

In Conversation with Matthew Reinhart

Kyle Olmon
New York, New York

Recently, I had the chance to pester paper engineer extraordinaire, Matthew Reinhart. This is not all that uncommon, as I happen to work in the studio that bears his name on a shiny door plaque. His name is also on the recent 2008 Meggendorfer Award that was presented to him at this past Movable Book Society conference for his work on *Star Wars: A Pop-up Guide to the Galaxy*. While thumbing through the past issues of *Movable Stationery*, I noticed that Matthew has never really shared his story, so I decided to pepper him with some questions about his formative past, future goals, and his love for all things that live in a galaxy far, far away.



Matthew Reinhart

Kyle Olmon: First off, congratulations on receiving the Meggendorfer Award.

Matthew Reinhart: Thank you. It was a tremendous honor for me. My *Star Wars* book was an absolute labor of love, and I am very pleased the most seasoned movable book lovers on the planet appreciated all of the blood, sweat, and tears that went into it.

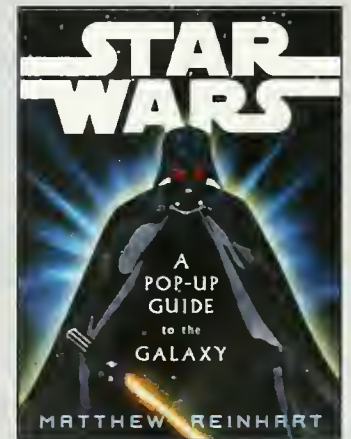
KO: May I ask what was your earliest experience with pop-up books?

MR: My first memory of pop-up books goes back to 1978 when my family lived in San Diego, California. My father was stationed all over the States, being in the Navy, and had just begun his oral surgery residency at the Naval Hospital near Balboa Park. I have wonderful memories of

San Diego, because it was the first place we lived (that I could really remember) where there was no winter. I loved it! Anyhow, my first pop-up was a reward for getting through a kind of gruesome medical procedure – one that I still have scars from. Mom promised me a book, and I picked a Random House pop-up book called *Dinosaurs* – which I was so excited to get. The legendary packaging company, Intervisual, headed by Poppa Pop himself, Mr. Wally Hunt, created the book. The trouble was, my little sister, then about two years old, got her grubby hands on my treasured pop-up very soon after I got it, so all of the pops were torn out. Not one dinosaur was left with a head and all the tabs had been ripped free. So my first and only pop-up left me wanting more. I couldn't even recall what the book looked like before she annihilated it and never got another pop-up book until I became an adult. Recently, I got a copy of *Dinosaurs* and it was great – now I know why I wanted it so badly!

KO: Before you exploded into the pop-up world you had some very different jobs! Can you share some of them and tell us if they were formative in your development as an artist?

MR: I studied biological sciences in my undergraduate years at Clemson University in South Carolina. I was unsure of my future back then, and didn't really know what to pursue. I mean, c'mon – I was 18 and stupid! I didn't know there were jobs that might make me money AND involve art. My high school had a lousy art department, and my parents were pushing for a medical career. I went along with it, all the while drawing and creating in college as my avocation. I took art classes for all of my electives, and started to realize medicine was not the direction I wanted to take. After college, I took a year off to live in New York and worked as – get ready – an eye-donor tissue procurement technician, the nice way of saying I took dead people's eyeballs. Such an astoundingly strange job for a 23 year old, but it paid the bills. I guess my bosses at the Eye Bank for Sight Restoration figured I was smart enough and had skilled hand-eye coordination to pull it off. Working there still gives me a huge sense of pride because so many people can be gifted with better sight –



Continued on page 2

The Movable Book Society

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The deadline for the August issue is July 15.

Matthew Reinhart, continued from page 1

something I take for granted. After living in New York City for a year, I realized medicine was just not going to work for me and I told my parents. The reaction wasn't as bad as I imagined, and they completely supported my decision to pursue schooling at Pratt Institute for Industrial Design. After I finished my two year graduate program at Pratt, I worked on small freelance projects for the North American Bear Company, creating small products, packaging and backdrops for catalog photos, since I had become very good at creating three-dimensional sculpted models. This led to designing secondary characters and making models for a photo-illustrated children's book *The Teddy Bears' Night Before Christmas* (ISBN 9780590032438) – which was a blast! I made so many miniature ornaments and household items for those little sets – but I did not have a studio to paint them in. I used a big box as my spray-paint studio in my apartment and made so much noise with the air-compressor for weeks! What a mess, but the props turned out great. Following this, I created models for the ground-breaking Nickelodeon program, *Blue's Clues*, another fun job with lots of fun people. Everyone there is a big kid really, although I am not sure how the work gets finished.



The Teddy Bears' Night Before Christmas

KO: How did you first get started making pop-ups?

MR: During my time at Pratt, I interned with Robert Sabuda (my partner in pop-up crime) and began to work on small projects related to his books. My first legitimate pop-up work was with Robert making a pop-up bookmark for *Cookie Count*.

Continued on page 12

The Dutch Treat Club

By Ellen G. K. Rubin
Scarsdale, New York

One of the joys of collecting has been learning about people, places, and things totally unknown to me. To make it even more exciting, when it comes to pop-up and movable books, I also seem to have the luck of the Irish. A small purchase for the sake of acquiring a pop-up may turn into a whole adventure... as it did this time!

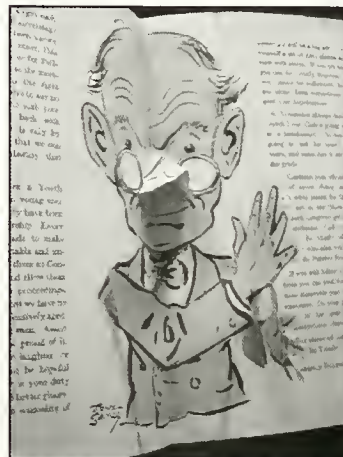


Dutch Treat Club Total Offense 1941

It all began when Ann Montanaro came to visit my library. I showed her a 1941 yearbook produced by a group of people in the arts. I had acquired it on eBay in 2002 and, of course, it had a pop-up. She, too, was intrigued, and being the needy editor, she asked me to write about it. "Of course," I said, "but I've already done some research and didn't find much."

What I had bought was a 4 x 8-inch hardbound book with a separated cover entitled, *Dutch Treat Club Total Offense 1941*. On the cover is a cartoon drawing of a nude woman, her body wrapped around the binding. Her naked breasts are prominent on the front. She is anxiously looking over her shoulder as fighter planes fly in formation in the background. She appears to be running away from something. The contrast between the nudie and the war reference makes the cover, by Carl Mueller, compelling. In the centerfold, is a pop-up of a man thumbing his nose. It is illustrated, and I assume engineered, by Tony Sarg, a member of the club.

The sparse online information told me that the Dutch Treat Club began in 1905 when an editor from *Life Magazine* and a reporter from the *New York Sun* commuted together from New Jersey on the Lackawanna Railroad. They met each day for lunch. In order to continue the camaraderie, they invited nine other commuters, also editors, writers, and illustrators, to join them. It was a "men only" group. Each man paid his own way, hence "Dutch treat." It still meets today, and as of 1991, includes women.



Pop-up image by Tony Sarg

The 1941 annual is chock full of pin-up photos and cartoons presenting the feminine form in all its glory, but quite tasteful and quaint. (Images from this Annual may be seen at: http://www.drawger.com/kroninger/index.php?article_id=2942). The text is mostly tongue-in-cheek and satiric, making fun of the members, politics, and cultural foibles. For example, this being the beginning of WWII, there are pointers for the older members on how to handle their new "sexual obligations" now that the younger men have gone to war. It being wartime, the pin-up girls presented throughout the book have captions and poses with military themes. Voluptuous nude women parachute from the sky. One brightly colored cartoon by Rube Goldberg has a businessman squatting inside a sentry box *cum outhouse*.

The membership list at the back of the annual is a veritable who's who of people in the arts, including (alphabetically) Harrison Cady, Bennett Cerf, George M. Cohan, Clifton Fadiman, Rube Goldberg, Jascha Heifetz, Munro Leaf, Ogden Nash, Richard Rogers, Tony Sarg, Howard Savage, Lowell Thomas, and Efrem Zimbalist. Not a group I personally would have expected to subscribe to such a disrespectful and risqué journal.

