

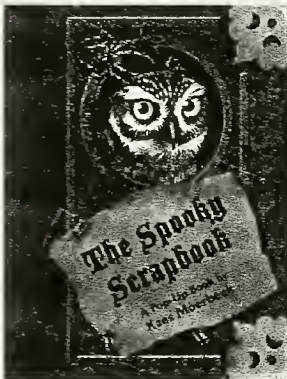
The Spooky Scrapbook

Kees Moerbeek
The Netherlands

A Conversation with Rives

Marci Blatt
Indio, California

An adaptation of a slide presentation given at The Movable Society Conference, September, 2000.



The preparation for *The Spooky Scrapbook* started, as always, with a vague idea. This time I wanted to make a book based on two concepts: 1) organized chaos, and, 2) real dimensional paper sculptures. To the reader the contents have to look like completely unstructured chaos but to me (as the designer) it had to be completely organized. Real dimensional

paper sculptures are a challenge and I wanted to use these non-foldable elements in this book. Every pop-up book is predictable in a way. No matter how spectacular the mechanics are, we all know the next page of a pop-up book is another pop-up. In this book I wanted to be unpredictable and use unfoldable elements to increase the surprise effect. This meant that the exterior of the book had to be a sturdy box in order to protect the dimensional sculptures. So, I had two elements to begin with: a sturdy box and a disorganized interior.

The next step

What kind of box is it? What's in the box? What do people keep in little boxes? I started with the idea of a treasure box containing maps, handwritten notes, drawings, and photos. Maybe it was the inheritance of a famous explorer or a pirate. But I couldn't find a satisfying story. I needed something more universal, something everybody would recognize. I also wanted to limit myself to a six spreads like a regular pop-up book. I needed a simple story that could be told in six scenes and that would make sense to keep in a box. But I had no idea what that might be. And always when I am stuck, I start digging in my own childhood. What did I like the most when I was a kid? It didn't take much thinking. The most important events in my childhood were my birthdays. So it had to be a birthday scrapbook. **Continued on page 6**

Rives (he prefers to use simply his last name) is a young, very talented paper engineer, living in the Los Angeles area. A multi-faceted individual, he lists animals among his myriad interests, and I noted that when I invited him to visit The Living Desert, a nature park in the southern California desert at which I serve as a docent/tour guide. Late in May this year Rives visited the facility. At that point, I took advantage of his presence in the area, inviting him to my home to chat about pop-ups. As we sat talking in my workroom, his nimble fingers were hard at work, cutting, scoring and gluing. By the end of our interview, I was presented with an original pop-up card of my very own – a rocket ship blasting off from the moon!



Rives

M: I met you several years ago when I went through Intervisual Books on one of your tours, so you can imagine my delight when your name popped out at me from the front page of *Movable Stationery* (February, 2001) in a report by Theo Gielen on the 2000 Frankfurt Book Fair. Not only did Theo, at the beginning of his article, give high praise to a book you have coming out this fall, but he repeated his accolades at the close of his report, saying your book "proved to be one of the top five or six of this year's fair."

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The Movable Book Society

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The deadline for the next issue is November 15.

Rives, continued from page 1

R: Very flattering. However, Waldo Hunt has told me that he paid off Theo Gielen for that front-page coverage, that it doesn't come cheap, and that he's going to take it out of my royalties.

M: Methinks you jest. Seriously, I know you've been working with pop-ups for several years now, and I'm very curious to know what might have started you on the pop-up path. In other words, when did you become intrigued with this art form?

R: That's a good question to ask a paper engineer. I have a feeling that, like a lot of paper engineers, I have been one since childhood. I just didn't know it. If you looked at the guillotines I made from milk cartons as a child, in the third grade, if you looked at some of the Christmas ornaments I made, they were always out of paper. I was the kind of kid who would take a butter knife and open a cereal box along its seams, just to see what it looked like in two dimensions. So, looking back at my early stuff, my medium of choice was almost always paper.

M: Did you carry this interest into any art classes in school?

R: Not at all. I did not have an art class in high school or in college. I hope that is encouraging to others – maybe to my students. I studied linguistics. That was my interest, my passion.

M: Fascinating. At one point in the past when you and I were talking, you made an interesting comparison between languages and pop-ups that fascinated me.

R: I remember we were speaking about it. I do compare the two a lot because I am a linguist by training, and I found that learning a craft was much like learning a language. You develop a vocabulary; if you develop a very basic vocabulary you can carry on a basic conversation – that would be a very simple book. If you achieve a complicated vocabulary, you can have a complicated conversation – that would be a complicated book. And, if you get really good and you start making up your own vocabulary, then that's a kind of poetry, and the way that is translated into a book is something original, distinct, and yours.

M: I like that. I also seem to recall that we talked about the universal language of pop-up: it delivers a message so well that text is not always necessary.

R: I'm particularly intrigued by this connection between the text and the pop-up. For so long in pop-up's modern history you had an approach that "the medium is the message." Pop-ups were about the pops, so the stories were often as simple as: "What's in the jungle? A tiger!" Not really compelling stuff. On the one hand, I think that's fantastic because you can share such books cross-culturally or cross-linguistically and everybody gets the same charge out of them. On the other hand, I know there's a place for text-and-pop-up-integrated pop-up books. Books where story matters just as much as the mechanics. It's been done very nicely with non-fiction, so where are the original pop-up storybooks? I'm bored with what I call "the umpteenth fairy tale adaptation."

M: Let's talk a bit about the book you have coming out this fall. Its text is somewhat sparse, right?

R: It does have text, a quatrain per spread, four lines of rhyming poetry. But, regardless of how I just sounded off about having a text-and-pop-up-integrated book, the new book is probably first and foremost a paper engineer's creation. As a writer, I make a really good paper engineer; as an artist, I make a really good paper engineer. As a paper engineer, I came up with all the spreads in that book before I touched pencil to paper.

M: Then, this book is a realization of your experience, thus far, in the field?

R: The prototype of this book was one I developed even before I started working at Intervisual. I submitted a prototype of the book as part of my portfolio in order to get a job with the company, so you're talking about an idea I've had for at least six years. I just didn't know how to do what I wanted to do. It was at Intervisual that I literally learned the trade.

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The Baron of Santa Fe

Adie C. Pena
Makati City, the Philippines

Prologue

The scenic 57.7 mile drive from Albuquerque to Santa Fe took less than an hour but I'm running a bit late. I know I won't make my 2:00 p.m. appointment with Andrew Baron at his house located nine blocks from the famous Santa Fe Plaza. After checking in at the Santa Fe Plaza Travelodge, I immediately leaf through the local phonebook, find Andy's number and give him a call. I offer my apologies and relay to him that I'd need an hour or so to grab a quick lunch with my family. "No problem," he replies at the other end of the line, "just ring the doorbell and my two dogs will let me know when you're here."



Andy Baron

My family chooses a chichi Italian restaurant near the old Santa Fe depot, a short walk from the Travelodge. Not a bad idea really (after eating Mexican food for a week!) until a clumsy busboy accidentally spills tomato sauce all over my white pants. Since it's too late to walk back to the motel for a change of clothing, good old soda water will do the trick for the meanwhile.

While the grown-up members of my family head for the touristy part of town, my mechanically-inclined 15-year-old nephew, Raymond, decides to join me on this "paper engineering" adventure. With a MapQwest printout in hand and a right leg dripping wet, we make our way to Don Gaspar Avenue. (Thankfully the mid-July New Mexico weather will air-dry my pants during the 15-minute walk to Andrew Baron's house.)

