

Magic and Passion in Portland

The Movable Book Society Conference
September 23-25, 2010 – Portland, Oregon

Ellen G. K. Rubin
Scarsdale, New York

I disembarked from my American Airlines flight at my final destination, Portland, Oregon. Without a direct flight from New York, it had been a very long day. “I could have been in Prague,” I mused, anticipating seeing Dagmar Kubaštová again and remembering my love for that city, home of Vojtěch Kubašta.

The magic and passion that would infuse the conference began on that flight. I had packed the *New York Times* magazine section: The entire issue centering on the use of electronics in education. One essay was devoted to the Livescribe, a very special pen suggested for note-taking. (Not to whine, but while MBS conferees are *schmoozing* and carousing, I try to be everywhere taking notes.) The article pointed out that when one takes notes, some of the lecturer’s comments are unheard, mis-remembered, or, in my case, not remembered at all, never making it into the notebook. But I always say that when it comes to pop-ups, I’m the luckiest gal in the world. Well, here was divine intervention. A pen with a built-in recorder so that after the notes were taken on special paper and the pen pressed on to a word, the recorder skips to where that word was spoken and the scribe can hear those words and what came after. If this is not magic, what is?



Pop-Up Now! Catalog

My first stop would be Powell’s Book Store, walking distance from the Hilton Portland and Executive Tower. Its reputation is legendary and its size greater than Strand’s in NYC. I had already checked Powell’s website (<http://www.powells.com/>) for rare books and had little hope for a great find, but what book collector would pass Powell’s by?

Continued on page 2

Mulder & Zoon, Amsterdam An International Publisher of Movable Books Part One

Theo Gielen
The Netherlands



A 1965 English language catalog of Mulder & Zoon.

When preparing the interview with Len van Groen, published in the May, 2010 issue of *Movable Stationery*, I researched the mostly anonymously published novelty books of Mulder & Zoon of Amsterdam, the company for which he had worked. I had hoped for more information about the other people responsible for the Mulder output. But, the otherwise very informative conversation with Mr. van Groen proved without much result to this end. So

afterwards, I continued researching. I studied the Mulder trade catalogs and as many copies of their movable, pop-up, and novelty books as available, and even succeeded in getting some extra information about Mulder’s publishing activities through former employees of the company.¹



Panorama No. 1



Ducky squeaks and moves

Researching books of this kind, what I call “industrial” book publishers, is greatly hindered by their very publishing policy. These books are always undated, and are mostly issued without the names of the author or illustrator. When there are names, or signatures of illustrators found in the pictures, information about them – or the solution of the signatures – often proves to be impossible to find since they are only lesser known (and often rather inferior) “artists.”

Continued on page 6

The Movable Book Society

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e-mail: montanar@rci.rutgers.edu

The deadline for the February issue is January 15.

Magic and Passion, continued from page 1

For any other store I would have immediately exited as soon as I saw "The Map." I remember when Bed, Bath and Beyond opened in Manhattan. Throngs of people were piling in on opening day. But as I entered, an employee handed me a map of the store with a big grin and said, "Welcome." I looked down at the double-sided page and handed it back. I told her, "Any store I need a map to shop in, is too big for me." And I left. Of course, we all know, no bookstore can be too big.



Conference goes Roz Fink, Ellen Rubin, Ann Montanaro, and Dorothy Berman

Portland is divided into districts, each with a name. Powell's, located at the edge of the Pearl district, has a similar system of organization. The bookstore has at least three levels with several additional mezzanines. It covers an entire city block. There are sections named Rose, Red, Green, Orange, Purple, and on and on. Much to their credit, and out of necessity, there is an information counter with more maps on each floor. I immediately went into "high-focus" mode, blinders on, eyes forward. I took long strides to Rare Books, Pearl Room, 3rd floor. I was overwhelmed and admittedly a bit winded by the time I got there. Their definition of "rare" is quite generous and my eyes started to cross at the sheer number of packed shelves.

Down to the Rose Room (aisle 630) I went. I moved through the maze-like shelves, map memorized like a good pirate, until I finally found the pop-ups, conveniently gathered together. A Bruno Munari and a Random House book were singularly displayed on one shelf. Most books

were just reprints, such as Crowther's *Most Amazing Hide & Seek Alphabet* and *Numbers* books, which I bought. (And NO! I do not already have everything!) I thought it a good place to fill in some books one has missed and made a note to relay that to conferees. Powell's also had books released this year that I hadn't seen, giving me the opportunity to decide if I would buy them later. (Remember airline luggage rates?)

Wandering around in the children's section, I found a reference book shelf and availed myself of *Artist to Artist*, with biographies of children's illustrators like Paul Zelinsky, Robert Sabuda, and Matthew Reinhart, including a pop-up!

It wasn't until the end of the conference that I would learn that Powell's would post one's name on the marquee and provide a photo of same. I'd taken photos of the corner sign but hadn't read it. Oh, well. My few minutes of fame sacrificed for "high-focus"!

The rest of my free time was spent at Portland's Rose Garden and Japanese Garden, oases of calm in a somewhat busy city. Being a woman alone and a seasoned New Yorker, I kept off the streets at night. Portland is known for being "homeless friendly" and as the sun goes down, the unfortunates begin to gather downtown, resembling somewhat, *The Night of the Living Dead*. Despite the rain on Thursday morning, Larry Seidman and I trekked to the Gorges that morning to see the waterfalls, a well-worth-it excursion.

On Wednesday night, Larry and I were escorted to 23 Sandy Gallery (<http://www.23sandy.com/>) by its owner, Laura Russell. The gallery is where the exhibit of artists' books, Pop-Up Now! A Juried Exhibition of Movable Books was being mounted. The gallery is an intimate, light-filled space. Laura's husband Steve uses an adjoining storefront for his real estate business and both live in the house behind and above the gallery. Larry and I, along with Jill Timm, had been jurors for the almost 120 books submitted for the exhibit. Each artist sent three photos, which could include one video. Laura, a perky, positive, and passionate book artist and curator had carefully arranged the images on webpages for us to peruse over the summer. I found it a most enjoyable experience. The exhibit was co-sponsored by the Movable Book Society which would be giving awards to be chosen by Larry and me. Jill was unable to be in Portland for the conference but had sent her selections ahead.

For the first time, Larry and I could handle the books and see if our impression of each book held up when crossing from virtual to real. Some did, some didn't. The more delicate books had signs, "Do Not Touch." Some were behind glass. The books could be seen from several angles including the glass-fronted store itself. Nonetheless, we had no problem choosing prizewinners for each category. Best of Show winners receive a copy of *Celebration* (donated by Ann and Larry, thank you!) and Juror's Choice Award winners received a year's membership to the Movable Book Society.

Continued on page 11

Trevor Morley Private Investigator, Amateur Collector

If you spy Trevor Morley in a children's bookshop or thumbing tattered volumes in an op shop, he's probably not buying for the grandkids. Or doing secret surveillance. The PI's latest collecting fetish is pop-up books.

A police detective for sixteen years, Morley used to collect police-themed tin toys. He has about 2,000 police postcards and truncheons dating back to the late 1700s. Now he's moved on to meticulously engineered 3-D paper sculptures, and mechanical instrument. There's everything from a coronation commemoration book with simple lift-up illustrations to a 70cm. wide 3-D Titanic that magically concertinas to lie flat. And a pop-up *Kama Sutra*, *The Book of Sex* and the bizarrest of all *MenOPop*, about menopause.



Trevor Morley

I've got a collecting gene somewhere. As a kid I collected stamps but not in any serious way. I started collecting pop-up books for my children way back in the 1970s and 1980s. As they've grown and left home it's turned into more of a collector's hobby. I just like them, the skills it takes to make them. They call it paper engineering.

As far as the musical instruments go, I've got everything from 1880s to the arrival of electric. I've got a portable wind-up gramophone player and all these 78 records. . . I take it round old folks homes. One of the first ones I did was Sprott House in Karori. I played a lot of World War II era. At the end of the presentation this old chap came up to me . . . very dapper, very well dressed. He got this faraway look in his eyes and said to me: "You know, I used to have one of those, but the bloody Jerries bombed it." I'll never forget it.

I'm often rung up by people who think being a PI is like it is on television. And it's not. I can go days without leaving my office, particularly with the Internet.

You have to have an inquiring mind, be articulate. You have to be able to sift through fact and fiction.

My most common cases are dishonesty in the work place. It's sad to say that people don't seem to have the loyalty to their employers that they used to. I do a lot of pre-employment background screening. And lots of tracing and locating. [We're] pleased to find beneficiaries of wills because they find some money they never knew was there waiting for them. Finding children for parents is always nice. Sometimes the children don't know they've been found. We let the family know they are alive and well and OK. I deliberately steer away from domestic [infidelity] investigations.

The Internet has changed things in a helpful way, because people are putting there so much information about themselves. I've found out some interesting information, just to background people: where they're living, what their hobbies are. I certainly don't have a Facebook site and I'm nobody's friend. The number of people throughout the world who've found that that information is reaching out and biting them from years ago.

There is a lot of surveillance done. Some of it's done with the Mark I eyeball, as we call it. These days putting in hidden cameras, particularly to catch people behaving dishonestly in the workplace, happens every day.

