

MOVABLE STATIONERY

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2006

Open House

Ellen G.K. Rubin
Scarsdale, New York

It's a big event and you decide to have a party, an Open House. You invite dear friends and family and they in turn invite their friends and family. Before you know it, your abode is bursting at the seams with wall-to-wall people. And that's how we were on Thursday night, September 14, 2006 at the Essex Inn in downtown Chicago. As the light faded on Michigan Avenue and the Lake beyond, a helix of people snaked the length of the meeting room.

"Welcome to the 6th Biennial Movable Book Society Conference," Ann Montanaro announced in her loudest, attention-getting librarian's voice. Our instructions were to line up to sign in for the Conference and receive the Welcome Packets Ann had painstakingly prepared. Our own Perle Mesta -The hostess with the mostest! - Ann sauntered around the packed room saying, "Hello" to each attendee, offering suggestions for our new Silent Auction to her daughter, Abby Montanaro Ranson, answering queries by the volunteers who were giving out the packets, and showing me her bulging eyes which said, "How are we going to fit everyone in here?!!!" Our usual attendance of about 70 people was rapidly growing, and we were dangerously approaching the fire code limits of the room - the only one available to us in the hotel.

Like Ms. Mesta, Ann, with our Program Director Frank Gagliardi, had assembled the *crème de la crème* in Society, the Movable Book Society that is, to give presentations at the Conference. The "faithful" were coming from all corners of the Earth. We had members from as far away as the Philippines, London, and Spain. This being the Midwest, we were happy to welcome travelers from distant California and Vermont as well. Those on line were rewarded with camaraderie and a program guide outlining the exciting presentations to come over the next two days. One clever idea was to have the nametags reflect those who were veterans of Conferences past. Each of us who had attended before was given a red dot to put on our nametag. [Was this the harbinger of something to come later?] Some competitive but proud individual came up with the idea of putting the number of conferences attended on the red dot. I boldly wrote a 6 on mine, all of them! Lucky me!

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Frankfurt Book Fair 2006: Part 1

Theo Gielen
The Netherlands

Having conscientiously studied the special issues of the international book trade journals that announced the children's books to be published in the fall of 2006, on October 3 we traveled to Frankfurt to visit this year's Book Fair that opened the next day and continued until October 8. We were well informed about the international fall output, yet curious to experience what new intriguing movable and three-dimensional projects the publishers would surprise us with in the year(s) to come.

First, however, we took the opportunity to see the unique exhibition of 200 highlights of the Guggenheim Collection of modern art, moved from New York to be shown in the *Bundes Kunsthalle* (Federal Hall of Arts) in Bonn. The former capital of the German Federal Republic, Bonn is situated idyllically on the borders of the river Rhine, about halfway between the city of Utrecht in the Netherlands where I live, and Frankfurt. The visit to this exhibition turned into a double treat. Not only did the world famous Guggenheim collection prove to be a feast of recognition by presenting so many icons of the art of the 20th century, the third of October proved also to be a public holiday in Germany, commemorating the unification of the former two parts of Germany in 1991, after the fall of the Berlin Wall. Since it was a bright and sunny day, lots of art lovers had taken the opportunity to visit the exhibition as well, so we queued in a long line for tickets and shuffled with the masses through the exhibition. Maybe not the most ideal way to see the exhibition, but it gave us the feeling of seeing something very special indeed.

And, maybe unconsciously we focused on our fair subject. We found in the museum's shop the first of many new pop-up books: *Kinderspiele von Pieter Bruegel* (children's plays by Pieter Breughel) by Marie Barguidjian Bletton, published by Dumont and showing a movable version of (parts and elements of) this well-known Flemish painting from 1560.

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*Kinderspiele von Pieter
Bruegel*

The Movable Book Society

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The deadline for the next issue is February 15.

Open House, Continued from page 1

It was hoped that those with red dots would open conversations with those without them and would thereby make the newbies comfortable and feel included in our "family." I think the idea worked admirably if one could judge from the din in the room.

It was a balmy day in Chicago, perfect for walking the few blocks to Columbia College Chicago Center for Book and Paper Arts where we were scheduled to be treated to a delicious exhibition, *A Movable Feast: Pop-ups, Volvelles, Tunnels, Flaps and Other Movable Books*. Belying the non-descript building housing the Center, the 2nd floor was spanking new with wide-open, well-lit spaces. One room with printing presses around the periphery and worktables in the center had a large area filled with luscious finger-food. We spread out as best and as fast as we could.

But the real feast was "The Movable" one lovingly prepared by curator, Bill Drendel. Mile-high tall, skyscraper slim, and grinning ear-to-ear, Bill welcomed us. He had created an exhibition expounding on The Process of making movable books. The material he had gathered was influential on the history of pop-ups.

Creatively displayed along the corridors and in free-standing vitrines were books, original art, letters, and working drawings representing the work of paper engineers who for most of us are household names, Ib Penick, Ron van der Meer, John Strejan, Kees Moerbeek, Tor Lokvig, and others. These were from the collection of John Railing, the charismatic Chicago lawyer, marketer and celebrated magician. It was magic how John had accumulated seminal material of pop-ups from the pioneers. His long-standing association with Ib Penick,

who had engineered much of the Random House series of the 1970s, gave John a unique perspective on the field's infancy. Clusters of collectors gathered around John and peppered him with questions. For example, in the first Random House book, Bennett Cerf's *Silly Riddles*, there is the riddle, "How does one divide 16 apples among 19 people?" Lift-the-flap and the answer appears, "You make applesauce." But who are the group of rascally "apple-pickers" standing beneath the tree? John identified the caricatures as Wally Hunt, Ib Penick, John Strejan, Tor Lokvig, and Akihito Shirakawa, the illustrator of many of the books. Here's why you have to come to the Conference to be in-the-know!

With Penick, John produced one of the most difficult pop-up ads for Benson & Hedges Cigarettes. Appearing in *Sports Illustrated Magazine* in the 1980s, about 7.5 million ads were produced over 12 weeks. Ib was able to get the cigarette package to realistically bulge out of a pocket. The item the group found most interesting was Ib's notes to the pop-up producers in Cali, Columbia detailing not only how the assembly tables should be set up but what questions to ask prospective hirees for assembly jobs.

Another case showed the working mock-ups for Robert Sabuda's *Winter's Tale* and *Encyclopedia Prehistorica: Dinosaurs*. Studying them felt like looking behind the magic curtain.

Forgive me my bias, but the best of all was standing arm in arm with my "sister in pop-ups," Dagmar Kubaštova Vrkljan, under the red and yellow sign, Vojtěch Kubašta. It hung over the entrance to an entire gallery alive with the art, ephemera, and pop-up books of the man John Railing calls "The Grandfather of Pop-ups." Bill Drendel reassembled almost all of the items which had been in the Bienes Center exhibit in Ft. Lauderdale, Florida last March. Carefully selected from my collection and Dagmar's, the material highlighted Kubašta's artistic process. Members who had been unable to get to Florida appreciated its re-creation and the presence of Dagmar, *Docent Extraordinaire*.

John, Robert, Dagmar, and I answered questions about our contributions. The exhibit visit was a relaxed and intimate start to our Open House.

Friday dawned bright and sunny and found the members seeking seats in the ballroom. Red dots were sprinkled liberally among the round tables. Most of the presenters at the Conference were not of the age to have grown up with computers. Using PowerPoint technology meant leaving the relative safety of slides behind. We all dreaded "The Glitch." For my talk, "Paris to Penick-700 Years of Paper Engineering," I was Girl Scout-prepared with several CDs, cables and my computer.

