

With a Song in our Hearts
Movable Book Society 5th Conference
Ellen G.K. Rubin
Scarsdale, New York

*And the song, from beginning to end,
I found in the heart of a friend.*
Longfellow

Thursday, Sept. 3, 2004

Melody or harmony we have found “the song” that has unified us; one that vocalizes our passion for pop-up and movable books. We have become a chorus, all singing our parts. In San Diego at the end of September we gathered to celebrate the Movable Book Society’s 10th Anniversary. This conference was the best attended ever and that augurs well for our future.

As is our tradition – this being our 5th meeting, we can now talk in terms of traditions – the conference was centered on an exhibition. In San Diego, it was Stand and Deliver: Engineering Sculpture into a Book Format, curated by our own Ed Hutchins of Editions, and sponsored by the Brookfield (CT) Craft Center and the Movable Book Society. Fifty-two spectacularly unique books were chosen from over 150 submissions, each with movable parts. That first evening, we left the Hilton Gaslamp Quarter, piled into the bus and van, and headed out to the Mesa College Art Gallery, which hosted the exhibition. The small room of the gallery was a maze of tables covered edge to edge with books. Those who were too warm in the close quarters enjoyed the refreshments and the camaraderie of fellow conventioners and Mesa College students and faculty who joined us.

Like a chorus of frogs, individual voices were homogenized while exclaiming this book or that. Still, as I walked around the tables, I heard:

Matthew Reinhart on Shawn Sheehy’s stickleback fish in *Welcome to the Neighborhood* – “What a movement! Super job!”

Kelly Houle’s honest response to the accolades for her amazing first pop-up book, *Why is a Raven Like a Writing Desk?* (a riddle asked in *Alice in Wonderland*) – “I stole from everybody.”

Continued on page 2

Frankfurt Book Fair 2004: Part I
Theo Gielen
The Netherlands

How strange and contradictory the world in can sometimes be. That was shown at this year’s Frankfurt Book Fair. Since “The Arab World” was the special theme of the fair and the whole of the Arab nations were the guests of honor in both the fair and the city of Frankfurt, we never saw such severe measures to ensure that certain parts of that same world wouldn’t attend the fair! As a result, your reporter had to identify himself several times a day, had to be registered before making use of a locker for his books and catalogs, and had to carry the full weight of all this again every evening to his overnight address since the lockers had to be emptied before 6:30 each evening. Besides, his bag was controlled at every entrance of the halls and so he had to suffer the compassionate glances of muscular, macho men and super women of security who at every occasion discovered new information about or copies of movable and pop-up books. But he was not intimidated by all this humiliation nor did he grow paranoid! After a couple of days he succeeded in regaining the respect of a gentleman by hiding the most explosive pop-up information in the double bottom of his bag and smuggled the books put aside in the back of his belt. From then on there were at the top of his bag only very complicated looking calculations that impressed security people.

He even counterattacked and disarranged the security gates simply by going through them with some of the novelty books that have magnetic pieces to play with...! And again, and again. For he had a mission: to report the readers of the *Movable Stationery* the new movable and three-dimensional products that were shown by over 7,000 publishers attending the fair from all over the world. And for that he needed documentation, not compassionate glances.

Safe back home again I have tried to survey all I saw and heard and will write it down in this, my contribution. For there were a lot of new items to admire, concepts to be explained, and advice to be given of what might be interesting to the collectors of the special kind of books we love together.

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The Movable Book Society

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The deadline for the next issue is February 15.

With a Song in our Hearts, continued from page 1

Kyle Olmon's reciting an anagram for "bookmaker – OK. I am broke."

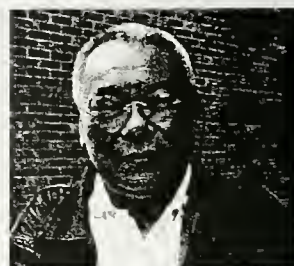
Books took every form imaginable from a baby's shoe to an iron to a ukulele (about and from which you'll hear more later). There were awards for the best books in six categories chosen by noted paper engineers, such as Robert Sabuda and Hedi Kyle. Ed hosted a mélange of book artists who described their processes and intent in the books they offered the exhibit. The catalog is a treasure all should own (contact Ed Hutchins at ed@artistbooks.com) with pop-up, pop-outs (thanks to Kyle Olmon) and a gloriously interactive CD-Rom of the entries.

Friday, October 1

Our first full day dawned bright and beautiful. (Of course! We were in San Diego!) Frank Gagliardi took the podium as our host for the conference. Frank, a librarian, talked briefly about his collection of catalogs from pop-up exhibitions. He handed out a list of catalogs he owns, asked for others we may know of, and highlighted the Yale catalog of Eccentric Books from 1988 that had a pop-up dinosaur. (This is the exhibition that jettisoned my own collecting habit.) Frank spoke sadly of the losses our pop-up world had experienced since the last conference with the deaths of Barbara Valenta, Jim Sinski, Guillermo Holguin, and John Strejan.

The first speaker of the day was Adie Peña, one of "The Gang of Seven," who worked on the Movable Book Society's *Celebration* book, first conceived at the Milwaukee Conference. Adie began his PowerPoint presentation with an *Alice in Wonderland* quote, "What is the use of a book without pictures and conversation?"

He scrolled and read many of the emails written by "The Gang" (Robert Sabuda, Adie, Ann Montanaro, Andy Baron, Larry Seidman, Jessica DuLong, and yours truly), emails that had shot around the world over the course of two



Adie Peña

years. (Robert and I cringed in the back of the room fearing to see emails we thought would never see the light of day.) The chronological arrangement and sheer quantity of correspondence gave a clear picture of the enormity of this undertaking. The messages highlighted the roles members played in the effort. Robert (as in *Robert's Rules of Order*) kept calling for "the virtual vote" to ensure a timely consensus on the multitude of decisions, e.g., how many spreads, how many pop-ups, which paper engineers, titles, colors, etc. [He was] "breathing down our necks," Adie sighed. Andy obsessed over the details, such as where to put the long string-tabs of the Nister spread when the book is packed. Jessica DuLong, our young but very able editor, "whipped everyone in line" insisting on our adhering to deadlines. (Imagine that!) Somehow, I was "the comic foil" pointing out various options along the way and exclaiming, since I hate the color pink, my biography of Kubašta should not be on pink paper, especially since Kubašta wore a clashing orange shirt in the photo! With the deadline clock running on fast, the final graphic design fell to Adie. (I admit here to have lost focus when the emails talked heavily of die-lines, colors, font size, etc.) Andy working in his studio with Kyle logged over 300 hours on the project. Robert's and Adie's studios put in similar efforts. Adie spoke of dealing with the book's "kilometric" title of 16 words (*A Celebration of Pop-up and Movable Books: Commemorating the 10th Anniversary of the Movable Book Society*) and trying to "unify the book with the font." Ann had insisted that certain words be in the title for librarians to search.

A "glorious" moment arrived when Adie received the white dummy. With the aid of PowerPoint, Adie let us see it has he had, opening each spread slowly. The presentation was set to the uplifting music of Ravel's *Bolero*. We "oohed" and "aahed," experiencing what Adie had experienced, a tangible culmination of months of work by many hands over great distances. Adie ended his talk by also referring to the paper engineers we had lost recently and suggested that we not stop at "Celebration" but move on to "Continuation." We silently let him end on that note.



**Paul Wehr with
Movable Book Society member
Maria Winkler**

The next lecture was a love song if there ever was one. “Love’s Animation: The Books of Julian Wehr,” was given by Paul Wehr, a professor emeritus in Sociology at the University of

Colorado, spoke of “how love crafted animated books for children.” He brought a “sociologist’s perspective” to his father’s life explaining that the animated books were “a family product.” Julian Wehr, born August Julian Wehrfritz in 1898 in Brooklyn, New York, had a “sad childhood” darkly colored by a domineering mother. He never finished high school but did attend the Art Students’ League in New York. His marriage to Margarite ended in 1932 after the stock market crash. They had one daughter Camilla who never was a part of his life

The love story, however, centered on Wehr’s second wife, Juliette (called Julie), a stalwart supporter of Julian’s art. Julie, an art teacher herself, had originally planned to open an orphanage in Connecticut with money she inherited from her father. This plot of land would later benefit the Wehr family. From the beginning, art was a family affair. For example, Julian did woodcuts to illustrate the book *The Island* by Claire Spencer and Julie used the dust jacket as advertising to attract more work. Woodcuts and sculpture were really Wehr’s first love; the arcas he attempted to concentrate his efforts throughout his life. In 1940 he applied for a patent on a rocker design animation with as many as five moving parts. Other patents were to follow. In 1941, when their daughter Jeanine was born (eldest son, David, was born in 1934), Wehr lost his job. The country was facing war and living in New York seemed dangerous, although Julian was able to produce some propaganda posters. Julie had begun a girdle business, which now also fell on hard times. The one resounding success was Wehr’s first movable book, *The Exciting Adventures of Finnie the Fiddler*, published by Cupples & Leon Co. of N.Y., and printed by Ducnewald, in 1942. Paul hypothesized that his father, whose parents were German, was probably familiar with the work of Lothar Meggendorfer and so appreciated movable illustrations.

With royalties coming in, the Wehrs packed themselves into their ’37 Dodge and settled in rural Roxbury, Vermont in a home without indoor plumbing or electricity. Wehr cut wood for a living and received “carc packages” from New York. Still a young boy, Paul remembers these times as excruciatingly happy having filtered out the privations and,

as is common with tots, unaware of the stresses on the adults.

Wehr’s publisher, Duenewald, began demanding new titles, and the prolific animator brought mock-ups to New York. He called the animated books, “monkey books,” and they sold well to those who had been deprived of such luxuries during the Depression. Duenewald Publications produced most of Wehr’s books, doing the lithography, die-cuts, printing, and assembly in upstate New York. Paul delighted us by showing a Rube Goldberg-like cartoon his father drew outlining the process of making a movable book, from conception to market.