When I started out as a PI there was no such thing as a miniature camera. Now they're hardly bigger than a ballpoint pen and the camera doesn't lie. Those kinds of aids have made our work a lot easier. Before, you had to work out how you were going to actually see the person steal. Now, you put a camera in at 2 o'clock in the morning and come back a couple of days later.

My strangest case? They're all strange in some respect. I found a guy in the Pacific who was wanted by the FBI for a huge huge fraud, up in California. I found him and had him deported from the country he was in and he's now in jail in Los Angeles.

When I tell people what I do... for many years when I was a policeman... It's not quite the same being an investigator in the private sector. But again, people are intrigued and interested in the work I do.

There's no fictional detective I would be. Except perhaps Sherlock Holmes. I find truth is stranger than fiction. Or more interesting.

By Nikki MacDonald. Reprinted with permission from *The Dominion Post*, Wellington, New Zealand. September 8, 2010. Page 3.



Poppits

Ellen G. K. Rubin

OBITUARY

We mourn the passing of James A. Findlay, an extraordinary librarian and curator who loved our pop-up books. Jim curated several exhibits on pop-ups and paper engineers at the Bienes Museum in Ft. Lauderdale, Florida. The largest and most acclaimed of these in 2005 was on the life and work of Vojtěch Kubašta. The catalog won the Ellen LoPresti Award from ARLIS. Obit <http://bit.ly/a202vy> Images from the Bienes Museum Kubašta collection: <http://bit.ly/5mq5Ai>.

TALKS

Ellen G. K. Rubin, The Populady, spoke at the Smithsonian's National Museum of American History in Washington, D.C. on November 10. The talk was "A History of Pop-up and Movable Books: 700 Years of Paper Engineering." Ellen's talk kicked off a lecture series to include Chuck Fischer on December 1 and David Carter on April 16, 2011. <http://bit.ly/902J5q>

VIDEOS

Here is how the video for an ad for Pearle Vision eyeglasses, engineered by Kees Moerbeek, was done. Look for Kees, with dark-rimmed glasses, in the video. <http://www.youtube.com/tomenhanne#p/u/0/YQN6hkZBp8A>

Falmanufaktur, Pop-ups, Illustrationen & Mehr: This is a wonderful circus pop-up book set to music with beautiful illustrations. Come to the Circus! <http://www.circuszingaro.de>

Six Amazing Pop-up Sculptures: <http://www.youtube.com/watch?v=YuQsxFhBGzw>

NOW AVAILABLE

If you are familiar with the Peter Norton Family Christmas Art Project, you know there were pop-up books included, like the one by Kara Walker. Some others from that collection are available at the MOMA store. <http://bit.ly/1Smqli>

WEBSITES

New York City "Artist Puts City in Pop-Up Books" <http://bit.ly/d2Y3mB>. Not to shock you, but, Yes!, Christmas is just around the corner. Visit Crèchemania to download Christmas-related pop-ups to make. <http://bit.ly/akEDW8>

Matthew Reinhart discusses his "process" on *Gods & Heroes*. Lots of images! <http://bit.ly/bkv3Do>

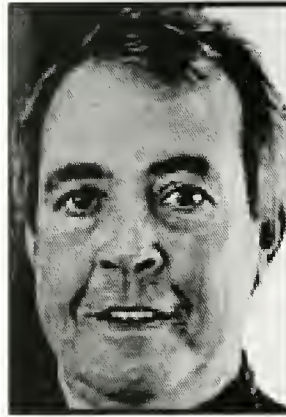
Photoshop Phriday - pop-ups on subjects you've never imagined! <http://bit.ly/15ZdaI>

Heard at the Portland Conference:

Linda Costello has a sci-fi novel coming out very soon. We must hear about it as soon as it launched, Linda!

Don Compton, a packager who specializes in books about America's national parks, is working with paper engineer, Bruce Foster, on a pop-up book that will include: the Everglades, Smokey Mountains, Yellowstone and Glacier National Parks, Yosemite, and the Grand Canyon with artwork by Dave Ember. The art will be in WPA poster style with Kubašta-like pop-ups. Publishing date, Don?

Bruce Baker, 1942-2009

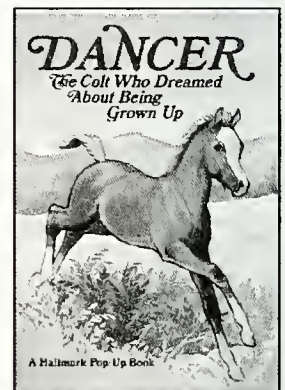


Bruce Baker

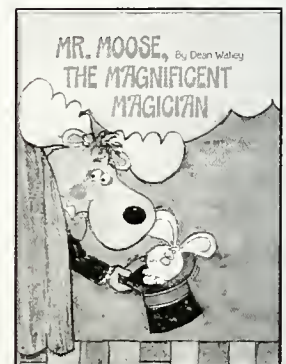
Robert Bruce Baker of Litchfield Park, Arizona died on January 9, 2009. Mr. Baker was born in Rochester, Minnesota. He received an associate's degree from the University of Minnesota and a bachelor's degree from St. Cloud State College. He worked for Hallmark Cards in Kansas City for thirty-six years as a paper mechanical engineer, designer of cards, and a major contributor to a line of pop-up and children's books. He retired in 2001. He was a member of Watercolor USA.

Bibliography of movable books by Bruce Baker:

- The Action Alphabet*. [1972].
- Children from Many Lands*. [197-?].
- The Circus Comes to Town*. [1971].
- Dancer the Colt Who Dreamed about being Grown Up*. [1976].
- Fun Things to Know about Animals*. [1979].
- The Hallmark Pop-up Book of Bible Stories*. [1979].
- How Much Is a Penny?* [197-?].
- It's Not Wise to Let a Bear Comb Your Hair!* [1973].
- Jesus is our Friend*. [198-?].
- Looney Limericks*. [1972].
- Mighty Machines at Work*. [1979].
- Mother Goose*. [1970].
- Mr. Backer's Amazing Marching Band*. [1973].
- Mr. Moose, the Magnificent Magician*. [1971].
- The Old West*. [1974].
- Pinocchio*. [1969].
- The Remarkable Mr. Franklin*. [1975].
- The Storyland Pop-up Book*. [197-?].
- Three Little Pigs*. [197-?].
- Thumbelina*. [1970].
- Topsy-turvy Town*. [1972].
- A Visit to the Zoo*. [1976].



Dancer the Colt Who Dreamed about being Grown Up

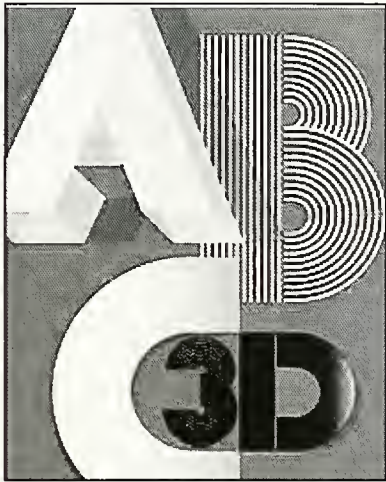


Mr. Moose, the Magnificent Magician

A Special Pop-up Card of the 1930s

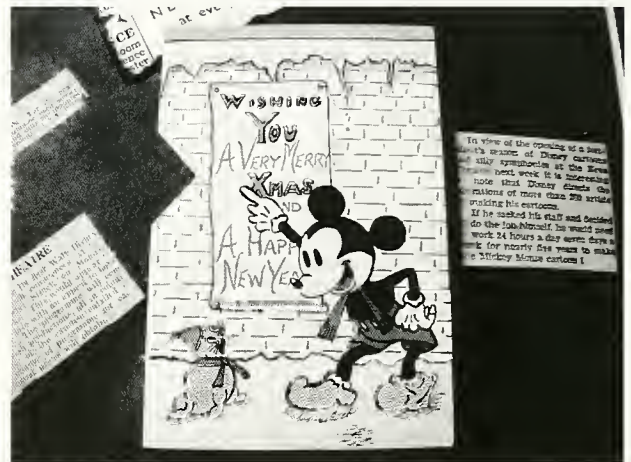
Mike Simkin
England

Marion Bataille Megendorfer Prize Winner

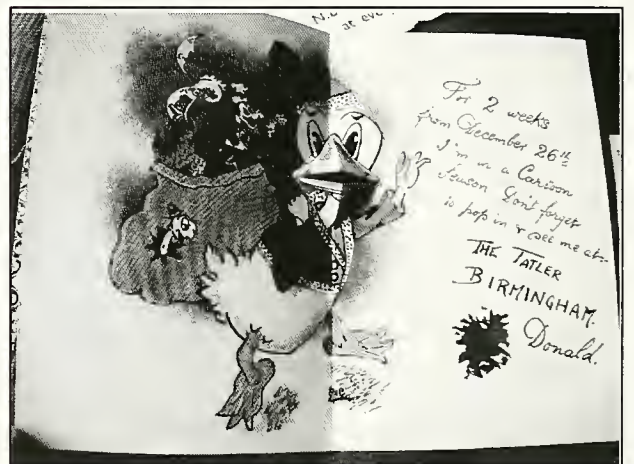


A simple angle cut and fold is all it takes to bring life and energy to a character through living paper engineering. Such is the identity of the card created and published by the Jacey News Theatre in Birmingham between 1934-1936. It is a card designed to appeal and catch the eye as well as being a memento of a special day of cartoon films at the theater.

