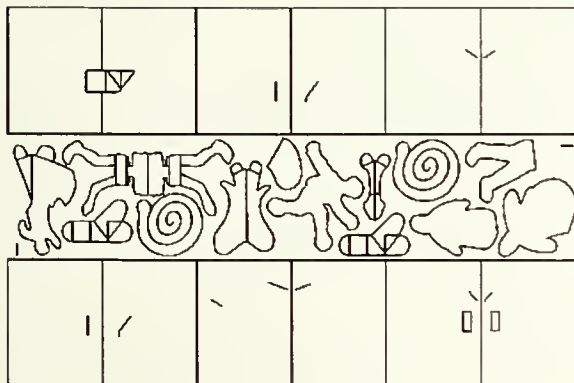
My wife, an actress, had been working out of town much of the summer of 1997 and I had spent most weekends visiting her and weeknights trying to settle in to our new home when in September we found out that she was pregnant. I now had a concrete deadline: April 1998 or my book would be further delayed. And the press was still in pieces in the dining room of our new home!

The idea for the book was based on a whimsical poem that I had written in my early teens about a child wondering what we might be like if we didn't have feet for transportation. I had recently rewritten the text to suit the format for a six-spread pop-up. Now I sat down and started the book design. My first task was to determine the book's size. I wanted to print the entire book on two sheets, one for the cover and one for the remainder of the book including all pop-ups. This would reduce complexity and cost because each sheet requires a separate printing plate per color printed and a cutting die. In other words, all 6 spreads and the pop-ups would only require 4 printing plates and one die if I made my book 3" x 4" based on the press bed size of 12" x 18". If the book size increased 8 plates and 2 dies or more would be required, hence, my costs would increase substantially.

This size of book suited me well because it was very close to the size of the nice little pop-ups by

Babette Cole<sup>3</sup> and Mick Inkpen.<sup>4</sup> I had also found that relatively simple pop-ups were very effective in a small format and often lost their strength with increased size. Because of all the unknowns I was facing I decided on the small format to minimize the complexity of the task.

Now that the book size was determined I proceeded in designing the pop-ups by making pencil sketches of each of the spreads and deciding on the pop-up action. Then I engineered the pop-ups. My collection of over 300 pop-up books helped substantially. Once the pop-ups were designed, I traced all the parts and laid them out on the sheet. This was not as simple as it sounds. Two thirds of the 12" x 18" was reserved for the 6 pages of the book. That left a 4" x 18" space for all the pop-up pieces (see book layout below). Several modifications had to be made to the pop-ups for all the pieces to fit. I scanned the layout into my Mac (an old Ilic) and converted the scan into an Adobe Illustrator file that could be plotted at full scale. The pen plotter at my work proved to be a wonderful asset. After plotting, I cut and pasted the book together. It took 6 iterations to finally come up with the pop-up action that I was satisfied with.



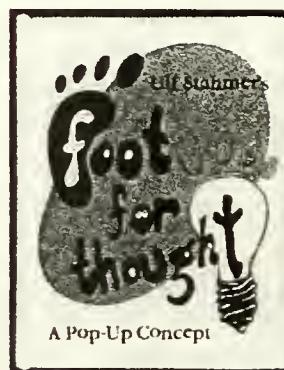
By mid December my deadline was approaching fast. The birth of our child and the book arts festival seemed ominous! I had been a participant since 1992, but had never shown an actual book so having a real book meant a lot to me. Then, just before Christmas, the festival director called and asked me to design and print the 20<sup>th</sup> Anniversary publicity poster. This was an honor I could not refuse. However 500 posters were required by late February and the submission for the annual printers anthology (115 copies) was due one week later. The book festival just happened to be on the same weekend our child was due. My printing plate was packed! With many sleepless nights over the next 2 months I managed to complete the poster and the anthology

submission and squeeze in enough time for the book illustration in as well.

For this task I scanned my pencil sketches into the computer and used Adobe Illustrator to create the final art. Having never used a computer to illustrate before, it proved to be a huge learning experience. Color separations, spot colors, over-printing, these were but a few of the things that I learned. In late March armed with my book on a computer disk I went to a service bureau and had photographic film made.