Each May a Dutch Treat Club Gold medal for lifetime achievement or contribution to the arts is awarded at a black-tie dinner. Gold Medal recipients have ranged from Bob Hope to Beverly Sills, Walter Cronkite to Art Buchwald, Al Hirschfeld to Liz Smith. Two presidents have also been members, Herbert Hoover and Dwight D. Eisenhower. A play was written and performed by the members, all male. (With these great writers, composers, and musicians, can you imagine what these shows were like?) The playbill for the 1941 production, *The Pursuit of Sappiness*, is reproduced in the annual. Also included are poems and cartoons by DTC members.



**Dutch Treat Club
gold medal**

I wanted to know more about the club and its annual than I was able to find initially online. The club did maintain a website¹ where it listed the current Tuesday meetings at the National Arts Club (NAC) in New York City's Gramercy Park. There was no contact information. This was a closed society for sure. How would I find out more? Here the adventure begins!

With my deadline approaching, you-know-who breathing down my neck, and a free Tuesday finally on my schedule, I decided what had I to lose? I would go down to the meeting, hat in hand, and beg for an interview, a contact, someone who would give me some info. Of all days, it was St. Patrick's Day; I dressed in green and took

along a notepad. Not expecting admittance, I didn't bring a camera.

The NAC is housed in the historic Tilden Mansion built in 1840 and renovated by Calvert Vaux in 1885. Just before I entered, I called Myrna (my partner in book "crimes" I've spoken of from time to time) to ask if she'd be free for lunch. In the ornate lobby, I confronted the first obstacle. The sign read, "Dutch Treat Club meeting today. MEMBERS ONLY!" I knew the former *NY Times* movie critic, Rex Reed, was today's speaker and a large crowd should be expected. I presented myself to the guard by saying, "I am a journalist for The Movable Book Society writing a story about the club." I was referred to a Susan Dorler. "She's at da door at da top o' da stairs. She'll tell ya if ya can get in," he intoned in Bronxese – my mother tongue. The first barrier bridged! Ascending the carpeted stairs with carved mahogany banisters, I excused my way past a line of people at the door, imagining that that "hat-in-hand" was a fedora with a printed "Press" card tucked in the brim. Once inside, I spotted an older woman wearing a green sweater standing behind a table laid out with small boxes, one filled with money. She was accepting cash or checks for the luncheon, \$25 per member or guest. I hastily looked down the line for celebrities. None seen. When this group was admitted and had filled out blue bio cards for their guests, I jumped into the breach.

"Ms. Dorler?" She raised her head with a harried look, and I restated my introduction. "Movable Book Society?" she repeated, trying to think what planet that was on. I gave her the elevator pitch for our group and quickly showed her the 1941 annual. "I have that," she huffed, looking at her boxes. "I've been here more than 30 years and probably know everything." Susan, as she asked to be called, was not one to be trifled with. I again humbly repeated my mission, mentioned a despotic editor, a fast approaching deadline, and how I so much needed her help. The last hit her hot button. Susan is officially referred to as the Club's Den Mother. And Den Mother she turned out to be. "Stay to one side as I collect entrance fees, and I'll talk to you when I can," she instructed. "Stay for lunch, and I'll see who I can get to help you." Lunch! Rex Reed! My article! I quickly texted Myrna, "Invited to lunch."

The 1941 annual was my admission ticket. The "despotic editor" and looming "deadline" also helped. After all, I was now among journalists from *Time*, *Life*, and *People*, and other notable periodicals. They were very sympathetic.

A table by the door was reserved for Susan and a couple of volunteers, with a setting for me. Susan asked again about The Movable Book Society and made notes on a blue card. Traditionally, the DTC president or a board member introduces every lunch guest. This interloper would momentarily get a place in the sun! The menu, *apropos* of the date, was corned beef and cabbage. My seat mate was the affable Anne Hollister, a former reporter for *Life Magazine*. I became the observer busily scratching notes. At one point, a distressed woman came around asking about a missing

handbag. I quipped to Anne that I would readily understand if I were a suspect. Who here could vouch for me anyway?

Men came in from that “bygone” generation wearing jacket, tie, collared shirt, and cufflinks. Some used canes, one a wheelchair. Most women were nattily dressed; others looked as if this was a break from the Laundromat. One woman almost had me believing I had interrupted The Mad Hatter’s Tea Party as she wore a tall hat I later realized was a cloth Irish beer mug, handle and all. The first DTC female president, K. T. Sullivan, sachéd in, that aura of celebrity about her. Ms. Sullivan, a cabaret singer, was appearing the following week at New York’s popular Oak Room in The Algonquin Hotel. She smiled at me, an alien, and then asked Susan where Rex Reed would be sitting. “Next to Tammy Grimes,” Susan answered. Yikes! Tammy Grimes, an august name if there ever was one...if one is old enough, as I am, to remember her.

These Tuesday meetings usually have about 70-100 people for lunch, musical entertainment, and a speaker. Mario Cuomo and Liz Smith each attracted over 180 members and guests. In the foyer of the NAC, stood a man in a Scottish kilt clicking a counter with each arrival. Inside, there was the hum of congenial conversation. Several members hovered by the door waiting for their guests. Some saved seats with napkins and attaché cases. Susan was everywhere settling disputes between the caterer and the members and between the members who were jockeying for seats. The narrow room glittered with crystal chandeliers.

I took my seat for lunch but when I showed Anne Hollister the 1941 annual, she jumped up, exclaiming, “Jeremy must see this!” I ran behind her like the cub reporter I was. Anne introduced me to Jeremy Main, the current editor of the annual, now called a yearbook. My “relic” and its nudes delighted him. “We can’t do this anymore,” he lamented, “now that we have female members.” He is currently editing the 2009 yearbook, called *Dutch Treat Elegance*, featuring this year’s honoree, Jacques d’Amboise. Last year’s honoree was Tom Wolfe, and there had been a musical adaptation of *Bonfire of the Vanities* at the banquet. Jeremy, a retired journalist from *Time* and *Fortune* magazines, became a font of information via email.

Finally, K. T. Sullivan commanded our attention by bursting into a medley of Irish songs. What a wonderful voice! Next she welcomed each guest, including me, saying, “And here today is a writer from The Movable Book Society.” *blush* As she finished, I reached over to the entry table to pick up the glossy ad for K. T.’s Oak Room appearance. As I did, a very handsome man said, “Why not take this one instead?” handing me a similar card but with his picture on it. It was Tom Wopat, the crooner who would follow Sullivan’s run in the Oak Room. The guest entertainer for that day, Wopat seduced us with 4-5 songs in his warm stentorian voice. I pinched myself

thinking how I’d won this afternoon of top New York entertainment. Lucky, indeed!

When Tom sat down, out of the corner of my eye, I saw Susan quietly present him with a gold medal on a red ribbon. Susan later told me the medals are usually ceremoniously presented, Olympic-style, by the luncheon’s host. The medals, embossed with the DTC’s logo of a tuxedoed man wearing a monocle lounging in a martini glass, are a “thank you” given to each guest performer and speaker.

Rex Reed followed regaling this artsy crowd with personal tales of Joan Crawford, Betty Davis, Fred Astaire, and Judy Garland, among others. He quipped he had better write his memoirs before those who remembered and cared about these stars died off. The luncheon ended there, and the group dispersed back to their other lives.

While busying herself with counting the day’s proceeds, Susan encouraged me to email her for more information. She turned out to be a stickler for detail but generously provided me with the inside “dope.” Asked about other Annuals with pop-ups or format changes, Susan said there had been a hexagonal yearbook and another where the gold medal was embedded in the cover.

Answering my list of emailed questions, Jeremy told me he hasn’t made major changes to the yearbook in his six-year tenure and tries to keep the traditional “light and irreverent” tone. The ribald humor of the past was dropped when women were admitted. “The entertainment side of the club has [been] strengthened” by the women members who are mostly singers and musicians. Until 1979, no one outside the arts was admitted. “Now there are lawyers, P.R. people, literary agents and even bankers – but they do need to have some connection with the arts,” he said. “The other qualification is that they be companionable.”



In addition to suggesting other avenues of research, Jeremy consulted the art editor, Bob Essman, who cited Princeton’s Firestone Library as a repository of the annuals. Essman thought a yearbook was skipped during the War – the

1944 issue is still unaccounted for – but I’ve yet to find out if that’s so. Princeton doesn’t appear to have a complete set, but Susan believes one member does. Her library shows the 1948-49 and 1953-54 books were combined editions. According to the *NY Times*, in 1942, members voted to forego the annual banquet and donate money to the war effort, \$1000 to the Red Cross and \$100 to the US Navy Relief Fund. The Club also purchased two \$1000 war bonds.^{2,3}

In the past, anywhere from 500 to 1000 copies were printed of each annual.⁴ This year 550 copies will be published.