The simple pop up device is of the period and survives as a reminder of the innovative power of paper engineering to catch the public's attention, which was the company's policy to always be up-to-date and ready to try something new and different.



Ellen Rubin, Marion Bataille, Kyle Olmon
at the Megendorfer Prize Award Ceremony



Artist Marion Bataille has won the 2010 Megendorfer Prize for her 2008 pop-up book, ABC3D (Roaring Brook/Porter). The prize, awarded biennially by The Movable Book Society to an outstanding pop-up book, was announced at the organization's conference in September. Bataille, the first European paper engineer to receive the award, joins the ranks of winners that include Robert Sabuda, Andrew Baron, David A. Carter, and Matthew Reinhart. A ceremony was held on October 25 at Roaring Brook's offices, at which Bataille received her prize.

Publishers Weekly, October 28, 2010

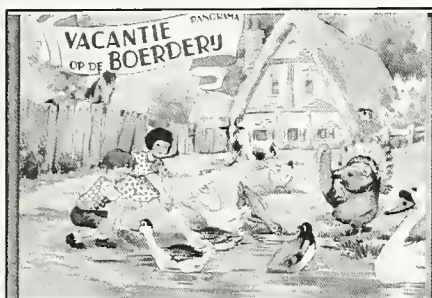
Catalogs Received

Aleph-Bet Books. *Catalogue 95*. 85 Old Mill River Rd.
Pound Ridge, NY 10576. Phone: 914-764-7410.
Fax: 914-764-1356. Email: helen@alephbet.com.
<http://www.alephbet.com>

Jo Ann Reisler, Ltd. *Catalogue 85*. 360 Glyndon St., NE,
Vienna VA. Phone: 703-938-2967. Fax: 703-938-9057.
email@joannereisler.com. www.joannereisler.com

Continued from page 1

These books almost always look more old-fashioned than they really are, so the estimated dating, for example, by antiquarian booksellers, is often far too early. Even when the books do have their own registration or order numbers (as was usual in the pre-ISBN era) any logic in the numbering system proves completely absent and the system cannot be used to reconstruct a temporal sequence of the list. And, finally, books of industrial publishers are seldom found in any of the official national bibliographies.



Panorama. Holiday on the farm

movable and 3-D books and marketed them throughout Europe in various languages. From the 1970s onwards they just co-published simple, low-market pop-up books from foreign, mostly Anglo Saxon packagers.

The company's founder, Paul Mulder (born 1875), was educated as a printer and lithographer in one of Amsterdam's then large printing factories, Belderbos & Coesel. In 1922 he started his own small printing office in Amsterdam, at the border of the river Amstel. In 1930 when the business flourished, he moved to a somewhat larger place in Elandstreet, where he employed two of his four sons. Bep Mulder (born 1898) became the salesman, and Jan Mulder (born 1900) was the skilled printer of the company. They successfully continued their business during the Second World War by delivering commercial printed matter to the German occupiers. However, at the same time, they gave several artists an opportunity to continue working and to earn some money during wartime by buying their (children's) book designs and illustrations. By doing so, Mulder built up a stock of projects for the publishing activities they planned for when the war should be over.

Immediately after the war, still in the summer of 1945, Mulder bought the premises of the printing company of Belderbos & Coesel - where Mulder the father had started his career half a century before - together with its cardboard factory. And at the same time, the company, that hitherto had been just a printing office, started its own publishing house of children's books as well.² The name of the company was from then on Mulder & Zoon, and their logo was a stylized windmill (Mulder means miller in Dutch) that at the lower side ends up into an "M&Z."

Compared to its competitors, the company had two great assets in this economically-difficult time just after the war:

This article will emphasize the Mulder m o v a b l e publications of the 1940s through 1960s, the period in which the c o m p a n y developed its o r i g i n a l

Where other publishers had serious problems getting enough paper to start up their book production again, Mulder had its own cardboard factory. By printing their picture books on heavy cardboard, they cleverly got around the paper shortage of the period and its strongly regimented distribution. In addition, during the war Mulder had bought the designs and texts of several children's book writers and illustrators who already had certain fame in the 1930s. So, in 1945 they were able to bring out new titles from well-known artists from before the war and to give a suggestion of continuity. Many of the books published between 1945 and 1950 were illustrated by Rie Cramer, Rie Reinderhoff, Dick Eshuis, Willy Schermel , Nans van Leeuwen, Pax Steen, Truus Vinger, Kees Meys, and others who had done a lot of books for children in the 1920s and 1930s. New to them were Len van Groen, Coen van Hunnik, Jan Wiegman, Corrie Groos, and Ben van Voorn, well skilled craftsmen rather than artists.

The texts of many of the Mulder books were written by Clinge Doorenbos (1884-1978), an author who had delivered rhymed texts for hundreds of (children's) books before the war. A characteristic anecdote of his phenomenal rhyming capacity is shown in the story of his first paying job, one Mr. Doorenbos told all of his life. As a completely inexperienced young journalist he was commissioned to write an article on a rather important soccer match. Having no idea of how to write it, he just delivered a long rhyming text about the sporting event, cheering the victory of the local team. The editorial staff of the newspaper didn't know what to do with this very peculiar coverage but decided to publish the novelty. It proved the talk of the town! When telling this story Doorenbos used to add that he hadn't been at the match at all but had rhymed texts to be used in case the team should have won, lost, or tied! At least Doorenbos was a professional text writer. Many of the (dull-headed) texts in the books were anonymous but appear to be written (as information from inside the company explained) by "the wives of" one of the Mulder brothers, and of the illustrators Mr. van Groen and Mr. Van Voorn.



**Untitled and textless
panorama of fairy tales**

Unfortunately, Mulder was not a critical publisher with an eye for artistry and (textual) quality - nor did they intend to be. They were commercial printers, and expanded their business by publishing cheap children's books and gained, in this way, an interesting place at the lower end of that market. Their first catalog in 1951 lists no less than 210 titles! Low costs, mass production, publications by the series, unsorted ordering, and bulk delivery characterized the way companies like this operated, then and now.

Although a large house, Mulder does not count as one of the great publishers in the history of children's books. They are a typical representative of the industrial publisher, producing a vast range of cheap children's picture books, coloring books, puzzles, puzzle cubes, board and other games, and picture postcards, often using the same pictures for all these different kinds of printed materials. They used

to sell through the toy shops and the department stores rather than through the bookshops. But they succeeded in selling through these outlets huge numbers of copies of their products and earned a lot of money as a

consequence. In their 1959 catalog Mulder, for example, proudly announced a production of 5 million printed copies a year.

Come to Life Stories

It is within the sketched context of the post war mass production of penny bazaar picture books that the first series of Mulder's pop-up books arose. Unfortunately, the first five years of the Mulder publishing is fully undocumented and can be reconstructed, in part, only by deduction from other (mostly external) evidence. Their first trade catalog was published in 1951 and contained 210 titles, from which only six are marked to be newly published for the 1951/1952 season. So over 200 titles were published from 1945 to 1950 and were then still available for ordering. Amongst them are all eleven pop-up books that appeared in English as *Come to Life Stories*.

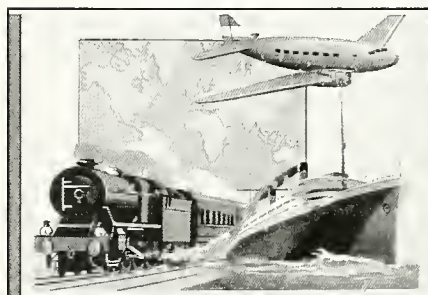
Len van Groen (b.1919), remembered being the paper engineer for all of the volumes, and was, for sure, the illustrator of at least the last four volumes of the series. He thought that the first parts must have been published in 1948. That makes sense since he was sure that the *Young Children's Annual* was his first published book, and it came at Sandle Brothers for the holiday season of 1947. And, it fits well with the sequels he remembered being published in following years after the first series had been a commercial success. We traced two series sequels (Nos. 3426 and 3427) that, by consequence should date from 1949 and 1950 - before the complete list landed in the 1951 catalog! However, where Van Groen got the idea to design pop-up books, he didn't remember. The way the three-dimensional scenes in his books were designed appears to be his original idea since, to my knowledge, no other books from the period show a similar design.

The first two volumes feature means of transport: *Panorama No.1: De Haven: Het Station* and *Panorama No.2: De Garage: Het Vliegveld* and prove to be illustrated by Piet Girtlmaer, as his full name signature appears on the

German edition of No.2! Nothing is known about this illustrator, but his cover designs are done in an especially attractive Art Deco style. The other two parts feature fairy tales: *Panorama No.3. Roodkapje: De Gelaarsde Kat* and *Panorama No.4: Hans en Grietje: Sneeuwwitje*, illustrated by an unknown artist in a very 1950s style reminiscent of Disney - but showing a very Dutch Hansel with wooden shoes in *Hansel and Gretel*. Each volume is done in heavy cardboard, landscape format measuring 20.4 x 28.5 cm. with four pages of text overlaying the full color background illustration, and two double spreads with pop-ups. The pop-ups are done in an unusual technique of multiple parallelogram-formed, layered scenes of shaped pictures that stand forward across the angle of the adjoining leaves; meant to be viewed with the book placed upright and opened at 90 degrees. They are very colorful and - though rather simple - a surprisingly effective format indeed.