I used the full size negative film image of every color to be printed to make the printing plates. One of my friends who has a beautiful fine art printing studio let me use his recently acquired plate making equipment which was just barely large enough to make the plates. As a result, my registration marks (used to align the colors when printing) on the edges of the plates were quite washed out. This posed some set-up challenges during the printing process.

Other than the registration of the colors, the printing of the book went quite well. I learned that different colors of inks can behave quite differently and that the moisture content of the paper and the ambient room temperature also affect the printing process. When I placed the die in the press to die cut the printed sheets, I was alarmed to discover that the diameter of the paper roller on my press played such a critical role in alignment. A 0.010" (4 sheets of plain bond paper) difference in packing thickness on the roller resulted in a misalignment of over 0.030" at the end of the page (a gap big enough for an airplane to pass through for our eyes). I had not considered this source of alignment error and had to be very creative in my set up to successfully die cut the pages with proper alignment without damaging my press with the sharp steel edges of the die.



I assembled the first copy of *Foot for Thought* on April 19, 1998 which happened to be my 34<sup>th</sup> birthday. On the festival day with 11 books fully assembled, my wife and I were packed and ready to go when she went into labor. Need-less to say we never made it, but we did get the best

gift of all: our 8lb 6oz son whom we named Jasper, in part after Jasper Johns, one of my favorite artists.



The book production in the past year has been slower than I have wanted, but I have no regrets. I am working on several sequels to my first book (about hands, careers and where babies come from) and also on two books aimed at a more adult market. For more information, please visit my web site at: "<http://www3.sympatico.ca/bovine.designs>" I have an extensive listing of pop-up related sites on my links page. Let me know if there are some that I should add. I would be happy to hear from you.

*Foot for Thought* is currently only available through my press: Bovine Designs, 98 Kenwood Avenue, Toronto, Ontario, M6C 2S2 Canada. The price is CAN\$25 plus \$2 s&h (money orders only please). There are 206 signed and numbered books in this first edition.

<sup>1</sup>Bounty, 1994. Engineer: Vic Duppa Whyte.

<sup>2</sup>*Hide and Seek* and *Amazing Monkeys* National Geographic, 1995. Engineers: James Roger Diaz, John Strejan and Rodger Smith.

<sup>3</sup>*Ponies and Dogs* and *Fish and Cats* Fenn Publishing, 1995. Engineer: Bruce Reifel.

<sup>4</sup>*Crocodile* and *This Troll that Troll* and *The very good Dinosaur* and *Anything Cuddly will Do* Bedrock Press, 1993. Engineer: Dennis K. Meyer.

Brooklyn library branches. Over a million people are projected to attend the exhibition.

One of the more exciting ideas in production is a pop-up catalog, designed by Robert Sabuda. In keeping with its Brooklyn host, 8 pop-ups of Brooklyn landmarks, from Coney Island to the egg cream, are being prepared by some of the best known paper engineers working today. They are: Chuck Murphy, Biruta Akerbergs Hansen, Bruce Foster, Ken Wilson-Maxx, Kees Moerbeek, Carla Dijs, Iain Smyth, David Carter, Tor Lokvig, and Robert Sabuda. There has never been a pop-up book of Brooklyn nor a collaborative effort of paper engineers. Other ideas in the works are illustrative hand-outs of pop-ups for home assembly and a web-site.

Needless to say we are all giddy with excitement. At this time, we are reviewing books to be included. The task of choosing from among thousands of worthy and representative titles is awesome. There will be five overall categories reflecting the library's collection. In each category, we will attempt to have the widest historical span. Books in many languages will be used reflecting the great diversity of Brooklyn's population.

We will keep you posted with information. If any collectors have pop-up books pre-dating 1850 they are willing to loan to the exhibition, please let us know as soon as possible. The earlier its publication date, the better. This exhibition will allow us to show the world pop-up and movable books as historical documents and works of art. Please contact Ann Montanaro.

\* \* \* \* \*

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### Strutting Our Stuff!