A brief time in the mid-1940s would be Wehr’s happiest days. He converted a barn to a sculpture studio and used teak, marble, and exotic woods for his art. This joy was not to last. A fire in the studio burned all but one piece of sculpture, *Introspection*, of a man from a NYC subway. It now sits proudly in Paul’s house. The late ’40s also brought “cooling” of the demand for animated books in the US. Europe’s market remained better, however, and Raphael Tuck began publishing several titles. In the ’50s, Wehr titles were also published in Argentina.

Despair settled in on Julian Wehr. In 1948, on the Connecticut property Julie thought she would use for an orphanage, the Wehr’s built a house. The move brought the grandparents, including Julian’s abusive mother, under the same roof. The innovative animator thought to make movable toys but this idea never went anywhere. He occasionally drew family portraits as well. Down on their luck, Julie went to work for Stanley Home Products. Whatever their circumstances, Julie was uncomplaining and supportive.

In 1960, the Wehr family moved again, this time to Deland, Florida. Julie worked as a teacher, and Julian at small jobs for \$3 per hour. His health was flawed with a heart condition and emphysema. Florida’s bright light for Julian was his ability to continue sculpting at home using steel, bronze, mosaics, and marble, which he began to sell. He received minor recognition in a retrospective exhibition at Earlham College, in Indiana. Julie wrote a book on their life, *The Wehrwithal or Never a Dull Moment*.

The great love affair ended in 1970 with Julian Wehr’s death at the age of 72. Julie died in 1993. The Wehr family has decided to reproduce their father’s books, beginning with *Snow White*, the edition with movables on the endpapers only. Paul had several copies for sale at the conference book sale on Saturday. The Wehr Collection, Julian Wehr Animated Book Papers, 1937-1962, is available at the Albert and Shirley Small Special Collections Library, University of Virginia in Charlottesville. The love-song Paul Wehr crooned filled our hearts and made Julian Wehr a closer member of our pop-up family.

Continued on page 10

Pussy's Party A Dean Moveable Book

Daveen Herley
Port Jefferson, New York

Pussy's Party is the title of a book published by Dean probably between 1857 and 1864. The title and cover illustration are printed in black and red on a yellowish board. The spine on my copy has been repaired and is of black tape. The back of the cover advertises new Dean books amongst which is a full description of *Rose Merton*.

This book includes eight illustrations of cats which are moved by pull tabs. The black woodcuts are hand painted in bright reds, yellows, blues and pinks. The text is in verse and describes preparations and plans for a party. Interestingly, *Pussy's* is spelled *Pussies* on the first page of the book.

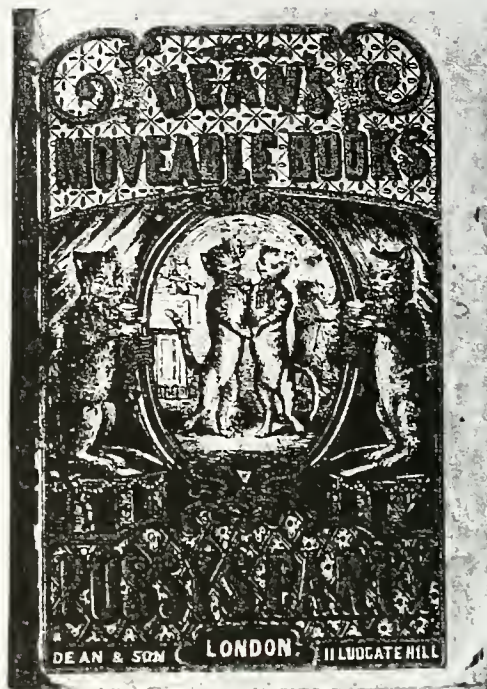
There is a "family cat" with three daughters "handsome and hearty" for whom the party is planned. The guests arrive and all sit down to a grand dinner. The pull tabs move the stemmed glasses and the forks as the cats enjoy their dinner. Dinner is followed by dancing, the cats standing on their hind legs as they dance. After being "much warmed" by dancing, the cats break into groups for games of eribbage and whist. By the end of the evening the cats are paired with new partners, each "lady" with her new sweetheart with whom she strolls in the moonlight. The guests depart in their carriages. The next day the Tabby puts on a new hat and carries a gold cane and goes courting.

The movables are delicate and fine with one tab moving two or three parts of the cats as it is pulled. Rivets are used but I am not sure what they are made of.

Since we know that Dean produced a movable book entitled *The Dog's Grand Party* during the same time period as this book, one wonders whether *Pussy's Party* was published as a sequel to the book on dogs or the reverse is possible.

To my knowledge there is no listing of *Pussy's Party* in the Dean reference material but, since there is so little available, this is not really surprising. Even though Muir discusses these editions he does not list all titles.

*This article is the first in a series featuring
books published before the 20th century.
Illustrated contributions are welcome.*



**Pussy's Party
Dean's Moveable Book**



The pussies so fine then all sat down
No one rose from table the dinner,
Tis a fact beyond doubt, every one beer
By eating so much at the dinner.
How they smiled and they laughed, as the rich
quaffed, they

The pussies dine

Exhibition *Biedermeier Glückwunschkarte* in Nuremberg

Theo Gielen



On dancing intent, to
And Tabby at Blanch
They walked up the st
But stood on their hi
Mister Tabby Toolight
To her seat when the

all-room they went,
glancing;
all-fours and in pairs,
for dancing.
Blanche Allbutwhite
ceased dancing.

**Dancers Mister Tabby Toolight
and Miss Blanche Alltoowhite**



By dancing much warmed
To see them play cribba
But four would insist up
And two of them lost n
The two winners quite smil
They lost ev'ry game and their money.

parties they formed;
funny;
ying at whist,
money;
the losers looked wild,

The cats play cribbage and whist



On October 28, 2004 an exhibition opened in the Germanisches Nationalmuseum in Nuremberg: *Käufliche Gefühle. Freundschafts- und Glückwunschkillets des Biedermeier* (Emotions to buy. Friendship - and congratulation-cards from the Regency period).

This information will not attract the attention of many collectors of movable and pop-up books. Unfortunately, for in the phenomenon of these little cards is hidden an essential stage of the development of both movable and three-dimensional paper artwork, to my opinion, much more important for the pre-history of movable books than the Fuller paper doll books, the booklets with removable and stand-up pictures, or the Toilet books from the same period.

There began about 1790 in Vienna, and to a lesser extent in southern Germany (Bavaria), as well as elsewhere in Europe, a custom in certain circles of seasonal greetings – long before Valentines, Christmas cards, and other congratulation postcards came into being. Especially between Christmas and New Years, people (personally) delivered cards to those people who they had feelings for and wanted to remember: superiors, high-placed persons to whom you ingratiated yourself, friends, (grand)parents, or a person who you wanted to know of your feelings of love.

Thousands of designs of these cards, even in their time expensive, were produced and a substantial number of them were movable or even popped up. They used almost all the techniques that we later will find in movable books: pull-tabs, lift-flaps, levers, sliding panels, windows, wheels, tactile elements, fold-downs and fold-outs, parts that lift up and rise from their background, erecting forms that stand in three dimensions and much more. It is no surprise that the first really movable book and the first pop-up book in the mid-1830s came from the Viennese publisher H.F. Müller, who had been one of the major publishers of these *Glückwunschkarten*. The production of these cards continued until they were forbidden in 1830 by the city authorities of Vienna since this custom had grown into excesses that threatened to disturb the peace and to ruin less fortunate people.

There have been some rather unknown publications on the species in the German language countries where most of them came from – though examples are known also from Britain, Czechoslovakia, France and Switzerland.

The only person who, to my knowledge, has ever pointed out the relationship of these cards to movable books has been Mrs. Hildegard Krahe in her informative essay that opens Peter Laub's book *Spielbilderbücher* (Salzburg, 2002, p 13-15).

As said, thousands of different designs were made but because of their ephemeral character they are now very rare and, by consequence, expensive. The Germanisches Nationalmuseum however appears to have some 5,000 of them, including a lot of movable ones. A selection from this collection is exhibited in the museum until January 22, 2005 and it is a rare opportunity to see a choice of these movable gems from the first decades of the 19th century. For those who cannot visit the exhibition there is an accompanying book publication, written by the specialist from the museum, profusely illustrated with mostly full-color pictures. Unfortunately it is only available in German.

Yasmin Doosry, *Käufliche Gefühle. Freundschafts- und Glückwunschkillets des Biedermeier*. Nürnberg, Verlag des Germanischen Nationalmuseums, 2004. 123 p. ISBN 3-936688-04-4. Euro 12.50.

The catalog is available in the German language section of the museum's web page: <http://www.gnm.de/>. For more information about ordering the catalog send email to bestellannahme@gnm.de.

Questions and Answers

Q. Can anyone supply information about the Werner Laurie Show books? Evidently there were two series of peep show books - series A and B. Were these make-it-yourself books? Series A included *A Rubbalong Tale*. Series B included *Nativity* and *Noah's Ark*. A cataloging record for *Noah's Ark* does not give a publication date but states that it is a "reproduction of original in the Bodleian Library."

Ann Montanaro

Q. Lois Morrison has a Spanish language copy of Kubasta's *The Runaways and the Robbers* as well as a Spanish edition of one of the Catechetical Scene volumes. For more information about condition and price contact Lois at 105 Palmer Place, Leonia, New Jersey 07605.

Meggendorfer Prize Candidates 2004

The following books published in 2002 and 2003 were nominated for the Meggendorfer Prize.