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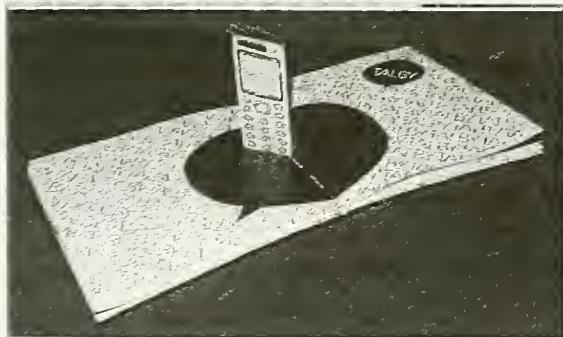
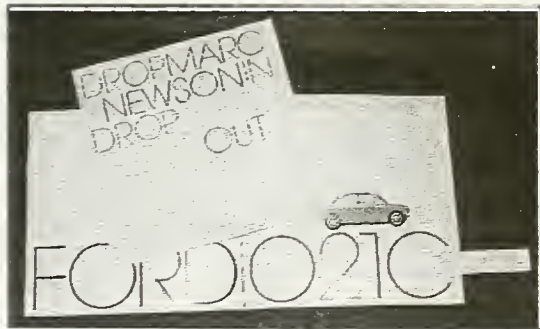
The Use of Movable Pop-up Books to Communicate Creative Ideas

Part 1

Corrie Allegro
Victoria, Australia

There are interesting cross-overs into the pop-up/movable field ranging from industrial design, architecture, fine art, sculpture and illustration. The following examples from my collection show the versatility and strength of three-dimensional use of paper to highlight aspects of artistic endeavors. It creates an enormous opening to educate, entertain, and surprise a larger audience across all ages and with the popularity of movable books over the last 150 years, a platform has been created for a wide range of artists to showcase their talent.

The Australian Marc Newson is a renowned international designer and has made his reputation from car design, kitchen utensils, and hotel interiors, to complete airline corporate style from menus to the interior of the new Boeing 787s for Qantas. In 2004 there was a Newson exhibition at the Groninger Museum in Holland where Dutch publisher Artimo approached Experimental Jetset to compile and design a Marc Newson pop-up book as a



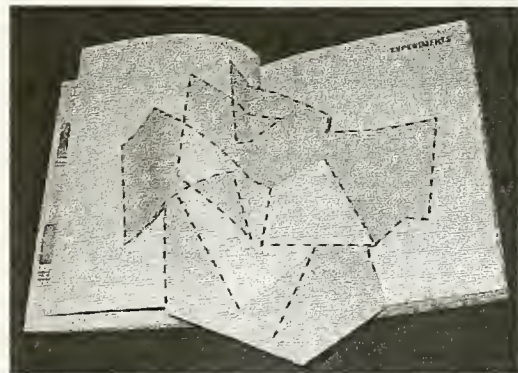
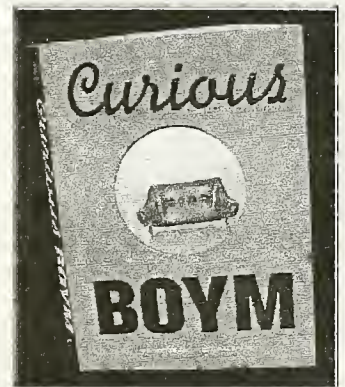
Pop On Pop Off

museum catalog. The soft cover book is 22 x22 cm., 20 pages with 2 pop-ups, tabs, wheels and printing embellishments housed in a cardboard box with a T-shirt, 2 badges and a sheet of "blotter-art"! All a little Andy Warholish, especially when the whole package is called *Pop On Pop Off*, a play on the Timothy Leary's slogan "turn on, tune in, drop out."

In the book designers' own words, "Marc Newson often cites sixties/seventies science-fiction movies as his main influences. So we decided to design the spreads of the book as if they were prog-rock gatefold sleeves... plus psychedelia plus pop culture plus paper engineering... with Marc Newson's designs floating like space ships... we enclosed the blotter sheet (a pretend perforated sheet of LSD stamps) in the box to place Newson's work in a psychedelic context..."

Now all that is very fine to justify a design whim but the whole project is saved by the visual presentation of work by an extremely gifted industrial designer in a medium not usually thought of as marketing display material. The book covers furniture, a Danish bicycle, as well a Ford auto, and the 1986 Lockheed Lounge to airplanes. A tour de force!

Another example of industrial design utilizing pop-up engineering is a book called *Curious Boym*. Constantin Boym was born in the Soviet Union and immigrated to America in 1981. Today his New York studio produces design work for Alessi, Swatch, and exhibition installations for many American museums. Objects designed by Boym Partners are included in the permanent collection at the Museum of Modern Art (MOMA).

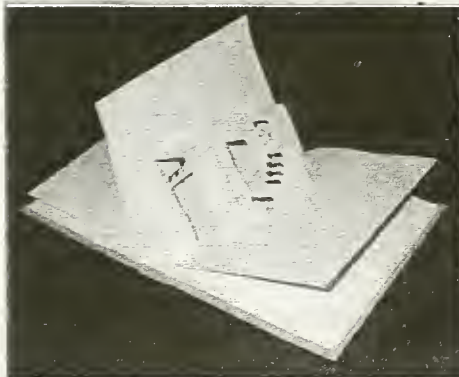


Curious Boym

This book, published in 2002 by Princeton Architectural Press is a retrospective of his environmental and experimental architectural and industrial design work. In contrast to Marc Newson, Boym uses recycled, discarded materials and a decadent sense of humor with inspiration from Marcel Duchamp and the Dada art period of the twenties to create popular useful and totally whimsical items. The book's title is a homage to *Curious George* by Margret Rey from the 1940s and as Boym comments, the character of "a cute little monkey who traveled from the jungle to live in the exciting modern world ...driven by curiosity to play and experiment with elements of his daily environment...new uses for familiar objects..."

This is a great metaphor for his own progression from the former Soviet world to the consumer paradise in the West, mirrored by his design solutions for everyday objects. The thick cardboard cover of the book has a large circular cut-out highlighting the front piece page of a recycled couch and the punched-out, circle cards were recycled as promotional coasters! Pop-up elements are used to highlight chapters on "experiments," "products," and "environment" and brings to an audience not familiar with the avant-garde world of design/architecture a point of reference for understanding the designers' goal. (Check out the 1969 production by Intervisual Communications published by Houghton Mifflin Company of *Curious George: A Pop-up book* by H.A. Rey; it will explain the above!)

A different approach was taken by the Dutch architect Rein Jansma from the firm Zwartz & Jansma, in *Stairs*, published by Joost Effers Books in 1999 (original edition 1982). The linen-covered book of 10 pop-up "stairs" housed



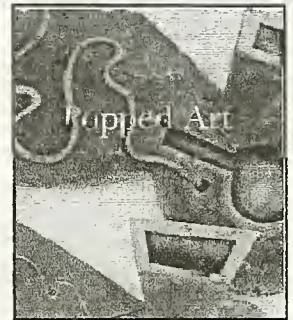
Stairs

in a cardboard slip-case becomes an elaborate exercise in promoting his architectural firm but in the production values utilized he has given us a toy book that is fun to hold and rediscover over and over.

Without the use of words but with only white paper, light and shadows, he has, with simple elegant structures, created a sculptural quality in book form that we have seen before in gift cards and origami books. It is all in the presentation! Perceptions on quality and importance can be enhanced or changed by the use of different textures and material. In *Stairs* we have all seen it before but, in the form it is in, and in this case, by a renowned architect, the result is perceived differently. It is a lovely example of a pop-up solution.

From October 2005 to January 2006 The Museum of Modern Art in New York presented a retrospective of the paintings and works on paper by Elizabeth Murray. The exhibition covered over 40 years of work focusing on her large-scale, multi-paneled shaped canvases. MOMA published a hard bound 16-page book *Popped Art* with four pop-ups by Bruce Foster giving a three-dimensional look at Murray's experiments with structure, form, and multiple overlap of images. This interpretation of art into a playful pop-up medium, published as an adjunct for an exhibition, is another acceptance of the cross-over in using the artistic and reproduction facilities available to help diverse audiences appreciate what the art community has to offer.

In *Popped Art* we see Murray's paintings, a selection of preparatory sketches and drawings portrayed with the skill of the paper engineer to enhance geometric, angular juxtaposition of color and shapes. It is a small delightful book and gave me an insight into an artist I was unfamiliar with.