Ellen G.K. Rubin  
Scarsdale, New York

It is with great pleasure that the Movable Book Society announces an exhibition of pop-up and movable books now in the planning stage. Ann Montanaro, Robert Sabuda, and Ellen G.K. Rubin are co-curators for an upcoming exhibition entitled, "Brooklyn Pops-Up! The Art of the Movable Book" to be held at The Brooklyn Public Library, New York City beginning September 2000. The show is a collaboration between The Brooklyn Public Library and the Movable Book Society. The focus will be to present the history as well as artistry of the movable book. Commercial books will be punctuated by artists' books, about 100 in all.

The Brooklyn Public Library is the nation's fifth largest library system. The Central Library on Grand Army Plaza, a WPA-era landmark building, has over 45,000 visitors a week. The exhibition will remain for about 3 months at the Central Library before a modified version travels around to 58 other

### Catalogs Received

Aleph-Bet Books. Catalogue 60. 218 Waters Edge, Valley Cottage, NY 10989. Phone: 914-268-7410. Fax: 914-268-5942. Email: [alephbet@ix.netcom.com](mailto:alephbet@ix.netcom.com). <http://www.alephbet.com>

Cattermole 20<sup>th</sup> Century Children's Books. Catalog 30. 9880 Fairmount Road, Newbury, Ohio 44065. 440-338-3253. Email: [books@cattermole.com](mailto:books@cattermole.com). [Http://www.cattermole.com](http://www.cattermole.com).

Unicorn Books. Pop-ups Catalogue 3 and Catalogue 89. 56 Rowlands Ave., Hatch End, Pinner, HA5 4BP, England. Phone: 0181-420-1091. Fax: 0181-428-0125. <http://www.unicornbooks.co.uk>.

## Van der Meer Publishing

Theo Gielen  
The Netherlands

Two and a half years ago, Ron van der Meer started to build up his packaging activities with the professional marketing help of his brother Guus. The firm, first named PHPC (Pure Health Publishing Company), grew in an explosive way. Since their start they have sold three and a half million copies of Ron's books worldwide.

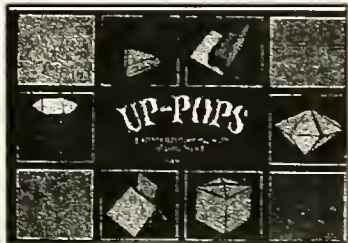
Meanwhile, the brothers prepared a next step that recently has been realized: they are no longer trading as just packagers but have also founded a new publishing house -- Van der Meer Publishing. It is an independent company, publishing their own books in over twelve countries to start with the 1999 titles.



The contracts for the earlier titles as entered into with the traditional publishers of Ron's books will be respected. But the new titles - and titles coming free after the expiration of existing

contracts - will be published in the future exclusively by Van der Meer Publishing. Worldwide the books will be recognizable from the two pointy red shoes on the spines. Ron always wears the red shoes (the only eccentric trait of an otherwise fully normal person) and he has now made them his logo, trademarked and registered, as he did with the name Van der Meer.

The new firm has two offices: Van der Meer Resources is set up in London where Ron has lived for twenty-five years and from where over eighteen million copies of his books have sold worldwide since his first pop-up book, *Monster Island*, came on the market in 1981. This office has eleven workers developing new products under his leadership and realizing the ideas of the creative brain of Ron himself. One of the people working with Ron there, as an example - to show the quality of his staff - is Mark Hiner, the paper engineer known to the members of the Society from his books *Paper engineering for pop-up books and cards*.



This is the book Robert Sabuda considered a classic in his review in *Movable Stationery* (August 1998), asking for the sequel he apparently didn't know about, *Up-pops: paper engineering with elastic bands* (0-906212-79-0).

Both books were published by Tarquin Publications from the United Kingdom.

Van der Meer Resources will also work for freelance paper engineers such as Keith Mosley, whose most recent titles have already been done by them, and Kees Moerbeek whose coming book will be out next fall, *The first Christmas*, another triangle one, a box opening at last in a wonderful Christmas crèche to display on your mantle next Christmas.

The other office is established in Amsterdam and contains the publishing, marketing and sales departments, headed by Ron's youngest brother Guus van der Meer as the managing director. This continental office now has six workers on the list. The distance between London and Amsterdam, Guus told us, isn't seen as a problem at all since almost everything has been digitalized. Besides, Ron is living near London Heathrow, an hour by plane from the Amsterdam airport, Schiphol, which is near where Van der Meer Publishing is situated. And finally the brothers have every day a half-hour contact by picture-telephone. He also told that the publishing house, now having thirty produced titles in stock, will publish twenty new products yearly (pop-up stationery included). There are also two some hundred titles on the backlist to fall back upon.