As we take a short cut through a quiet residential area, I can't help but think that nine months earlier I was in a crowded New York subway car chugging towards Robert

Sabuda and Matthew Reinhart's studio on 72nd. I can still remember Robert handing me a mock-up for a forthcoming pop-up book and excitedly instructing me to pull a tab causing the wings of a butterfly to magically flutter. (During a recent phone conversation, Matthew confirmed that the butterfly and beetle mock-ups I saw in their studio were for the 2-volume "Young Naturalist Pop-Up Handbook" set to be released this fall.)

Now here I am, miles (and months) away from Robert Sabuda, the King of New York. I wonder what surprises the Baron of Santa Fe has in store for me.

Lucy, Truman and Edison

We arrive at Andy's doorstep at about 3:30 for what is only to be a 4-hour visit. I ring the doorbell and, as if on cue, I hear dogs barking. (I would later learn their names: Lucy and Truman. Lucy will be fond of me in the next few hours. Maybe she likes my tomato-scented pants.) Andy warmly ushers us into his 1920s home located in a historical part of town. I can't help but notice a "brand new" ("new-old-stock" or "NOS," as those who collect this stuff would put it) 1959 Admiral color television set, with a modern day VCR atop, in the living room. (Ellen Rubin tells me that Andy taped his copy of the Martha Stewart pop-up segment, featuring Robert and Ellen, from this same set whilst holding up a pair of rabbit ears!)

Andy offers us a much-needed glass of cold water in the kitchen. I spot an old GE electric fan on the counter but the refrigerator is, uh, too contemporary looking. Andy says he damaged the old one while defrosting it and had to replace it with a present day model. Yes, as a small boy, Andy disassembled his toys (and his parents' small appliances) then correctly put them together again. Refrigerators apparently aren't his forte.

The next stop is the driveway and Andy proudly shows us the two cars he is lovingly restoring: a 1939 black Buick and a 1950 red Pontiac convertible. ("Julian Wehr could have ridden in one of these things," I quietly remark.) We proceed to his repair shop located at the back of his lot. Aside from floor-to-ceiling shelves neatly stacked with unused vacuum tubes, inside are antique clocks and radios, Edison phonographs and gramophones. Andy cranks one up and we listen to some old time music.

From the time I rang the doorbell, it will take almost two hours -- certainly not for naught -- before we work our way back to his house and finally enter his crowded but organized home studio. Andrew Baron, being the detail-oriented person that he is, probably planned the long and slow "overture," or, perhaps more appropriately, the guided tour through the "Museum of his Mechanical Mind."

Continued on page 14

Tunnel Book: A Theatrical Structure

Rand Huebsch
New York City, NY

In 1990 I attended the Morgan Library's exhibit entitled "300 Years of British Children's Books." Among the objects were two 19th-century tunnel books; those portable tableaux fascinated me. A printmaker, I had always been interested in visual narratives, and the tunnel format seemed ideal for presenting images from my personal mythology. The following thoughts arose from my years of happily exploring the format, both as artist and as teacher.

Constructing the Book

Originated in the Italian Renaissance for studying perspective, the tunnel book is a fairly simple structure. It consists of a series of parallel image-bearing panels; except for the solid back panel, they all have cut-out areas. The panels are attached on two sides to accordion-folded strips. When those strips are extended, the book can stand upright to present a unified scene. ("Peepshow," an early term, attests to the book's theatrical nature.) To construct the book, only a few materials are needed: a pencil, a ruler, glue, bone folder, scissors or X-acto knife, a protective cutting board, such as a plexiglas sheet, and images on paper. Those can include: prints, drawings, watercolors, rubberstamps, xeroxes, collages, photos, text, or mixed media. Most of my limited-edition books are comprised of hand-colored etchings, and it is as a draftsman that I usually approach image-making.

The tunnel book process is very intuitive.

In designing *Night Desert*, I made a construction paper prototype in the following way. After cutting four 5" x 8" panels, I sketched images on the perimeter of the first panel, then used an X-acto knife to remove the unwanted interior areas. (The knives are very sharp and should be used carefully.) I placed the first, front panel over the second panel and traced the interior contour onto it, to serve as a rough guide for the second sketch, and so forth. I used the four completed panels as templates for transferring the design to a copper plate, which was then etched.

When designing a book, it is important periodically to set the panels in an upright position, one in front of the other. This helps the artist to visualize their interaction. For example, you may see that the visual balance needs adjusting and can then cut away or add elements. For many years I made do with ink bottles or paper cups as props. Now, for that purpose, I make wire easels, which are much steadier supports and make it easy to experiment with the spacing between panels. (When deciding on that spacing, sit fairly close and at eye level to the panels. That

will let you know if they form a united vista or if, instead, there are visual "leaks" between panels.) I based the easel design on that of the ones used for displaying small photos. Sixteen- or twenty-gauge wire is a good thickness: it can easily be bent, but is strong enough to support paper.

There are other ways of developing imagery. For *Fable I*, I played with copies of four etchings that I had done as unrelated images and experimented both with their sequence and with variations on the cut-out areas. (If using original drawings or photos, you may want to make xeroxes of them for planning the prototype.) You can also start from a single two-dimensional image: allocate some of its elements to the front panel, some to the second, etc. It will soon become evident, however, that the extra dimension makes additional demands. Recently I adapted a Renaissance painting of a deep-space interior, in which curtains framed the scene. The question arose: in a three-dimensional version of that scene, what is behind the curtains? (Part of my answer was to use the same curtain imagery on both the first and second panels of the book.)



The number of panels for a book is often determined by the degree of complexity in each, as well as the amount of overlap. The British books that first inspired me had at least ten panels, each one fairly simple. That same number is contained in Edward Gorey's *The Tunnel Calamity*, which has a peephole on the front cover. I usually put a lot of information into each page, with considerable overlapping, so that four panels are sufficient for the book. Sometimes I make several options and, using the wire easels, see how each one relates to the other panels in the series.

The completed panels are connected by hinges to accordion-folded strips. Heavy paper should not be used, as it will not score well. The strips tend to contract slightly once the book has been placed upright. Therefore, if you want a 2" space between each panel, measure a 2½" section on the strip. To support properly the panels, the strips must be of sufficient width. For example, on a book that is 6" high, use a 2" width strip and position it at the midpoint of the panel. Bone folders are excellent for scoring the strips and the hinges that will attach them to the panels. I also use the connecting strips as surfaces for images that "comment" on the panels.

To avoid overlapping, the hinges should be no wider than the accordion strip. Assemble the book in the following way. Measure and mark on the backs of the panels for positioning of hinges. These marks will serve as guides when you assemble, so that all the strips will be aligned correctly with the panels. Glue hinges to the backs of all of the interior panels. Hinges are not needed for the book's front and back panels: the accordion strips are attached directly to their backs. When you glue the hinges, make sure that their fold is aligned with the outer edge of the panel. Then start gluing the strips. The strips will attach to the other side of the hinges on all the interior panels. Remember that the fold of each accordion segment between panels faces inward. For all gluing, use a bone folder for pressing the elements together. Place a piece of tracing paper between the folder and the elements, so that any excess glue will be picked up.

As sculptural pieces, tunnel books require a degree of engineering. For example, a small book does not need as sturdy a paper to be stable as does a larger book. To strengthen the structure, the paper or board for the front and back panels should be heavier than that of the interior panels. As a rule, use card stock for inner panels and two-ply museum board for covers. Also remember that the book may be viewed when it is collapsed. If you don't want the side strips to be visible then, the panels must be at least as wide, at the hinge point, as half the length of the strip segment between two panels. In designing my books, I have not been concerned about that issue.