The Dutch Treat Club, begun as a male social club, has met continuously since 1905 and today has 360 members. They have kept alive their tradition of conviviality, comradeship, and un pompous good humor. And from what I experienced with Jeremy and Susan, generosity.

So now I've told you more than you ever wanted to know about the Dutch Treat Club. But you've got to admit, while looking to know more about a pop-up book, I had a great adventure. I hope you enjoyed keeping me company!

Notes

¹ <http://dwp.bigplanet.com/dutchtreat/history/> April 14, 2009.

² "Dutch Treat Club Cancels Its Show." *New York Times*. March 19, 1942.

<http://select.nytimes.com/gst/abstract.html?res=F00D15F93F5D167B93CBA81788D85F468485F9&scp=5&sq=dutch%20treat%20club&st=cse> April 14, 2009.

³ "Dutch Treat Club Dines Minus Show." *New York Times*. May 2, 1942. <http://select.nytimes.com/gst/abstract.html?res=F60A11FD385E167B93C0A9178ED85F468485F9&scp=9&sq=dutch%20treat%20club&st=cse> April 14, 2009.

⁴<http://www.ellisarkerbutler.info/epb/biblio.asp?p=Dutch+Treat+Club+Year+Book>

Seeking a Harlequinade

The Cooper-Hewitt Museum Library will be opening a small pop-up book exhibition in Washington, D.C. in February, 2010 in the National Museum of American History. They are looking for an 18th century Harlequinade book. The sections would be flipped up and rotated throughout the length of the exhibition – one year. Do you

have a copy you would be willing to loan for this exhibition? Do you have a copy you would consider selling or donating one to the Cooper-Hewitt Smithsonian collection? Contact Elizabeth Broman at Bromane@si.edu if you can be of assistance.



Harlequinade: *The Elopement*

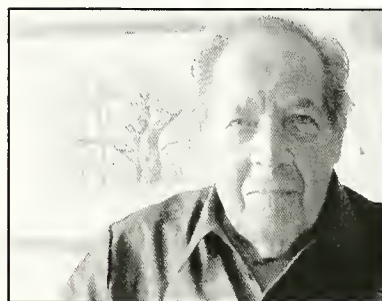
Heinz Arnold:

Fine Craftsmanship at the Age of 88

Ulrich Tietz

Recklinghausen, Germany

Today Dresden is a city of about 480.000 inhabitants and is situated in the Eastern part of Germany, in the former Socialist German Democratic Republic (DDR). Dresden is the capital of the federate state of Saxony, which culturally culminated under the elector Augustus the Strong (August der Starke) and his son. Numerous baroque castles and churches were built, and all kinds of works of art were collected. This was done under unbelievable financial efforts until Dresden, on the banks of the River Elbe, had the rank and the silhouette of a town in northern Italy. A dream of the Elector Augustus had then come true.



Heinz Arnold

But within only one night, during the Second World War (February 13-14, 1945), all the baroque beauty and splendour were turned into ashes and smouldering ruins by air raids of the Allied Forces. Although a restoration of the so

called Florence on the Elbe (Elbflorenz) seemed to be nearly impossible, the world-famous city rose again like the phoenix from the ashes. Despite adverse political and economical conditions, most of the important buildings were reconstructed using the original plans by the skilled work of craftsmen.

One of the most famous and best known buildings of Dresden is the Church of Our Lady (Frauenkirche), which was finished in 1743. It was completely destroyed in the war. For decades it stood as a memorial for the fall of Dresden. But in the 1980s it became a symbol for the peace and civil rights movement in the German Democratic Republic. After the "Fall of the Wall" from 1993 onwards, the church was carefully reconstructed with the financial help of donators from all over the world, including Great Britain and the USA. Since 2005 the church has been used for services again and has been visited by more than seven million people from all over the world (www.frauenkirche-dresden.de).



Wiederaufbau der Frauenkirche

In the center of this beautifully situated and lively city, with its long history, lives a man who has turned many of the historic

buildings into three-dimensional architectural cards. Heinz Arnold, 88 years old, chose the most impressive and most famous buildings that Dresden and its surroundings offers for his work: he created 32 cards altogether, which showed the Church of Our Lady (Frauenkirche, mentioned above), the Semper Opera, the so called Zwinger (a museum), the panoramic view of the city, and the baroque castles.

Arnold was born in 1921 in Dresden and was an apprentice to a carpenter. From 1945 onwards, after he had served in the army, he worked in Saxony as a carpenter and a foreman, later as an architectural draughtsman helping to rebuild Dresden. This work helped him develop his talent for drawing and three-dimensional thinking.

In the socialist German Democratic Republic (DDR) every large business organized clubs for art, history, environmental protection or technique, and engineering. These clubs were professionally run and sponsored by the state. There Arnold was an apprentice to an academic professor who taught him various artistic techniques, so that he was able to create drawings, etchings, and wood engravings. His works were displayed in neighboring socialist countries, as well as in Egypt, Brazil, and Japan. He went on educational tours to Poland and Hungary, West Germany, and Austria. He had come to terms with the political system although he had never become a party member. He never attempted to escape from his country, because he deeply felt at home in Saxony, and because he enjoyed privileges like traveling abroad.

After the decline of the German Democratic Republic (DDR) the clubs and the exchange programs came to an end. Arnold engaged himself in new activities: three-dimensional cards, the first drawings copied from well-known artists like Wilhelm Busch and Carl Spitzweg. Then he used motifs of architecture for his works. Originally he designed some private greeting cards. But when he became well-known, orders for his works became numerous. From 1995 onwards the cards were designed in a standardized size of 20.5 x 10.5 cm. They have a 90° technique in the horizontal format and stand-ups parallel to the spine. There are no Kubasta-like V-folds. All planes and bridges are glued on the base. The vertical planes are built up to seven layers, and are sometimes kept together by bridges, which are only 4 mm. in width. Sometimes the pictorial elements, which are cut out with the knife, are even smaller, down to 1 mm. A good example of this technique is a bridge in Dresden which is called the "Blue Wonder" (Blaues Wunder). All cards follow this parallelogram stand-up technique. The rebuilt Church of Our Lady (Frauenkirche) shows an additional movable element. Out of the blue, the dome can be put on the walls with the help of a pull-strip and sliding pivot – what a symbolic effect!

All motifs are drawn with China ink by Arnold himself after photographic originals, and then they are replicated by a copying machine. The cartridge paper for the base (160

gsm) has the markings for the glue points. All the other parts are cut out by hand from a second cardboard, one after the other with a craft-knife, and glued to the base. Because of the many details a single card requires up to three hours work. Finally the motifs are decorated with a little gold color, like in the coat of arms of Dresden.

You will be surprised not only by the precision of the manual and artistic craftsmanship by which these cards are made, but even by the fact that any examples are unknown to Arnold. He is familiar with neither Masahiro Chatani and his imitators nor with any other paper engineers. He says he was inspired by some Czech greeting card for children. If you are interested in these cards you should contact the author of this article (TietzH@web.de). He can provide you with a list of all available cards and further references (how to order and costs) by e-mail.

Ed Hutchins Down Under Corrie Allegro Meets Ed Working Hard!

A surprise phone call from a person from the Queensland Bookbinders Guild said Ed Hutchins will be in Melbourne in a week and would like to meet up with me and talk "pop-ups." Ed will be giving a lecture and workshops on creating art books at the Victorian Bookbinders Guild over a weekend, after workshops in the states of Queensland and New South Wales, and before going on to New Zealand for further lectures and then home to New York.

I had totally forgotten an item seen over a year ago in *Movable Stationery* mentioning a forthcoming visit to Australia by Ed in April. So, the call was a timely reminder. It was an inspiring talk and the topic "The Unfolding Nature of Books" went down very well with an appreciative audience marveling at Ed's creative artists' books. We made an arrangement to meet at my graphics studio and at home to spent time discussing and viewing a selection of books from my collection. Alas! Ed had worked so hard, he caught a shocking cold and was laid up for days, and the visit was postponed until we'll catch up, perhaps, at the next Movable Book Society conference!