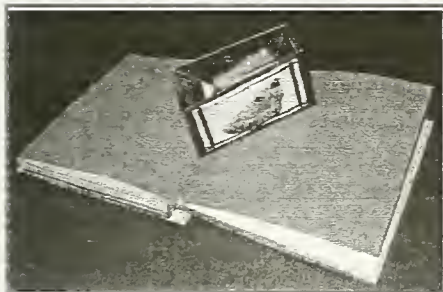
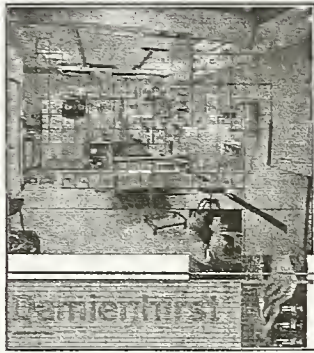


Popped Art

This now leads me into an egomaniacal study of an artist in full flight of fanciful beliefs in his place in the modern art world. A book so large, 335 x295 mm., with 334 pages of vanity obsessions (and far too expensive to reproduce all the pop-ups and inserts in the recent smaller format edition) the 1997 publication off Damien Hirst's *I Want to Spend the Rest of my Life Everywhere with Everyone, One to One, Always, Forever, Now* is the ultimate snake-oil

showmanship of artistic entrepreneurialism, with one of the longest titles!

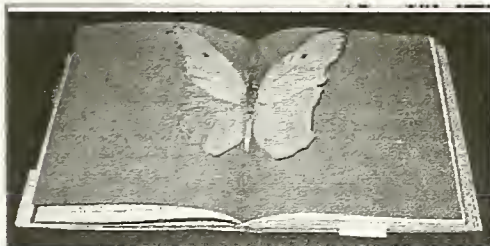
Hirst burst onto the English art scene in the late 1980s with controversial images and artworks based on, as the British press said, “cut up cows and sheep in formaldehyde.” Taken up and sponsored by advertising’s Saatchi brothers, Hirst became the face of the new wave of art for the super rich. Make it controversial and in bad taste and expensive and you can create a market place. Alexandra Anderson-Spivey, an editor of *Art Journal* in England has written that Hirst “in marrying natural history and death has domesticated and commodified perversity for the advanced art crowd” and “is first and foremost a genius at self-promotion.” Phew! I can only agree in my humble words!



I want to spend ...

But no matter how crass, once smitten by the solitary gentle madness of collecting, in this case movable and pop-up books, this collector

admires this massive book (paper engineered by Herman Lelie) using transparencies, pop-ups, gatefolds, inserts and tabs as a visual stimulating combination of text and images. It is a wonderful example which uses a tactile combination of paper and ink, modern artistic temperament and the skills of paper engineering that comes from a long history of movable books.



I Want to Spend ...

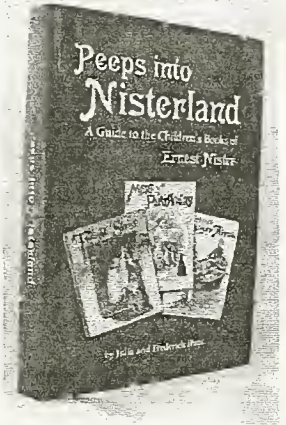
I will discuss a few more examples in this genre in part 2.

Peeps into Nisterland: A Review

Corrie Allegro

This is a fantastic resource on Ernest Nister. A labor of love by Julia and Frederick Hunt has resulted in a superb book called *Peeps into Nisterland*, a 358-page hardback volume comprising a bibliography of Nister’s published books. This exhaustive catalog is a detailed history of Nister with chapters on the publishing industry in Nuremberg, brief biographies of the writers and artists employed by Nister, and an A to Z list of his books.

The last 53 pages will be of great interest to our members as it chronicles in detail from the first Nister movable *The Magic Toy Book* (c1890) to the last books in 1916. Descriptions include title page, cover, contents, scenes, names of the creative talent where possible and publishing dates, and folio numbers. Twelve full color pages of covers and inside pages compliment the text. An illustrated chapter on the paper mechanisms used by Nister describes in detail the methods, from revolving wheels to tab pulled slats.



The Hunts have passed their extensive collection on to the Nurmberg Toy Museum in Nister’s home town and this book forms part of the rich heritage from this vital period in movable book history. There are only 500 copies of this great resource and it deserves a place in any collection of movable and pop-up books.

Thank you Julia and Frederick!

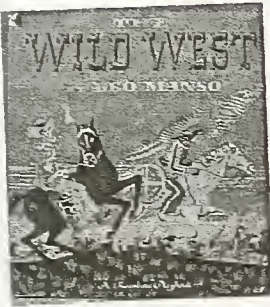
The book is listed on European Amazon sites but it can be ordered (by mail only) from the publisher. Casmelda Publishing, 15 Warwick Road, Blacon, Chester, CH1 5BY, United Kingdom. The price is £55.00 plus postage.

Pop-ups in the News

● *Pop-ups, Illustrated Books, and Graphic Designs of Czech Artist and Paper Engineer, Vojtěch Kubašta (1914-1992)* received Honorable Mention in the 22nd Annual Mary Ellen LoPresti Art Publication Awards Competition for publications produced in 2005. The award was presented by the Art Libraries Society of North America/Southeast Chapter. The 138-page catalog, produced by James A. Findlay and Ellen G.K. Rubin, accompanied an exhibition held in 2005 at the Bienes Center for the Literary Arts at the Broward County Library in Fort Lauderdale, Florida.

The Fun of the Hunt

James Haley
Montague, Michigan



On a forgettable day a few years back an unforgettable event happened. On a yard sale table was *The Wild West*, written and illustrated by Leo Manso, a Rainbow Playbook, 1950, 1st edition, with dust jacket. The book sets up to form three scenes: the street of a typical western town where the cowboys go on their Saturday night off; the wide colorful plains on which the Indians attack a wagon train and are driven off by scouts; and an Indian village replete with campfires and wigwams, where settlers and “savages” (as described in the book) smoke the pipe of peace.

However, I could only wish for the punch-outs, which would have consisted of die-cut cowboys, Indians, wigwams, horses, a wooden hitching post (this piece I found attached to the town scene), a stage coach, a covered wagon, a sheriff’s badge, a pistol, and a rifle. All brilliantly colored on nine pages, no cutting or pasting required.

Maybe down the road, another time, place, yard sale, those items would appear. With wishful thinking, I drove home with the book and dust jacket in hand.

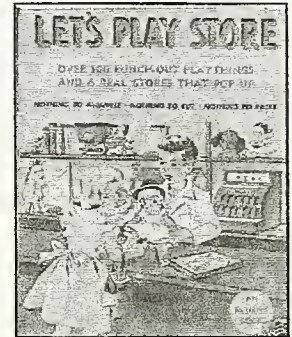
A couple of years flew by and I came upon my little purchase in some obscure corner of my library. Picking it up and wondering why I bought this book, I thumbed through it and, wow, on smaller pages in the back, all the punch-out items, unpunched, were awaiting top shelf attention in my library. I paid 25¢ for it!

Another time, on eBay, I bid on four Catechetical Scene pop-up books as mentioned in *Movable Stationery*, February 2000 (volume 8, number 1) and after bidding \$295, I lost the bid and sent congratulations to the highest bidder. The buyer replied saying he actually needed only two of the four to complete his set and, if I was interested in others, to send an email to the address he gave me. I did. It was a very long email address. A month passed and I received a reply. They had 16 with jackets. “Oh my,” I thought, “this is going to be expensive.” I asked how much and a month passed. They replied, \$75. In my mind I multiplied \$75 times 16. I wrote, does this include postage? Another month passed. “Yes” was the answer. Still confused, I wrote that I wanted all of them and needed to know the total cost. Approximately another month went by, \$75. Ok, how shall I pay it? Another month, “you may send a personal check or international

money order or Pro Societate Salesiana, Hong Kong.” What the heck, I sent the check. More than a month went by and in the mail eight were sent. Even so, I was delighted to receive that amount. This whole process took well over half a year and the Pro Societate said they were glad to have the extra shelf space and the books were out dated for their teachings. By the way, about three days later I received the other eight books.

One more? Once on eBay I bid and won *Let’s Play Store Over 100 Punch-out Playthings & 6 Real Stores that Pop Up*. However, to my pop-up horror, no punch-outs. The seller acted ignorant and didn’t know anything about the punch-outs. The book was nice even minus the punch-outs and the seller had said “pop-up good” he didn’t mention punch-outs.

Let’s Play Store is by Doris Duenewald and animated by A. Schenk. Copyright by Duenewald Printing, it was published in 1950 by Grosset & Dunlap. The six “real” stores (all with a “cool and neat” 50ish book) are service station, toy shop, supermarket, pet shop, drug store, and hardware store. The nothing to cut or paste, no



assembling punch-outs are on six pages and each page is designed for the six “real” stores. I’m not sure why I didn’t request a refund but the book ended up in that obscure corner of my library. Time passed. Then one day, roaming through eBay pages, I found a listing from a woman from Canada for *Let’s Play Store*. She noted that the pop-ups were bad but that all punch-outs were attached and unused and that it included a dust jacket. Yep, \$20 later, *Let’s Play Store* is complete. It is truly the thrill of the hunt!