Esthetics of the book

The tunnel book has a built-in paradox: it's a three-dimensional structure comprised of two-dimensional elements. That dichotomy gives the format a special visual logic that allows for stylization. Perspective can be manipulated and "forced," in the manner of a museum diorama. In *As You Like It*, the front panel depicts only the upper body of a Shakespeare character. He looks directly at the viewer, and his arms form a framework that encloses the succeeding panels, which show smaller, full-length figures from the play. "The Burglars of Bremen," based on a Grimm's tale, depicts interior/exterior space. On the right side of each panel, a braying farm animal stands outside a cottage; on the left side, within that cottage, is a frightened human figure.

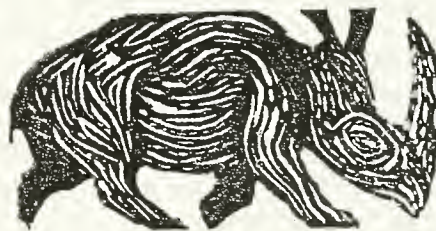
With its linked parallel planes, the tunnel book can imply the passage of time or a series of events. In *As You Like It*, each panel depicts a separate scene. Unified, they comment on each other, so that the book recalls those early Renaissance paintings that simultaneously displayed several episodes of a saint's life. "Circe" presents a chapter from *The Odyssey* in which a sorceress transforms sailors into swine. In the farthest and "earliest" panel, she

offers a bowl of potion to an unsuspecting man. In the next one, a pig-headed human figure appears, and so forth, until the frontmost panel, where a swine leaps. As each page has a framework of stylized brambles, the book is ambiguous: it may be showing different beings at a single moment, or one being in various stages of a metamorphosis.

One can exploit the architectural aspect of the tunnel format. In *The Wunderkammer of Rudolph II*, I show a 17th-century cabinet of curiosities. One of my students made elaborate, calligraphic cut-outs within the panels of her mosque-like book. Another student made a visual journal in which she adhered elements from travel photos to panels that were frame-like in shape. Onto those panels, and also onto the connecting accordion strips, she had rubber-stamped Japanese ideograms. For image ideas one can look at: interior scenes by the Dutch painter Pieter de Hooch; Persian or Indian miniatures, for their non-Western perspective; and German Expressionist films, such as "The Cabinet of Dr. Caligari," with their stylized lighting and distorted sets.

Currently I am exploring several elaborations on the format. *The Canterbury Tales* is an accordion-tunnel book, similar to the carousel format, but not identical. In its accordion form, the book presents the figures in procession, while each tunnel segment shows the history of a specific pilgrim. *Demon Box* is a collapsible toy theater; to each panel a rod affixes a shadow-puppet marionette, so that the viewer can manipulate the stationary figure. The back panel is adhered to the interior of a shallow covered box; the cover is hinged such that it serves, when the box is opened, as a floor for the extended theater. In the works, for a group printmaking show, is a collaborative tunnel book, with each panel by a different artist. Within the basic framework of the tunnel format, the possibilities are endless.

Rand Huebsch is a printmaker, teacher and curator. His artist books are in the collections of the New York and Newark Public Libraries. He is a presenter at the New Jersey Book Artists Conference, November 2001.



Prints by Rand Huebsch from a rubber stamp carved with a linoleum cutter from Staedtler Mars eraser.

The Birthday Book

A birthday scrapbook could contain photos, handwritten notes, small presents, and birthday cards. The box could be a "hollow book" to give the whole concept something mysterious. When we analyze the birthday, we see that it can be divided into six elements:

- The invitations
- The arrival of the guests
- The offering of the presents
- The meal
- The entertainment
- The goodbye

So, I had my six spreads!

Kelly's Keepsakes

I wanted to show the birthday collection of a little boy named Kelly. It had to be an antique book containing a collection of photos, presents, and all kinds of creepy insects and worms. I immediately thought of a little Dracula boy. The dummy was called "Kelly's Keepsakes." But, at second thought, the little boy didn't make sense to me. I thought it illogical that a boy would collect photos and would write little notes, as a kind of diary. That's something for girls, I thought, and that's why I changed the boy into a girl.

Annabel's Secret Scrapbook



I decided to change the title to "Annabel's Secret Scrapbook." Annabel means "Anna, the beautiful." (Our youngest daughter is named Anna and she, of course, is . . . but I'm the dad.). Using a girl gave me the opportunity to introduce all kinds of

super-sweet elements like the little flower cards on which we can read the innocent texts.

The making of Annabel's Secret Scrapbook

On the first spread we see Annabel, first as the old-fashioned, innocent schoolgirl and, when we pull the tab, as the mischievous Dracula daughter she really is. I've added the text "Me. Hundred thirteen years after I died for the second time" to make you think for awhile. It's rather complex to understand when reading it for the first time. She's probably thirteen years old. **Continued on page 12**

MEGGENDORFER WILL LOVE MILWAUKEE



Illustration by Lothar Meggendorfer

During the mid-1800s immigrants, mostly Germans, flocked to Milwaukee, bringing with them their skills, arts and cuisines. By the last half of the 19th century, English was almost never heard in some neighborhoods. Public schools zealously enforced their requirement that German be taught from kindergarten on. In the late 1870s Milwaukee had six daily newspapers published in German.

In the fall of 2002, movable book enthusiasts from all over the world will flock to Milwaukee to attend the 4th Movable Book Society Conference. Some adventurous members can surely pop up in one of the city's old German cafes and beer gardens, where zither music is played and sauerbraten is served, to celebrate Meggendorfer over mugs of the local brew.

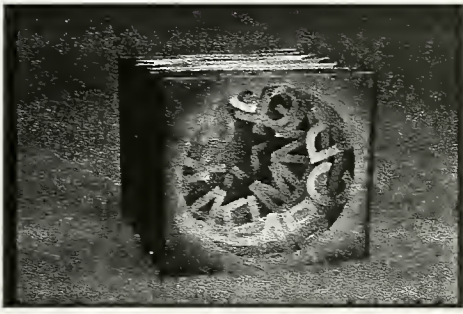
Make your plans now for three days of movable feasts, friends and fun. No need to bring your German dictionaries. All sessions will be conducted in English.



**THE 4TH MOVABLE BOOK
SOCIETY CONFERENCE**
SEPTEMBER 19 - 21, 2002
MILWAUKEE, WISCONSIN

Spiralbet

Amy Lapidow
Somerville, Massachusetts



I made *Spiralbet* in 1998 for a traveling Guild of Bookworkers show, called Abecedarium. This exhibit is available on line at <http://palimpsest.stanford.edu/byorg/gbw/gallery/abecedarium/contents.htm>. *Spiralbet* is a tunnel book made with Rives BFK paper. The colors were airbrushed by Nancy Aimes. Each page was hand cut. There is only one copy and it is my father's collection.

I graduated in 1995 from the bookbinding program at the North Bennet Street School, in Boston, Massachusetts. I continue to teach two workshops there: Introduction to Cloth Case Bookbinding, and Protective Enclosures for Books. I have a studio with three other graduates of the program. We are known as "The Three Ring Binders." I mostly make blank journals, photo albums, custom-made boxes, and other custom work. Others in the group specialize in boxes and book repair. We have also done some short run work. The most recent was reviewed in *Art On Paper* April 2001 p. 78. It was a photo album for Alex Web called *Dislocations*.

I have always had an interest in movable books, but this interest has turned far more serious since I took a two-day workshop in pop-up structures. Thus far *Spiralbet* is my first serious venture into movable book production.