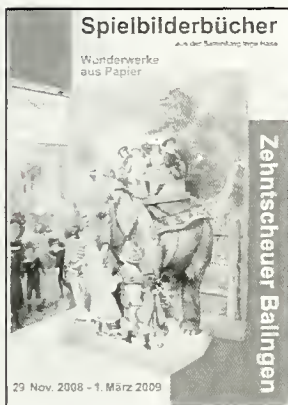
One side benefit from his visit is that I have given a talk on movable books to the Victorian Bookbinders Guild and more talks over the next few months at other associations, clubs and colleges. All this publicity came from a segment on Australian national television in late March. We have a "collectors" program on Friday nights at 8 p.m., broadcast on the ABC (Australian government version of PBS). Well, this has generated ongoing calls and feedback and this is how through the Bookbinders Guild, Ed found the link with me. My seven minute segment edited down from over six hours of filming almost makes sense to the uninitiated viewer and at least my mumbles have been deleted!

See "Poppits" on page 11 for the link to the broadcast.

Corominas, Hase, Solis Three New Publications: A Review

Theo Gielen
The Netherlands

With three recent exhibitions of historical movable and pop-up books spread over continental Europe, there came three accompanying new publications on the subject that are interesting, for different reasons, for those who love these kinds of books, related novelties, and paper toys. What the exhibitions had in common was that each showed items from one private collection - two of which are the best collections in the field known in Europe, and the third is surely one of the better ones in France. Though all three exhibitions (announced earlier in the *Movable Stationery*) have ended, they each left a published memento offering (pictorial) materials for a survey of variations in the field that has been created in the last two centuries, and, by consequence, contribute to a definitive history of the movable book.



Spielbilderbücher aus der Sammlung Inge Hase

Most recently was the exhibition "Wunderwerke aus Papier: Spielbilderbücher aus der Sammlung Inge Hase" (Paperworks of wonder: Movable books from the collection of Inge Hase). It ran from November, 2008 to March, 2009 in Museum Zehntscheuer in Balingen, in the south of Germany. Mrs. Hase, who lives in Stuttgart, has collected for over 30 years and has brought together an amazing collection of mainly historical German movable books in very good or better condition. She takes pride in being able to show an almost complete survey of the history of German language movable books, all with items from her own collection. A first such exhibition was held in 2003 in the Museum Hornmoldhaus in Bietigheim-Bissingen (near Stuttgart) that I reviewed in *Movable Stationery*. Meanwhile she has been able to fill in some gaps in the collection with extremely rare copies of early movables that were displayed now, for the first time, five years later, at the Balingen-exhibit.

The accompanying octavo booklet – with the same title as the exhibition - offers a four-page history of the movable book, knowledgeably written for this occasion by Mrs. Hase, not summarized from the well-known text by Ann Montanaro. And further, 28 pages of more than 50 color pictures of beautifully photographed examples from the collection, ranging from Biedermeier visiting cards from the early 1800s (pictured both before and after their movement) to a Harry Potter carousel book from 2001. Included, for example, is a very rare (French) paper doll

book, in the manner of the Fuller books: *Les Métamorphoses de Lucille* (1821), and both (!) the first German movable book and the first pop-up book as published by Müller in Vienna: *Die Beweglichen Bilder* (1835) and *Bunte Szenerien* (1836). These are considered to be (together with the French *Livre Joujou* from 1831) the very first movable books ever published – predating the rise of the movable book in the U.K. by over 20 years. Each is extremely rare, and to my knowledge, unique to be found together in one (public or private) collection. Pictured also is a never seen German translation of an early Dean Scenic Picture Book: *Robinson Crusoe: Scenische Bilderbücher*, No.1 (1869); a never before seen leporello with flaps *Wir Fahren auf die Messe* (1875, We drive to the fair) done in vibrant color lithography; various early Schreiber pop-up books with stand-up dioramas known also from their English and American co-editions from the 1880s; of course several Meggendorfer books, including the *Internationaler Circus* in first edition and the great *Im Stadtpark* (1887, City Park); and some Nister books in their rare German language versions. Also an early Disney pop-up book, *Abenteuer der Micky Maus* (1936, Adventures of Mickey Mouse) with a pop-up of a scarecrow that frightens some robbers, something I have never seen in any early English language Disney pop-up book.

It is a very nice picture booklet indeed, and a reference for the future, since it offers pictures of some books that have not been shown elsewhere. And, Mrs. Hase earns an extra compliment for having dated (almost) all books accurately – where, otherwise, exhibitors are still often content with circa datings!

Though the 750 copies of the publication that were printed sold out at the museum, Mrs. Hase is kindly making available some copies from her small private stock exclusively to members of The Movable Book Society.



**Il Était une Fois...
le Livre Animé**

Last December there was an exhibition, that, unfortunately, lasted for only a couple of days. That show resulted in the second publication to be reviewed here. The occasion was the annual book fair, held on the second Saturday of December, in Bon-Encontre (South-west France) – a known regional happening for almost 25 years. One of the organizing antiquarian booksellers, Mr. Frédéric Solis, took the initiative to arrange an exhibit of French movable books. The exhibit "Il Était une Fois... le Livre Animé"

(Once upon a time... there was the movable book) lasted only from December 11 - 14, 2008 and was from the collection of Mr. Solis, complemented by some books from befriended collectors. With the support of such organizations as the Association "De livres en Livres," responsible for the annual

bookfair, and the local printing company of Graphic Sud de Boé, Mr. Solis was able to publish an accompanying catalog that has the same title as the exhibition – and even has a pop-up Robinson Crusoe on its front end papers!

Quite some efforts and research were done to achieve the double goal, the organizer: “to show to the public the most complete survey possible of the history of the movable book; and to deliver materials for a future history of the French movable book by describing the displayed items.” He characterized his publication as a first attempt to systematically inventory those publishers that have been involved in publishing of movable books in France, based on what is available in his own collection and in the collections to which he had access. But, he realizes that there will still have to be a lot of research done before a final history of these books in France can be written.

After a three-page description of the general history, interspersed with some information on specific French publishers of movable books, there follows a partially annotated catalog of the 242 items that were on display. It starts in the 1860s and is chronologically arranged after the successive publishers involved. There were Guérin-Müller, Emile Guérin, Westhausser, Capendu, Haguenthal, Gérardin and others in the 19th century; through Hachette, Barbe, Les Flots Bleus, Lucos, Bias and more recent ones in the 20th century. It also includes recent French editions of current iconic items from the contemporary master engineers. Interesting and useful information about the publishers is found at the heading of the various listings of the books they published. This organization by publishers is sometimes interrupted by a classification of items after their mechanism: mix-and-match books, three-dimensional books, theater-books, or flip books. The catalog ends with some pop-up artists’ books by UG (Philippe Uger) and Eric Sengelin, and some (historical) flip books. Finally, two indexes facilitate an easy use of the information. And, all of this is richly illustrated by some 100 color pictures of front covers and pages from the books that illustrate the mechanisms and techniques used to make them move or pop-up. The (double) end-pages have been illustrated with collages of extra color pictures from the examples, and – as mentioned, by a pop-up Robinson Crusoe cut out of the illustration of the earliest book described: *Voyages et Aventures de Robinson Crusoe*, the French edition of the *Scenic Picture Book Robinson Crusoe* originally published in the 1860s by Dean and Son in London, and shortly after by Guérin-Müller in Paris.

Many of the 19th century publishers prove to have published French editions of books as created by publishers such as Dean & Son, Tuck, Schreiber (Megendorfer) or Loewensohn – making a lot of the pictured books recognizable for non-French collectors. Capendu seems to have initiated some original French movable books as well. The impressive list of Capendu titles in the catalog will offer even to the connoisseur some nice surprises of

hitherto unknown movable books.

From the 1930s are included the well-known first series of Disney pop-ups, most of which were published only in French. These were followed by a second series of Disney books published shortly after the Second World War. At that time the French versions of some Julian Wehr movables also appeared at Barbe in Lyon. The short life of the publishing house Les Flots Bleus brought out a very nice series of movable books, for the greater part engineered by Robert de Longchamp (about whom little is known to Mr. Solis). They are illustrated by Germaine Bouret who gained her fame by illustrating postcards at the time. None of the charming movable books of this company was ever published outside France. This was also the case in the production of the other mysterious company: Lucos from Mulhouse, that brought out dozens of very nice and collectible pop-up books through the 1950s. The catalog lists some 20 titles, including typically French subjects such as *Napoleon*, *Lourdes*, *La vie de Jeanne d’Arc*. A third company that published a lot of movables in the 1950s and made France an interesting area for pop-up lovers, was Bias – in the catalog represented by some 15 books – which incorporated revolving pictures, as known from Nister, in a series of books. But Bias also published a gem *Ciné Bias* that is effectively just one double spread, picturing a colorful interior of a typical 1950s cinema, into which can be inserted various wheels that by turning, show the “movies” on the cut-out screen. It was engineered by the same mysterious Robert de Longchamp who apparently moved to Bias after Les Flots Bleus stopped publishing movables in the mid-1950s.