Public relations and marketing director, Mr. Ruud Hiensch Jr., told us enthusiastically how great their web site will be after the upgrading now in execution: movable pictures will enable to turn over the pages of many Van der Meer titles and show the unfolding of the spreads. Wait and see, he said, just enter <http://www.PHPC.com>.

He was also responsible at this year's Frankfurt Book Fair for the awarding of the Van der Meer Trophy, a sculpture of two big red pointy shoes on a stand, granted to the person who takes most copies of one Van der Meer title that year.



The first one, given in 1997, went to Mr. Caplan from Reading's Fun for buying 115,000 copies of John



Strejan's *I love to eat bugs*. This year's went to Mr. Könemann from Könemann Verlag in Cologne, taking 300,000 copies of each of the three parts of *Mathsmaster* 3+ and its two sequels for 5+ and 7+, even though there was nothing at all to be seen from the pack for the over seven year olds! To be honest, Mr. Könemann also bought with these 900,000 copies the exclusive publishing rights of these packs for Europe and will bring them in six languages (English, French, German, Spanish, Italian and Dutch). When in the future will these packs ever be rare...?

Finally we had a short talk with Mr. Chris de Groot, the production and sales manager. The firm is intending, he said, to centralize the exploitation of Ron's art. That is the reason why all existing contracts will expire and why there will be in the future only contracts for distribution. Until now such distribution contracts have been made with Abbeville Press (for U.S. and Canada), Tango Books (for U.K. and Ireland), Flammarion (France), and Ediciones B (Spain); for Germany, Italy and Brazil there weren't yet names of the distributors available for publication.

Mr. de Groot gave us also figures for the sales of the most recent title. Since its publication at the end of 1997, there have already been sold 200,000 copies of the *Architecture pack*!

For the months to come there will be first the *Formula I pack*, to be presented at the beginning of the new racing season in April. Then will follow the *Paranormal pack* Ron did with the well-known paranormal artist Uri Geller. Mr. Geller will do a lot of publicity for this book. Later in the year there will be the *Holland pack*.

We wish Van der Meer Publishing good luck and hope to see a lot more of these marvelous pop-up books as Ron made already so many.

For more information see the mentioned web site or contact Van der Meer Publishing, Ch. van Montpensierlaan 65, 1181 RP Amstelveen, telephone (31) 206 40 16 70, fax (31) 204 45 04 78, or e-mail [popup@PHPC.com](mailto:popup@PHPC.com). (They have a beautiful catalog!)

Dear MBS Friends:

In the coming months, I'll be participating in a very special and powerful event to help fight in the battle against AIDS.

In September I'll take three days out of my life to ride a bicycle almost 300 miles over grueling terrain from Boston to New York City with over 3,000 other people in an event called Boston-New York AIDS Ride 5. I'm riding to raise money for two not-for-profit organizations in New York. Together we hope to raise more than \$6 million for people living with AIDS and important AIDS prevention programs in Boston and New York.

I've agreed to raise at least \$1,700 in pledges between now and the beginning of the Ride on September 16<sup>th</sup>. I need your help. Would you please make a pledge to help me meet my goal? I'm hoping you can be a generous as possible to help me in the fight against AIDS. Please keep in mind how far I'm riding, the commitment I've made, and how long I'll have to train for this event! Make your check out to "Boston-New York AIDS Ride 5." If you have agreed to pledge, it is very important that you include my name and my rider #3865 (very lucky numbers for me since I was born on 3/8/65!) at the bottom of the check, then mail to:

Robert Sabuda- Rider #3865  
c/o Boston-New York AIDS Ride 5  
155 West 72<sup>nd</sup> St.  
New York, New York 10023

Your contribution to my effort is 100% tax deductible and all pledges must be from a U.S. bank in U.S. funds.

I'll bring my digital camera on the journey so that I can share my Ride experience with all of you in an upcoming issue of *Movable Stationery*. Thank you in advance for your generosity. It means a great deal to me!