Book Artist Awarded Fellowship

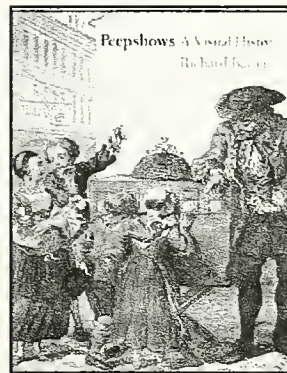
Movable Book Society member Carol Barton has been awarded the Sacatar Foundation Fellowship for the fall of 2001. She will be artist-in-residence at the Sacatar Center in Bahia, Brazil from November 13 through December 23, where she will be finishing her pop-up how-to workbook, *The Pocket Paper Engineer*. The book will be printed in the spring of 2002 at the University of the Art's Borowsky Center in Philadelphia.

Peepshows

"PEEP SHOW! Panoramas of the Past"

The DeWitt Wallace Decorative Arts Museum. Henry and Francis streets, Williamsburg, Virginia.

This exhibit features 18th and early 19th century prints that were used with special viewing devices to amuse and instruct the viewers. The vue d'optiques and perspective prints depict landscapes and views of foreign places and events. Also included are panoramas and peep shows made up of series of prints that created three-dimensional views. Through May 27, 2002



Peepshows: A Visual History.

By Richard Balzer.
160 pages.
(April 1998)
\$45.00.
Harry N. Abrams.
0-8109-6349-3

Peepshow connotes cheap, coarse, illicit entertainment, but Balzer points out that a peep show is just "a closed, or semi-closed, box having at least one viewing hole." Originally a medium of itinerant exhibitors, the peepshow was popular at fairs and on city streets, where vendors would sing and "sound" musical instruments (as opposed to playing music on them) to attract and amuse a crowd waiting patiently for turns to pay for a glimpse through the viewing hole. A glimpse of what? Well, the menu of attractions was limited only by proprietor creativity. Risque attractions existed, but in their heyday peepshows featured panoramic displays and artistic and fantastic treatments for general audiences--family entertainment, that is. Many displays were simple dioramas with lighting effects provided by candles or light flaps. More elaborate peepshows incorporated hand-cranked or hook-and-string mechanisms that allowed display of multiple and moving images. Beautifully and copiously illustrated, well documented, Balzer's presentation of a nearly forgotten popular entertainment is excellent history, excellent amusement.

Review from *Booklist*.

Pop-ups from Finland in the 19th Century

Theo Gielen, with thanks to Mr.
Göte Klingberg.

The year 2000 saw the publication of a voluminous, 686-page bibliography of children's books published in Finland from 1799 to 1899: *Lapsuuden kirjat Suomessa 1799-1899*. The author is Markus Brummer-Korvenkontic, a bibliophile himself, a retired professor in virology (!), and thus, an amateur in bibliography. But his book is not amateurish at all and was because of that was published by the University Library of Helsinki. Curiously enough the children's books published in the Finnish language are annotated in Finnish, the books originally published in Swedish are annotated in Swedish (both languages are spoken in Finland).

With the much appreciated help of Mr. Göte Klingberg, the Swedish "éminence grise" of historical children's books we were able to get an impression of the presence of movable books in this Scandinavian country. They appear to have been very scarce in 19th century Finland, so scarce that Brummer even had to invent new words to name them. He calls them in Finnish *liikekuakirja* (literally, "movable pictures book") and in Swedish *spelbok* (something like "playbook").

Brummer didn't trace any movable books with Finnish text, and just a few with Swedish texts. Two of the titles included were published by the firm of Edlund in Helsingfors (Helsinki), probably after foreign originals however not traced by Brummer. The first one entitles *Förvandlingsbilderbok* (*Transformation Picturebook*), was seen only in a defective copy and dated by Brummer between 1880 and 1884. It is thought to have had four text pages, four full-page illustrations and most probably two pull-tab pictures called by Brummer *dragbilder*. The contents are described as: *Puss in boots*, *The Fairy with Golden Locks*, *Cinderella*, *Little Red Riding Hood*, *Rübezahl*, *Ostkojan* (something like "the hut of cheese"?) and *Lasthundaland* (best translated as "the country of lazy dogs" ?). A second one is entitled *Hvad skall du blifva? Levande bilder på sex taflor* (*What Will You Become? Living Pictures on Six Plates*), dated by Brummer "ca. 1880," but without any further annotation.

Three additional movable books are listed with texts in Swedish but without a stated publisher. They most probably belong to the output of German mass market publishers, being part of their export to Sweden and Finland. *På circus* (*In the Circus*) appears to be the same book described and pictured in Klingberg's book *Den Tidiga Barnboken i Sverige* reviewed by us in an earlier issue of the *Movable Stationery*, a book with pictures with

a superimposed flap that can be turned up or down to reveal another picture. *Stortvätt. En Rolig Bok full Med Dragbilder för Snälla Barn* (*Big Wash. A funny book with pull-tab pictures for good girls*) has five text pages and five picture leaves. The front cover shows "No. 515" and a vignette of interlaced C and S, making it possible for us to identify the book as produced by the German firm of Carl Schaller of Fürth near Nurnberg in Germany. An inscription in the copy viewed was dated 1886. A fifth and last movable book found in the bibliography was *Lilla Snöhvitt. En Sagobok för Snälla Barn* (*Little Snow White. A fairy-tale book for good children*), again with the CS monogram of Carl Schaller. It has four pages with text set in an ornamental border and on the inner side of the back cover a large (26x20 cm.) picture covered by four fold-out flaps.

As a further novelty we have found just one lonely panorama book (leporello), *De Tolf Månaderna* (*The Twelve Months*), having twelve small (11 cm.) leaves with scenes picturing the months. No publisher is listed on the book and the date of publication is only indicated by a former owner's inscription of 1888. Brummer's annotation suggests this publication as being "perhaps not Finnish."

Apparently that is all that was published in Finland in the 19th century and it will be a challenge to get copies of these books for your collection!

Peter Rabbit Piracy

From *Beatrix Potter: Artist, Storyteller and Countrywoman* by Judy Taylor, Frederick Warne, 1996.

Beatrix Potter's publishers were also at the time [1921] fighting off a flood of Peter Rabbit imitations and piracy. They took the Oxford University Press to task for publishing a pop-up version of Peter Rabbit without permission, though it was acknowledged that 'there is nothing particularly new in the idea of the Rabbit jumping up as the book opens, as this sort of thing was done thirty years ago by Deans and Tucks'. It was, however, a breach of copyright, and the book was withdrawn from sale and Id a [sic] copy damages were paid for those already sold.

New Jersey Book Arts Symposium
Book Art from Diverse Cultures
Friday, November 2, 2001

Rutgers University, Newark, New Jersey

Rives, continued from page 2

M: How did you get started with the company?

R: This is the sort of question a lot of folks ask when they first meet a paper engineer. I like to answer it because so many people are baffled by the job itself and, of course, there is no training ground specifically for paper engineers. My background, as I said, was linguistics. I was at UCLA (University of California at Los Angeles) studying classical languages, Latin and Greek, and I discovered some pop-up books in the Special Collections department of the library there. Looking at the frontispiece of all of the books, I read, "Donated by Waldo Hunt," a name that didn't mean anything to me at the time. But I was captivated. I thought they were fantastic. I hadn't seen a pop-up book since I was a child, so it had been twenty years since I'd looked at one, and I knew immediately that this was my "thing."