And, of course, there are the pop-up editions of such famous French comic heroes as Tintin and Astérix, that again exist mostly in French, give *acte de présence*. As does Kubasta with some 30 French editions of his works, amongst them three (out of a 1967-series of four) that seem to have been published only in French: *Les Canneltons Intelligents* (The intelligent little ducks), *Les Deux Petits Ours* (The two little bears), and *Les Ours et les Deux Petits Cochons* (The bears and the two little pigs). These are desirable rarities for sure.

By focusing on the French output of movable books since the 1860s, this publication offers a lot of materials not found elsewhere. It is a very welcome addition to the few reference sources that exist on the movable book in France – all of which have been listed in the select bibliography on the last page of the catalog. However, further research will be needed to get a complete survey of this national production, but that is what Mr. Solis wrote in his introduction. It is his intention to offer: “...a first trial of a systematic inventory.”

Last, but not least, there appeared another book based on the fabulous collection of movable books and related paper toys of the Catalan collector Quim Corominas, and accompanying the exhibition “Tresors de Paper: Llibres, Jocs



**Tresors de Paper: Llibres,
Jocs i Joguines de Paper:
Col·lecció Quim Corominas**

i Joguines de Paper: Col·lecció Quim Corominas” (Paper treasures: Books, games, and toys: Collection Quim Corominas). It was on display from September - November, 2008 in Girona, Spain. Shown there in the local Centre Cultural Fontana d’Or were some 350 examples, dating from about 1800 to the 1930s, in a layout designed by Mr. Corominas. The event had a lot of visitors who greatly appreciated the colorful wealth of delicate folding papers, hardly ever seen together. A consequence of the success was that the accompanying book sold

out before the end of the exhibition: a great pity for those who didn’t acquire a copy, for it is a marvelous book that will most likely cost a lot more than its original price of € 45.00 once it pops up on eBay or in the antiquarian book trade.

The sturdy cloth-bound book has a cut-out window in its cardboard front cover showing within a stage setting a Little Red Riding Hood printed on the recto of the first flyleaf. The preliminary matter (p. 7-22) consists of a dutiful foreword by the president of the (sponsoring) Caixa Girona, and a more substantial contribution by Antoni Puigverd: “Quim Corominas, el caçador de meravelles”(…the hunter of marvels). The author characterizes Mr. Corominas, locally well-known as an artist and prestigious art teacher, both as a “vitalistic and multi-coloured painter” and a passionate collector of paper devices, games and movable books. In a convincing way he interprets both aspects of the man’s activities as originating from his suggested “passion for play.”

Mr. Corominas himself contributes an informative text that seems to me to be of special interest for collectors like the readership of the *Movable Stationery*; thus the reason why I would like to dwell on it more extensively. Corominas first explores in this text the way he has built his coherent collection, starting when living in London in the early 1970s. He, therefore, recapitulates the exhibitions he has made from several aspects of the collection during the last 10 years. In 1999, in this very same hall in Girona, was the first exhibition “Pop-ups: Movable and 3-D Books” (with a publication on the subject - now heavily sought after). It showed the history of movable books from the 20th century and its direct precursors of the late 19th century, with an emphasis on the Spanish output of the 1930s and 1940s. It was followed in 2003 by the exhibition “Pop-up à Sète” in the MIAM (International museum of modest arts) in Sète, France, with a similarly desirable catalog. It included parts of the collection of paper toys combined with artistic works he created, and so called

“Katxinoks,” paper dolls of recycled cardboard made by his pupils of The Girona Municipal Art School. In 2005 in Eindhoven, the Netherlands, his exhibition “Peep-Show - Peephole” showed paper toys and pop-up books from the collection and new artistic works that illustrated the interrelationship between his activities as a collector and his creative work as an artist. And, finally, he placed this 2008 exhibition in context by having for its main axis, the collection of paper toys, to show how all the things he possesses have been collected for the same criterion:

...they all are paper devices that are transformed by means of simple manual mechanisms; having as its common nexus movement, transformation, surprise, sudden change. Everything folds and unfolds.

Worthy of consideration, as well, for the readers of *Movable Stationery* is what he writes about the lessons he has learned about collecting from the exhibitions he made up:

I began to probe more deeply into the true significance of all these books and paper toys that I had been collecting over the years. ... I have come to accept that collections never end, that you never have enough, and that you can't have everything. I have understood that I have what I have, and, especially, that I have what I like. And in ordering these items, I have discovered that having a collection doesn't just mean accumulating things to gain a place in the hit parade, with astronomical numbers of three, five or ten-thousand objects. This is a fallacy, and it can easily become poor and boring. Collections have to follow a criterion, but above all they have to respond to a love and respect for what is collected. You have to have curiosity and want to know each piece in depth, gather information, investigate and set your own yard-stick of selection: choose the items on the basis of the script that develops with time, little by little, until the whole can be considered a collection. These are the premises I have taken into account during many years of traveling, looking, searching and finding.

The rest of his contribution explains in detail some of the most significant toys in the collection and offers a lot of historical dates and detailed explanation of techniques of, for example, turn-ups, sand toys, peepshows, panoramas, shadowgraphs, movable or transformable alphabets, paper dolls, doll houses, cinema and circus related paper toys, and movable and pop-up books. The result is an interesting and informative text that will prove useful for any collector in the field.

A good help for studying this information is the fact that all of the Catalan texts of the preliminary pages are included in full translations in both Spanish and English at the end of the book!

The bigger part of the book, however, is the catalog of 184

pages. It is not an ordinary catalog that one is used to finding with exhibitions: a listing of numbered examples with annotations and some pictures of the front covers of books. Mr. Corominas, responsible for the design and final lay-out of the book, warns:

The catalogue offers an artist's personal view in which the aesthetic criterion takes on more importance than the original characteristics and function of the object.

By consequence we see on the pages of the catalog, and mostly on the double spreads, carefully arranged pictures in which the paper toys, games, and books are pictured. Details have been greatly enlarged; a strong focus on certain items makes other items fade away; items double or have been pictured just partly; dynamism is brought in the scene by opposing rocking mounted horses; a doll's house pictured from different sides on one double spread gives the suggestion of a little village of doll's houses, etc. Every spread has its own well-balanced stage-setting, amazingly photographed, and printed in great colors on good quality smooth paper. Special compliments have to be given to the photographer, Mr. Josep M. Oliveras, who succeeds in clearly showing the three-dimensionality of some items – though photographed frontally - in his two-dimensional pictures.

The design, layout, photography, and printing quality alone make this book a most desirable item as an art(ists') book. We should not forget that the richness and diversity of the paper toys, games, and movable and pop-up books are the real subject of the book.

I will not give here an enumeration of the items enclosed; but believe me there are plenty of gems and rarities from all over the (Western) world. Let me just mention some extras that the books has in. Gatefolds show *Buffalo Bill's Wilder Westen* (1891) and Meggendorfer's *The Doll's House* (1889) in their full, unfolded glory. On page 146 we see Corominas' young son Biel cutely playing with an *Aeroplane Whirl* from 1924 in full swing. The cover and the changing scene with growing pages of *Aladdin or the Wonderful Lamp* from McLoughlin's *Pantomime Toy Books* (1880) is pasted in as a facsimile on page 61; as is on page 43 a facsimile fun peepshow whose clue we will not betray here. And, from a slice in the collaged picture of the 1816 *Metamorphosis or a Transformation of Pictures*, published by Samuel Wood in Philadelphia that opens the catalog, can be taken out the complete facsimile edition of *Metamorphosis; or a Transformation of Pictures, with poetical explanations, for the Amusement of young Persons*. It was originally published in 1875 by Wm. Hazen & Co., Pottersville, Hunterdon Co., N.J. There is no need for me to say more to express my enthusiasm about the book; just get your own copy and enjoy it.

As said at the beginning of this contribution, three new

publications on historical movable and pop-up books that are, for different reasons, of interest for book lovers. These are three additions for your shelf of reference books on the subject, more welcome since publications on movable books, unfortunately, are still rather rare.

And remember what Mr. Corominas said: "You have to have curiosity and want to know each piece in depth, gather information, investigate and set your own yardstick of selection. Publications like the reviewed ones will help you to select and to continue collecting, ... until the whole can be considered a collection!"