Robert Sabuda

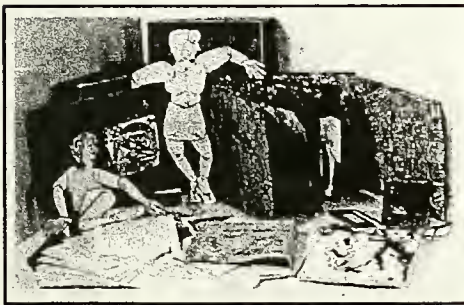
continued from page 2

### A Labyrinthine Adventure.

One-of-a-kind, 1990.

Box cover 10 inches high by 12½ inches wide by 2½ inches deep.

A new adaptation of the old story. A female Don Quixote, Donna, lives a parallel life to the original, with Sandy. There are actual hand-made puppets. The puppet show is a myth, as it is in the original *The Adventures of Don Quixote*. This myth is the Don Quixote story itself, updated. Fractured Tract and Herstory-History Series, miscellaneous media including water color and inks, collage, and found objects, hand-made paper puppets. Part one is as the "lost notebook," found, an analysis of Cervantes' method. Part two is a large redramatization of Quixote's dilemma, a recreation of the original story, a drama puppet stage/book. There is also a flip book addendum showing the motion of the puppets, three small books, and a small box with tiny found objects for the puppet stage. The viewer/reader is the puppeteer. Complex, very close to the inspiration, fun and satire, intricate, and colorful, this grand work is on



unusual  
hand-  
made  
paper  
created  
by  
Sandbar  
Willow  
Press  
(Chuck  
Welch).

About this piece: Cascio, Lynne. "A bookwork artist tackles the story of Don Quixote." *Gannet Suburban Newspapers*, Sunday, January 26, 1992, Section F, pages 1 and 6. Color and black and white photos. See this piece at: <http://colophon.com/gallery/cba/exhibit.html>

### Moment by Moment Messages.

One-of-a-kind, 1995.

A sculpturebook approximately 11 inches by 12 inches by 14 inches high open. In parts it fits into its folder cover.

Watercolor and gauche, and other mark-making media on cut-out boards that can be rearranged in a variety of configurations. Text gleaned from a local art newsletter. Base hand-made paper by Chuck Welch. Made for Ruth Laxson's show at Atlanta's Bath House, at her invitation for a visual poetry work related to everyday world. Another group exhibition is 1997 *Imaginations-Eyerhymes*, Fine Arts Building Gallery, University of Alberta, Edmonton, Canada.

Part of The Wet Weather Car Ride Series. The theme started in 1992, *Ennui-stress*, winter and summer weather interacts with windshield wipers, faucets, taps and visual poetry, as the rider dozes. Sometimes stressful, occasional tedious, often abstract, car/life is on the road, traveled. Sold, private collection.

The second, a visual/verbal puzzle emblem, Rumble-Strips, 1994 (created for "The Art of the Emblem" exhibition at Yale University, 1995). It looks like a small rain splashed, full color street sign with graffiti. The similar black and white twin is page one of the third series. *Xerolage #25*.

### Shadowland.

Master/Original, 1995.

This work can be hung from the ceiling or can be put on a wall (but then only one side will be seen). When fully open, hanging more than 9½ feet long and 11 inches wide, the bookwork becomes two roadways, one on each side. All of the road is experienced simultaneously from afar. Viewing is bottom up, street to sky. When read as a book, in hand, it is from top down, reverse and top down again. Wet weather fights with windshield wipers, sprinklers, taps, other water devices and visual poetry. Sometimes angry, occasionally confusing, car/life continues on the road, with signs and cautions flashing by.

The hard cover, 52 accordion pages, made of scraps of papers cut from the accumulated residue of other works, are trimmed into Rumble-Strips. Pages are painted, drawn with pencils, watercolor and gauche, and found image collage. The strips, bumps, are made into accordion folded pages bound with bits of book cloth and odd pieces of peripheral vision. Two "seat belts" for securing to the ceiling and holding it closed in its own dust jacket box, are attached.

### Shadowlandshadowland.

The Ricoh color edition started in 1996.