I started taking pop-up books apart, learning how to make pop-up cards. My cards got great feed-back from the friends and family I made them for, so then I started selling pop-up cards to card shops around town. This was in the mid-1990s, and hand-made cards were doing quite well in Los Angeles. I did that for quite a few months, and enjoyed enough success to quit my job as a waiter. Then I got a big order. I didn't want to hand-cut the cards, so I walked into Intervisual Books, which was only two miles from my house in Santa Monica. I'd found out about the company in the *Los Angeles Times* from an interview they'd done with Nick Bantock, in which he mentioned this pop-up emporium in Santa Monica. I got on my bicycle and rode up the hill to Intervisual Books. I walked in with some of my cards and said, "This is the sort of thing I do." I had a technical question about die-cutting, and Rodger Smith, Vice President of Paper Engineering, said, "If you have a portfolio to show us, we'll hire you. But, not so many cards; we'd like to see what you can do with books." I said, "I've got a portfolio and I will get it to you...in a little bit." That was a lie because I'd not done any books, but I spent the next month working on three or four books that I then used as part of my portfolio. I was hired, and that is how it all started.

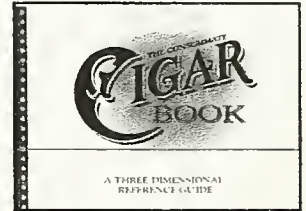
M: Were you put on fairly simple projects at first?

R: Rodger Smith was a phenomenal mentor in that respect. My apprenticeship was gradual and just right for someone of my abilities. I'm still amazed at how I approached each week not knowing how I would do a project and by the end of the week I had either figured it out on my own, or by taking apart another book or, as last resort, walking into Rodger's office, almost in tears, asking for a little guidance. It took about a year and a half before I reached a level at which I felt I was equal with my

peers at Intervisual. I don't know if you want to call that Master Craftsman level, but a level where Rodger could feel comfortable giving me a job he would feel just as comfortable giving to one of my colleagues.

M: That must have been a very satisfying point to have attained. I've noticed Intervisual's name as producer on many of the pop-ups in my collection, but I don't always see the name of individual engineers on them. Are most of the books sort of a group effort?

R: Most pop-up books are a group project, certainly the books done at Intervisual Books. I don't really believe in giving credit to one individual on a book. If you put my name on a book, you'll have to put at least 30 other names that have had an integral part in the process. So, until the cigar book [*The Consummate Cigar Book*], I didn't allow my name to appear as a credit on the back of the book. I asked that Intervisual's name appear instead. So, although I have done dozens of books for the company for which I could have had credit, I asked that my name not appear.



M: Modesty!

R: It's really not modesty. It's just that I don't think the concept of credit is enriching to the reader. I know it is to the collector. I'm a collector myself and I definitely benefit from knowing who did what. But as a child I remember reading books and thinking that the credit was a bit silly. I know, besides collectors, the only people who care about seeing your name are your parents, your grandparents and your immediate circle of friends, and that is not enough to justify putting it on the back of something as special as a book.

M: I respect your opinion, but as a collector, I'm glad I do know who has done the important part of the work on most of the pop-up books I've accumulated.

R: I have to agree, and my views are almost hypocritical because I've benefited so much from comparing styles. It's just a quirk of mine.

M: An admirable quirk, I must say. Now, regarding your new book, whose title, by the way, we've not even mentioned...

R: The title of the book is *If I Were a Polar Bear*.

M: I trust you will get full credit on that one because you

have done virtually all the work.

R: You're right, I have, and for that reason alone I would put my name on because it certainly is my book. It's nice for readers to know where the book came from so I do have credit – on the spine and also on the back, "Written, Illustrated and Paper-Engineered by Rives."

M: Do I recall correctly that, at the onset, you intended this book to have no words?

R: This book, the prototype, is almost unrecognizable from what it became. The style is the same, but that first book was...I call it a punk pop-up book. The final book breaks most of the conventional rules of pop-up and it even breaks a lot of the conventional rules of story, of narrative. I don't want to talk too much about it because it is such a different animal, but the first prototype had many weird things about it. One of those was that in the very early stage there were no words, so, I guess the answer to your question is, yes.

M: But you did end up with those quatrains.

R: Right. Not only did I want to write the story because I thought it was a nice little story, but I thought it really worked well with the book. And that turned out to be the case.

M: When will the book be coming out?

R: In the fall. It will be published by Piggy Toes Press, the fledgling publishing arm of Intervisual Books.

M: Do we know how they came up with the name, "Piggy Toes"? It's delightful and I laughed out loud the first time I heard it.

R: I've heard several stories about that, and since I think the tellers were pulling my leg, I'd probably better not repeat any of them.

M: I'd like to talk about some of your interesting overseas experiences when you were studying languages. They are, after all, a form of background for what you are doing today.

R: Yes, they are. I'm passionate about traveling, and I chose to make my educational field a career on the road. Most years I was in college I lived abroad, usually with a host family, learning another language and studying that culture. I did this in France, Mexico and Russia. In fact, the book, *If I Were A Polar Bear*, was written and engineered almost entirely in Venice, Italy. I lived there for almost four months during the first months of the new

millennium, spending that time in the most beautiful city in the world...in a fourth-story apartment room, scoring, cutting and gluing; I hardly ever went outside.

M: I hope you had a beautiful view through the window.

R: I did. It was lovely. And, don't cry for me; I did get out. Enough. But the main reason for going to Italy was to do the book, and to get it ready in time for Bologna, 2000.

M: Why Italy? Why so far away?

R: Venice because my brother was living there and had a room for me in his apartment. So far away because I needed to get some distance away in order to fully concentrate on the book.

M: To change the subject, I know you're also a teacher, conducting workshops in pop-up construction. You probably have some stories to tell from your experiences in that field.

R: Definitely. I started doing workshops for children in a "career-day" setting. In other words, "I'm a paper engineer; this is what I do." I really got a kick out of that, and I noticed that at the end of these workshops, if they were in public places such as bookstores or libraries, there would always be a number of adults waiting around to talk to me, sometimes adults who didn't have kids along as a prop. What they wanted was to learn how to make pop-ups, so I also started conducting pop-up classes at the community college and at local studios. I've had a fantastic time doing that, and I'm always impressed by the diversity of my students. I'm impressed also by the way they quickly modify pop-up to their own craft interest. In other words, the woman who likes to do collage usually ends up doing a collage pop-up. The man who likes to do computer art will adapt what he learns to his computer art. It's exciting to me to watch my medium take hold in someone else. When you watch a person "get it" and you know they couldn't have "gotten it" anywhere else (because this is not frequently taught and there aren't many books on the subject) and you know they're going to go home and, at the very least, make super-cool cards for their friends and relatives, then it's...it's nice.

M: Satisfying, I would think. You wear another hat too, because although you are now freelancing, you are still involved at Intervisual as a guide for group tours there.

R: Intervisual, to me, is not a company, it is a family, and although I left to do my book, I'm back and working there much of the time as a docent for the Waldo Hunt Children's Museum. During the past year we've had a lot of exposure on television and in newspapers, and we are open to the public, so we do a lot of school groups, but we also do other

groups. And here is another place where I'm very impressed by the many different people who like pop-ups. I think I'm very lucky in that I can take a group of kindergarteners through the museum and I can just blow their minds; they love what they see. One hour later I can take a group of senior citizens through the museum, and the same thing happens. Maybe they like different things, but they all love what they see. Where else can you work and bring so much pleasure to such a diversity of people? It is very interesting and satisfying to me. Not only that, there is kind of a "cool" factor: when I meet people at parties and I tell them what I do they're always very interested.

M: So, they corner you and say, "Tell me more about this. I've never heard of paper engineering."

R: Absolutely. Or, "So you're the guy who does that!"

M: You mentioned that the museum at Intervisual is called the "Waldo Hunt Children's Museum." Can you tell me a bit about the man himself?