Membership Price Increase

The Movable Book Society Board of Advisors met in New York City on September 26, 2006. (The minutes of the Board meetings are available at: <http://www.rci.rutgers.edu/~montanar/mbs.html>.) By a unanimous vote, the due structure was changed. As of January, 2007 annual dues for members in the U.S. will be \$25.00 and dues for members outside of the U.S. will be \$30.00. This increase covers the additional costs of producing, publishing, and mailing the newsletter.

Technologies of Wonder: Movable Books and Optical Show(s)

Verity Hunt
Reading, U.K.

In recent years movable books have often been labelled “technologies/devices of wonder,” grouped together with optical toys and instruments as part of an archaeology of a pre-cinema age. My research, which focuses on the Victorian era, considers both the roles played by these objects in the 19th century and the claims made about them by writers and critics today. Movable books have often been dismissed as ephemeral toys. But the movables I am interested in claim a wider importance by thematising their own status as technological objects, referencing the technologies of representation of the period: magic lanterns, peepshows, panoramas and so on.

This relationship works both ways, as optical technologies sometimes present themselves as books. An example is the book camera obscura, an 18th century trend for portable camera obscuras built into a folio book binding. (Or, of course more recently, the analogies drawn between web interface design and pop-up books.) I am interested in these so called “technologies of wonder” in literature (in its most traditional sense, novels and poetry, but also advertising ephemera, newspaper and journal articles) and science (treatises and published lectures on optics and vision).

Some movable books present an optical effect in quite a literal sense. For example, *The Motograph Moving Picture Book*, London: Bliss Sands & Co, (1898), comes with a transparency covered in a pattern of close vertical lines which, when superimposed over the pictures in the book (that feature similar geometric patterns) and moved slowly, creates an optical effect of depth and movement known as *moiré*. Others liken themselves to popular optical technologies. For example, the introduction to *Nister’s Panorama Pictures. A Novel Colour Book for Children*, London: Nister (ca. 1894), describes opening the book in terms of stepping up to enter a panorama show.

Nister crops up in his books in a variety of guises across the 1880-90s, from jester/fool to magician, as a kind of showman bookseller. He is presented as a balding, jolly, old man with one foot outside the frame of the page as impresario, and one within it presenting the “show” of words and changing pictures. While on one level the bookseller’s appearances operate as a branding exercise, they also function as a particular intermediary response to the demands of Nister’s books’ experimental formats. This idea is highlighted by the point that Lothar Mcggendorfer, another innovative producer of late 19th century movable books also appears as clown/jester in his texts and has often been dubbed a “showman” and master of “magic tricks” by enthusiasts of his work.

Movable books and optical toys and shows seem to hold a cultural middle ground in the 19th century. Neither wholly subsumed by the world of popular entertainment and magic nor “high” or “cutting edge” science, they represent an intersection of the two. Another aspect of my research considers how this may be associated with a Victorian popularisation of the study of optics for the child and “general” reader.

Information or comment on any aspect of my research gratefully received at: v.j.hunt@reading.ac.uk.

Verity Hunt is a doctoral student in the School of English & American Literature, University of Reading, UK. She is a member of The Centre for International Research in Childhood: Literature, Culture, Media (CIRCL).

Pop-ups in the News

- *The New York Times* included *Mommy?* in their list of “10 Best Illustrated Books” for 2006. Maurice Sendak has been included on this annual list 22 times. The article appeared in the Book Review section on Sunday, November 12, 2006.

- “What I Collect: Behind Every Collector, There’s a Tale. Here are Some of Their Stories” appeared in *The Sacramento Bee* on November 11, 2006. Maria Winkler was one of the featured collectors. The article is available online at: <http://www.sacbee.com/165/story/72997.html>

- In the June issue of the German magazine *Aus dem Antiquariat* (from the antiquarian book trade), No 3/2006, pages 183-201, Theo Gielen has published an elaborate contribution on the *Schreibers Stehauf-Bilderbücher* as published by Schreiber from Esslingen in Germany between 1937 and 1953. The complete range of 38 titles as published under this series title is described and the innovative character of their paper artwork explained. Additionally, their paper engineer is identified as well. The fact that Schreiber published a part of them in wartime and the consequences this had for the series – there are very martial, even fascist titles in the series – forms a part of special interest in this contribution. Gielen also analyses why the series wasn’t – and to his opinion couldn’t be – a success and why it was stopped just a few years after its post-war re-start.

The research show also that the international editions of the books were marketed in at least eight foreign languages. In English, two series were published by the original publisher J.F. Schreiber: the first, one of four titles as “Schreiber’s Plactical Picture Books” (1950), and a second of another four titles as “Schreibers Pop-up Books” (1953).

The contribution is followed by a complete bibliography of all 38 German titles, their variant editions both in German and other languages and their foreign language versions. For a copy of the magazine contact antiquariat@mvb-online.de.

Movable Reviews

Marilyn Olin
Livingston, New Jersey

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

Since nobody else seems to want to review the new pop-ups I will try to do it as time and other things in my life permit. I am not going to bother with most of the vital facts about them as these are now easily available on the web at Amazon, or the publisher, etc. I will continue to give you the publishers' names. The important thing is to bring them to your attention. There have been quite a few good pop-ups published since I was last able to do this page so I will slowly try to name them for you.

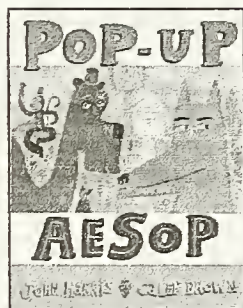
4+ THE POP-UP BOOK OF CELEBRITY BREAKDOWNS. Published by Melcher Media, 2006. \$29.95. Paper engineer-Bruce Foster. Parody of famous celebrities breakdowns. Different and terrific. Outlandish pop-ups.

4 DR. SEUSS POPS UP. Published by Random House, 2005. \$24.95. Paper engineering by Keith Finch. Compilation of seven Dr. Seuss's books with the illustrations made into many big and small pop-ups. The large size of this book adds to its excitement for a child. It's fun to see Dr. Seuss's characters come alive. Most pop-ups are simple, with some a little more intricate.

4 CHRISTMAS IN NEW YORK. Published by Bulfinch, 2005. \$35.00. Illustrated by Chuck Fisher. An impressive pop-up about its title. The pop-ups are delightful and both children and adults will enjoy it.

4+ ONE RED DOT and BLUE 2. Both of these books are published by Little Simon. \$19.95. They both show the intricacy and ingenuity of David A. Carter's paper engineering and are great gifts for adults and bright or artistic children. Wonderful!

4 POP-UP AESOP. Published by Getty Publications, 2005. \$19.95. Paper engineer: Arty Project Studio, Ltd. A beautifully illustrated book of five fables. Some pop-ups and pull-the-flaps. A lovely way to introduce children to Aesop's fables.



5+ ENCYCLOPEDIA PREHISTORICA: SHARKS. Published by Candlewick Press, 2006. \$27.99. Paper engineered by Robert Sabuda and Matthew Reinhart. Anyone who doesn't know about this fabulous series shouldn't be receiving this bulletin. Extraordinary! Buy now!

5 THE POP-UP BOOK OF SEX. Published by Melcher Media, 2006. \$29.95. Paper engineer: Kees Moerbeek. Definitely for adults only. This is intricate and well done. It has to be seen to be appreciated! Beware, before giving it as a gift!

5+ MOMMY? Published by Michael DiCapua Books, Scholastic, 2006. \$24.95. Illustrations by Maurice Sendak and Yorink. Paper engineer: Matthew Reinhart. I must admit that this is my favorite pop-up book of this year. Between the Sendak illustrations and Matthew's pop-ups I could spend hours looking at this book. It is fabulous and a must have.

5 ALFRED HITCHCOCK: THE MASTER OF SUSPENSE. Published by Simon & Schuster, 2006. \$29.95. Paper engineer: Kees Moerbeek. It highlights important moments, and also Hitchcock's cameo appearances in seven of his films. The pop-ups are complex and add much to the enjoyment of this large book. It is a great gift for Hitchcock fans.