An accordion bookwork, slightly smaller than its master, but in many other ways like it. Each is in its own box and opens to approximately 9 feet long. The edition will be about 10.

See this piece at :  
<<http://www.thing.net/~grist/l&d/lighthom.htm>>

The mouse first appeared in **Shadowland**. It sat in a small space, waiting.





### Mouse House.

One-of-a-kind. 1998.

In a grey box 10¾ inches wide by 8¾ inches high and 1½ inches deep. Opens to fill 20 by 25 by 18 inches.



House Mouse, bookwork of cut out and collaged papers of multi vivid colors, by Canson, with some ink and plastic letters. One-of-a-kind with hard covers covered with multi-colored hand-made paper by Chuck Welch, given to the artist as a gift. Inside some of the same paper appears as part of the many fold outs; a pop-up book full of the mouse in positive and negative space. Loose mice and part of a house are part of the paper engineering. Many a see through mouse interacts with color. Playful and complex. Excerpts from Emily Dickinson's Book 1. Live-XLI. Remembrance ; Edna St. Vincent Millay's "Tender Buttons: Food."

All photographs © Marilyn R. Rosenberg.

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### Bruno Munari, 1907 - 1998

Theo Gielen

The Netherlands

On the 30th of September, 1998, a few weeks before his ninetieth birthday, Bruno Munari died in Milano, Italy. Munari was considered to be one of the most inventive Italian designers Italy of this century.

Although he was a learned graphic artist, and as such did, for example, advertisements for Olivetti in the thirties, his biggest fame came through his industrial designing. In 1948 he founded with some other designers the "Movement for Concrete Art" (MAC) aiming to bring abstract art out of the studios of the artists to the objects for daily life. Doing so they laid the base for the school of Italian design that is still their trademark. Munari's world-famous ashtray "Cubo" was an early result of this endeavor and has been in production until this very moment.



Munari also invented the so-called "negative-positive pictures" and started to make "useless machines." His theoretical ideas behind these machines as laid down in his article *Manifesto del Macchinismo* (1952), about a "civilization of the machine," appeared to be the beginning of kinetic art in the fifties.

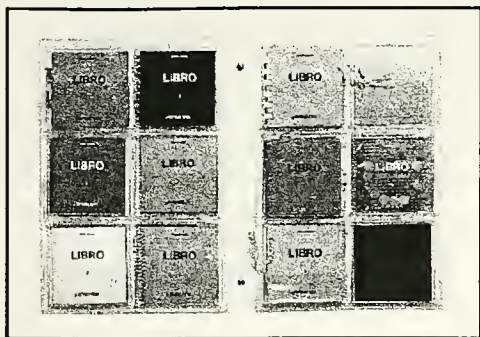
In 1954 Munari was honored with the first "Golden Compass," viewed as the Nobel Prize for industrial design.

As early as 1945, Munari designed for the publishing house of Mondadori a series of very modern innovative children's novelty books, using flaps, die-cuts, and growing pages. From this original series of ten Italian books, Harvill Press (London) and World Publishing (Cleveland) brought out English translations of, to my knowledge, eight of them from 1957 through 1959: *Animals for sale*; *The birthday present*; *The elephant's wish*; *Georgie has lost his cap*; *The lorry driver*; *Tic, tac, and toc*; *What I'd like to be*; and *Who's there? Open the door*. Three of them were reprinted by Collins in 1980. All of these clearly show in their illustrations the graphical background of their maker.

In 1949 he designed the first of his 'Libri Illegibili' (Unreadable Books) from which he did at least fifteen different ones. The books don't have any colors and with different shapes of the pages they are, in his own words, "visual stories that can be understood by following the threads of the visual discourses." In 1958 they brought him the Gold Medal of the Triennale Milano.