Notes:

Quim Corominas, *Tresors de Paper: Llibres, Jocs i Joguines de Paper. Col·lecció Quim Corominas*. Girona, Fundació Caixa Girona, 2008. 200 p. 30.5 x 24 cm. € 45.00. Sold out.

Inge Hase, *Wunderwerke ans Papier. Spielbilderbücher ans der Sammlung Inge Hase*. Balingen, Stadt Balingen / Museum Zehntscheuer, 2008. (34) p. 21 x 15 cm. To be ordered by letter or postcard (no e-mail available) from Mrs. Hase, Alexanderstr. 118, 70180 Stuttgart. Germany. € 10.00, plus postage.

Frédéric Solis, *Il Était une Fois... le Livre Animé*. Bon-Encontre. Association « De Livres en Livres », 2008. (3), 48, (3) p. 29.5 x 21 cm. Copies are available from Mr. Frédéric Solis, f.solis@orange.fr . € 10.00, plus postage.

Wells Book Arts Summer Institute

The Wells College Summer Institute held in Aurora, New York, is divided into three sessions of one week each, this year with bookbinding, pop-ups, printing, calligraphy, and Monotype composition and typesetting.

Session One courses, July 5-12 include "Intriguing Books: Form, Construction and Content," by Hedi Kyle; "Graphic Beauty: Printing with Wood Type," by Rachel Wiecking; "The Wandering Mind: Beginning Design for the Calligrapher," by Nancy Leavitt; "Intro to Typesetting and Monotype Composition," by Michael Bixler.

Session Two courses, July 12-18, include: "Pop-up Books and Sculptural Bookbinding," by Carol Barton; "The Art and Craft of Letterpress Printing," by Steve Miller; "The Decorated Letter: Quest for the Contemporary," by Nancy Culmone.

Session Three courses run from July 15-15.

Room and Board are available on campus. Courses are limited to 6-12 students; most courses are open to all levels of experience. The brochure can be downloaded at www.wells.edu/pdfs/Book_Arts_Summer_2009.pdf. Or call for 315-364-3420 to receive a copy by mail. Contact Nancy Gil by phone or at ngil@wells.edu for any questions.

Poppits

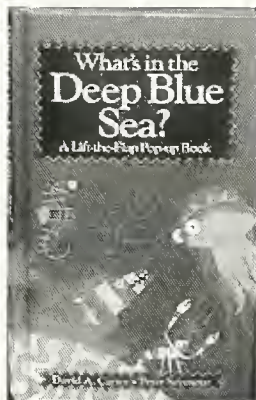
By Ellen G.K. Rubin
Scarsdale, New York

POP-UP TRIVIA

Question: Of all the books David A. Carter has made, which is his favorite?

Answer: The octopus spread from his, *What's in the Deep Blue Sea?*

The tale, *Friend of the Dragon*, (Random House-Magic Motion Series) was a bedtime story Wally Hunt told his daughter, Jamie. It embellished Wally's train ride home from work in New York City to Scarsdale, NY.



VIDEOS

See MBS member, Corrie Allegro, interviewed on ABC Australia. Well done, Corrie!

http://www.abc.net.au/tv/collectors/video/default.htm?pres=ep_vid_EP5&story=1 You will need Javascript and Flash 9 for viewing. Click on Program 5 on the right of the page and the intro will start with the host introduction. The book segments starts a few minutes later.

Here is a beautiful song accompanied by a wonderful pop-up book in 2 volumes. Click the HQ button to the right of the volume for excellent quality. The HQ should turn red. This is the official video for Lisa's Hannigan's song, *The Story of Lille*, from the album, *Sea Sew*. Directed by Jamie Hannigan. Pop-up book made by Jamie Hannigan and Maeve Clancy.

http://www.youtube.com/watch?v=QaFs_uEfqhM

The Baldwin Library at the University of Florida has prepared a series of videos and recitations from movable children's books in their collection, for example, Dean's Cock Robin at:

<http://www.youtube.com/watch?v=Cy1Lj6senxo>.

See others on this YouTube site, including how to preserve old books.

POP-UPS IN THE COLD WAR

The 1951 edition of Dorothy King's, *Take the Children*, trades the Russian child in the 1945 edition for an Italian child. Who said pop-ups are above politics?



EXHIBITIONS

Wunderwelt der Märchen und Spielbücher (The Magical World of Fairytales and Movable Books) exhibit at the

Stadtmuseum in Lindau, Germany from the collection of Inge Hase. This large modern exhibit space wonderfully presents some of the rarest movable books, including Meggendorfer's *City Park*. The exhibit is on from April 1- June 21, 2009.

<http://lindau.icserver3.de/index.php?sid=2461&ses=adcbac3d3781dd66a6e350313bc94cef>

"Hauptsache, es klappt - Zootiere in Pop-up-Büchern" (loose translation: Zoo Animals are Popping Up) is an exhibition which takes place in Zoo Krefeld, Germany from June 14 to August 16 2009. On display are books from the Tietz collection on the following topics: - General evolvement of zoological gardens - Zoo animals in their habitats - Zoo animals in children's books and books of fairytales. The books are complemented by relevant zoo exhibits like ostrich eggs, snake skin, teeth, feathers and the like. The details can be found at: www.zookrefeld.de

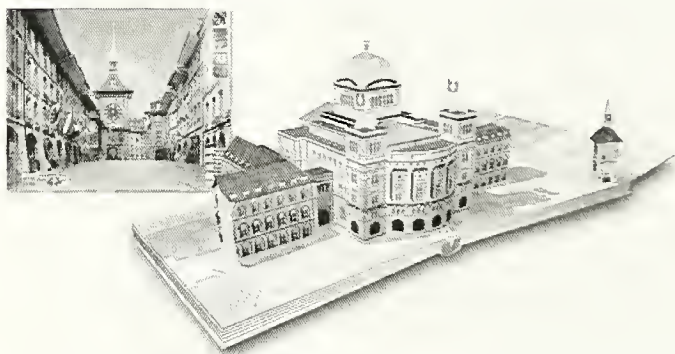
AWARDS and NOTICES

Eric Carle's *The Very Hungry Caterpillar Pop-up Book: 40th Anniversary Edition* (Philomel Books, 2009) reached #3 on the New York Times best seller list on April 11. The paper engineering was produced by Brushfire Ltd.

See Eric Carle narrate the evolution of this book at: http://www.amazon.com/Very-Hungry-Caterpillar-Pop-Up-Book/dp/0399250395/ref=sr_1_1?ie=UTF8&s=books&qid=1239817593&sr=1-1

NEWLY AVAILABLE POP-UPS

Switzerland's tourist bureau has come up with a series of



pop-up postcards visually presenting their major tourist attractions. Find and order them here: <http://www.stand-up-switzerland.ch/#>

FOLLOW-UP

The pop-up CD jewel case for *Summer Rains*, engineered by Renee Jablow, didn't win the Grammy but it was great seeing it on the list of nominees.

Thanks to Theo Gielen for being Poppits' foreign correspondent.

[Paper Engineers: Share with us your favorite book, spread, or movable. Send it to me at popups@popuplady.com]

Fold, Pull, Pop & Turn: Books that Move

Smithsonian Libraries Exhibition Gallery
in the National Museum of American History,
Washington, D. C.

Opening February 2010 and continuing for a year.

Curated by Stephen Van Dyk, Department Head,
Smithsonian Art Libraries and Librarian,
Cooper-Hewitt, National Design Museum Library,
New York City

Movable Furniture Catalog

Theo Gielen
The Netherlands

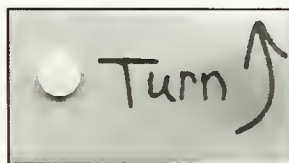
Quite an innovative use of the heads-bodies-and-legs format popped up in a recent purchase of the German collector Ulrich Tietz. He acquired an undated furniture catalog, entitled *Verwandelbare Möbel-Zeichnungen* (Transforming furniture-pictures) from a company that, in its time, must have been known only by its twisted initials since it is on the paste-on label of the front cover identified only by "Raumkunst MD" (or DM? – Interior design MD/DM). It hasn't yet been identified and any other bibliographical dates fail.

The large book (24 x 23 cm.) has, inside of the front cover, the pictures of four cupboards or cabinets topped by a glass show-case, pasted one upon the other. The top three pictures have been sliced in three parts, enabling the reader to mix and match the show cases, the middle parts with doors, and the socles. The client had, as a result, a variety of choices for the piece of furniture and could design it to best fit his taste or interior design. The rest of the catalog shows (non-movable) pictures of sitting rooms - surely from the 1930s - that illustrate the different combinations in their interior contexts.