R: Certainly. Plain and simple, I think he is the person who has done more for pop-up than anyone else in the history of pop-up books. He is a very interesting man who knows the pop-up business in and out. He's also the father figure, the *paterfamilias* for the pop-up world. And, it's nice for me to be able to just wander into his office to bend his ear once in awhile. Most of the time he's playing with pop-up books, so his museum was started as a way of showcasing movable books and their centuries-old history. As the years have gone on, the display has developed into an actual museum. Now there are bigger plans for it, perhaps changing venues or maybe taking our show on the road, with visiting exhibits to share the world of pop-ups with more folks.

M: Do we know how Waldo Hunt became interested in pop-up books?

R: We do. I think he's explained it on occasion. He was working in advertising and - along with Hallmark - began the Second Golden Age of movable books by doing a few pop-up books back in the '60s when really no one else in the U.S. was publishing them. In order to do so he had to find a means of production and people who could design these books. In fact I have heard that Waldo himself is responsible for the title, "paper engineer."

M: So he amassed his collection through all the years of his fascination with movable books and, as you have mentioned, he has ancient books that date back hundreds of years.

R: Correct. He has donated many of the books to UCLA, some very nice books that I almost wish we still had so I could show them to people. I have donor's remorse by proxy in this instance. As it is, his collection, in my opinion, is one of the best collections of pop-ups in the world, going back to 1476.

M: His collection does include that very early movable book?

R: Yes. It was an astronomical treatise. It is in Latin (one of the few times my Latin has come in handy) and it was used for determining the position of the moon: paper volvelles on a sheet, which rotate against each other and against the base page and tell you what the position of the moon will be through its lunar cycle.

M: Imagine the mind that first conceived such a design, but we don't know who that was, do we?

R: No, we don't, but I like to speculate that it was a clever monk living in the north of Italy. Of course, MBS members know how long pop-ups have been around, but for visitors to the museum, one of the most interesting discoveries they make is to learn that the history of pop-ups goes so far back. Another intriguing note: I show perhaps a hundred different books to the groups I'm taking through the museum. We start in the antique section and then we move over to the creative department; I show them a lot of modern pop-up books and then I also show them how a pop-up book is conceived, designed, engineered and made ready to go to press. Probably the biggest hit of the entire tour, for young and old alike, is the book, *The Genius of Lothar Megendorfer*. I'm always struck with the fact that I'm showing five-year-old kids a book that, in essence, was designed in 1880, and I'm watching their thrilled reaction to the cat, for example, moving its tail out of the way of the man ironing, or the way the eyebrows of the dancing master jiggle as he plays his violin. It's just fascinating.

M: Let's move from the very old to the very new, so new it hasn't yet been published - your book, *If I Were a Polar Bear*. We talked about it briefly, but is there anything else you'd like to mention about this very special book?

R: I won't talk about the story because I want the readers to find within it whatever they want to. I will tell you that I wanted to make a book that I myself would buy, that I would collect - one that I thought was worth plunking down the amount of money marked on the back. As many of us know, that is not always the case today. Before, you used to buy anything that came out just because it was so charming; now there are enough books that you have to pick and choose. I wanted to make a book that I would pick, and choose to take home with me.

Another thing about the book – it’s interesting to me as a paper engineer to show how the book developed. When I go through the book and show it to people it is important to me to indicate what I invented myself, what, let’s say, I “borrowed” from another book and what I took wholesale from another book. An excellent example is the igloo on spread four. This igloo, as pop-up aficionados will recognize, was the stately pleasure dome in Nick Bantock’s *Kubla Kahn*, and before that it was the globe in the Columbus book. To me it looked a little un-dome-like because it had so many facets, but it looked like a dead-on igloo. It’s safe to say that the whole book was built on the idea of my wanting to make a pop-up igloo.

M: That’s as good a reason as any.

R: Maybe even better. It’s true though, the igloo is really nice engineering and I wish I’d invented it myself, but of course I borrowed it. No shame in that in my business. Paper engineers constantly borrow from each other, and I love to point that out to students. This one I just took wholesale; I literally used the tissues from the Nick Bantock book to make my first prototype igloo.

Oh, here’s a point I’d like to make about paper engineering. What intrigues me about my job is the fact that paper is flat. It is a medium I’ve always loved, but it is flat. It doesn’t come to you in an ingot or a wire; it comes to you... flat. Very two-dimensional. My job is to add a dimension; my job is to make this flat stuff pop up. And that’s where I think some of the magic is, literally adding a dimension to a medium so that it comes to life. This is related to the igloo in the sense that the most three-dimensional thing you can make is a dome or a globe, so the igloo is real *tour de force* engineering, and the entire book, as I said, is built around making a pop-up igloo. Once I had my igloo, I wanted to build a story around it. That’s how we got to the north pole, and that’s how we got a polar bear.

M: That was quite a trip. And, thank you, Rives, for the trip we’ve had with this informative, intriguing conversation.

Note: The Bantock article from the *Los Angeles Times* was reprinted in *Movable Stationery* in December, 1995.

The paper I used for the background comes out of a real antique book, published in 1807. The whole book was made on the computer. I used drawings, real objects put on the scanner, old gravures, and digital photos. There are even dead insects!



First I started with a pencil drawing. Next I made line drawings, based on the pencils. Every major element of these drawings is

drawn separately and scanned in. Then I put all drawings on separate layers and shuffle them around on my computer screen. I can keep changing the composition of the drawing. I can enlarge things or move them around whenever I want to.

Next I started coloring the line drawings. The first attempts were awful. They missed every bit of atmosphere. I also decided I did not like the way Annabel looked, she was just too cartoony. So I went to the bookstore and bought some books on 19th century fashion. I wanted her to be much more sophisticated. I also didn’t like the sky, which was too flat. I added some lighter and darker clouds to it, but I still wasn’t satisfied. So I got in the car and took some digital pictures of beautiful Dutch skies. I mounted one of these into the drawing, changed the colors a bit and had exactly what I wanted.

The next scene was made in the same way. I used a picture of a real fence and some old graves from a French graveyard.

The scene with the presents was the most complicated to do. This is the scene that contains the paper sculptures. We have a dimensional rat here and a dimensional box with a pull-out drawer, containing three-dimensional bugs. It took me quite a while to get the picture right. First I made a pencil drawing, next a line drawing, and then I colored the line drawing. The atmosphere, however, still wasn’t right.



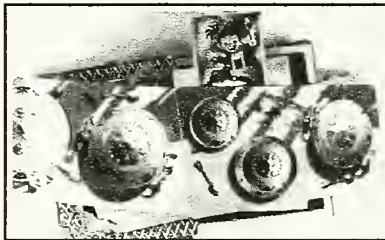
There wasn’t enough drama in it, probably because the composition was too confusing. So I decided to leave out one of the guests. But I still wasn’t satisfied. I needed something more sophisticated. So I went looking in old furniture catalogs and found some beautiful 18th century chairs. I



scanned these in and added them to the drawing. I also added a background and everything looked much better. Inside the present I wanted to have something really nasty. I decided to put some beetles in it, assuming that nobody wants to have beetles for his birthday. A couple of months ago,

however, I learned that this specific kind of beetle, a stagbeetle, is a very popular beetle in Japan. They are used for beetle contests. In beetle fights the strongest wins and in beauty contests the most shiny wins. It seems that an adult sample of these specific beetle is worth up to \$20. I also heard that these beetles produce up to 200 eggs several times a year. So it's obvious that the owners of stagbeetles can make a lot of money. As a birthday present they seem to be very popular in Japan. But, at the bottom of the page we have the rat as realistic as possible.