Exhibits

"Book as Art: Twenty Years of Artists' Books from the National Museum of Women in the Arts" continues through February 4, 2007 at the museum in Washington, D.C. It features 108 artists' books by 86 artists. For more information see:
<http://www.nmwa.org/exhibition/detail.asp?exhibitid=150>

"Flaps, Folds, Figures, and Flash: Books with Movable Parts" accompanied the 12th Annual New Jersey Book Arts Symposium. The books will be on exhibit at the John Dana Cotton Library, at Rutgers University, Newark, New Jersey until January 7, 2007.

"Books in Black: A New Page!" is an exhibition of sculptural artists' books that pay tribute to individuals of African ancestry who have made major contributions to society. It continued until January 31, 2007 at The National Museum of Catholic Art and History at 443 East 115th Street, New York.
http://www.nmcah.org/exhibitions/books_in_black.htm

Interesting Reproductions

Theo Gielen

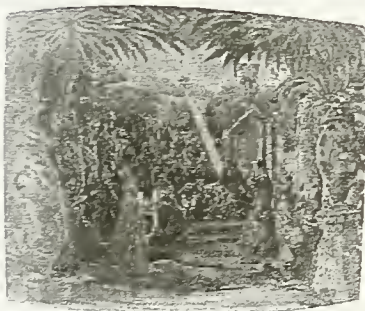
For those collectors who love to have examples of early (precursors of) movables or paper toys but cannot afford the prices asked for the originals, it is useful to know that some interesting remakes have recently been published.

The Spanish publishers of antique (paper) devices, Antiquus, Viejos Ingenios from Alamo, Madrid, have carefully produced a reproduction of that magnificent 1851 peepshow *Lane's Telescopic View of the Ceremony of Her Majesty opening the Great Exhibition of all Nations* showing Queen Victoria in the London Crystal Palace. It is very well reproduced, although the small lens in the peephole that originally enlarged the optical effect, has been omitted. Issued in a reproduced slip case, it was found in the museum shop "Green-Witch" of the Greenwich Observatory, London for £ 30.00. Antiquus has also made reprints of such treasures as the magical thaumatrope *The Magic Circle* (offered in Greenwich for £ 10.99) and the early mix-and-match paper toy *Myriorama* (£ 14.99) published originally in Leipzig in 1830. To order from their website www.greenwich-observatory.co.uk, look under "optical items." They can also be seen at the publisher's website www.antiquus.es where the e-mail addresses of their U.S. and U.K. distributors can be found.

The German Anton H. Konrad Verlag from Weissenborn offers a nice collection of remakes of those wonderful peepshow dioramas originally published by Martin Engelbrecht in Augsburg, Germany in the 18th century. All of them have a pre-cut proscenium, four cut-out sections and a back scene, and come with paper sides to make a real peepshow diorama out of them. The

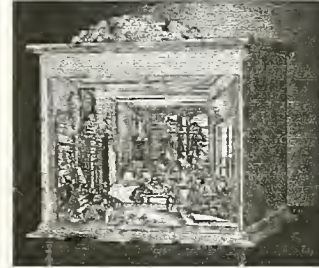
sections appear to have been pasted very close one to the other. They may be better placed in a wooden viewing box with some more distance between the cut-out sections to optimize the optical effects. Six titles are available for 9.80 Euro each: *Adoration of the Shepherds*; *Adoration of the Three Magi*; *Presentation of young*

Christ in the Temple; *Paradise*; *The Tower of Babel*, and *The Day of Judgement*. They can be seen at the website of the Diocesan Museum Hofburg in Bressanone www.hofburg.it and easily ordered through www.konrad-verlag.de under "Weihnachtskrippe."



Adoration of the Three Magi

Those who want to have a genuine, hand-made reproduction of a peepshow diorama by Engelbrecht, cut-out very carefully and hand-colored, built in an ornamented wooden show box (measuring 26x30x26 cm.) should contact the antiquarian book and print seller Garisenda in Bologna, Italy. They offer five such artistic remakes of the baroque dioramas for a full 490.00 Euro each: *The Merchant's Bench*; *Acrobats and Equilibrists Entering a Town*; *Bear Hunt*; *Adoration of the Three Magi*, and *The Nativity*. They can be seen and ordered through www.garisenda.it.



Engelbrecht peepshow diorama

Big Publishing Numbers

Publishers Weekly (July 17, 2006) included an interesting list of the 77 fall American children's books that have a publication of 100,000 copies or more each. Among them were the following pop-up books and the number of copies printed:

- 500,000 copies: *Mommy?* By Maurice Sendak and Arthur Yorinks. Scholastic/Di Capua.
 - 300,000 copies: *Castle: Medieval Days and Knights* by Kyle Olmon. Scholastic/Orchard.
 - 275,000 copies: *12 Days of Christmas Anniversary Edition* by Robert Sabuda. Simon & Schuster/Little Simon.
 - 200,000 copies: *Christmas Pop-up* by Robert Sabuda. Scholastic/Orchard.
 - 125,000 copies: *Jungle Book: A Pop-up Adventure* by Matthew Reinhart. Simon & Schuster/Little Simon.
 - 100,000 copies: *Blue 2: A Pop-up Book for Children of all Ages* by David A. Carter. Simon & Schuster/Little Simon.
 - Snowmen Pop-up Book* by Caralyn Buehner. Dial.
- The highest numbers are:
- 2.5 million copies: *A Series of Unfortunate Events # 13: The End* by Lemony Snicket. HarperCollins.
 - 1 million copies: *Captain Underpants and the Preposterous Plight of the Purple Potty People* by Dav Pilkey. Scholastic/Blue Sky.
 - 850,000 copies: *A Treasure's Trove: Secrets of the Alchemist Dar* by Michael Stasther. Simon Scribbles/Treasure Trove.

The technical “miracles” I performed, Apianus’ *Astronomicum Caesareum* [1540] volvelles turning, Dean’s *Little Red Ridinghood* scene standing up, and Kubašta’s *Here Comes the Circus*’ lion tamer putting his head in the lion’s mouth were all courtesy of CBS “Sunday Morning” TV and Japanese Public TV, professionals who had produced these videos. The segments got into my presentation with a lot of help from “My Boys” at the Genius Bar at my local Apple store. I can’t do a thing without them.

With all these bells and whistles, I was able to trace the historical arc of pop-up and movable books from Matthew Paris’ 13th century volvelle Easter calendar to modern artist books with movables. With all of us now firmly grounded in our history, we were ready to move on.



Dagmar Vrkljan and Ellen Rubin with pages for *The Animated Bunny’s Tail*

And move on Paul Wehr did. At our last conference, he poetically detailed the life of his father, Julian Weh. He first told us that the University of Virginia,

where Wehr’s archives are housed, has produced a three-CD set entitled, *An Artist’s Life Through the Eyes of His Children*. The CDs are not commercially available as yet. Now with his wife, Chris, his “Everything-Else Officer,” he was going to give us but a taste of both his Dad’s genius and what it’s like to be an assembler. Wehr Animations has reproduced two of Wehr’s books. One version of *The Animated Bunny’s Tail* is unassembled. Paul told us his father’s first patent for moving pictures in book form was in 1937. Coming out of the Depression, children needed diversions. Wehr produced 30 titles in five years. The books were primarily assembled by women.

We each received an unassembled book and were given the rules. “Remember sandbox days.” “Play well with others.” But most important of all, “follow directions. You’ll be glad you did.” And he was right. Some of us “self-starters” blundered early. Many had to deal with the “hanging chads” that the punch-outs produced. As is unique to our workshops, the circulating paper engineers in attendance came to our rescue. There was a collective nod of agreement when someone said, “This is so great. Now I understand how these work.” Humbling experience indeed!

The Wehrs were followed by another husband and wife team, Ana Maria Ortega and her architect husband, Alvaro Gutierrez, both of Palencia, Spain. Sixteen years ago they had spent their honeymoon in Chicago, and they seemed delighted to return. They are active collectors of movable books. In heavily accented but good English, Ana Maria and Alvaro described the 12 exhibits they have mounted in Spain and Morocco showing off their collection. Alvaro has created exhibit cases that allow for movement of the books within the cases. Their books, difficult to find in Spain, reflect Spanish history and culture. Ramon Llull, the Catalan mystic who used volvelles to collate information from the natural and spiritual world, was represented with a facsimile of his *Ars Magna*.