It is a great find, for sure, and we wonder if anybody else has this kind of curiosity outside the world of movable children's books in his or her collection.

Questions and Answers

Q. I recently found two, identical loose pieces on my desk. I have no idea which book they should be in. Can



someone help me put these pieces in the right book?
Thanks

Ann Montanaro
Salt Lake City, Utah

Q. The New York based The International News Company published in the 1880's a series of (at least) four volumes in their The Showman Series :

Volume 1 *Living Pictures*;
Volume 2 *The Mammoth Menagerie*;
Volume 4 *The Children's Year*.

Who knows which was volume three? And are there more volumes known to have existed? Reactions please to theogielen@wanadoo.nl

Theo Gielen

Q. To be able to date the variant editions of *The Speaking Picture Book* as published in New York by F.A.O. Schwarz at the end of the 19th century, I would like to know when exactly F.A.O. Schwarz was established at their various addresses in New York at that time. Searching the Internet didn't help: there is always a gap of address-information between 1880 and 1931 - exactly the period in which the editions of *The Speaking Picture Book* appeared. Does anybody have this information, or know where to find it in reference books? Reactions are very welcome at theogielen@wanadoo.nl

Theo Gielen

Catalogs Received

Jo Ann Reisler, Ltd. *Catalogue 82*. 360 Glyndon St., NE, Vienna VA. Phone:703-938-2967. Fax: 703-938-9057. email@joannereisler.com. / www.joannereisler.com

Aleph-Bet Books. *Catalogue 91*. 85 Old Mill River Rd. Pound Ridge, NY 10576. Phone: 914-764-7410. Fax: 914-764-1356. Email: helen@alephbet.com. <http://www.alephbet.com>

Matthew Reinhart, continued from page 2

Before that, I had made simple pop-up birthday card boxes for friends, but they have since been destroyed, I am sure. Wish I had pictures of those! I thought my model-making career might lead me down a path to television production and development, but I decided to stop at the close of 1998 to help Robert full-time with his *Movable Mother Goose*, which was terribly late. The rest is pop-up history – I never stopped and have loved every bit of it!

KO: Sounds like you were closely involved in all the aspects of pop-up production. [A practice that occurs in the studio to this day.] In fact, you seem to wear many hats these days as the studio has grown exponentially in the past years. What were some of the first duties that took you away from the drawing table?

MR: I worked with Robert on the production of *Disney ABC* – and actually went to visit the manufacturer Carvajal in Bogota, Columbia. I was super-nervous, because I did not really understand what I was supposed to do, but under the wise direction of the very kind Guillermo Holguin, head of the Carvajal's pop-up division, I did just fine! I sat with all the ladies in charge of hand-assembly and went over each pop-up to make sure it worked correctly. At the end of the trip, I was a pro and went back a few more times in the future to oversee production of other books.

KO: That trip coincided with the release of *The Pop-up Book of Phobias* in 1999. It's been ten years since your excellent debut. Do you have any nostalgic impressions you care to share about that work?

MR: I never thought that book would actually even get printed, let alone still be in print ten years later! At the time, I thought the book was such an odd concept, that no one would get it. I was so wrong! Being young and inexperienced at the time, I never really saw beyond my own vision. I've learned a tremendous amount since then - and if something equally odd came up now, I'd probably jump at it (if my schedule permitted it)! I'm very happy to have stuck with it, even if at the time I only saw it as a paycheck and a first step towards my career.

KO: Let's move from that ambitious start to the paper-engineering goliath of *Star Wars: A Pop-up Guide to the Galaxy*.

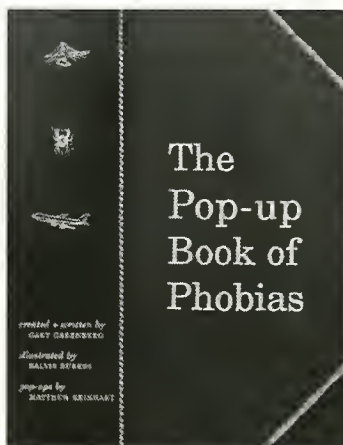
MR: Okay, sure.

KO: You are a self-described "Star Wars freak" with more action figures than shelf space. Can you tell us what it was like working on this title?

MR: It was an absolute dream for me and a nightmare for everyone around me. As with most of my projects, I was on a tight schedule – to be blunt, I was late as usual – so everybody in the studio helped, even Robert. I insisted upon designing everything, and I mean everything, myself – so there were many weekends and holidays consumed with *Star Wars* work. I am not going to sugarcoat it - the work was long and grueling. Not a bit of it was easy. I relished every second of it, because I have such a deep-rooted love for the characters and the storyline. To be able to contribute in a small way to such a groundbreaking cultural phenomenon was a real charge

and a tremendous honor. I felt like all my time collecting *Star Wars* figures, reading hundreds of *Star Wars* books, and watching the movies over and over again was not in vain. Now, it can just be considered career building! I look forward to the next installment of *Star Wars* pop-up goodness coming in the near future...

KO: Are there any other obsessions that you want to develop into future pop-up projects?



MR: I have many interests, though some are more intense than others. I have been a huge Transformers fan since 1984, and my collection is pretty extensive considering that Hasbro hasn't stopped producing the shape-shifting robot since their creation 25 years ago. Transformers epitomize change and evolution, and I think that parallels the work we do – making paper

transform into something amazing and new. There may be a pop-up project brewing on Cybertron [the distant metallic home world of the Transformers] in our future! DC Comic characters like Batman, Green Lantern, Wonder Woman, and Superman are my favorite superheroes, and I am currently working on an encyclopedic pop-up for the Fall of 2010. I have grown to really enjoy retelling classic literary stories and fairy tales. Not being a big reader when I was young, I now get to acquaint myself with and introduce these stories in three dimensions – that's incredibly cool! I also have a deep-rooted interest in zoology and ancient history as well – which all lend themselves to amazing new pop-up books.

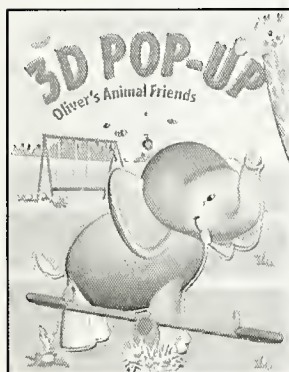
KO: It seems like you are booked up for a number of years with some exciting things. No doubt we can expect many great movables from you in the future. Thank you for your time and I'll let you get back to creating maddeningly complex pop-ups. Don't be alarmed if you hear whimpering in the next room; that's just the rest of the studio trying to keep up.



Naturemaker: The Art of Bennett Abrams: A Pop-up Celebration. \$49.95. Available: <http://www.naturemaker.com/book.php>. Alternately, write to Naturemaker, 6225 El Camino Real, Suite 110, Carlsbad, California, 92009.

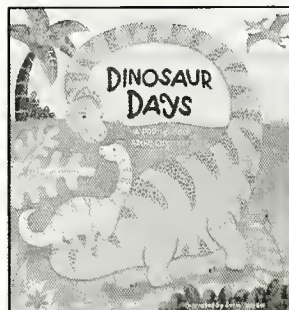
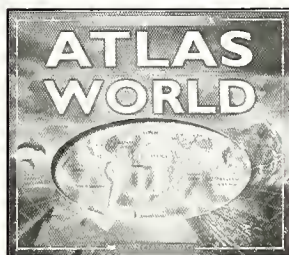
New Publications

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

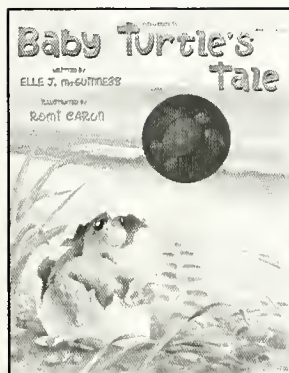


3-D Pop-up Oliver's Animal Friends. Yoyo Books. \$14.95. 9789086224630.
Also: *3-D Pop-up On the Farm.* 9789086224647.

Atlas of the World. Scholastic. \$17.99. 9780439903400.