For the next scene I used my parents' good dinner set. My parents had two dinner sets: the normal and the



good. The normal was for daily use and was a combination or what was left over from all kinds of dinner sets they had bought over a number of years. The good dinner set was a complete set they bought themselves on the occasion of their wedding in 1944. Only at very special occasions like Christmas and Easter did this set appear on the table. I don't think they would be pleased seeing what I've put in their bowls: soup with eyes, worm spaghetti, mashed potatoes, eel sauce with mushrooms, and caterpillar slime.

The next scene shows the living room. Everybody is playing music and dancing. The meal didn't do them any good. They all have a rash. But who cares! They are already dead. Note an interesting detail, Annabel is sitting on her own scrapbook. The aunt's dress is from the aforementioned 19th century fashion book.

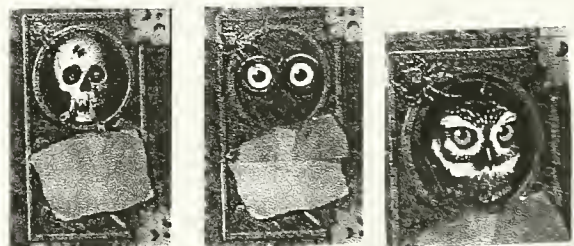
The last scene of the book shows Annabel making pictures of her relatives. I wanted to show at least once a photo camera as an explanation of where all the pictures in the book came from.

Because I had a book-in-a-book, I gained one extra scene thus instead of having six scenes I had seven. I wanted to end with something spectacular, but I had no idea what it had to be. When I was young one of my favorite occupations was cutting little men out of folded paper. I made endless rows of cut out men. Maybe this was the perfect occasion to relive my childhood. The members of Annabel's family are all based on existing people, mainly aunts and (ex) brothers-in-law.



Cover

The cover was changed a number of times. I wanted to name the book "Annabel's Secret Scrapbook." And it had to look as if she took one of those antique books out of the library. I wanted it to be the most beautiful with an eye on it and the title "The Immortal Soul" scratched away in order to use it for her scrapbook. The publisher, however, didn't like the cover. First of all they didn't want the hero of this book to be a girl. It would offend the boys. Boys don't buy books about a girl. This meant I had to change all of the pictures in the book. By doing this I couldn't use the name Annabel anymore so the title had to be changed too. The publisher came up with a new title *The Spooky Secret Scrapbook*. They also wanted to get rid of "The Immortal Soul" which they thought was too confusing. I was quite hooked on the eye on the cover since I feel an eye gets the attention of the buyer, as if the book is looking at you. But I played around with different options and eventually decided to go for the owl which has two bright eyes and belongs to the mysterious and dark world.



The Manufacturing

I used 32 CD disks for sketches and pre-press designs. But when everything was completed to everyone's satisfactions, I sent only four disks to the printer in Colombia (2.5 GB in total). This book was printed in Colombia and assembled in Ecuador. The assembly is done in a big hall with long wooden tables and lots of light. The workers, mostly women, get the die-cut shapes in large piles and glue the pieces together. They use small bottles that they can hold between their fingers and not have to put down while applying glue. The bottles are the type filled with mustard and ketchup bottles but they do not contain either mustard or ketchup but two types of glue. Old fashioned iron-like weights are used to put everything under pressure until the glue has dried. Every spread is checked to make sure it is working properly. To glue very long pieces, such as the sideboards which are 32 inches long, a silkscreen is used to apply the glue. After everything has been checked, the books are shrink wrapped and shipped and the book is ready for the bookstore.

Baron, continued from page 3

Welcome To Paper Engineering Paradise

One would find the usual artist's desk, light table, computer, printers and copiers in a paper engineer's working space, right? But certainly not more phonographs and gramophones, and a player piano! ("The music-loving Meggendorfer would have enjoyed this place," I tell myself.)

Aside from a Thomas Alva Edison poster, a picture of William Penn Adair Rogers hangs above his desk. Shouldn't the heir to the "pull-tab crown" have the portraits of Messrs. Lothar Meggendorfer and Julian Wehr on his wall instead of Will Rogers? "A fellow I have a lot of respect and admiration for," Andy later explains, referring to the American political satirist who became famous in the Ziegfeld Follies of 1916. "I think of him more as a philosopher and sage who could see clearly along the time line in both directions. I've added him to my unofficial collection of teachers. Formal education was always a poor fit for me -- so I take my learning where I find it and Will Rogers has some interesting things to say."

The Baron, too, has some interesting things to play. Andy plugs in a theremin (an electronic musical instrument that is played without touching it!) which he built from scratch. With his right hand coaxing notes from a brass rod and his left hand controlling dynamics and articulation by hovering over a copper plate, he gives us an ethereal rendition of "Somewhere Over The Rainbow,"

flawlessly flowing into a conversation about Intervisual's *Wizard of Oz pop-up book*. At last, we are talking about pop-ups and movables!

The next six hours will be pure "paper engineering" paradise. The only break we will take is when we greet Paula, Andy's very supportive and hospitable wife, who will arrive from work at about 6 in the evening. (Paula would later serve us a delicious homemade concoction of linguini, sun-dried tomatoes, zucchini, herbs and olive oil. Squisito!)

Aside from his first attempt at mechanicals (an unpublished pull-tab for Warner Bros.), I get to examine up close the "Rube Goldberg" and "Cat in the Hat" movables he showed the NY MBS conference attendees last year. (Good news, Rube rooters! On Andy's must-do list is the building of a color Rube Goldberg mechanic, a sales sample for Melcher Media.) He pulls out from his cabinets mock-ups for his published books -- *Circus!* and *The Hobbit*. One can't help marvel at the ingenuity behind a paper mechanism when seen in its almost all-white form.

I'm glad to learn that his analog-and-digital time teaching device has been published across the Atlantic in five European languages (Spanish, French, Dutch, Portuguese and Italian). While showing me the color proofs for the English edition, Andy says that this "improved" version, to be published by Troll, will soon hit American shores.

But it's the future publications that will surely cause some heavy breathing among collectors. Among these are mock-ups for a pop-up book on menopause (no kidding!) to be called *Men-O-Pop*; and a movable book on CPR, for humans and dogs alike (no kidding again!), written by Ellen Rubin.

Of course, the Baron of Santa Fe reserves the most complicated for last. I was sworn to secrecy by Andy, so the most I can say is that he's currently collaborating on a movable volume with a Caldecott winner. Using this "very confidential" book as an example, he wants to show me how a mock-up is made, step by step. He sets his copiers humming and brings out his tools: cutting knife and glue. My nephew, Raymond, apparently enjoying his first "paper engineering" adventure, assists Andy by tracing illustrations on the light box.

"This will take about 45 minutes," Andy says. While hand-cutting and assembling the intricate mock-up for the last page, the Baron talks about his memorable times at White Heat and Arroyo Projects Studio; and his decision to finally go solo. Imagine a brain surgeon narrating his life while performing a delicate operation.

An hour passes quickly and Andy beckons me to his drafting table as he carefully “weaves” ten separate strips into an internal rocker mechanism. He flips the page over and -- drum roll, please -- one tab causes ten different pieces to move! Truly a tour de force. It’s like having a ringside seat, and a backstage pass at the same time, to a symphonic Beethoven climax -- or to an all-cast Broadway musical finale.

A fantastic and fitting ending to an exciting evening. Needless to say, I was bringing home a bag of Andrew Baron goodies, the contents of which will remain classified, for fear some MBS members will turn green with envy.

Moving On

It’s now past midnight and time to go. For an encore, Andy offers to drive Raymond and me back -- in his 1939 black Buick! -- to our temporary lodgings for the night. (Look, Ma, no seatbelts! It was my first un-buckled automobile ride in the US in a long, long while.) He takes the circuitous way home, passes by the former offices of the once-hot White Heat along Cerrillos Road, and, whilst we’re inside his car, gives us a detailed “virtual” tour of the premises.