Panorama No. 6 Snow White



**Untitled textless
Panorama of transport**

The four first volumes all have the same registration number of 3420, with the printed price of f1.25, and the remark "Printed in Holland." The 1953 catalog lists the reprints, at the higher price of

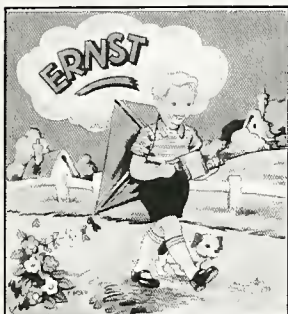
f1.95. Copies of this reprint are recognizable since they lack a printed price on the cover (therefore they have often a pasted price sticker or the pencilled price of 1.95...). The volumes were published in English, with the same registration number of 3420, as *Come to Life Stories. No.1* (The station. The harbour); *Come to Life Stories. No.2* (The garage. The airport); *Come to Life Stories. No.3* (Puss in boots. Red Riding Hood); and *Come to Life Stories. No.4* (Hansel and Gretel. Snow White). They are known to exist both with the logo/imprint of Mulder & Zoon. Amsterdam and a "Printed in Holland" - most likely published simultaneously with the (first) Dutch edition; as well as with the imprint of Sandle Brothers Ltd., London and a "Printed in the Netherlands" that seems to be a later edition/reprint from the early fifties (1953, as the Dutch reprint?). In French they were published with the same contents under the series name Albums du



Panorama No. 1

Gai Moulin (Picture books of the merry mill) as *Multiplans No.1; Multiplans No.2. Le Garage; Multiplans No.3. Le Chat Botté;* and *Multiplans No.4.* Here again they are known both with only the M&Z logo of Mulder & Zoon on

the first edition from 1948, as well as with, on the cover, an added “Paris, Georges Chaix,” a local wholesaler, for a later reprint (1953?). In Germany they appear to have been published as *Panoramabuch* and again with only the M&Z logo; but I have only seen *Die Garage. Der Flugplatz. Panoramabuch*, being the translation of the second Dutch volume and having, remarkably, the more specified registration number of 3420 A (for the first part of the 3420-series...) and the already mentioned full signature of its illustrator Piet Girtlmaier on both covers.³



Jack-in-the-book - Ernst

Simultaneously, the four pop-ups from the fairy tale books were re-used to compile a textless extra pop-up book that was numbered No.3420 A, as were the four pop-ups from the transportation books that came with the registration No.3420 B. Both untitled spin-offs have a collage of pictures from the inside for their cover illustration (repeated on both covers),

just show for their publisher, the logo of the mill that ends at the downside into M&Z, have the printed price of f2.50, and still have this “Printed in Holland.”⁴

It is striking that the background plates in these books have been newly drawn for these editions – and altered when compared with the original plates in the four loose parts. In the transport book, especially, can be seen how the earlier beautiful Art Deco backgrounds of the planes and the train scenes, unfortunately, have been exchanged for, or “modernized,” into 1950s coziness.

Since there isn’t any text in or on the books, they easily could be marketed internationally. Such was effectively done: even in South Africa these two parts were on the market, though with an added sticker that read “Dit is ‘n Van Schaik Uitgawe” (This is a Van Schaik publication).⁵ Just the printed price of two Dutch guilders and fifty cents (double the price of the first four volumes since they have twice the number of pop-up scenes) betrays their origin.



Porky’s curly tail with movable front cover (Dutch edition)

Two sequel volumes of fairy tales were published, probably in 1949: *Panorama No.5: Assepoester* with registration number No.3426 A, and *Panorama No.6: Sneeuwvitje* with No.3426 B. Though not credited, they were illustrated by Len van Groen as the signatures in the

pictures show. Both volumes now have, in contrast with the earlier volumes, just one fairy tale on their eight pages, animated by two pop-up scenes.

Apparently, shortly thereafter, considering the numbering system used, maybe in 1950 (?) two last volumes of the series were issued: *Panorama: Op de Boerderij* with registration number No.3427 A and, though unnumbered, to be seen as volume No.7; and *Panorama: Vacantie op de Boerderij* with No.3427 B (to be considered No.8). Both were illustrated by Len van Groen, as well, and clearly show he was better at drawing animals than he was at drawing people/children. These four volumes are also known in English editions (although no longer part of a numbered series) as *Come to Life Stories: Cinderella* and *Come to Life Stories: Snow-White*. These are found both with the imprint of Mulder & Zoon, Amsterdam as well as with the later (1953?) imprint of Sandle Brothers Ltd., London, and show the unspecified registration number of 3426 (without A or B). And *Come to Life Stories: Farmyard Animals*, No.3427 A, and *Come to Life Stories: Farmyard Friends*, No.3427 B, have been found with just the Sandle Brothers imprint.

French editions were published as *Multiplans No.5 Cendrillon*; *Multiplans No.6 Blanche Neige*; *Multiplans No.7 Nos Amis de la Ferme*; and *Multiplans No.8 Vie Journalière de la Ferme* with the imprint/logo of M&Z only, and later (1953?) with an extra “Paris, Georges Chaix” printed on the cover. German editions are likely to have been published but I have seen or found recorded only the last two of these four volumes: *Auf dem Bauernhof: Panorama*, No.3427 A, and *Ferien auf dem Bauernhof: Panorama*, No.3427 B that have just the mill logo with “M&Z” to identify their publisher.⁶

Last but not least is an eleventh volume in this format of *Come to Life* books, though hitherto found only in English and French, not in a Dutch original. It is the *Come to Life ABC Book* as published by Sandle Brothers Ltd., London. The registration number No. 3428 on the book suggests an appearance shortly after or at the same time as the above volumes 5 to 8 of the series and is, by consequence, best dated in 1950, as well. It contains two large, deeply recessed pop-up scenes composed of alphabet tiles with shaped pictures of the letters’ subjects, which arise in a triple layered stack and stand forward across the angle of two adjoining leaves. The rest of the ABC letters are colorfully illustrated on stiff board pages. The book was published in French with the same No.3428 as *Multiplans: ABC: Alphabet* and with the M&Z logo of its publisher.



Jack-in-the-book - Henkie Haas

Jack-in-the-books

Another format that Mr. Van Groen claimed to be his invention is the Jack-in-the-

books, the books with a head and legs that swivel out from the inside of the back cover to transform the book into a paper doll that changes clothes by turning the pages.⁷ The first two titles of this kind were published in 1950 (date after dated French edition), the well-known *Janny* (No.1800 A) and *Ernst* (No.1800 B). Written by Clinge Doorenbos and illustrated by Van Groen, they proved to be best-sellers and were reprinted several times during the 1950s, with and without the author's name printed on the front cover, but otherwise not recognizable as reprints. English editions came out simultaneously in 1950 as *Jack* (for *Ernst*) and *Jill* (for *Janny*) with the same 1800 numbers and are known to be published and reprinted with just the windmill logo with M&Z, as well as with the full imprint of Mulder & Zoon, Amsterdam, and in a third edition co-published by Sandle Brothers Ltd, London. Their French versions appeared with the same numbers under the titles of *Jean-Paul* and *Françoise* in 1950, as well. They were marketed directly from Holland under the imprint of Mulder & Zoon, Amsterdam.



Ducky squeaks and moves with movable front cover (Dutch edition).

Apparently encouraged by the international success of these two titles, a couple of years later the company brought out another four titles focusing on animals, with texts written, once more, by Clinge Doorenbos and illustrations by a still unidentified illustrator. In 1954 came both *Poesjenel* (No.1875 A) that features a dressed kitten and has a kitten's rotating head and legs, and *Teddy* (No.1875 B) that tells the adventures of a teddy bear and transforms into a paper doll bear when the movable parts are unfolded. A year later, in 1955, followed another two titles:

Kwekkelijentje (No.1880 B) about a duck; and *Henkie Haas* (No.1880 A) who is a sportive hare that not only plays soccer, swims, cycle-races, skis (both in the snow and on the water), mountaineers and shoots, but also plays cowboy, goes to school, brushes teeth (!) and reads a book before going to sleep.

According to the Mulder catalogs, the four titles were translated into English, but until now I have only been able to trace just two of them as *Kittikins Capers* (*Poesjenel*, 1954) and *Burrie Bruin Frolics* (*Teddy*, 1954). Each have directions for use printed on the front cover: "Open me out and change my clothes." These were found published, both without mentioning any publisher at all as well as with the full Mulder & Zoon imprint. Most likely all four titles have existed in French, Italian, and South African versions too, but till now only one title in each of these languages has been seen or found recorded: *Loulou s'amuse* published with the registration number No.1875 B and the imprint of

Mulder & Zoon. It is the French translation of the 1954 *Teddy*, and *La Giornata de Micetta* (No.1875 A) is the Italian translation of the 1954 *Poesjenel* with the same registration number. From the South African editions, published by Ruanda Roux Afrikaanse Pers, Johannesburg. I have just seen a *Hansie Haas*, No. 1880 A (*Henkie Haas*, 1955) in a private collection.⁸

Eye-books

Another novelty format that flourished shortly after World War II is the eye-books: books with circular holes cut in the front cover and through all the pages to reveal celluloid circles which are mounted onto the inside of the back cover to produce eyes with movable pupils that typically glow in the dark. To my knowledge no research has yet been done on these books and an appropriate inventory is lacking. The Rotterdam publisher Luctor seems to have been especially successful with editions in different languages in the 1940s before Mulder took over the format in the early 1950s. Six such titles, all large books (30 x 22 cm.) featuring crazy animals in human dress, accompanied by appropriately silly texts by Clinge Doorenbos, were published by Mulder & Zoon. Most, or all of them, seem to exist in English and French versions, as well, though they are still just found recorded in part. So, any additional information from collectors is welcome.