The couple divides their exhibitions by themes and supports them with activities to show off the books’ movement. They provide for their attendees guided tours, conferences, games and puzzles. There is much attention to history and particularly, the history of art. They talked about Da Vinci’s exploration of perspective and how it was exploited later by Escher, Duchamp, and others. As examples, they showed books with holograms, 3D pictures, Magic Eye and *moiré* effect. All of this was set to music creating an educational as well as entertaining presentation. The “show” closed with examples of Alvaro’s buildings, intentionally or not, influenced by his work with pop-ups. One of the Spanish couples’ goals is to introduce children to the art world via pop-ups. They are well-along the right path.

What’s an Open House without food? Platters and platters of sandwiches and salad were carried in for our gustatory delight. We brought our plates to our tables and prepared to learn more about our new friends. When we had a chance we could begin to look at the items available for the Silent Auction. Paying \$5 for the right to bid, we were each given a secret code letter in the form of a Scrabble tile. There were copies of the *Celebration* book, original art by Vojtěch Kubašta, the catalog from *Brooklyn Pops Up!* and numerous smaller items, some rare, some more readily available. All had been donated by our generous members to raise money for The Movable Book Society.



Chuck Fischer

Chuck Fischer, called “a true Renaissance man,” brought a different esthetic to our group. While schooled in the fine arts as many of our members are, Chuck is well-known for his designs for the home, including murals, fabrics, wallpaper and china. He is not a paper engineer. When he had a contract to write *Great American Houses* and

Gardens for Rizzoli, he called upon David Hawcock to do the paper engineering. Chuck's talk was entitled, "Building a Pop-up Book" and he likened publishing the book to renovating or building a home. His analogy was quite apt.

Both publishing and building require:

1. Collaboration = Staying on Schedule
2. Choosing a publisher = Choosing a site.
3. Mock up for book and cover = Floor Plans and Elevations
4. Publisher = Review Board - They decide if the project goes forward
5. Paper Engineer = Contractor
6. Paper Engineer/Editor = Production Manager - They keep everyone on schedule.
7. Photos + Text + Original Art = Interior Design
8. Books shipped to stores, catalogs, and gift shops = Moving Day
9. Book signings = Open House

[A list of book signings appears on Chuck's website <http://www.chuckfischer.com/new.htm>]

After three books with David Hawcock, Chuck wanted to work with someone in closer proximity to him. Serendipitously, Chuck received the pop-up invitation to the exhibit, *Ideas in Motion* at SUNY Purchase in NY last year. Bruce Foster had done the paper engineering, and Chuck consulted with Bruce. Chuck's latest book, *Christmas Around the World*, is due out Fall 2007 and will be engineered by Foster. Each of the spreads will be "tradition specific." For example, the Fabergé eggs produced as Christmas presents for the tsars will represent Russia. The research for the book was done at the Cooper Hewitt Museum in NYC. He thought they had "a great collection of pop-up books."

Throughout Chuck's talk, Bruce stood nearby to add comments and details. Q & A was vigorous with artists asking about Chuck's technique and materials - mostly acrylic and latex. "Whatever works," was his reply. Rizzoli was "always counting glue-points." Bruce clarified that fewer glue points and nesting sheets translated to cheaper books. In response to a question about the use of landmarks and icons, Chuck outlined the immense work required in all his books to get permissions. Many fees were paid. "This is PR," he added.

As Chuck and Bruce left the podium, I overheard a fellow attendee saying, "I'm so glad I came!" To which someone added, "I love the enthusiasm."

Many of us collectors key in on the mechanics of a movable book and take the artwork, subject, and text as secondary. To focus on the history of various mechanics, we had "Uncle Larry" Seidman, known for pulling incredibly unique movables out of his pockets. Considering he was to talk about the technical aspects of

movables, it was strange to hear him apologize in advance for what would be his first PowerPoint presentation. He was determined to show us the movables ... well? moving. And he did.

He started out with an articulated Violin Master, much like one done by Lothar Meggendorfer. We refer to Meggendorfer as the Genius of the First Golden Era of Pop-ups partly because of his use of rivets. But this Violin Master had been made 50 years earlier than Meggendorfer's. Larry pointed out that one can date movables by the technology used. The Industrial Revolution first made copper, then steel wire available for rivets, taking the place of the linen strings used up until then.

Early optical toys were an attempt to recreate "Persistence of Vision," defined as "a visual phenomenon where an image is retained in the eye for a short period of time, creating an illusion of continuous motion." Larry had several optical toys to demonstrate. In the early 1800s, automatons, mechanical devices that mimicked human behavior, were all the rage. There was a similar pursuit of life-like movement in the books of that time.

Larry explained to us about Biedermeier cards. Produced from 1810-1840, these love poems resembling baseball cards were hand-cut and assembled, often by the consumer. Some sets are sequentially numbered. We "oohed and aahed" over the variety of mechanisms demonstrated. They have survived because they were made of rag paper with linen or silk strings. Unlike the books that were copper engraved, the cards' artwork was reproduced by stone lithography. These movable cards and figures presumably pre-date their use in books. Many of the Nister mechanisms only appeared on valentines and never made it into the books. As his last comment on cards overall, he told us, "A lot of [them] have much to do with drinking."

At the beginning of Meggendorfer's career, about 1880, his books were hand-colored. By the end of his career, they were chromolithographed. We craned forward to see Meggendorfer's *Shadow Theater*. The silhouetted figures, lit from behind, give a striking appearance. The book is quite rare.

This use of light and shadow led us into the grand finale, a rapid overview of diverse mechanics: a panoramic card fire screen, a 19th century Jacob's Ladder, an 18th century Engelbrecht peepshow of a synagogue, roller screen mechanisms, automatons with magnets, and finally, a thaumatrope. All these and more were in pursuit of Persistence of Vision, the harbingers of motion pictures and video. When asked about how he came to have such a collection, Larry recited the mantra of collecting: Vision, Patience, Money. Like a one-man-band, the collection of Larry Seidman is total entertainment illuminated by his vast knowledge.

Emily Martin, book artist, gave us a window into the imaginings then realization of her artist book, *Sleepers, Dreamers & Screamers*. She called her talk, “Starting, Stopping, and Finally Finishing my Circuitous Route to my Newest Pop-up Book.” The preliminary “story” explored the nature of nightmares and reality. Pre-9/11, Emily started thinking of the book’s format as a carousel. But it didn’t come together. She dropped the project after 9/11 and sought one that was more like comfort food, *8 Slices of Pie*. She acknowledged it as a way to “avoid” the *Sleepers* book. But the *Sleepers* idea persisted and she picked it up again solving numerous problems, especially one with a tippy canoe on a river. [Sorry. You really had to be there to witness the difficulties presented and to share in Emily’s hilarious false starts. I’ve called her, “The Erma Bombeck of Pop-ups.” Remember?] Despite the difficulties she encountered, Emily was glad that as her own publisher, Naughty Dog Press, she “doesn’t have to count glue-points.” To aid in making editions of *Sleepers*...[15], Emily uses templates and guides. For ease of display, she used an accordion format. When asked in Q&A how does she decide how many books to make, she answered, “As many times as I can stand to do it!”

I thought I could catch a bite between activities with my STARVING, neglected but indulgent husband, Harold, who accompanied me to a conference for the first time. It wasn’t to be. There in the hotel lobby was Uncle Larry up to his old tricks, demonstrating more of his unique movables. Like metal shavings lined up in front of a magnet and hunched over and so engrossed they never noticed me or my camera was Robin Sutton, Bruce Foster, Maria Winkler, Kyle Olmon, Tom Hayes, Eric Faden, Andy Baron, Grace Co and several others who came and went. We were the Dirty Dozen, wide-eyed with the erotica Larry manipulated so agilely. [Sorry, no images in this family-friendly newsletter.] For more than an hour, he kept pulling rare mechanisms in small formats out of a “Pandora’s Box,” astounding us. Where does he find this stuff?!!!!

With a bag of chips secreted in my purse, Harold and I crept past the sign “No Food Allowed” into the state-of-the-art auditorium back at Columbia College. Shawn Sheehy, whom we first met at the San Diego Conference, introduced the stars of the evening’s activity, Robert Sabuda and Matthew Reinhart.