- *Alice in (pop-up) Wonderland*. By Lewis Carroll. J.Otto Seibold, Illustrator. James R. Diaz, paper engineer.
- *Animal Poppsites*. By Matthew Reinhart.
- *Big Dig: A Pop-up Construction*. By Paul Stickland.
- *Chanukah Bugs*. By David A. Carter.
- *Country Music Pop-up Book*. Paper engineering by David Hawcock.
- *Creativity: The Flowering Tornado*. By Ginny Ruffner with paper engineering by Bruce Foster.
- *The Diary of Hansel and Gretel*. Paper engineering by Kees Moerbeek.
- *Frank Lloyd Wright in Pop-up*. Paper engineering by David Hawcock.
- *Great American Houses and Gardens*. By Chuck Fischer.
- *Harry Potter and the Chamber of Secrets: A Deluxe Pop-Up Book*. By Joe Vaux.
- *Knick-Knack Paddywhack!* By Paul O. Zelinsky with paper engineering by Andy Baron.
- *Macy's on Parade*. By Pamela Pease.
- *Pinocchio Pop-up*. Paper engineering by Massimo Missiroli.
- *Raggedy Ann and Andy and the Camel with the Wrinkled Knees*. By Johnny Gruelle with paper engineering by Kees Moerbeek.

Membership Lists

As of 2005 Movable Book Society membership lists will be printed and mailed once a year. They will no longer be sent following a membership renewal.

The First Ever Pop-up Bookshop in Paris

Theo Gielen

Last September **La Boutique du Livre Animé** opened in Paris. It is the world's first regular bookshop that exclusively deals with international movable and pop-up books and related interesting paper novelties.

After the success of his two exhibitions and accompanying catalogs of movables in recent years, the Paris antiquarian bookseller Mr. Jacques Desse is now taking a chance at opening a second bookshop in the Marché Dauphine. First announced as a trial for the holiday season, the results of the first two months were so good that he has decided to make a permanent specialty bookshop out of it. It is managed by his business partner Mr. Thibaut Brunessaux.



Thibaut Brunessaux

Marché Dauphine is a building that houses a conglomerate of antique dealers: on the ground floor mostly antiquarian furniture, pictures, curiosities, etc, and on the first ring a group of antiquarian booksellers. The building has an room where exhibitions are organized all year long. This Marché is part of the famous flea market of Porte Clignancourt in the north of Paris, a vast complex of labyrinthine streets and squares where you can find a variety of dealers of all sorts of merchandise ranging from the cheapest rubbish to very exclusive and expensive antiques and it is often compared with Portobello Road in London. Open on the weekends only, it attracts both Parisians and masses of tourists. It is a good place for a bookshop that seeks an international connection.

The shop offers both new and antiquarian books. From the modern ones they display their extensive selections of collectibles from all over the world, with quality of the movables and pop-ups their only buying criterion. In addition there will be offered for sale a range of artists' books and other irregular projects that use movable and/or three-dimensional elements. International reference works

and exhibit catalogs will also be included. Since they don't want to compete with the big discounters in the city that sell books at reduced prices, they decided not to include bargain books. They prefer the shop to have an upmarket image and, as a result, they offer all kinds of extra services like ordering for any title requested, an active searching service, personal collecting advice, shipping all over the world, etc. All of this is offered at reasonable prices. And, of course, there will be available a good stock of antiquarian and out-of-print movables and pop-up books in fine condition - as shown by the two catalogs they have published. Additionally there will be a modest restoration service, to fasten loose parts or to replace small missing pieces.

To keep customers and other interested people informed, a four-page list will be published three or four times a year, the first of which is coming soon. This list can also be received by e-mail on request. A website that will list this information is in preparation.

The opening hours of the shop are the same as those of the flea market: Saturday, Sunday, and Monday from 10:00 a.m. until 6:00 p.m. The address:

La Boutique du Livre Animé
Marché Dauphine, Stand 189
140 Rue des Rosiers
93400 Paris – Saint Ouen
France

Tel: 01-40.10.02.38 (during opening hours)
E-mail: j.desse@wanadoo.fr

US members of the Movable Book Society will have the opportunity to make the personal acquaintance of Mr. Desse since he will attend the New York Antiquarian Book Fair from April 29th through May 1st with a selection of rare books and antiquarian movables.

Catalogs Received

Thomas and Mary Jo Barron. Catalogue Fourteen. "Childrens & Illustrated Books." 120 Lismore Ave., Glenside, PA 19038. Phone: 215-572-6293.

Jo Ann Reisler, Ltd. Catalogues 67 and 68. 360 Glyndon St., NE, Vienna VA. Phone: 703-938-2967. Fax: 703-938-9057. Email: email@joannreisler.com.
www.joannreisler.com

Henry Sotheran Limited. "Children's and Illustrated Books." 2 Sackville St. Piccadilly, London W1X 2DP. Phone: 0171 439 6151. Fax: 0171 434 2019. Email: sotherans@sotherans.co.uk

What is a Movable Book?

Peter Thomas
Santa Cruz, California



**Peter Thomas
playing his ukelele book**

method of conveying information, it has been freed to become an object; a work of art.

At the 2004 meeting of the Movable Book Society in San Diego, I was scheduled to give a talk titled "The Artist Book: Four Dimensional Art." I decided I should put what I had to say in the context of the movable book. And to do that I was going to need to know exactly what was meant by a movable book.

I contacted Ann Montanaro, who replied, "That's an interesting question. Several years ago an artist's representative called me to ask if he could bring his client to my house to see my books and to show me her book. When they visited it turned out that she had designed a sculpture - a kind of remote control book that moved on wheels - a movable book!"

I was concerned that the obvious answer, that every book that is not cast in stone and anchored to the ground is a movable book, was not going to satisfy my audience. It would be too simple to say that every book moves when you turn the pages...

I realized that just as the question, "what is Art?" does not have a simple answer, to define the movable book was not going to be easy, except to state the obvious, "a movable book is a book that moves." In the end I decided what might be most helpful would be to sort movable books into categories.

I decided the first category would be, "not every movable books." This would include books with only covers and pages that turn as movable parts.

The next category would include all forms of simple accordion books as well as books with peek-a-boo flaps.

These would be called "sort of movable books."

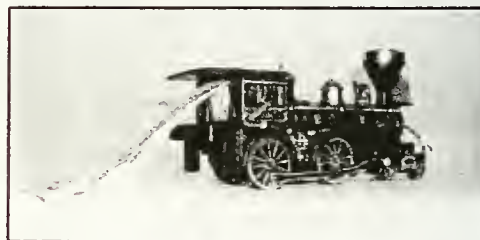
After that would come scrolling, flapping and paper engineered books. These would be called "really movable books."

Finally there would be a category called, "Too movable books." This would include books that fall apart when touched, books that pop open and never close again, and books that scroll out and cannot ever be put back in... like our *The Train Comes to Wichita*.

So what does the Movable Book Society mean by a movable book.

Ann Montanaro stated in a note to me, "I have used movable book as a broad category to includes pop-ups, lift-the-flaps, tab-operated mechanical motions, rotating wheels, etc, which have been added to the flat page, to the text or illustration, to create perspective or movement."

I think then, that the answer can be simply stated "a movable book is a (typical children's) book that has been paper engineered to create movable parts on or in the pages."



The Train Comes to Wichita

Of course there are many other kinds of movable books that society members are interested in. For example, personally, I am interested in the mechanical scrolling book. As the first book form, many libraries have wonderful examples of early Egyptian papyrus scrolls or Torahs and Megillahs from the Jewish traditions. I am mostly interested in scrolls that are housed in bindings where the scroll is mechanically rolled from one end to the other. In my talk I presented slides of about 10 different kinds of scrolling books Donna and I have made. I was also fortunate to have a historical example of a scrolling book from the collection of Larry Seidman. I have also been exploring the creation of what I call flap books. Our book 40 would be an example of that kind of structure. I would like to know if there are any other members of the Movable Book Society that are interested in these types of structures, and especially if anyone has made a collection of them that might contain examples I do not know about. If you are that person please give me a call or email.

Movable Reviews

Marilyn Olin
Livingston, New Jersey

1 = AWFUL	2 = POOR
3 = O.K.	4 = GOOD
5 = SUPERB	

Why doesn't every publisher give the name of the paper engineer in their movable book ???

Rating: **5 +**

A CELEBRATION OF POP-UP AND MOVABLE BOOKS: COMMEMORATING THE 10th ANNIVERSARY OF THE MOVABLE BOOK SOCIETY. By A. Baron, A. Boehm, A. R. Montanaro, E. G. K. Rubin, R. Sabuda, R. Ziegler. Paper engineering & mechanical refinements by A. Baron & K. Olmon at Poprus Studio and S. Ida, M. Reinhart and R. Sabuda at Librum Artifex. Graphic design by A. Kalaw, A. Pena and E. Wilwayco. Publisher: A special limited edition of The Movable Book Society. Published in 2004. ISBN 0-9746775-0-7. \$34.95. 8½ x 10¼ inches. 11 pop-ups. This is a must for any collector of pop-up books. It contains the movable reproductions and biographies of important historical people in movable books. There is also a new pop-up created by Robert Sabuda's studio based on the volvelle, created in the 13th century. This book is bound in cloth and comes in a matching box. It is a limited edition, so order yours while it is still available at www.robertsabuda.com. Click on Gift Shop and then on Limited Edition MBS Anniversary. Paper Eng.: Super!

Rating: **5**

KNICK - KNACK PADDYWHACK! By Paul Zelinsky. Paper Engineering by Andrew Baron. Published by Dutton Children's Books/a division of Penguin Books for Young Readers. Pub.: Oct., 2002. ISBN 0-525-46908-7. \$18.99. About 25 x 24 cm. 14 pages. This book was published before I started writing reviews, but Andrew Baron was awarded the Mcgendorfer Award this year, and this book is one that deserves recognition. It belongs in any pop-up collection and will delight any child. The illustrations and paper engineering are masterful with many pop-ups, pull-tabs and other goodies. Paul Zelinsky, with the help of R. Sabuda, E. Rubin and others, found Andy Baron. He makes the song with his wonderful pop-ups come alive. The last spread in which more than ten characters move through the use of only one tab is fabulous and must have been extremely difficult to do. Paper Eng.: Creative and delightful.