A first volume entitled *Kijk eens Even!* (Just look for a moment!) came out in 1951 and has the registration number No.1600. A simultaneous English edition, with the same number, appeared as *Sparkling Eye Book*. It shows on its front cover a bear with remarkable glasses and a large butterfly tie. The full page illustrations have the signature of Rie Reinderhoff (1903-1991). By this same illustrator was the 1952 sequel *Sprookjes Ogenboek* (No.1625), simultaneously published in English as *Sparkling Eye Book*, as well, and in French as *Les Yeux Lumineux: Contes Bleus*. It pictures seven big head and shoulder portraits of the fairy tale characters who all have round cut-out eye sockets which overlay mica eyes with movable pupils. The wrapper pictures a flamboyant Puss in Boots also with eye-holes to display the glowing eyes. They are known in English both with the M&Z logo for its imprint, as well as published by Sandle Brothers Ltd.

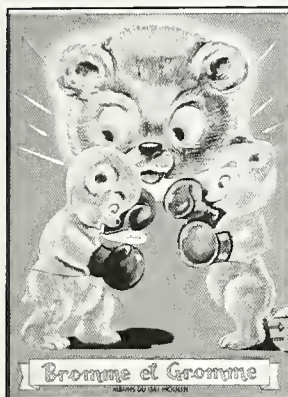


Pussy squeaks and moves with movable front cover (Dutch edition)

Likewise, in 1952, was published *Dieren Ogenboek* (Animals eye-book), No.1650 with illustrations by Corrie Groos. On the front cover is an elephant sitting on a stool with an opened picture book. It was published in English as *Sparkling Eye Book: My Eyes not only Move but also Light Up at Night* with the imprint of Mulder & Zoon.

Amsterdam. The antiquarian bookseller in whose catalog the title was found described it as: “Eight crazy animals with sparkling eyes; the text is appropriately silly.”

Another book illustrated by Corrie Groos appeared in 1953 *Mijn Autoboek* (No. 1675), a landscape book (22 x30 cm.) with no less than four holes on each page: two with movable pupils for the eyes of the performing animal character and two that just glow in the dark for the head lights of the featured car. It was published in English the same year as *My Sparkle Light Book Luminous Eye Book* by Sandle Brothers Ltd. The front cover additionally reads “In the dark my lamps glow and my moving eyes sparkle.”



Teddy squeaks and moves with movable front cover (French edition)

The last two titles of this format from Mulder, both with illustrations by Corrie Groos, appeared in 1954: *Het Circus: Dieren Kijken u echt Aan!* (The circus. Animals

really look at you!); and *Speel je ook Mee?* (Do you play with us?), with No.1670. They again are in the large landscape format and with four holes each to show two animals with movable eyes that glow in the dark on each page. It is unknown if these last two were ever published in English.

Movable books

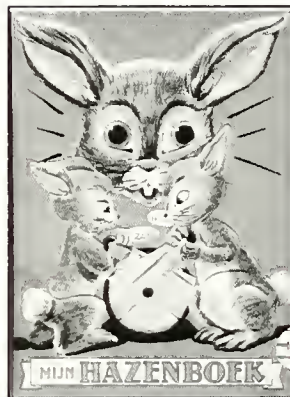
Two quite charming series of four pull-tab books each were produced in 1956 and 1957 in different languages, again for an international market. In both series the large books (30 x 22 cm.) have movable elements only on their front covers, followed by a traditional twelve-page picture book with flat illustrations. The 1956 series, with the registration number 1785, is illustrated by an unknown

artist and has on the front covers the head of a mother animal whose eyes move when the tab is pulled, following the activities of her two toddler animals that move as well.

The catalog only says that the series was “Aussi livrable en français” (also available in French), but, meanwhile, a copy of one part of the series and the titles of all four in their English version have also been found. The Dutch edition of *Mijn Hazenboek* (No.1785 A), showing a movable mother hare and her leverets on the

cover, was published with the same number as *L'anniversaire de Bon-papa Lièvre* in French, and appeared (probably later) at Sandle Brothers as *Bunny Squeaks and Moves* with a squeaker set into the back cover! The second title, *Mijn Eendjesboek* (No.1785 B), whose tab at the side of the front cover operates ducklings feeding and mother duck’s rolling eyes, came identically in French as *La Famille Coin-Coin*, and was seen with the imprint of Mulder & Zoon, Amsterdam as *My Movable Duck-book....!* Part three, *Mijn Berenboek* (No.1785 C), with a tab operated scene of two boxing young bears observed by their mother, was published in French as *Bromme et Gromme*; and the fourth volume, *Mijn Poesenboek* (No.1785 D), with two movable kittens that drink from a same bowl of milk, came there as *Blanchinette et Veloutine*.

And though I haven’t found yet copies of them, it seems plausible to suppose that there have been English editions of all four titles with the imprint of Mulder & Zoon as they have been listed on the back of the duck book to be entitled *My Movable Hare-book*, *My Movable Bear-book*, and *My Movable Pussy-book* – following the scene *My Movable Duck book*.⁹ Copies published by Sandle Brothers and with an additional squeaker set into the back cover – following the scene *Bunny Squeaks and Moves* were most likely entitled something like *Ducky Squeaks and Moves*, *Teddy Squeaks and Moves*, *Pussy Squeaks and Moves*. Here again, further information is welcome!



Bunny squeaks and moves with movable front cover (Dutch edition)

The 1957 series was illustrated by J.C. (Coen) van Hunnik (b.1925), the other illustrator who was on the payroll of the Mulder company for almost all of his working life and who we also had the pleasure of meeting. This series has the registration number 1787 and has on the front cover of each part, the big head of an animal whose eyes and ears move and tongue comes out by the pull of a string. It operates by a mechanism with a rubber band hidden inside the front cover. As an extra, the outlines of the

animals glow in the dark! *Bombi en Binbo* (No.1787 A) shows the large head of a bear; *Mimi en Molly* (No.1787 B) has, likewise, a cat’s head; *Jimbo en Jumbo* (No.1787 C) comes with an elephant’s head; and *Bolletje Krulstaart* (No.1787 D) with a cigar smoking pig’s head. The English series was published in 1957 as well, with the Mulder & Zoon imprint and logo: *Bombi and Binbo* (1787 A), *Mimi and Molly* (1787 B), *Jimbo and Jumbo* (1787 C), and *Porky’s Curly Tail* (1787 D); as did the French editions that came as *Albums du Gai Moulin* but from which I have hitherto only seen copies of *Bombi et Binbo* (1787 A) and *Mimi et Molly* (1787 B).



Sparkling Eye Book with fairy tales (French edition)

Notes:

1. An almost complete set of their trade catalogs is held in the Royal Library, the Hague. Relevant information was also taken from the (unpublished) master thesis by Yessie Vandenbranden, "*Mulder Books Will Increase Your Sales!*" *A Commercial Publisher of Factory Picture Books and Deviant Book Forms*. Leyden University, 2008.
2. As a publisher Mulder was first found in the trade journal *Nieuwsblad voor den Boekhandel*, September 1945, when the strongly regulated book trade was warned not to stock the Mulder publications since they were a non-registered publisher. Only in 1947 did Mulder first appear as an official, registered publisher in the Address Book of the Book Trade in the Netherlands.



Panorama alphabet (French edition)

3. The signature of this illustrator can be seen also on the covers of the Dutch and the French (and the English?) editions of the second volume, but there it is cut so short that one cannot decipher it.
4. Only the first four parts of the series and these two compilation volumes show this rather uncommon "Printed in Holland." This is the reason why I think these two parts were most likely published simultaneously with the four 1948 volumes. All later Mulder books have the more appropriate "Printed in the Netherlands."
5. Information and illustrative photocopy received in a May 1998 letter to me from Can Schaik Publishers, South Africa.
6. In all I have traced just three - out of eight - volumes from this series in their German editions. Since one was from the first series of four volumes, and the two others from the last series of four. I assume that all eight volumes do exist in German. An email inventory of copies in public and private collections of pop-up books in Germany remarkably, however, that there are hardly found copies in any of these collections! Apparently, German copies are very rare - what could be an indication that only small numbers of copies were printed for the German market so shortly after the War?
7. A survey of the kind was published in *Movable Stationery*, volume 15, nr. 3 (August 2007). Here is some new information added about publication years and newly found French and Italian translations.
8. The Mulder catalogs always mention when titles have been published in English, French, and/or German but fail, unfortunately, to give their foreign titles.
9. With thanks to Ellen Rubin who contributed these English titles.

Magic and Passion, Continued from page 2

The Gallery Choice Award, selected by Laura, received a solo show at the gallery. Some of the unique books, and all of the editioned books, are available for sale. On Friday night, conference attendees made their way across the Willamette River to see the books and rub elbows with those book artists in attendance.