Robert Sabuda and Matthew Reinhart at the conference with Gerry Naugle

Robert began with a brief bio recounting his early love of pop-ups and his failed effort to make a tornado for *The Wizard of Oz*. His childhood photos were fun to see. [He was a cute little towhead.] Next Matthew [also a cutie] gave us his bio emphasizing his love of Star Wars. After having surgery, he had been given Random House’s *Dinosaurs*, his first exposure to pop-up books. Matthew’s aptitude for art showed early but Dad admonished, “Artists don’t make money.” Matthew was bribed with a car and condo to be a doctor but would not be deterred and instead attended Pratt Institute in Brooklyn, NY where he met Robert.

Robert professorially described the process of conceiving, executing, producing, and publishing their individual and partnered pop-up books. Matthew, with frequent interruptions, would step to the microphone to give his version of the story. Without any artifice, the two staged their own “George Burns and Gracie Allen” skit. They had the crowd roaring with laughter. What a change in Matthew who had years ago spoken to us quite seriously. A bit of stage-fright, I presume? Now in a studio in New York with five designers, Robert and Matthew are free to create their books ... and even use flocking and foil wherever they want to!

Chicago is a quiet city at night, and it was easy to have a good night’s sleep. Rejuvenated, we started Saturday, our last full day, with Ann going over the business end of The Movable Book Society. First, she strongly encouraged members to write for *Movable Stationery*, our quarterly newsletter. Since there is an editor to help with articles, writers should not pass up the opportunity to share their collections, experiences, and knowledge because of concerns about style and grammar. Second, we were reminded to consider the books up for the Meggendorfer Award and to get our bids in for the Silent Auction. Finally, to facilitate choosing future conference sites, Ann requested the names of libraries we could visit that had significant collections of movable books.

Another first-time PowerPoint presenter was Joan Sommers with her Product Manager, Amanda Freyman. They had the fortitude to overcome all their technical glitches, having toughened up when learning to produce tunnel books. Joan, clever girl, has found the secret to life, commercial life that is - a niche! It all started with the 2004 Chicago Art Institute’s exhibition *Seurat and the Making of “La Grand Jatte.”* Joan saw the painting as a perfect candidate for a tunnel book, flat subject, easy to outline and create layers, and, best of all, “Seurat was long dead [with no] estate to deal with.” The venture required her to learn many things:

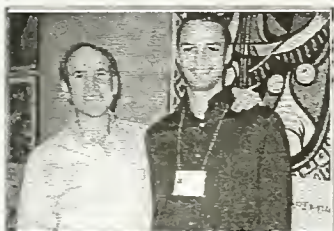
1. Cultural institutions have no money to support commercial projects-raise your own.
2. Institutions must be paid for the use of images.
3. The difference between toys vs. books. If the object has a spine, it’s a book, hence, no tariff. Tunnel books have 2

spines!

4. Protect books from rough handling during distribution and use. Provide a plastic envelope and put cardboard dividers between sections.

5. Packaging must show consumers what a tunnel book is. Joan and Amanda had to manually paste illustrated stickers on all the books at the warehouse.

The tunnel book sold well. Encouraged, they published one on the jungle themes of Henri Rousseau for another Art Institute exhibit, and still again another based on "Day of the Dead" by José Guadalupe Posada. Not inadvertently, both Rousseau and Posada are also long dead. By now Joan is well along the learning curve with many new books in the works. Tying her tunnel books to exhibitions now seems so easy. "Why," she asked, "hasn't it been done before?"



Andy Baron and Kyle Olmon

As if we weren't humbled enough yesterday trying to assemble Julian Wehr's *Animated Bunny* movable, Andy Baron was brought in to crush us entirely. "Wehr was just the warm up," he said with a mischievous

grin. We would make an original movable as a souvenir of the Conference. We cut, folded, creased, inserted, and glued to Andy's detailed specifications. Need an example? Andy: "Twist the glue bottle open to 8 o'clock, NOT 4 o'clock." Robert Sabuda could be seen taking extra care with his production. He swore he would never make a pull-tab for his books. Of course, many of the paper engineers were there to help us. At our table, Kyle Olmon patiently re-cut and refolded many. Thank you, Andy! I'm proud of my souvenir, one of an edition of 115, and more appreciative than ever of paper engineers like you.

I remember seeing *mariapw* come up as a bidder on eBay and shuddering. She would be fierce competition for pop-up books! Now I know why I had reason to quake. Maria Winkler (aka *mariapw* on eBay) talked to us about how she buys and sells pop-up books on the auction site. I have to give her credit for candor. [Well, she didn't go so far as to tell us how she searches "misspellings" to find books.] She didn't shirk from telling us about eSnip, the software that allows buyers to slip their bid in seconds before the close of an auction. Who would expect stealth from this soft-spoken art teacher from California? But lest one thinks Maria has "cloak-and-dagger" moves, her feedback on eBay is 100% positive. She's doing something right!

Before our lunch break, we were warned to complete our bids on the Silent Auction. Here stealth was in

evidence as the secret codes were applied to the lengthening lists of bidders. Whatever anyone wins, it's clear MBS will come out a winner!

One might expect an archival restorer to fit the description of Marion the Librarian, dowdy and dour. Not so Robin Sutton the perky fashionable archivist recently transplanted to Vermont. Hearing about her penchant for tedious tasks, namely the extremely detailed work required for repairing antiquarian movable books, those of us with books to repair must thank our lucky stars for professionals like her. While living in Northampton, Massachusetts, Robin came under the tutelage of Bill Streeter who later "wanted out." After taking up Bill's business, in walked Larry Seidman with Meggendorfers to repair. She "fell in love" with Meggendorfer's books immediately. For 10 years she has been "taking them apart then mentally rebuilding them" using just a few tools and her own two hands. Just as she finished outlining her *modus operandi*, the projector started flickering. [Another glitch!] Based on her hard-to-believe experiences, she finished by telling us "What Not to Do to Your Books, Please!"

- No tape, especially of the duct type.
- No stitching, staples, string, or cloth repairs.
- No postage stamps, tape, or reinforcements.

If you love the book, give it to a professional for repair. Enough said!

Talk about a glitch! Frank Gagliardi, the host of our Open House, was about to give his presentation about his collection of movable catalogs, greeting and business cards, cartoons, and invitations when the projector light blew! Not fair! Frank had worked so tirelessly on the whole program, he deserved better. He managed, however, to impart the wonderful additions to his collection. "Collecting is in the genes," he said.

Imagine now your host and hostess begin a game of musical chairs. The orderly Open House becomes a bit chaotic with moving furniture, and circulating people. It's time for the Sale, Swap, and Signings. Book vendors set up their books, old, new, and artistic. Paper engineers uncap their Sharpies. Money changes hands. Arms wrap themselves around new treasures. Cameras get passed around for photo-ops. Exhausting but fun! Linda Costello finally got the opportunity to set up her GIANT books. She translates her personal humor perfectly into her pop-ups. Now it's time to rest before dinner and our very last night together.

There was a form of Musical Chairs after all! Robert Sabuda had brought the designers from his office to the Conference, and they switched tables with every course at dinner giving everyone the opportunity to meet each other. Frank got us settled down for the last presentations. "I'm herding cats!" he muttered under his breath. Those last minute conversations would have to wait.

John Railing, our keynote speaker, sat down at our table with sheaves of paper cascading from files. "I've so much to tell you," he warned us. So much, indeed! Living the life of a factotum, John has had a finger in the widest variety of jobs one can imagine, from lawyer to magician, financial advisor to magazine salesman. He's been around. Most important to us was his collecting tastes which went from first editions to Edward Gorey to pop-ups, of course! It was collecting Gorey, specifically *The Dwindling Party*, which in 1988 brought him into contact with pop-ups and Ib Penick. It was not long after that, through Ib, John met Wally Hunt.

In the early 60s, Ib worked for Wally's company, Intra-Graphics making pop-up holiday centerpieces for Gibson Greeting Cards. Later, Hallmark Cards ordered 100,000 of the centerpieces. A close friend of Wally, Elgin Davis, had an art service and invested \$50,000 in Wally's next new venture, Graphics International.