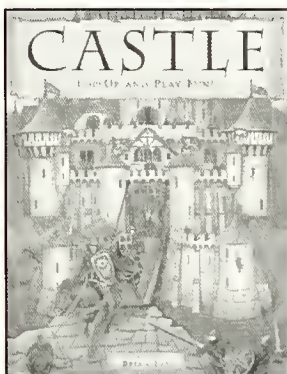


Dinosaur Days. \$14.99. Reader's Digest. 9780794417901.



Baby Turtle's Tale: An Animation Experience. Accord Publishing. \$17.99. 9780740781025.
Also: *Bee & Me.* 9780740777349.

Book of Nursery Rhymes. Precious Moments. Bendon Publishing International. \$7.99. 1593949030.

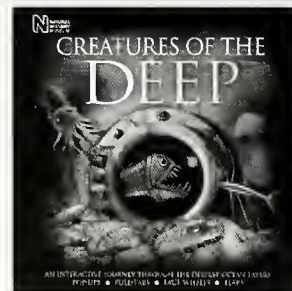


Castle: Pop-up & Play Fun. £9.99. Potter Books. 9781906824150.

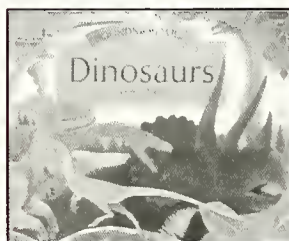
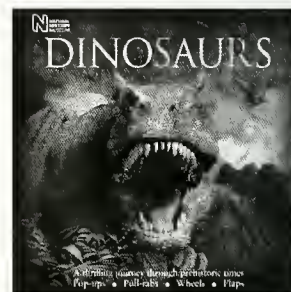


Cat. [tabs] Simon & Schuster/Paula Wiseman Books. \$16.99. 9781416978008.

Creatures of the Deep: An Interactive Journey Through the Deepest Ocean Layers. The Natural History Museum. July. 9780565092467



Dinosaurs: A Thrilling Journey Through Prehistoric Times. The Natural History Museum. July. £14.99. 9780565092450.



Dinosaurs. Sounds of the Wild. Silver Dolphin. \$16.95. 9781592238873.

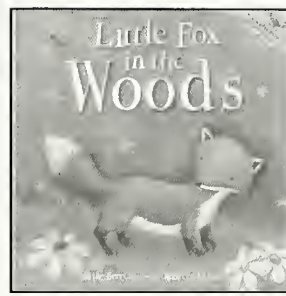
Doll Factory. July. Education Publishing. \$8.99. 9781604360202.



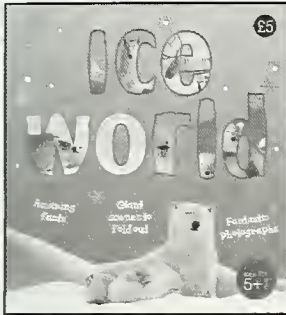
The Easter Beagle Egg Hunt. Running Press Book Publishers. \$7.95. 9780762435814.

Felicity Wishes: When the Magic Began. August. Hodder Children's Books. £14.99. 9780340997130.

Enchanted Tree House. [Carousel]. Potter Books. £9.99. 9781906824006.



Little Fox in the Woods. June. Caterpillar Books. £5.99. 9781848570313. Also: *Little Tiger in the Jungle.* 9781848570115.

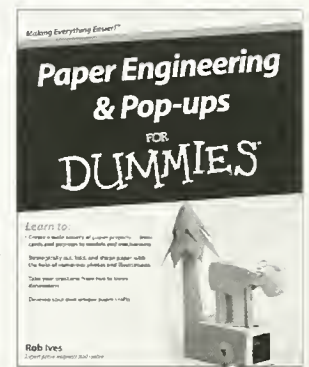


Forest Trail. Parragon. \$9.99. 9780740781025. Also: Ocean Dive. 9781407548708. Jungle Trek. 9781407563824. Ice World. 9781407563824.

Motor Mouse! The Incredible Pop-up Maze Book. Tanglewuld Press. £12.99. 9781857077247.

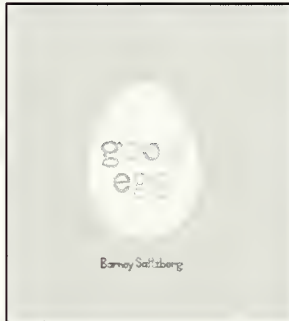
My First School Bag: A Fun Pop-up. June. £4.99. Tango Books. 9781857077384.

Mythical Creatures. Barron's Educational Series. \$22.99. 9780764162046.

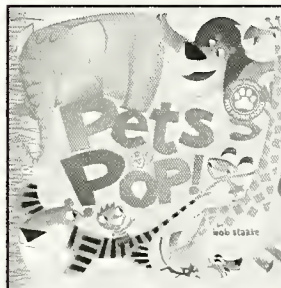


Paper Engineering & Pop-ups for Dummies. By Rob Ives. For Dummies. \$21.99. 9780470409558.

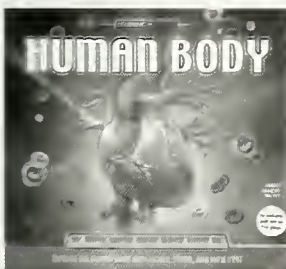
G is for Goat's Groovy Galoshes. Piggy Toes. \$12.95. 9781581177831.



Good Egg. [tabs] \$9.95. Workman. 9780761154068.

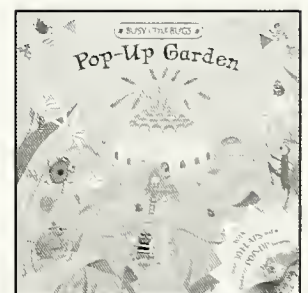


Pets go Pop! LB Kids. \$17.99. 9780316005111.

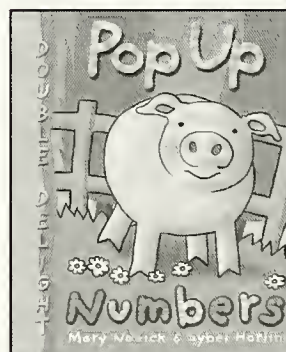


Human Body. Learning in Action. Silver Dolphin. \$24.95. 9781592239399. Also: Dinosaurs. 9781592239405. Insects. 9781592239399.

Pop-up Garden. Busy Little Bugs. Campbell Books. 9780230709652.

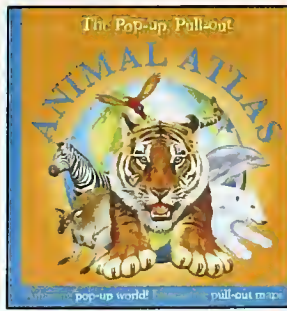


Let My Colors Out: A Pop-up Book. American Cancer Society. \$11.99. 9781604430110.



Pop-up Numbers. Double Delight. £8.99. Little Hare. 9781921272608. Also: *Pop-up Alphabet.* 9781921272615.

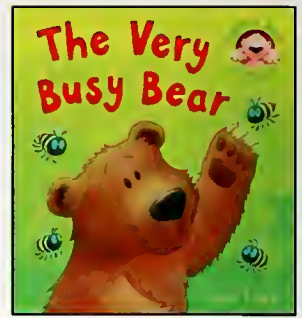
Pop-up, Pull-out, Animal Atlas. July. Dorling Kindersley Publishers. 9781405336635



School Bugs: An Elementary Pop-up Book by David A. Carter. June. \$11.95. Little Simon. 9781416950561.



The Very Funny Frog. £8.99. Little Tiger Press. 9781845067960. Also: *The Very Busy Bear*. 9781845067977.



Zoom and Fly, Mr. Croc. Hodder Children's Books. \$11.99. 9780340960035.

Shh! Don't Wake the Baby! \$16.95. Sterling. 9781402765445.



Swim Little Fish. June. Barnes & Noble. \$12.95. 9781435108530.



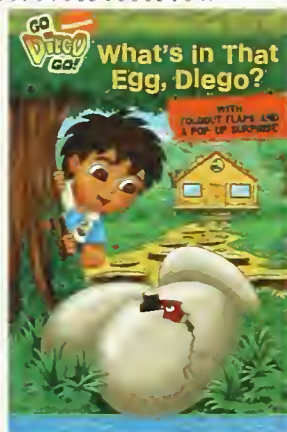
Truck Factory. July. Education Publishing. \$8.99. 9781604360219.



Trucks go Pop! June. LBKids. \$17.99. 9780316005104.



What's in That Egg, Diego? With Foldout Flaps and a Pop-up Surprise! \$6.99. Simon Spotlight. 9781416968771.



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