But, I get ahead of myself.

Leaving Larry Thursday afternoon, both of us soaked from the hikes in the rain, I returned to the hotel to find my Livescribe waiting for me, overnighted from Amazon. Ah blessed event! It worked right out of the box. The magic was mine! I headed off to the Registration, Meet and Greet. "Hello! Hello," to all those I han't seen since Washington, D.C. — grab-and-hug, Linda Costello, quiet - not shy, Shawn Sheehy and his hip-mate Emily Martin. "Ahooy! Dagmar." And many more. Shamelessly, I touted my "Magic Pen." By the end of the conference, I had only to raise it to see eyes rolling. My first job (other than recording these events) was to give out stickers to those who had attended prior conferences. This was a great way for me to speak to everyone and especially to acquaint myself with newcomers. Without a sticker, they were branded as "newbies" hopefully making them obvious as someone each one of us should get to know.

Ann Montanaro, MBS founder, began by shepherding us into the ballroom for dinner and a formal welcome before introducing board member, Kyle Olmon, serving as our Program Director. She explained that the Movable Book Society had underwritten the printing of the catalog for the Pop-up Now! exhibit. The four-color glossy catalogs were \$10 for attendees and \$25 at the gallery and after the conference. With dinner over, Kyle presented the first and only speaker of the night, Colette Fu, who combines photography and paper engineering. With a great dry wit, Colette told of her Rochester Institute of Technology MFA thesis in Fine Photography. She used video light boxes her sister had secured and demanded Colette use after a series of accidents. Colette gave social commentary using photographs representing common objects and presented them in the light boxes. The result was "Photo Binge" and related strongly to bodily functions. In Colette's steady stream of narrative, the definitions of a vacuum morphed into the use of liposuction and doorknobs transitioned to breasts. We followed Colette from project to project growing amazed at her energy and ingenuity, not the least of which is her ability to secure funding for her creative ideas.

As her thesis project ended, she applied to the Alden B. Dow Center for Creativity in Midland, Michigan. The center promotes the integration of creativity and innovation for everyday uses, especially in business. When challenged to explore an avenue she always wanted to follow, Colette discovered pop-up books, relieved to see they were significantly lighter in weight than the light boxes she

“lugged around” for three years. She discovered Carter’s *Who Stole the Cookie from the Cookie Jar* and Sabuda’s *Wizard of Oz*. After buying some pop-ups on eBay, she took them apart and “sometimes” put them back together. Her first attempt was a pop-up hamburger, inspired by her roommate’s project on food. We roared as she described scanning a McDonald’s hamburger on her flatbed scanner. She used, as background images, photos of pathological colons and kidney stones.

Colette moved from residency to residency, refining her pop-up craft and continuing to use images and ideas based on the human body and condition. She was able to build twenty-one single-spread pop-ups, sometimes as high as twenty-four inches. She didn’t “have the patience to make mock-ups.” Later we saw several of these large-format spreads.

Colette’s talk was entitled, “We are Tiger Dragon People.” On a Fulbright Scholarship to her native China, Colette was to produce a pop-up book from photos of twenty-five ethnic minority tribes of Yunnan province, China. Her mother is a member of the Yi tribe and her father a *Lung Yun* or governor in the area. We were treated to an extensive colorful travelog that Colette eventually turned into pop-up books. One was in the Pop-up Now! exhibit.

Working on a large scale, 36" x 53" on binder’s board (these large books rival Linda Costello’s for size), Colette complained, “On a good day, I can carry two [pop-ups] at a time.” But her work got a bit lighter when she was commissioned by the Children’s Medical Center in Dallas, Texas to produce a series of commercials using pop-ups. These videos of children making recoveries from serious ailments, narrated by actress, Linda Hunt—although not credited—are beautifully done and heart-warming. Colette described for us the technicalities of transferring paper pop-ups to video pop-ups, putting up with vacillating art directors, and working “on command.” The videos may be seen at Colette’s website, <http://www.colettefu.com/video/>. Where the dinner *smorgasbord* had been previously, we now enjoyed a *smorgasbord* of Colette’s work.

The evening’s program was over but members could not break apart. As waiters rolled away tables and clanged silver and glassware, several of us hung back, catching up, sharing stories, and exchanging ideas...until almost midnight! My “Magic Pen” was capped but the passion of members gushed. Another sunny day in Portland. Another day of surprises and magic.

With my “Magic Pen” charged and ready, I joined the others for a tasty breakfast spread. While pouring my coffee, I looked up to see a young, vibrant man with a tiny braid behind one ear and a real tree branch over his head! From the tree hung small “apple slices.” “Are you Johnny Appleseed?” I asked. “Not really,” he replied with a big white-toothed grin and a lush Italian accent rolling off his tongue. The “apple slices” would turn out to be Giovanni

lafrate’s business card that one could “blow up” through a small hole! Giovanni, straight to Portland from Italy, was a fledgling paper engineer we would get to know over the next two days.

Kyle opened the day’s events by introducing Laura Russell, another ray of sunshine. Buoyant and bubbly, Laura is the owner of 23 Sandy Gallery and a book artist herself. The jurors for the Pop-up Now! exhibit found Laura exceptionally easy to work with. Laura reviewed her work as a book artist and her movement around the country. She showed slides from the Pop-up Now! exhibition, including video of some award winners telling us this was the first time that videos, each no more than one minute, were used in submissions. Jurors did not know the identity of the artists. Laura confided to us that Colette Fu’s book was the most popular in the show.

It fell to Laura to announce the winners of Pop-up Now!:

Best of Show, Unique (One-of-a-Kind) Book - Kevin Steele for *The Movable Book of Letterforms* (video)

Best of Show, Editioned Book - Mary Jean Linford for *Tool Box* (video)

Juror’s Choice Award - Sue Collard for her *Small Museum of Nature and Industry*

Juror’s Choice Award - Kitty Maryatt and her Scripps College Press Students for *Arch*

Juror’s Choice Award - Linda Johnson for *Blessing Bowl*

Gallery Choice Award - Elsi Vassdal Ellis for *There Goes the Neighborhood*



Mary Jean Linford

Lucky for us, Mary Jean Linford of Bad Girl Press, Bainbridge, Washington was there to receive the award for Best in Show, Editioned book, *Tool Box*. Mary Jean was clearly “shocked and awed” at receiving the award.

This over-the-top movable book with wooden covers is a *homage* to her father, a carpenter. Each tool was made to work realistically, down to a turning, buzzing circular saw. Even the tape measure snaps back. There are witty definitions and admonitions: “No power tools while bathing and showering.” She thanked Shawn Sheehy for not only introducing her to pop-ups that stand up on the page, but to her cutter. Much like “a give-away show,” Larry Seidman was called up to give Mary Jean her prize, a copy of MBS’ *Celebration* book. He congratulated her by saying her book was a unanimous decision and “brought a smile” to all our faces. Considering this was Mary Jean’s third book—a second, *A Bainbridge ABC*, was also in the show—Mary Jean has a bright future as a paper engineer.

Laura continued to describe other award-winning books. Sue Collard, a local artist and an architect by training, created two miniature constructs. Both were accepted into the exhibit. Laura explained that “one could tell Sue was an architect” by the materials she used. For *Small Museum*, “the spine was the rod used between doorknobs.” While Larry and I were at the gallery, Sue was arranging her “books” although it seemed more like she was playing with doll-house furniture.

Linda Johnson’s *Blessing Bowl* hit many hot-spots for design, message, and materials. A flag book with “flag” blessings or wishes such as, “House still standing after hurricane” and “Long hair. Creme rinse. No tangles.” Remove the circular flag book, close the box, and put the magnetized rock on top. The book wraps around the rock, creating a bowl. Laura demonstrated the book which drew loud “Oohs!” and “Aahs!”

Arch was an unusual entry in that it was the collaborative effort of Assistant Professor Kitty Maryatt, a book arts teacher, and her students at Scripps College in Claremont, California. The book, a leporelo stretching eighty-eight inches, explores the parts of a book as architectural constructs. Professor Maryatt’s books have been shown in almost all of the exhibits at 23 Sandy Gallery. Laura barely found the space to stretch out the book for us.

Finally, Laura announced her pick for the Gallery Choice Award. It went to Elsi Vassdal Ellis for *There Goes the Neighborhood*. Again, by magic, there stood Elsi, gushing with enthusiasm and joy at having won the prize and the solo show at the gallery. She explained that this book is less complicated than her first pop-up book, *The Quest for the Ethical Compass*, which we had seen in the Stand and Deliver Show in San Diego in 2004. She had been counseled by Ed Hutchins (we miss you here, Ed!) to let the book “breathe” and followed the *kiss* principle to Keep It Simple, Stupid. As with her other books, this one is concept-driven and “very political.” *Neighborhood* takes on climate change and G. W. Bush. There are books inside books. Elsi, a full-time teacher, showed us a movable spread she added to the book after it was submitted. Seeing strip mines while driving from Indiana to Maryland, she put a mine in jail, saying, “This is the only time a corporate executive will be behind bars.”