Rating: **5**

THE GIRL WHO LOVED TOM GORDON. Text by Stephen King and adapted by Peter Abrahams. Illustration by Alan Dingman. Paper engineering by Kees Moerbeek. Design by Gene Vosough. Published by Simon & Schuster Children's Division. Pub.: Oct., 2004. ISBN 0-689-86272-5. \$24.95. 8.32 x 9.58. 14 pages. There are seven double-spread pop-ups and an additional one to two smaller pop-ups on almost every page. Every pop-up fan should be extremely grateful to Stephen King. In making this wonderful story about a little girl lost in the woods into a pop-up, he has provided the pop-up book with a real boost. Other authors will be encouraged to think of using pop-ups as a way to make their stories come alive. The pop-ups are an intricate part of the story and add realism to it. The illustrations from which they are made are beautifully done. This is not a story for young children but it is lyrical and written in the vein of a Grimm's fairy tale. Paper Eng.: Excellent, detailed and beautifully done.

Rating: **4**

TIBETAN BUDDHIST ALTARS. Text and illustrations by Robert Beer. Concept by Tad Wisc. Paper engineering by David A. Carter. Published by New World Library. Published in Sept., 2004. ISBN 1-57731-467-0. \$21.95. 5 pop-ups. There are seven double pages which open from the top down. This is a pop-up gallery of Tibetan traditional art and wisdom. The book design starts with two doors which open in the center. It is exciting to see David Carter do a different type of pop-up and do a lovely job. The authors encourage the reader to open the book to any figure of and meditate after reading the short history of the deity. This is not a book for children but teenagers and adults. Paper Eng.: Beautifully done.

Rating: **4 ½**

THE WHITE HOUSE. Artist/designer Chuck Fischer. Published by Universe Publishing/a division of Rizzoli International Publications, Inc. Pub.: Sept., 2004. ISBN 0-7893-1064-3. \$35.00. About 29 x 29 cm. 10 pages with lots of additional inserts and pop-ups. I love this book! There are so many wonderful goodies in it. My favorite is The Fourth of July in Washington, D.C., as I rarely find a tunnel pop-up inside a book. There is also an origami-folded map, a great pop-up fan of the first ladies, a White House Christmas tree and best of all a double-page pop-up of the White House among others. Along with this the text not only gives some history of the White House but also a little about its occupants and the government itself. This would be a wonderful gift for an older child or adult, not only in an election year, but anytime. Paper Eng.: Inventive and well done.

We floated from our seats to the patio where beautiful tables were set in the California sunshine. In a flash, books and food were on the tables: mock-ups of work by fledgling paper engineers were trustingly shown to members to register reactions and special books members just wanted to share with others in our tradition of “bring show-and-tell.” The din of happy conversation floated up like moats of dust into the air.

Charlotte Johnson is like a pop-up illustration. She is quiet, reserved, even shy with others when covertly observed. But, she is only waiting to be made “interactive.” Ask her to talk on her favorite topics, edible books and book sleuthing, and she virtually pops into action. Who would have thought the ins-and-outs of Googling could be so much fun? Speaking on “Movable Books on the Internet” and with many librarians in the room, the whole lecture was interactive! Charlotte coyly maneuvered between the terms, “networking,” “appropriating,” and “stealing.” Of course, plagiarism was defined and put in its proper place. Tsk, tsk! She warned of searching for “pop-ups” without excluding the word Viagra. We hadn’t imagined that there could be 13 million hits on the term “pop-up” which would also include the popular drug. If you want pop-up books, search for “pop-up+books,” without any spaces. She digressed to add that putting a zip code into Google, will get one to local places. Finally, we were apprised of the term, *Amazoogle*. Those of us still with one-and-a half feet in the 20th century had no idea we were crossing into another age, one with computational hubs made up of Ebay, MapQuest, Amazon, and Yahoo, to name but a few electronic catalogs. To help us completely cross into this new age, Charlotte provided lists of websites giving us virtual exhibits, museums, libraries, and personal websites of paper engineers, publishers, and collectors from around the world. Interactive, indeed!

Ambar Past, our next speaker, is a self-proclaimed “Renegade Housewife” who left home “with the breakfast dishes still on the table.” She certainly looked the real deal in a



Ambar Past

long peasant skirt, embroidered shirt, pigtail down her back, and earrings with images of Spanish saints. At age 23, Ambar moved from the US to Meso-America, south of Mexico City, and lived in mud huts through the generosity of the native people. One could imagine her Spanish to be flawless. Ambar told us of the Aztec/Mayan 1,000 year old

history of bookmaking, and that long before the coming of Columbus, paper was made from bark and fan-folded to make codices. Samples of the bark were circulated in the lecture room for us to feel and appreciate. In those times, “poets worked full-time for the gods,” poetry was considered an “essential part of daily life,” and “despite primitive conditions...[people] prayed to the god of letters.” So connected were the Mayans to writing that they later called the Sun, “El Escribiano” – the writer. When the Spaniards came, they burned the natives’ books. Fewer than 100 Aztec books exist today and only four Mayan books.

Archaeological digs are continually finding papermaking stones, which were common household objects in early Mexico. The musical thread was picked up again by Ambar’s video which played enchanting pan-flute music while we watched her make the book, *The Lady of Ur*, which won for Serious Content in the Stand and Deliver exhibition.

We returned from a short break, complete with snacks, to find our lecture hall turned into a “theater-in-the-round.” Our moderator was Audrey Goldrich who was gushing with enthusiasm. In her “real” life, Audrey is a psychotherapist who keeps pop-up books in her waiting room. We were being treated to a “group session” on “Showing One’s Own Books,” the ins and outs of setting up small exhibitions. Audrey’s intent in doing exhibitions is “to share something [she] love[s] with other people.” She stressed that one’s collection need not be large to mount an exhibit.

Audrey gave us the benefit of her experience, from the political pitfalls of turf wars between reference and children’s librarians to the innovative use of multiple paper tablets to prop up books. Improvisation seemed the key element to displaying a book properly in different exhibit cases. She even had cleverly used rocks from her garden to keep open the books for a dinosaur exhibit. Displaying pop-up books is a “visual experience” and one must choose books by taking into account both the intended audience and the size and number of display cases the venue has to offer.

Audrey cautioned against leaving books open too long exposed to light and heat. Where she can, she uses Styrofoam supports to relieve stress on the spines. She tries to use “cripples,” duplicates from her collection that may only have one or two pop-ups worth showing. While her exhibitions have not necessitated formal paper work, others in the room suggested exhibitors have insurance. There were many other suggestions by MBS members, such as remembering to turn off micro-chips so that the Elvis book, for example, doesn’t continually play, “Love Me Tender.” C.J. Grossman, who had produced *The Book of Chiles*, cautioned to use chopsticks when handling her book.

When Ann Montanaro does an exhibition, she puts masking tape on her home carpet the size of the shelves and then lays out the books. For those of us who want to “Shop and Share,” this lecture gave us much to go on. Audrey’s most sober take home message, not to be ignored, was “Make friends with the handyman!”

We thought we were weary and at the end of the day’s lectures. Many had already hurried to the elevators to freshen up for dinner around San Diego. For those of us who dragged our feet – and there were many – a final treat lay at the back of the room. Unscheduled, but hardly unprepared, Larry Seidman had laid out a table filled with never-seen-before delights. The “King of Show-and-Tell,” Larry always has a surprise on hand. (I once ran into him at a local book fair and Larry pulled from his pockets and various envelopes movables that made my eyes pop...and my collector’s mouth drool.) It was Larry who offered



Movable Musician Cards

Nister’s *Come and Go* with its unique mechanism to the *Celebration* book. Coupled with Larry’s examples of early rivets, games, and singular mechanisms is an encyclopedic knowledge of

printing techniques and publishers’ histories. He pointed out, using examples from his collection, that Dean and Sons used very fine rivets around 1850 and after 1840, the rivets were often made of copper. Until 1840, many “rivets” were made of knotted string. He showed us free-standing cards of a pair of musicians, hand-colored around 1800. The violinist was very similar to Meggendorfer’s famous one with finely articulated limbs. For the Dean’s *Book of Games and Pastimes*, Larry talked about the difference between stone lithography and copperplate printing. The ages and uniqueness of Larry’s treats plus that extra “layer” of knowledge put the icing on our lecture-cake. Let’s give him a formal slot for our next conference! We’ve much to learn from Dr. Larry!

Dinner was a time for us all to relax, especially me who intentionally left my notepad in my room. This was the first conference I could remember where I really got to know book artists and paper engineers who were new to the group. At dinner, for example, was Val Van Sice a perky person if there ever was one. Val was the youngest at our table but easily held up her end of the discussion with those of us longer-in-the-tooth, Adie Peña, Andy Baron, Dagmar Kubaštová, and Colleen Moore. Val’s book, *A Little Knowledge...*, seen in *Stand and Deliver*, showed the depth of her maturity is belied by her appearance.

During lunch that first day, I had been able to continue my conversation, begun at the exhibition, with Shawn Sheehy who is working on a Masters Degree in Fine Arts at Columbia College in Chicago. His *Welcome to the Neighborhood* in the exhibit had originally been made of cereal boxes. After showing the prototype at the Milwaukee conference to Robert Sabuda and Matthew Reinhart, he made substantial changes, which he feels contributed to his entry being a better book. The final book used hand-made paper.

Saturday, October 2

So do San Diego residents ever tire of their incessant sunshine? I threw open the curtains and there it was blazing down, smiling. And smiling too was Ann Montanaro, our MBS leader, ready to give her first lecture to the Society. How has she managed to avoid it all these years? I guess building on her 10 years of experience with MBS, she had the conference under control and could now turn her inexhaustible energy to preparing a talk. Of course, her topic, Raphael Tuck and Sons, was huge but her supreme research ability and organizational skills would serve us all well. [The full text of the presentation will appear in the February issue.]