We reach our destination and the “goodbyes” are momentary, after all we promise to see each other in Milwaukee next year -- and there was e-mail to help us keep in touch. True enough, nine days later I receive a message from Andy about his plans to rent office space near the Santa Fe Plaza. “It’s a beautiful space in a larger office building, with lots of built-in bookcases under a very high ceiling and a 30-foot span of windows that face North. In addition to the light table, drafting table, computer table and copiers crammed into my home studio, there are two large 54-inch long flat file cabinets stacked up in my repair shop that I can move into the new space. I suspect it will make me more productive, as I won’t have so many tempting distractions at arm’s length! It will also be nice to make more room in the repair shop and turn the home studio back into a music room.”

Epilogue

Before leaving Santa Fe the following day, our family drops by the Museum of International Folk Art to see, among other things, the impressive paper toy theatre collection of Alexander (“Sandro”) Girard. I purchase from the gift shop three pop-ups (two “Folk Art Altar” notecards and one “Hacienda” advent calendar) designed exclusively for the Museum of New Mexico. Very simple pop-ups really that I can’t help wonder if the museum has heard of Andrew Baron. (Contacting him should be easy.

I found his number in the local phonebook.) Perhaps the Baron of Santa Fe could create some REAL movable paper stuff for them.

The New Mexico museum people, however, may not be getting a guided tour through the “Museum of his Mechanical Mind.” Andy recently wrote: “I want to report that at the end of my first full week at the new studio space, I feel that it was definitely the right thing to do. It’s a great space for paper engineering, and the reclamation of the repair shop and music room are going well.” The Baron of Santa Fe has moved into his new downtown studio -- minus the wonderfully “tempting distractions.”

Questions and Answers

Q. I visited Maria Winkler’s exhibition and wonder if it was intentional that Elvis kept singing throughout the show. If so, how long did the music keep playing?

David Rothwell
Seattle, WA

A. Despite my best efforts to turn off Elvis’s music by taping the button down, he kept singing away the entire time - 2 months! He drove the librarians crazy! And he is still singing. When I installed a second show, I had to remove the chip to shut him up.

Marie Winkler
Carmichael, CA

Q. Are you a new collector who missed popular pop-up books produced in the 1980s and 1990s? If you would like to know more these titles, contact me and I can supply more information.

Ann Montanaro
East Brunswick, NJ

Q. For an exhibition being planned for the fall of 2002, coinciding with the next conference, I am looking for examples of pop-ups used in advertising. The exhibition will be held at the Eisner Museum of Advertising and Design in Milwaukee. If you have unusual pop-up advertising, please contact me. I have compiled a list of the pieces being considered for the display as well as the advertising identified but not yet located.

Ann Montanaro
montanar@rci.rutgers.edu



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New Publications

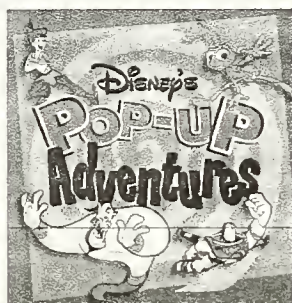
The following titles have been identified from pre-publication publicity, publisher's catalogs, or advertising. All titles include pop-ups unless otherwise identified.

A is For Animals: An ABC Pop-up. By David Pelham. 10th Anniversary Edition. October. Little Simon. \$17.95. 0-68984-706-8.

Amazing Pop-up Pull-out T-Rex Book. By David Hawcock. DK Publishing. October. 15 pages. \$19.95. 0-78944-3.

The Big White Book with (almost) Nothing in it. Ragged Bears. 10 pages. 10 x 11. \$13.95. 1-92992-724-x.

Disney's Pop-up Adventures. September. Disney Press. \$12.99. 18 pages. 0-78683-332-7.

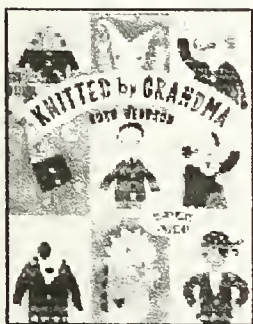


Flapdoodle Dinosaurs: A Pop-up Book of Nonsense. By David A. Carter. Little Simon. October. 11 x 9. 7 Spreads. 0-689-84643-6. \$15.95.

Frank Lloyd Wright Pop-up. September. Thunder Bay. 48 pages. \$19.98. 1-5745-690-2.

Harry Potter Hogwarts School: A Magical 3-D Carousel Pop-Up Book. September. Scholastic. \$24.00. 0-4392-8611-5.

Harry Potter and the Sorcerer's Stone: A Deluxe Pop-up Book. September. Scholastic. 0-4392-9482-7



Knitted by Grandma. By Ruth Hearson. September. Dial Books for Young Readers. 16 pages. \$12.99. 0-80372-689-9.

Note: Available in the U.K. as *The Non-stop Knotty Knitter.*

Little Red Riding Hood. A Classic Collectible Pop-up.

Written and illustrated by Marjorie Priceman, Bruce Foster, paper engineer. Little Simon. 9 x 7. 7 spreads. \$19.95. 0-689-83116-1.

Also: Limited edition. \$150.00. 0-689-84722-x.

My Best Pet! (Pop-up Play). Reader's Digest. 7 x 9. 10 pages. \$8.99. 157-584-744-2.

Also: *Sam's Scary Night.* 157-584-745-0.

The Moon Book: A Lunar Pop-up Celebration. November. Universe Books. \$22.50. 0-7893-0644-1.

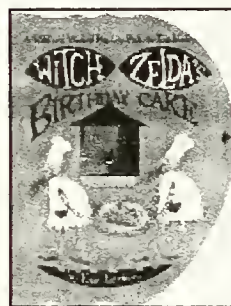
Noddy and the Lost Picnic Basket: A Pop-up & Play Book. Reader's Digest. October. \$9.99. 157-584-838-4

The Pop-up Book of Nightmares. Matthew Reinhart, paper engineer. October. St. Martins. \$29.95. 0-31228-263-x.

Richard Scarry's Mr. Fixit's Mixed-up Christmas! Little Simon. October. 8 x 10. 12 pages. \$14.95. 0-689-84487-5.

Young Naturalist's Handbook. Beetles. By Robert Sabuda and Matthew Reinhart. September. Hyperion Press. 14 pages. \$19.99. 078-680-557-9.

Also: *Butterflies.* 078-680-558-7.



Witch Zelda's Birthday Cake: A Wild and Wicked Pop-up, Pull-the-tab Book. By Eva Tatcheva. October. Harry N. Abrams. \$17.95. 081-0945-673.

Who Will You Meet in Scary Street? Nine Pop-up Nightmares. By Christine Tagg. September. Little Brown. 22 pages. \$14.95. 031-625-6064.

Catalogs Received

Ampersand Books. Summer Catalogue 2001. Ludford Mill. Ludlow, Shropshire SY8 1PP UK. Phone: 01584 877813. Fax: 01584 877519. Email: ampersand.books@mcomail.com. <http://www.ampersand.books.mcomail.com>

Thomas and Mary Jo Barron. Catalogue 10. 120 Lismore Ave., Glenside, PA 19038. Phone: 215-572-6293.

Stella and Rose's Books. Pop-up List. www.stellabooks.com

Ten Eyck Books. Catalogue 14. P.O. Box 84. Southboro, MA 01772. Phone: 508-481-3571. Fax: 508-490-9954. Email: teneyck@ma.ultranet.com.