The year 1956 brought another novelty book, *Nella notte buia* (*In the dark of the night*) in which he plays a printing game with light and darkness, using different kinds of paper, different sizes of pages and die-cuts. These techniques, used in their ultimate refinement, resulted in what has been said his best work and praised as a milestone in children's publishing, *Nella nebbia di Milano* (literally, *In the mist of Milano*). Published in 1968 and a year later by the World Publishing Company in Cleveland, it was translated as *The circus in the mist*. The pages of this book are again in a variety of colors and textures, which themselves become part of the art - with holes cut to reveal images of subsequent pages and translucent sheets giving the effect of real mist, layered in such a way that turning the pages gives the illusion of lifting mist, showing at first some vague traffic lights and ending in a feast of colors in a circus performance. The secret of this ending was unfortunately given away in the title of the English translation. This book, now a rarity, is pictured extensively in Yokoyama's *The best of 3-D books*.

Finally we have to pay tribute to another novelty, published in 1980, *I prelibri (The pre-book)*, kind of a mini-library holding in a large quarto binding with plastic sleeves, twelve little books of paper, of card,



cardboard, wood, cloth, wettex, flisellina, transparent plastic; each with a different binding. Without text again and meant for "play reading." Munari himself described the book as, "You'll have a whole bookcase full, little books made of many different kinds of materials. A book of optics, a book of tactile adventures, a book of geometry, one on gymnastics, a book of natural history, a book of philosophy, a love story, a book for all the colors of the rainbow, a transparent book, a soft book, a science fiction book..."

In 1974, Bruno Munari was honored for all his children's books with the prestigious Hans Christian Andersen Award, recognized internationally as the Nobel Prize of children's literature (writing and/or illustrating).

He died in Milano where he had lived since 1936 with his wife, Dilma. Leaving to us examples of beautiful industrial design which many of us will have in our homes without realizing they are Munari's, and the marvels of his novelty books that will be treasured in our collections because of their highly artistic values.

*Note: The circus in the mist*, with an English translation by Isobel Butters Caleffi, was issued by Corraini Editore in 1996. The ISBN for that edition is 88-86250-39-8.

## New Publications

*Journey into space: A giant pop-up, fold-out book to read and display!* Candlewick Press. 7½ x 16 inches closed. Opens to a 48 inch wall chart. \$17.99. 0-7636-0869-6.

*The once upon a time map book.* Candlewick Press. 6 x 12 inches. 16 pages. One pop-up. \$14.99. 0-7636-0076-8.

## Here, Kitty, Kitty

Ellen G.K. Rubin  
Scarsdale, New York

Attention cat owners! Your feline friend is sitting on a miracle cleanser of books! Kitty litter! Yes, cat litter! I've proved it. I happened upon a suggestion in an antique weekly newsletter to use cat litter to deodorize old books. Being an avid antiquarian book collector, I usually associate the smell of old books with pleasure. Until recently, I did not have the occasion, let alone the thought, to deodorize a book. But then the necessity arose.

Through a catalog, I purchased a Blue Ribbon (1934) *Little Red Ridinghood "pop-up" book*. It was in very fine condition, as described. But what was surely lacking from the description, was the book's smell. There was no doubt the book had been rescued (phew!) from a fire; it had that strong acrid smell of smoke (phooey!). Here was another opportunity for an experiment. (See *Movable Stationery* Vol. 5 No.4 "Step Right Up!") I had been successful (read lucky) with the TidyPen and hoped my luck would hold out attempting to use kitty litter to rid this book of its most unpleasant odor. Not owning a cat, I borrowed the kitty litter from a neighbor. (Can't you just see me, container in hand, "May I borrow a cup of cat litter, please?")

Using a large zip-lock bag, I put the kitty litter in with the book, shaking carefully to bring it into as much contact with the paper as possible. The bag was sealed and put in my garage. The next day, I removed the book for a test whiff. Most of the smell of was gone. Best of all, the litter's contact with the book had done no damage to the paper, something I was most anxious about. Ignoring the maxim, "The enemy of good is better," I put the book back into the bag, this time carefully shaking the litter into the crevices of the spine where the odor was strongest. I hoped one more day would get rid of the rest of the smell. I still was anxious about a longer proximity of litter on paper. Well, I experienced an extended "senior moment" and forgot about the project. A week later (!), I rediscovered the bag. No damage to the book (whew!) and the smell was totally gone. In fact, it now had a slightly aromatic scent. There was no problem shaking the litter from the spine and movables, another anxiety of mine.

Conclusion? One can buy smelly books with impunity. But if you don't have a cat, make friends with a neighbor who has one.