Ann had several examples of books for us to see and admire, originals as well as reproductions. As she demonstrated some of the books one could feel her awe and respect for the tangible objects of her talk. She concluded by saying that what the publishers, Raphael Tuck and Sons, did not have in sophistication, they made up in the sheer volume of unique objects loaded “with charm and appeal.”



Peter and Donna Thomas

A break was definitely in order now to absorb so much information. Our next speaker, Peter Thomas, “The Bard of Books,” spoke with an impish grin giving one the feeling he was letting us in on a secret. His presentation style combined the demeanor of the absent-minded professor and a “Hey, it’s cool, Man” hippie. Peter’s “talk” would be the apogee of our music-themed lectures.

There was no question that this book artist from Santa Cruz, California, who often collaborates with his wife Donna, has one life-long goal, that is, to “create books.” He challenged us with a series of questions. “What is a movable book?” “What is an accordion book or concertina?” He delighted us by “demonstrating” the

answers with books shaped like the eponymous instruments. "What is a book at all?" he queried, then showed his first book, a rock, called *The House of Rock*. We roared with laughter.

His early books were "undeniably" art, continuing on to define the difference between art, "unencumbered by function," and craft, which has a function. "Until 1880," Peter explained, now wearing a professorial hat, "books were pure craft." With the arrival of William Morris' fine press books in 1890, we began to see the origins of artists' books, a phrase which didn't exist before 1980. We were then treated to "The Gospel According to Peter (Thomas)." "Due to the PC, books are now free to be art objects." Books are now free of solely giving information.

Peter sees book art as a 4-D art-form, time being the 4th dimension. His books' concepts and materials are often totally integrated, as they were with the accordion and concertina books and a new book he made on the occasion of Donna's birthday. (He makes books for most of her birthdays. Lucky girl!) Based on the '60s singing duo, Jan and Dean, Peter took their song, "Surf City," and crafted with Donna a one-of-a-kind book from a *woodie*. (Hey! Get hip! He's talking about a '30 Ford Wagon. Duh!! Thank, G-d for Amazoogle. *grin*.)

The "connection between the cultural and spiritual" was made with the Thomas' cylindric books, ones with text that pulls out on scrolls. Peter cited the Torah and Megillah (commonly known as *The Book of Esther*, read on Purim) as examples. His final book combined the movable and sculptural. Peter produced his *A Brief History of the Ukulele*, seen in *Stand and Deliver*. In the CD from the exhibition, Peter said, "When a book is static it risks becoming only a literary sculpture." The ukulele book was in no danger of being called a sculpture. He opened the 20 inch-long, stringed "book" and panoramic pages fell out. When he closed it, he strummed the strings and sang to the tune: "Has Anybody Seen My Gal?"

What's a book? I used to know,
But things have really all changed so,
Has anybody seen my book?

Some have pages, others don't.
Some tell stories my mother won't
Has anybody seen my book?

Now if you want a book that will look
Like most old books do.
You'll have to go to a show,
A museum or a library too.

Mine is green, it has a screen,
7 million books are in between.
Has anybody seen my book?

It's a computer,

Has anybody seeeeeeeeen my boooooook?

What an animated performance!!!

How to segue from the "latest and greatest" to the "oldest and grandest"? One could worry how to recapture the audience's attention after such a rabble-rousing recital. Howard Rootenberg, who had dazzled us in Los Angeles with his historical books, would have no problem. As if his wealth of knowledge were not enough, Howard had brought along Kathy Donahue of UCLA's Biomedical Special Collections who, much to our amazement, had brought books we before had only seen under glass and in front of security cameras.



Howard Rootenberg

called "fugitive sheets." He speculated that the movable illustrations were called "fugitives" because originally they had not been bound with the book's spine and were often lost.

Several things made these mostly anatomical books popular in the 16th century, such as the proliferation of "corner presses" making for cheap publications, and the public's fascination with anatomy which literally uncovered "the hidden wonder of the body," a veritable communing with G-d. Some texts were in Latin for doctors and medical students and others in the vernacular for barbers and surgeons – often the same person! And in the vein of "nothing ever changes," simply put, sex sells.

I never would have thought that the Vesalius' *De Humani Corporis Fabrica* from 1543 I had seen at the New York Public Library would now be in my hands! *The Fabrica*, as it is known, brought "illustrated anatomy to a new level," Rootenberg said. A companion to it is *The Epitome*, a "condensation" of *The Fabrica*, material for the student, allowing for them to cut out anatomical parts and put them on other sheets. Other remarkable books present

Howard, a former lawyer and entertainer, (no, he didn't sing!) mesmerized us with 16th century folio-sized books of movable woodcuts and etchings. This was truly a booklover's version of "shock and awe." Howard expertly lifted flaps and showed layered flaps of illustrations often

were the Euclid *Elements* of 1570 with strings to make geometrical figures 3 dimensional, Remlin's *The Mirror of the Cosmos-1619*, and a cosmography of calendars and astronomy from 1456. Without benefit of gloves, I hesitantly touched the books, lightly running my fingers over the flaps as one would over Braille text, feeling for the edges. Howard had used fine pincers to open the flaps.

More recent books were shown as well, including an early (1833) Spratt's *Obstetrical Tables*, a manikin book of large anatomical flaps – a teaching tool for doctors – and the most fascinating to Andy Baron, a collector of old phonographs, an 1888 flap book representing *The Phonograph, A New Technology*. We were all humbled by what we saw, were allowed to touch, and Kathy and Howard's daring to bring it all to us. Kathy did stress that all her Special Collections books were available to visitors who called to make an appointment. Any takers?

Yes, lunch! As the San Diego sun heated the outdoor patio, conventioners donned silly hats to keep off the sun. One member (c'mon and own up to it!) took newspaper and made "sailor" hats for those of us loopy enough to wear them. And there was a whole bunch of us. The yummy buffet gave us time to talk to those not seated at our tables.

Formal lectures over, we proceeded to the hands-on part of our meeting, a kind of "arts and crafts" mcets "humble pie." Admittedly this is my favorite activity **BUT**, faithful envoy to Our Leader, initials A.R.M., as in "You don't have to twist my ARM," I was asked to fill a gap in the preparations. I returned, successful from my mission, to hear Emily Martin, clearly the "Erma Bombeck of paper engineers," completing the instructions for a flexagon. I took an empty seat next to Shawn Seehy who took pity on my ten thumbs and vacant stare to bring me up to speed. Well, sorta. Thanks to Shawn and Ed Hutchins, "The Flexagon Floater," I did come away with a working finished product. I could tell from the satisfied expressions on everyone's faces all had had a great time. As we left the lecture room for the book sale, members carried their treasures in their hands like kindergarteners looking forward to Mommy displaying their work on the refrigerator door.

OK, here is where I get to whine, briefly. Imagine having your first book published, a toy-book, and dreaming about sitting at a signing table with all your friends holding your book to be signed. Imagine your books never making it to the MBS sale. Thus was the fate of my *Hanukkah Puzzle Book* (Pitsopany Press, 2004). OK. Wipe your tears. I'll get over it.

I did have great pride signing the MBS *Celebration* book. No tears here! And sitting next to Kyle Olmon, I was able to see his *moment(um)* book in

action...all one second of it. David Carter, Robert Sabuda, and Matthew Reinhart were ensconced at a table busily signing their latest efforts, and Paul Wehr proudly displayed the first reproduction – and I hope there will be others to follow – of Julian Wehr's animated book, *Snow White*. There were tables for book artists to sell their wares and chat, as well as vendors selling pop-ups of many vintages. The California sunshine came in handy here and RELAX was the word of the day!

Running tandem with our convention was the San Diego Film Festival with awards to be given on Saturday night – tonight! I had a sighting of Phyllis Diller – no overlooking her! – and the rumors were the other award winners to be present were Cliff Robertson and Rick Schroder. We could see evidence of security and a large set-up for the band. Would our own festivities be drowned out with blaring music? Could we crash their party? Who would we see?

Our party room *cum* lecture hall was transformed for our event, the banquet. At each place setting was the small version of Kees Moerbeek's *Countdown to Christmas Roly Poly*. Also gracing the tables and sideboards were colorful pop-up invitations to an exhibition in Houston, Texas, Pop-up Books: The Art of Paper Engineering at the Museum of Printing History, October to January 1, 2005. These were courtesy of Bruce Foster who found himself with a scheduling conflict and was desperately unhappy not to be able to attend the conference. As recompense, he sent invitations (which he had hand assembled!) for all of the attendees. What a guy!



David Carter

David A. Carter was our guest speaker and he began his slide talk with a photo of himself at about five years old in Western garb. The photo highlighted the question David asks himself before he starts a new project. "What would little David like?" Best known for his bug series, David told us outright, the series he

started after his daughter Molly was born and earning a living was paramount, is finished. His newest books, *One Red Dot*, published in Spain, Japan, Italy and Korea in fall 2004 and by Simon & Schuster in 2005, and *Who's Under the Hat?*, Harcourt Children's, fall 2005 leave the bugs behind and move into new territory.

In terms of process, David did the artwork for the beginning bug books by hand. It wasn't until *Bugs in Space* in 1997 that he fully used the computer. Drawing did not become his passion until at age 17 he broke his femur and was laid up for a year. He didn't see his first pop-up book until he started to work for Intervisual in 1981 where he started doing paste-ups. Today it may take him 1½ years to complete a book, and he works on 3-4 ideas at once. David "came of age" at Intervisual, privileged to work with Tor Lokvig, then marrying his daughter. (We rejoiced at seeing his pop-up wedding invitation!) He had the opportunity to witness the thought processes of Ron van der Meer, and work under the sharp eye of Art Director, David Pelham. It was Vic Duppa-Whyte who taught David the humility of seeing great ideas never get published. Duppa-Whyte's work was often too complicated to make it to publication. David admitted to many rejections of his projects. We, of course, only see the ones that get into print. He talked admiringly of Sandy Tiller and told us we may know her as Ruth Tilden of *What's in the Fridge?* and other delightful movable books.