Having the artists among the conference attendees seemed like great fun, so Laura called Sally Blakemore from her seat. I had seen Sally from afar the day before but I remembered her as having bright, red dyed hair. Now it was bright green. You can see why I would make a mistake. All kidding aside, there is no mistaking Sally for anyone else. Her book, *FlameGuard*, was in the exhibit and had been created from a poem by Edith Lambert. It is a hauntingly beautiful book that had an international excursion: printed in Singapore, assembled in Malaysia and bound in Bali paper. A more expensive limited edition had brass engraved clasps.

Laura left us with a warm invitation to visit 23 Sandy Gallery in the early evening when the conference goers would be treated to full exposure to the books and savory light fare.

While the next speakers set up their “Show and Tell,” I had the moment to speak to Don Compton with whom I had an online introduction from Bruce Foster. Don is a packager who specializes in books about America’s national parks. Presently, he and Bruce are working on a pop-up book of the national parks that will include: the Everglades, Smokey Mountains, Yellowstone, Glacier, Yosemite, and the Grand Canyon with artwork by Dave Ember. The art will be in WPA poster style with Kubašta-like pop-ups.

Now we were ready to be wowed by a couple whose creativity unfolds like a chapter in Genesis, each idea “begetting” the next. Kyle introduced Joe Freedman as being “on the vanguard of digital technology” yet he had made a



**Don Compton and Joe Freedman
work on tunnel book**

name for himself in more conventional methods of printing, e.g. letterpress. He whet our appetites for Ilisha Helfman by telling us she is a big proponent of “Jazz Knitting.” Joe, who would be conducting our workshop after his talk, said he had ideas for this MBS project including images of Paul Bunyan. Joe has had such a varied career, he has five different websites! “Collectors have trouble finding us, but that’s OK, since we don’t make very much stuff.” He and Ilisha have a new store in Portland, LeafPDX. This passionate team, who finish each other’s sentences but seem not to step on each other’s toes, produce three to five books per year. The last one by Joe was *Book Dynamics* for Ed Hutchins, an overview of Ed’s life work. Laser cutting puts these two on the cutting-edge of movable paper objects. They’ve done special projects for the Beinecke Library at Yale including one about Italian festivals where a parade of floats can be pulled with tabs.

Most of Joe’s work is with offset printing. He spoke at length of his optical toys, like retrosopes and thaumotropes. All his cards, holiday or promotional, fold flat for mailing.

Ilisha’s collapsible dollhouses, scale ½ or ¼ inches, come white or patterned. It seems like Ilisha can’t abide blank surfaces and finds ways to overlay all kinds of patterns on her work, especially her dollhouse furnishings.

For the piano, directions are supplied for assembly.

Before arriving at the 23 Sandy Gallery exhibit party, a few of us went to their store. Here we were almost overwhelmed by that cascading creativity, presented in a very small space. There were ties, and tiny, tiny buttons, tunnel books, laser cut greeting cards, lamp screens, optical toys, and pop-up theaters. Joe confessed, "There are projects worked on that never go anywhere." The tiny buttons were repurposed for countless other crafts. We got to see examples of the Jazz Knitting that seemed a riff on multiple themes. Like I said, "Bekat, begetting, begotten."

It was hard to imagine, based on past workshop experience, that Joe was going to have us make a tunnel book in fifteen minutes. Clearly, Joe had spent hours creating post-card style images of Portland, laser cutting them, and assembling everything into individual kits. We needed only a glue-stick to make the tunnel card. With the help of paper engineers Shawn Sheehey, Emily Martin, Renee Jablow, and Becca Zerkin, and Joe's demonstration, we put the tunnel together successfully without tears. Websites to search for Joe and Ilisha are:

<http://www.sarabande.com/> <http://www.hestiahouse.com/>
and <http://www.leafpdx.com/>

Well, someone at my table started talking about Portland's Voodoo Donut Shop. The shop is known for its oversized donuts in outrageous flavors, like bacon. Ugh! I had not read my guidebook carefully and knew nothing about it. Hunger was definitely a factor here but lunch was now being served. Giuse Longo from Italy pulled out her own bottle of olive oil! A purist for sure.

During lunch, I asked the audience to please send in items for *Poppits*, the column in *Movable Stationery* where I try to alert readers to new pop-up ideas, websites, exhibits, etc. around the world. I can't do it without your input! (popups@popuplady.com) While dining, we were treated to Bruce Foster and Chuck Fischer's video for the Smithsonian exhibit, *Fold, Pull, Pop & Turn*, showing how they made a single spread for *Angels*. It's a soup-to-nuts education, not to be missed. See it at: <http://bit.ly/9QL7SI>

And now for a true magician. Robin Sutton, conservator! Her talk "Silk Purses from Sows' Ears" illuminated how she **p a i n s t a k i n g l y** transforms, recreates, repairs, and metamorphoses injured books into whole entities. Working with magnifying glasses, tweezers, and years of accumulated images, she often makes discoveries either between the pages or on the covers. For example, for one of Dean's first movable books, *The History of How Ned Nimble Built His Cottage* (1859, 1861, 1862), she identified different cover art for each edition. Sometimes there are subtle changes in the movables and it's important "to preserve every scrap of paper." Robin set down her "Principles of Preservation":

1. Preserve every original pop-up piece
2. Use only archival and reversible material
3. Invade [inside the movable] only as necessary

4. Do not re-engineer the plate
5. Use invention and instinct

Robin had many colorful terms for the books she works on, like "train wrecks," and books whose paper disintegrates like "cornflakes." (If the words are more "colorful" when she struggles with abused books, she prudently didn't share them.) While still using paints to repair books, she appreciates the usefulness of the digital camera. Books may be taken apart, scanned, then collated. Robin "can create the whole from less" and all repairs remain reversible should new information or better parts emerge later. Kyle, reflecting on Robin's work, said, "The bigger the mess; the happier she is."

Our final presentation picked up where our Washington, D.C. conference left off. Book artists Emily Martin and Shawn Sheehey, talked about *Handmade Paper in Motion*, the newly printed collaborative book of movable spreads created by teams of papermakers and paper engineers for *Handpapermaking* of Beltsville, Maryland. We had heard about this project when many of us visited the workshop as part of our conference in D.C. Here was an idea magically brought to fruition. Shawn related that the plan was for 152 copies, each spread a collaboration. These "could not be printed in China."

Uniquely, Shawn was paired with himself, drawing upon his talent for both paper making and paper engineering. Emily (of Iowa City, Iowa) was paired with Bridget O'Malley (of Minneapolis, Minnesota). The give-and-take consisted of Bridget agreeing to make thinner paper that would readily fold and unfold—she usually makes very thick paper—and Emily conceding to make the pop-up of a snake and not a cookie. Bridget wanted rats and spiders in the paper as well. The general concept was creating Pandora's Box with a gift tag from Zeus. Making all the editions by hand required seven snakes per spread, times 152 copies, equals 1064 snakes! Each was printed on letterpress with polymer plates. "Everyone was trying to figure out how to do [the 152] copies by the deadline and not be insane." The die Emily made could not cut the very small snake eyes; that task fell to her (2,128 eyes). "Here is where I wish I were in China," she whined. To complete the assembly of all her spreads, a group met in Minneapolis. They were able to do 104 in nine hours. Whew!

Based on Shawn's overall book themes of "evolution and use of planet resources," he created the "Frog Goddess, Hesperana" who we "can blame for global warming." Shawn explained his working technique of cutting paper to explore the various shapes, scanning the shapes into Illustrator, then tracing them to make patterns. Next comes the papermaking which he did at The Paper Studio in Tempe, Arizona, run by the Iversons. The result of all this painstaking work is a frog "with mutated wings."

After Colette Fu described her contribution of Unabridged Creativity, Kyle Olmon spoke of his

collaboration with Michele Bayer. Not knowing he could use interns. Kyle did all the work himself. His pop-up also had an environmental theme, Colony Collapse Disorder, believed to be killing the bees in the U.S. His “Bee-line” involves encasing the pop-up bee in seed impregnated paper and sealing it shut. After opening the “pod,” the pop-up bee is released and the covering paper may be buried to grow marigolds. Like any collector of this fine book would do that!

Sally Blakemore, also a contributor to the book, summarized her efforts. We did not hear from Ann Montanaro who wrote the book’s introduction. For more information about this limited edition pop-up book, go to www.handpapermaking.org or write or call: Hand Papermaking, PO Box 1070, Beltsville, MD 20704, (800) 821-6604 or (301) 220-2393.

We were now encouraged to visit the 23 Sandy Gallery to see the Pop-up Now! exhibit. Dinner was on our own. A bunch of us headed out to meet Joe Freedman and Ilisha Helfman at their LeafPDX store, where I added more goodies to my stash of Portland pop-ups. Nearby was The 3D Center of Art and Photography which we couldn’t pass up. The Center promotes “the creation and display of all aspects of stereoscopic imagery.” Stereoscopy is on the continuum from book movables to 3D movies, with photography and cinema in between. Wearing funky glasses, we were able to gasp at the hanging artwork that jumped out at us, then change glasses for a whirlwind tour of early original stereoscopic images projected on a large screen. We could have stayed for hours (the volunteer had already let us in after closing), but we had a gallery show to get to.

There was still a crowd when our taxi pulled up to the gallery. The night was quite balmy, allowing food and guests to sprawl out on the street. Members having already seen the show gathered in tight clusters. I finally got a moment to talk to Julie Chen, a rock-star among book artists. I had met Julie at a Grolier Club function in New York, gushed at being able to talk books with her, and then invited her to the Portland conference. And she came! Like many artists, she husbands her contacts and was unaware of us crazy people. She was thoroughly enjoying the conference.