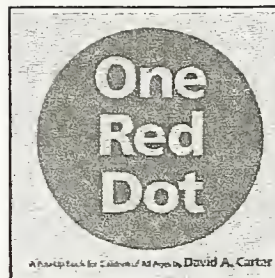
Penick interviewed Tor Lokvig in 1962 and later hired Art Leonardi away from Warner Animators. After Wally met William Wrigley [of chewing gum fame], Graphics International produced pop-up Wrigley ads for *Jack and Jill Magazine* between 1964 and 1967. During those years, Ib, Tor, and Art lived in NYC while Wally lived in Scarsdale, NY. Gerald Harrison joined the company as sales manager. Harrison, a friend of Chris Cerf, son of Bennett Cerf, facilitated the collaboration between Graphics International (GI) and Random House. 50,000 copies of *Silly Riddles* were printed.

Unbeknownst to Ib and causing some ill-will, Wally sold GI to Hallmark Cards and the whole gang moved to Kansas City, Missouri. In Kansas City, Ib was able to school Howard Lohnes, Bruce Baker, and Dick Dudley in the art of paper engineering. All went on to work on many of the books we treasure from the 1970s and 80s.

One of Ib's greatest contributions was the launching of hand-assembly plants for mass-produced pop-up books. The material in the exhibit had given us a bird's-eye-view of how he did it. The initial printing for the Random House series was done in Japan and assembled in Taiwan. In 1968, printing and assembly moved to Tien Wah Press in Singapore. A plant was briefly used in Sri Lanka in 1972-73. Even briefer was the production plant built in Jamaica for Random House. In this Caribbean setting, Ib attempted to produce his pop-up typewriter book that could actually type 3-letter words. But the task was too ambitious and was abandoned along with the plant. Finally, production and printing was moved to Cali, Columbia.

John seemed to be in well-deserved awe of Ib Penick describing the pioneer's landmark work, including a patent for a paper disposable camera. [Penick's name is

not on the patent. Kodak came out with a disposable camera after the patent expired.] Intervisual's growth, attributed to Wally's acumen and Ib's talent, was summed up by noting that the first Random House books had print runs of 3,000 while the last, specifically *Star Wars*, had over 600,000.



John had barely made a dent in his files, and we were on information overload. The fidgeting was palpable. We will have to ask John to continue his saga, our history, another time. [An article for

Movable Stationery, perhaps?] We had to move on to the last order of business, the announcement of the winners of the Silent Auction and, tah dah!!! The Meggendorfer Award.

Ann ran through the names of the auction winners and the sums they owed for the books they had bought. There had barely been a few weeks to put this together and yet the Auction had taken in a total of \$2035. [Thank you, Abby!] Imagine our next Conference's auction. Start putting aside those desirable items today.

We will never know if all those red dots on our name tags were a subliminal message. Or maybe they were an omen. In any case, I was given the privilege of announcing that David A. Carter's *One Red Dot* had won the 2006 Meggendorfer Award. Alas, David wasn't able to make this Conference and so didn't hear the thundering applause for his achievement.

Without hearing the music for *The Party's Over*, we still knew it was time to go. The Open House had come to an end. But the excitement generated from our stay in Chicago will have us all looking in our mailboxes for another invitation, looking forward to meeting friends old and new. Another open house in two years? What about Toronto? Eh?

Additional conference reports will be in the February, 2007 issue.

Frankfurt Book Fair, continued from page 1

At the Book Fair we discovered, later that week that the original edition of the book was published in the spring of 2006 in France, where – as I will describe later in this contribution – there is a surprising revival of movable and pop-up books.

Influenced by this artistic start to the Book Fair, during the rest of the week I couldn't stop looking at the new movable and pop-up books from an artistic point of view, and – by consequence? – I found a remarkable number of

new (children's) art books with flaps, pull-tabs, pop-ups, turning wheels, transformational pictures, etc.! But not only just those, the production of new movable and pop-up books in general appeared to be very impressive this year. Not only were they numerically superior to what we have seen in recent years, but they were also superior qualitatively. The relative decline we perceived from the beginning of the millennium, has proved to turn into better times for the lovers of this kind of books. For this reason I have to select what I will describe in my contribution since all I have seen cannot be included – it should take two complete issues of *Movable Stationery*! So here, as always, are my personal choices and evaluation.

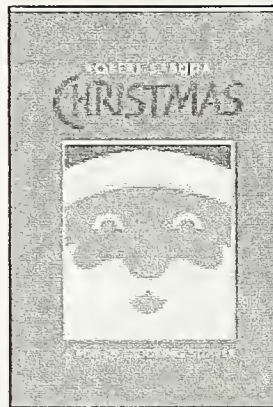
The comeback of Ron van der Meer

Probably the hottest news of the fair for pop-up book lovers is the announced comeback of master paper engineer Ron van der Meer. After the break up of his glamorous company several years ago, he turned to work on the Internet. It appears he missed the concrete work of folding, cutting and gluing paper. Graham Brown told me he invited Ron to dinner to discuss the possibility of his entering again in the non-virtual world of paper artwork and making pop-up books once more – and he happily agreed. So Graham Brown of Brown, Wells & Jacobs proudly showed me the dummy of the next Van der Meer title: *How Many? Spectacular Paper Sculptures: A Pop-up Book*. It is a counting book for all ages, or, better, a book on quantities, posing simple questions that create mind blowing answers. The five double spreads show the “spectacular paper sculptures” of the subtitle, done in rather simple techniques but highly surprising one by one. I couldn't suppress a spontaneous “Wow!” with every turn of page. And, where I worried in recent years about closing the pages of the paper extravaganzas designed by some other paper engineers, I noticed that I effortlessly closed the pages and opened them again and again, surprised once more at how he had done it with such easy techniques. Yes, the “genius,” the classification that Waldo Hunt gave to him, is back again and with a magnificent work of pop-up art showing once more how true the principle is of “less is more.” It is a pity only that we will have to wait until fall 2007 before Random House will publish the world-wide, English language edition. (The new head of children's books at Random House, just moved from Simon & Schuster where she had been responsible for the mega-successes of the Robert Sabuda titles. She eagerly bought this new Ron van der Meer title with best selling prospects).

There is further good news. According to Graham Brown, Ron van der Meer plans to have two titles in the future, each packaged by Brown, Wells & Jacobs. Unfortunately, he cannot manage to do more since he has to do them in his spare time, in addition to his core business on the Internet.

The Sabuda – Reinhart Studio

Where we in the last ten or so years just had to go to the Simon & Schuster stand to see the new masterworks of Robert Sabuda and Matthew Reinhart, their works now pop-up on various stands at the fair. Apparently the two gentlemen spread their wings so wide that a single company cannot handle their output. Since they put out the packaging of their series of *Encyclopedia Prehistorica* last year to Walker Books (Candlewick) - where they had done the packaging of their bestsellers themselves until then - we now found their works at White Heat, Michael di Capua, Running Press, and Scholastic, too.



Robert Sabuda appears to have had a sabbatical since he didn't have a new title. Or is he too busy managing the studio and coordinating the conglomerate of publishing activities they display? Alongside their books we found the stationery he offers through his own website. Running Press brings *Christmas Alphabet Cards* (ISBN 0-7624-2554-7), twenty-six cards with “Seasonal Greetings” printed on the

inside, in a keepsake Christmas tin, based on his book *The Christmas Alphabet*. As another spin-off from Sabuda's first pop-up book that had its deluxe tenth anniversary edition last year, Orchard Books has the mini pop-up *Christmas: A Pop-up Stocking Stuffer*. It reuses, on the nine double spreads, the letters C,H,R,I,S,T,M,A,S from the original edition but has one new pop-up – the reader can guess which letter is new. All of these were packaged by James Diaz's company White Heat.

Robert's 1996 best selling *The 12 Days of Christmas*, now has an *Anniversary Edition* from Simon & Schuster. With a special new final spread featuring a Christmas tree with working lights, folding out high above the pages. The cover has a velvet bow, and there is a special gift loosely inserted, a pop-up turtle dove ornament ready to hang on your Christmas tree. For promotional purposes only (marked explicitly “not for resale”) the publisher had a small number of the new last spread, the Christmas tree with the lights, bound in the original cover of the book. Your reporter was lucky to be presented one of them, and since he had already a copy of the original 1996 edition, he doesn't have to order for this anniversary edition.

By the way, the appearance of such one-spread items of forthcoming books as a “Promotional item – not for resale” seems to be a new way of marketing. In addition to bringing the title to the attention of purchasers, it also brings the new design to the attention of possible co-publishers. It was apparently invented by Robert and Matthew since until now

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