With maturity on the job comes seeing the good and the bad. Being as diplomatic as he could, David described the rise of Intervisual as the giant in the pop-up field, the tandem rise of Carvajal in Columbia and Ecuador, and finally the decline of both. Carvajal's pop-up assembly plant is gone and, with Piggy Toes Press, Intervisual has added publisher to its role as packager.

Not one to hide reality, David showed slides of his work areas at home and at Intervisual; it looked like total chaos to us. He was very game to talk about his newest book, *One Red Dot*, which he had worked on for 7 years. Moving up on the art-by-technology scale, David showed us the video he used as a sales tool to sell the book. Now having squashed the bugs, he was free to do something "very geometric [and] sculptural...without constraints of art or editorial [departments]." His new firm, CDA, Carter-(Jim) Diaz Associates, is taking on new creative efforts. He was clearly soured on S&S holding back *One Red Dot* until 2005 while they published Stephen King's *Tom Gordon* pop-up and Robert's *America the Beautiful*. Carter vowed, "I won't let that happen again."

With the bugs squashed, at least for now, David is enjoying making pop-up books for adults. His *Tibetan Buddhist Altars: A Pop-up Gallery of Traditional Art and Wisdom*, which sold briskly at the book sale, was packaged by Becker-Mayer of Seattle. When asked about other ideas, he offered *The Kama Sutra* as a possibility. Did we hear him say he may call it "How Many Positions in a Box?" (And didn't we hear Robert also ruminate about doing this title? I guess the maxim stands, sex sells.)

David delighted us with arcane thoughts and inside "jokes" of the trade, such as, his initials hidden on pull-

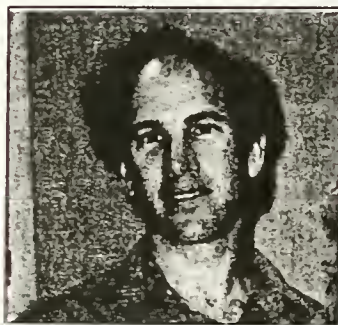
tabs in *What's in a Cave* and *What's at the Beach?*" He answered some questions: "What is your least favorite book?" Answer: *What's Under There?*, which he would love to redo; "Which book do you wish you had done?" Answer: the Griffin and Sabine series. "I felt envy," he lamented. Speaking of envy, in response to "What is the highest compliment one paper engineer can give another?" Carter growled, "We have to break [their] fingers!" It was the answer David gave to "What do you think of Kelly Houle's work?" Ouch!

As David took his seat to a resounding applause, A.R.M. whispered in my ear that the Film Festival was about to get underway and that they would soon be in need of the lectern! Were they kidding? We were now about to give out our most prestigious award, the Meggendorfer Prize. It would be me, Ellen-from-The Bronx, presenting. I made it clear I had dealt with "tough guys" before and the lectern was NOT available until I was done with it! (Phyllis Diller would be getting a new wrinkle first! Imagine the Hilton having only ONE lectern!)

In fact, I had two awards to give. The Meggendorfer Prize had been voted on by the convention attendees, after inspecting nominated titles. (Robert had recused himself.) I was thrilled to be the one to present the prize to our members' overwhelming choice. So I said, "and in the spirit of Peter Thomas..." then sang to the tune of "This Old Man, He Played One"

This year's book – so much fun!

The Meggendorfer Prize is won
by Andy Baron
step right over here!
KKP has won this year!



Andy Baron

(I come by my chutzpah honestly!)

Andy, paper engineer for *Knick-Knack Paddywhack!*, was like a deer in the headlights and practically had to be led to the lectern. I handed him the mike for comments but, totally uncharacteristically, he was dumbstruck and could only murmur, "Thank You!"

And a good thing, too, for now, from the corner of my eye, I could see the henchmen waiting at the door for the lectern. Fat chance! We had waited ten years for this! I proceeded to laud, extol, and exalt Our Leader, Ann Montanaro. She was shocked and embarrassed and came

to the podium in near-tears. It was a tender and grateful moment for all of us. Her plaque, with the MBS logo, read:

Presented to
Ann R. Montanaro
by her friends from
The Movable Book Society
1994-2004
on the occasion of
The Society's 10th Anniversary
With grateful recognition
for her founding of the Society,
and being a driving force in
promoting the appreciation and understanding of
pop-up and movable books.

Now they could have their lectern back!

And we went on to party to the Film Festival music. It had all been music to our ears, from start to finish.

**Marian Benassi and Burt Thompson
provided many of the Conference
photographs**

Kubašta Exhibit

Kubašta Retrospective
Bienes Center for the Literary Arts
Broward County Library
Fort Lauderdale, Florida
January 25 - April 30, 2005

This Kubašta exhibit, prepared by Ellen Rubin, will have a 150-page, four-color catalog with two reproduction pop-ups by Robert Sabuda, a biography, an extensive essay on the popular culture of his times, as well as an overview of children's literature in Eastern Europe. Jim Findlay, Bienes Center librarian, is mounting the exhibit and producing the catalog. A reception will be held on February 17 at the Bienes Center where Ellen Rubin will talk about Kubašta's life and work.

Frankfurt Book Fair, continued from page 1

Bests of the Fair

Let us plunge into the matter with the three major projects of the season, must-haves for any collection, in alphabetical order by their makers:

Kees Moerbeek engineered the paper art work of the abridged edition of Stephen King's million seller *The Girl Who Loved Tom Gordon* (Little Simon, 0-689-86272-5), illustrated by Alan Dingman. Mr. Moerbeek told me how advantageous it is to work with the text from such a famous person. For most of his books he has been allowed only one sheet of paper to build his pop-ups, for this book he had at his disposal no less than five planes, almost 5 square meters of paper...! The results of his paper engineering are great, again, and match very well with the atmosphere of King's story; as the illustrations did once I had read the texts, though they looked to me at first sight rather roughly done. The pop-ups greatly expand the pages. However they fold down perfectly and show a perfection of detailed engineering and packing of the paper masses over the whole of the book block as we saw before in his *Raggedy Ann* pop-up. Though not so loud in his marketing as Ron van der Meer and Robert Sabuda, we think him one of the best engineers of this time. A record breaking price of \$500.00 was charged for the limited edition of this book [raised to \$1,000 before release] (0-689-87422-7).

The Bulgarian master engineer **Anton Radevsky** finally got his great *Architecture Pop-up Book* published which we first saw in dummy in 1997. Unfortunately, it was the same year that Ron van der Meer published his *Architecture Pack* and that blocked the market for this subject for some years. By now, however, everyone can decide if my enthusiasm for this book as shown in several of my Frankfurt contributions to the *Movable Stationery*, proves to be right. Since the artist himself, aiming at perfection of his artwork, was rather critical of the first models he got from Ecuador, last December he flew to the factory to supervise the production himself. I think the very detailed model of the French cathedral is one of the highlights of paper engineering in pop-up books of all times. And with over 25 smaller and larger pop-ups enclosed, many of them hidden behind flaps, the book is a great value for money. It is the only one of the three major projects that appears simultaneously in various countries: in the USA from Universe (0-7893-1188-7), in Great Britain, with a slightly different cover (and 5 mm. thicker...) from Thames & Hudson (0-500-34203-2), in France as *Merveilles de l'Architecture* from Flammarion (2-08-011394-1), and in Germany as *Wunder der Architektur* from Westbild Verlag, Augsburg (3-8289-0807-1). Italian and Hungarian editions will soon follow.

This season's gem from **Robert Sabuda** is his baroque *America the Beautiful* (Little Simon, 0-689-84744-0), the origination of which most likely will have been followed by many of us on his website since we have been pointed at it for months by his mailing marketeers. Very American indeed, in all aspects, since this song isn't too well known outside of the States until now. Again, a wealth of paper artwork, done once more in white, after the colorful excursions of the last years in *The Wonderful Wizard of Oz* and *Alice's Adventures in Wonderland*. Available in a limited edition, too (0-689-87421-9), for \$ 250.00.

All three of these books have been published in tremendous numbers of copies: Kees Moerbeek's has a first printing of 250,000 copies. Robert Sabuda's follows with 200,000 copies and though Dimitar Zlatarev, the Bulgarian packager of Anton Radevsky's book wouldn't reveal how many copies have been printed, we can imagine similar figures for the *Architecture Pop-up Book* because of its international co-editions. Very big business indeed.

And they will continue with new books. Most mysterious proved to be the new project of Kees Moerbeek, of which Simon & Schuster's representative would only reveal to me that it has to do with film and that it will be the most expensive pop-up book Little Simon has produced until now. Three new titles in his series of *Roly Poly* books, however, will be published by Child's Play next year and Mr. Moerbeek also showed me dummies of how he has tried to make the *Roly Poly* format appropriate for museums to show parts of their collections or the works of one special painter unrolling partly in 3-D.

Kibea from Sofia, Bulgaria, showed me the spectacular dummy of the new book of Anton Radevsky, *The Wild West Pop-up Book*, "with which he makes his boy's dreams come true" as his publisher said. Amongst more there is a great spread of a cowboy's belt, with a holster and a removable 3-D colt. The play set that folds out from the center spread to four times the size of a page (unfolded some 60x60 cm.) is a gem of paper engineering. Some five or six buildings can be lifted to form a characteristic street front at the north side, the opposite side has a built-in track for a loosely given paper train of a very nicely round folding locomotive, a tender and a wagon, and on the open space in the middle can be played with the wonders of an unfolding mail-coach, and a tilt-cart with a tilt from real linen. As a crowning sensation there is a magnificent three-dimensional paper-sculptured horse, stored in the deepened back cover, to play with or to put to the carriages, complete with a loose paper doll of a cowboy that can sit on the horse and can be dressed up with its traditional cowboy's outfit. A lasso is also included. All of the design,

the illustrations, the texts and the paper engineering will be done by Anton Radevsky himself. No wonder the publishers to whom the dummy was shown were fighting to have this book in their catalogs next year. There was a lot of interest from the (European) parks that use the romantic Wild West theme. With this elaborate project Mr. Radevsky shows once again that he belongs to the very best of contemporary paper-engineers.



Books who will, apparently, be publishing it in spring 2005 (0-7445-8690-9).

By the way, last year I wondered why Robert Sabuda's books don't have international editions, this year I found the French version of his *Alice* at Seuil Jeunesse from Paris as *Alice au Pays des Merveilles* (2-02-067851-9). Could that be thanks to Jacques Desse who promoted the American edition so strongly in Paris all this year?

Mr. Reinhardt however appears to be the most prolific one of the couple right now. Little Simon showed the dummy of his new *The Ark*, a pop-up book of the well-known *Bible* story done in woodcut-style, to come next year. And, as a result of their earlier collaboration on the front cover of *Brooklyn Pops Up!*, he is working once again with, to my opinion, the world's best children's book illustrator **Maurice Sendak** on a pop-up book based on one of Mr. Sendak's plays, with the fitting title *It's Alive*. (That is the working title. The final book may have a different one). For sure this will be the sensation of next year's pop-up output! A sneak peek for the artwork of this book, done in pencil and watercolor that gives this special touch typical for Mr. Sendak's works, can be seen already on Robert Sabuda's website (www.robertsabuda.com).

The magic word: Interactivity

The tendency we put on record a couple of years, that children's book publishers are more interested in bringing out novelty books that give children a chance to take an active part in the "reading" of the book, rather than mere

pop-up books, proves to have grown into a general publishing trend. In the words of James Diaz as noted by Kyle Olmon in the last number of the *Movable Stationery* (August 2004, p 1): “[The business] is now focusing more on products than pop-ups. This means designing concept books that incorporate fabrics, sound chips, plastics, light elements and anything else to bring a new look to standard first reader subjects like ABC’s, numbers and colors.” And also Mrs. Sheri Safran, director of Sadie Field’s Productions, confirmed that “the market isn’t too interested anymore in pop-up books that just fold out and stand, but asks for books that stimulate the “reading” child to participate by lifting flaps, pulling tabs, touching, feeling, listening, playing with added props, etc.” And she made a comparison with the computer games that children love to play and that also ask for a lot of (inter-)activity of the child.



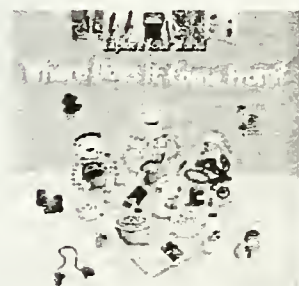
Intervisual’s *Disney Princess Theater* from last year will be followed by two more such triangular one-room playsets with different backgrounds and stand-up characters: *Franny’s Adventure Playset* and *The Wild West Playset*.

The new Robert Crowther book also fits also in this category: *Let’s Cook* (Walker Books, 0-7445-9688-2) allows the reader to open the menu, pop the bread in the toaster, make a sandwich, etc. with the 20 press-out play pieces. Sarah Gibb’s *The Ballerina’s Diary* (2005, Orchard Books, 1-84362-491-5) has pop-ups and tabs and also includes such sweet, pinky props as a ballet waistband, star pendant, earrings, tiara, and a ballet booklet.

Also full of girl’s accessories are the two new bag-shaped books: *My Sleepover Bag* by Elissa Held and Tammy Smith (Little Simon, 0-689-87337-9), a sequel to last year’s *My Ballet Bag* and announced as to include “more than 30 interactive elements” such as “puffy cover with Velcro closure, carrying handle, 15 pull-outs, 9 touch-and-feel patches, scented sticker, pizza slices, nail polish, a working sleeping bag, pull-tabs, pop-ups and 7 flaps to lift.” Who can ask for more interactivity? And the second - being a companion to the first one - *Beauty Parlour Handbag* by Penny “Pink” Dann (Orchard Books, 1-84362-490-7), part of the *Secret Fairy* range that sold over 1.5 million worldwide.

Inviting the reading child to write *letters* or postcards himself are books like Penny Dann is *The Secret Fairy Letters*, another novelty in the series of the very pink *Secret Fairies* to come next year. The book has flaps and pop-ups and includes a stationery set and envelopes. Or *Dear Father Christmas* by Alan Durant and Vanessa Cabban, announced by Walker Books for next year and telling a Christmas novelty story that starts with lots of letters and questions for Santa. Each real letter and envelope also includes an extra gift, such as an advent calendar, a Christmas card, or a Christmas tree decoration. Piggy Toes Press brings for 2005 a similar *Hooray! It’s Valentine’s Day*, a pop-up book with stickers, pen and postcards to send off for Valentines. And finally at Tango Books we found Thando MacLaren’s *Letters Around the World* (1-85707-617-6), illustrated by Elizabeth and Catherine Pope. Real letters-in-envelopes exchange information between children of various continents about their daily life and at the end of the book a pen pal game folds out. It is pleasantly educational over all. As is the related title from Intervisual books *Spin & Spell: A Book and Game in One* by Jessica Perez and illustrated by

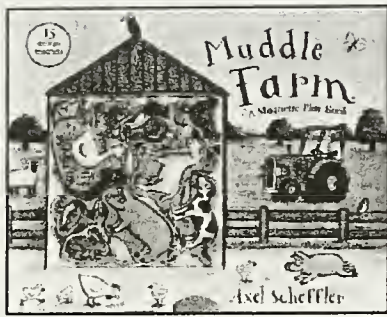
An uncountable number of these “interactive” books – in all qualities of design but mostly not too interesting for collectors – could be seen at the fair. I have made just a selective choice to introduce here. To start with there is a series of the best of the kind. James Diaz and Melanie Gerth designed and illustrated (meanwhile five) the series My First Jumbo Books that announce on their front cover to have “sturdy lift-up flaps, touch-and-feels, movable parts, and a pop-up, too!” (The glittering foils still miss in



this catalog). The front cover also states “It’s totally interactive!” Cartwheel/Scholastic published volumes on *Letters, Colors, Numbers, Shapes* and *Dinosaurs*. Apparently there is also a volume on Christmas, which we only saw in a French

edition at the co-publisher of the series Albin Michel, *Mon Grand Imagier de Noël*.

Firefly books showed two volumes, *Animals of the Cold* (1-55407-002-3) and *Where Does it Come From?* (1-55407-009-0) with a similar enumeration of “pull-outs, pop-ups, fold-outs, transparency overlays, wheels, books-within-books and more” and all this in each book! Without all such blurb but highly stimulating to activity is Simon Abbott’s *My Dream Room* (Tango Books, 1-85707-627-3) that gives the child the opportunity to design his own room both in a traditional or a modern way – or a mix. At the end of the book there is a stand up room with four possible wallpapers that can be furnished by slotting in the included, detachable furniture. Very nice indeed.



Claudine Gévry. It is almost a school book in which five easy-to-read stories work together with four spinning letter dice mounted in a window to help kids practice

spelling over 150 words.

Another variation of interactivity includes the *magnetic books* on the market now for several years already. Just a few new ones: Bookmart brings *Magnetic Counting Fun* (1-84322-315-5) with 49 magnetic numbers, and *Magnetic Dressing Up* (1-84322-316-3) with 34 magnetic clothes. Maurice Pledger transformed his earlier pop-up beast books into three additional magnetic story books from Templar: *Billy Bunny's Forest Adventure* (1-84011-863-6), *Dizzy Dolphin's Ocean Adventure* (1-84011-853-9) and *Oscar Otter's River Adventure* (1-84011-858-X), all with four magnetic pages and 20 magnetic beasts held in a blister pack on front cover. And Axel Scheffler illustrated his *Muddle Farm: A Magnetic Play Book* (1-405-02014-8) that was published in spring by Macmillan.

The ultimate interactivity however, the *do-it-yourself* books, missed almost completely. I have seen only a new *How to Make Pop-up Cards* from Tony Potter Publishing, including literally everything to make 24 cards: book, cards, envelopes to make, pens, ruler, glitter and glue; and *Make Your Own Christmas Nativity* (1-902915-13-5) by Chris Beaton, offering figures to cut out, color and glue together into a pop-up nativity scene.

Movable books

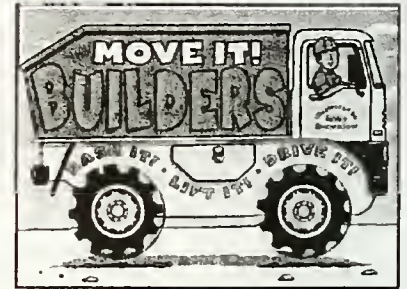
Interactive, or shall I better just say "movable" since I don't see any difference here, are a lot of sturdy books for young children as produced by packagers and publishers like Treehouse, Fernleigh Books, Small World Creations, Bookmart, Campbell Books, Price Stern Sloan, Intervisual Books, and Pinwheel (with their imprints of Gullane and Andromeda Children's Books).

Treehouse Children's Books, for instance, has two books by David Crossley, *Lamb's Friends* and *Puppy's Friends* with handles at the sides that when pulled reveal more elements in the illustrations. Gerald Hawksley illustrated a new series of four innovative Toddler Make and Play Books, board books with press out model pieces to slot together the vehicle of the title: *Patty Cow's*

Tractor, *Danny Dog's Car*, *Splashy Dolphin's Boat* and *Quacky Duck's Plane*. He also did *Peek-a-boo Jungle* and *Hide and Seek Farm*, two books with windows in which figures pop up by pulling levers. A same technique of levers that bring by a pull hidden parts in the illustration, was used in Ana Martin-Larrañaga's *Little Pup*, *Tiny Chick* and *Titchy Tiger* from the same publisher and announced as Push, Pull & Pop! series.

The trendy well-designed catalog of the packagers *Fernleigh Books* – done in a fashionable apple green – offers such items as Mike Brownlow's large board book *Move it! Builders* (published by Campbell Books, 1-405-04882-4) full of trucks and diggers, each of them with a chunky scoop, wheel or arm with an easy-to-move action. Two sequels, *Move it! Farm* and *Move it! Garage*, will follow next year.

Very nice was their *One More Story* that tells about a little bear that can't sleep and needs a bedtime story... or two or three! The book gives three classic fairytales, retold with a difference



(such as *Bear in Boots*) and every tale includes a built-in mini book that tricky flips its pages by pulling a tab aside the page of the big book. They also offered two new board books with lenticular pictures on every spread: *Santa's Busy Day: A Moving Picture Book* and *Peek-a-boo Animals*. A sequel to the last one was announced for 2005 as *Peek-a-boo Teddies*.

Intervisual Books mixes up pull-tabs, lift-flaps and pop-up elements in *Speed Machines* (1-58117-323-7) featuring pop-up vehicles and moving gears and in *I Know an Old Lady Who Swallowed a Fly* (1-58117-267-2). *On Top of Spaghetti* (1-58117-331-8) is the silly song of the runaway meatball that wreaks all kinds of havoc. *Fiona Goes to Fairy School* (1-58117-322-9) has additional glitter. Likewise will be next year's *We're Bored*, with a nice pop-up bow of books reminiscent of the bow of playing cards often found in *Alice* pop up books; and *Cindy Big Hair: A Twisted (and Teased & Braided) Cinderella Story*.

The new company of *Inky Press* from Lewes U.K., formed as a collaboration between the Ivy Publishing Group and Tony Potter Publishing, employs such paper engineers as Keith Finch, Andy Crowson, Corina Fletcher, Tony Potter, and David Hawcock. A range of movable



books for the young (6+) and younger (3+) kids were announced, varying from a nice series of I wish I Could Be books (*Pirate, Knight, Tomb raider, and Ballerina*) by Keith Finch that have a panel to

lower (or to lift) on the front cover to reveal a first pop-out, and pop-ups, tabs and flaps on every page. Andy Crowson's *Piggy Happy, Piggy Sad* and *Shape City*, books about opposites and shapes have paper engineering features (flaps, wheels, tactile elements and die-cuts). My new *Nursery* and *It's My Birthday*, two first parts of a planned series of All Join In books paper engineered by David Hawcock. More information is available at www.inkypress.com.

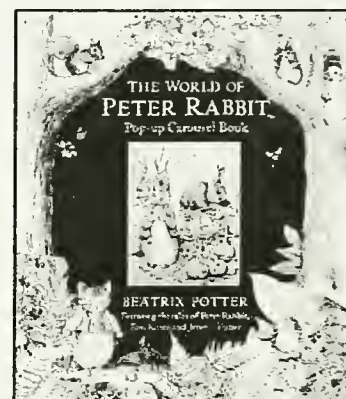
The Nister-like technique of revolving pictures is revived in *Winnie-the-Pooh's Magic Wheel Book* (Egmont Books, 1-4052-1298-5). But for me surely the most mollifying book of this section of movables was *Night Night, Sleep Tight* by Viviana Garofoli, published by Playhouse Publishing. When saying goodnight to the animal characters in the book, pull-tabs make each animal close its eyes.

Carousel books

As a matter of fact the demand for interactivity doesn't necessarily conflict with the techniques of pop-up, as shown by the flood of carousel books we have seen in recent years. The three-dimensional doll houses, castles, haunted houses, and play sets into which these books unfold. Undoubtedly, they offer the child possibilities to play an active role in enlivening the stage, mostly with the help of accompanying paper figures, or integrating his usual toys like playmobil, cars, puppets and knights - widening his imagination by creating his own worlds, evoking special emotions, and developing more such educational, motor, pedagogical and emotional skills.



No wonder that I saw again new carousel books of this kind in Frankfurt: Keith Moseley, in his 80s but still designing and engineering paper gems, succeeded in getting published his masterly engineered *The Enchanted Castle* with an eight-page storybook and eight pop-out paper dolls from Key Porter Books (1-5526-3503-1). Maggie Bateson, another experienced designer of well-loved carousels, brings a sequel to *My Secret Fairy Garden* with this year's *My Fairy Princess Palace* (Macmillan, 1-405-02076-8) illustrated in the same blue and pink colors by Louise Comfort aimed especially at girls. Equally very girlish is *Princess Palace* (Templar Books, 1-84011-235-2) illustrated by Suzan Anne Reeves in terribly pink and turquoise and, though it has a height of almost 40 cm., collectible only for its extreme ugliness. The boyish counterpart for all this will be the *Pirate Ship* for which we saw a great dummy at the stand of Tony Potter Publishing. Two of the four compartments of this carousel, illustrated by Brian Lee and paper-engineered by Keith Finch, unfold in a wonderfully detailed pirate ship reminiscent of Kubasta's work. Frederick Warne had a carousel *World of Peter Rabbit* (0-7232-4997-0), including three scenes of Beatrix Potter's original tales. Kate Merritt designed a *Santa's House* (Ladybird, 1-84422-493-7), a board book that circles out into the cosy home of Santa and even Eric Hill's well-known dog finally has his own carousel with *Spot's Playschool: A Pop-up Book*.



Pop-up books that just unfold and stand....

As said, most of those "interactive" books are not too interesting from a collector's point of view. Really collectible books have to be viewed amongst the "traditional" pop-up books with their intriguing three-dimensional paper artwork that surprises when a spread opens up and when it folds down again between the pages. And though "the market" is said to ask for interactivity, there will be published a satisfying choice of nice pop-up books.

At different stands we found new items designed and paper engineered by *David Carter*. Little Simon brings a smaller package of his *Jingle Bugs* (0-689-87416-2), the Christmas pop-up complete with lights and music. At the packagers Becker & Mayer was his *Tibetan Buddhist Altars*, meanwhile published by Maple Tree Press (1-57731-467-0), that made me think of a small collection of those Valentine cards published around 1900 and folding

New Publications

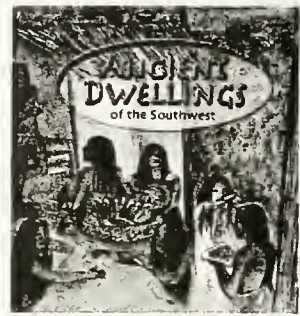
down also into (Christian) altars – except that its color scheme is very Bollywood. A dummy of a similar sequel, *Hindu Altars: A Pop-up Gallery of Traditional Art and Wisdom*, was also on display, as was another dummy engineered by Mr. Carter, *Quintessential Disney: Pop-up Gallery of Classic Disney Moments*, by Robert Tieman featuring five key moments from classic Disney animated films to highlight the most “quintessential” themes of Disney movies, rendered as three-dimensional ready to display pop-ups. James Diaz’s company White Heat however had Mr. Carter’s most intriguing new book: *One Red Dot: A Pop-up Book for Children of all Ages*, counting from one to ten on nine spreads (numbers four and five share one spread) with very complex paper artwork of which especially number eight strikes by the multiple use of rounding slice forms. A wonder of paper-engineering for sure and one of the most beautiful books to come next year!

Another Disney title, a pop-up look at Disney World attractions, appears from Disney Press: *Popping Up Around Walt Disney World: A Magical Pop-up Book* by Jody Revenson, with illustrations by Tanya Reitman.

Part 2 of this article will be in the February issue.

The following titles have been identified from pre-publication publicity, publisher’s catalogs, internet sources, member suggestions, or other advertising. All titles include pop-ups unless otherwise noted.

Amazing Pop-up Stand-out Dinosaurs. [Includes 6 pop-up dinosaur models.] By David Hawcock. Trafalgar Square. 16 pages. \$24.95. 1-4052-0801-5.

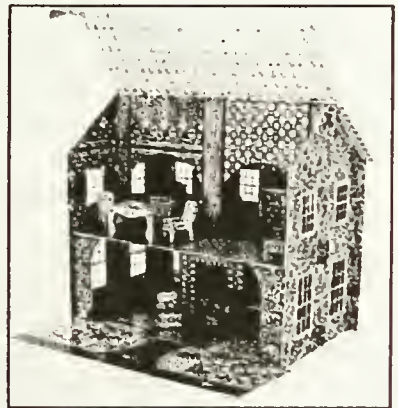


Ancient Dwellings of the Southwest. Western National Parks Association. \$16.95. 1-58369-048-4.

Bible Pop-Up Adventures. Kregel Publications. \$11.99. 0-82547-298-9.



Emily’s Dollhouse



Emily’s Dollhouse by Ilisha Helfman is a pre-assembled, pop-up playhouse. The large house (11 x 11 ¼ x 7-inches) comes with furniture that is die-cut and is easily assembled by placing tabs into slots. Ilisha, with her husband Joe Freedman, laser cuts the sheets and packages the house and furniture. For additional pictures see www.hestiahouse.com.



The First Noel: A Christmas Carousel. By Jan Pieńkowski. Candlewick Press. \$12.95. 0-7636-2190-0.

Dinosaur Picture Pops. 16 pages. \$12.95. Priddy Books. 0-312-49343-6

Doctor for a Day. DK Publishing. 12 pages. \$12.99. 0-756-60210-6.
 Also: *Farmer for a Day*. 0-756-60211-4.

Thanksgiving in the Barn. 12 pages. 8 x 6. Little Simon. 0-689-85655-5