After re-examining the books again and revisiting *Handmade Paper in Motion*, I grabbed a cookie and stepped out to the curb where Giovanni, without his apple tree, had spread two books in front of Kyle. These two pop-up books were made to satisfy his art thesis in Italy. This young man is a determined to meet as many people as possible, show them his work, and get a job or internship in the U.S. to continue learning and growing. Despite his boldness, he is very charming and polite, the only one to offer me a chair. Giovanni laid his books on the grass and began turning pages. One book interpreted an arcane American western movie. He had left out few types of mechanics; he used them all to their best advantage and

executed them well. I’ll be keeping an eye on Signore Giovanni Iafrate.

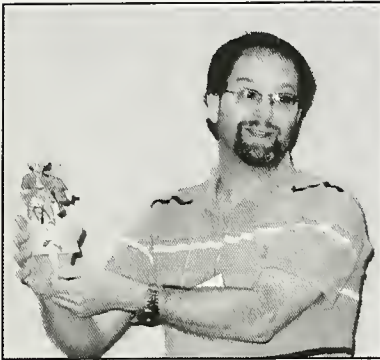
The evening was still young for us board members. With Kyle and Larry, I jumped into a taxi, phone-dispatched, not flagged down like NYC, and raced back to the hotel. Ann and Abby were waiting. Frank Gagliardi, hijacked by his traveling buddies to celebrate his birthday, came late, breathless, and apologetic. We had room service for dinner and met until very late. I slumped back to my room, sorted materials for the next day, and charged my “Magic Pen.” I had repeatedly tested the pen to make sure that it was recording and that it would jump to the right part of the recording when I touched the pen to a word I’d written. I said my prayers to “The Innovative Pen God” and dropped asleep.

Saturday! Already the last day of the conference, but billed to be quite a full one. Like a bunch of “Busy Beavers,” Ann, and Abby Ranson and others were in the ballroom laying out donated books for the silent auction. More tables had to be brought in. Each book needed an auction sheet, and Ann thrust a stack into my hands. Arriving members began immediately inspecting the books and making choices. This looked like the largest number of books we’ve had and some were quite exciting. There was a Neiman-Marcus pop-up catalog, signed books by Matthew Reinhart and David A. Carter, and Pop’N’Play mailing packages. Classic pop-ups from Hallmark and Random House were scattered on the tables. Jim Deesing, formerly of Intervisual Books, brought a large box of pristine books. Along another wall, samples of the Meggendorfer Prize entries were lined up. The auction bidding would continue throughout the day but ballots for the Meggendorfer Prize would have to be in by noon.

With all the activity, it took a while for Ann to get the group seated and settled down. Ann began by dotting i’s and crossing t’s in accordance with the IRS. This was our requisite business meeting. Ann went over the society’s financial report inserted into our conference packets. We looked flushed — a carryover of the sale of *Celebration* — but this conference expenses had yet to be paid and our income is always tentative. She reported on board discussions and announced that the proceeds from the silent auction would be used to support conference programming. As always, Ann encouraged people to write for the newsletter.

Now back to our program and another magician, one who pulls the most unusual movable paper objects out of shoeboxes, if not his pockets! Larry Seidman’s talk was entitled, “Movable Ephemera: the Early, the Unusual and the Risqué.” Instead of slides, Larry had brought the actual objects, most quite small. Not to worry! Kyle Olmon switched his Program Director hat for the AV one and with a hand-held device linked up to the projector—*Voilà!*—more magic. Larry’s precious movables were large before us. Our own Jumbo-tron! Pre-cinematic optical toys produced in paper are among Larry’s favorites.

Working with Robin Sutton, who repairs his acquisitions, Larry has amassed a collection of movable ephemera and miniature books, the earliest being from 1815. This early slotted toy demonstrated that each paper engineer, even Meggendorfer and Nister, had borrowed from earlier creations: a Jacobs Ladder or “click-clack toy,” Larry secured from Blair Whitton’s collection. Whitton wrote the “holy grail,” a book called *Paper Toys of the World*, out-of-print but readily available.



Larry Seidman

Larry explained that several of his books and cards are hand-colored copper engravings, a technique that dates back as far as the 1700s and still used to the mid-1800s when stone lithography came into vogue. We thrilled to see *The Grimacer* with a

transformation of faces. What made it so unique was the double-dowel set up so that the face changes in two directions. Donna and Peter Thomas, after seeing this mechanism, used it for a new book, preserving this old mechanism. There was a “hoot and howl” from the audience as Larry demonstrated this movable. Robin Sutton, channeling Vanna White, kept bringing out new objects.

Acknowledging that Dean was a “great marketer,” Larry explained how Dean created movable cards, and then reused them in books, unlike Nister who did not reuse his cards. We craned our necks to see a rare miniature pop-up book by Dean. Larry held up Meggendorfer’s Dance Master on a card with joints of linen string and not coiled rivets. The delicate Biedermeier cards, love tokens really, always delight with their delicate life-like movements, some with six joints held by silk thread. These clearly are Larry’s favorites. My brain resists remembering how the “roller screen” mechanism works. But remembering would erase the awe and magic. Pull the tab and a bar slides across the illustration, leaving a new illustration behind. Eureka!

Larry demonstrated several books with optical illusions like the *Spectropia*. When you stare at an image, then at a blank page, one sees the after-image. Larry hadn’t gotten through his whole box—“I could go on forever!”—and he could! Part showman, he did save the risqué one for last, exclaiming, “This is the coolest paper toy ever found”: A wad of spiral paper that when turned changes the face. “One would think this is plasticene” but it is paper printed on the fore-edge. On the back it says, “Zeites patent.” Larry estimates the date to be 1920s or 30s. “If I could reproduce any toy, this would be the one.” Kyle allowed members to gather round Larry to see more of the oddities up close and

to gawk.

We stumbled over each other to acknowledge Kyle’s great programming job. The next series of talks was a first: comments from members from around the globe.

It started with Guise and Ernie Longo from Milan, Italy. This really was Guise’s story with Ernie providing linguistic support. Without blinking an eye, Guise told us she was born in 1937 in Florence, making her “a real Florentine.” “Old people get back to [their] childhood,” she offered as a justification for the approximately 500 books in her movable book collection. Her story, read in heavily-accented English, centered on the privations during WWII with Italy absorbed in both a civil war and the Nazi occupation. Ernie would occasionally correct her pronunciation but mostly, Guise knew exactly how she wanted to tell her story. She held her audience in the palm of her hand. When Guise’s sister was born in 1939, her father came home with a book for Guise, *Le Maschere Animate* illustrated by Attilio Mussino and published by Franceschini. “We should not be surprised,” Guise said proudly, “since many wonderful children’s publishers produced and operated in Florence.” This book became extremely special to Guise. “I had to keep it from the destroying hands of my little sister.” Mussino was most famous for painting Pinocchio.

Other editions from her collection she shared with us included the giant carousel formats done by Zampini in the 1940s with dioramas reminiscent of La Scala’s set designs. Finally, Guise extolled the work of Massimo Missiroli, a bank employee, who has become “a most important illustrator in Italy,” has re-interpreted Pinocchio, and, in 1992, established a center for pop-up books.

Guise concluded by saying, “Being here is somewhat like being in a Wonderland.” She extended her special “gratitude” to Ann Montanaro who has been encouraging Guise to collect and attend the conferences. At this point Guise became quite emotional and, when she could compose herself sufficiently, she added, “Thanks, Daddy! Thanks, Ann! Thanks all of you!”



Corrie Allegro

Next up, from the furthest point from us on the globe, was Corrie Allegro of Victoria, Australia. Have you ever wondered, as I have, how people’s names sometimes reflect their personality?

Allegro: at a rapid tempo. Where Guise carefully modulated her pronunciation in recognition of her accent, Corrie spoke “English” and barreled

along. Linda Costello, never shy, called out, "Speak slower and lose the Australian accent." It was hard to temper Corrie's enthusiasm but he did slow down so that we could hear his lament at being one of only two MBS collectors in the Southern Hemisphere. I imagine him like "The Ugly Duckling" now finding himself a swan. Corrie was one of us!

A graphic designer by trade, Corrie confessed to a thirty-two year collecting habit. His forty-eight hour flight to Portland is further proof of that devotion. Beginning with his love of comics, *Tin Tin*, *Mad Magazine*, and *The National Lampoon*, Corrie slid into a love of pop-ups. He would love to see movable books from the work of P. G. Wodehouse, which has never been done. "If they can do a pop-up book of the Hadron [atom] Collider [referring to the recent pop-up by Anton Radevsky], they can do one of the Cold War." Many of Corrie's books, as you would expect, reflect Australia, like *Waltzing Matilda* and *Think of England: An Identikit Preview of the New Heir to the Throne* by William Rushton, a flap book with die-cut faces about the Royal family. He showed us examples of Van der Meer's health book series with volvelles and promotional material from pharmaceutical companies, "who can always afford to produce detailed work." Roger Culbertson's *Knee* was included in this group. Corrie also demonstrated the Richard Fowler books which he says presaged Moerbeek's *Roly Poly* series. He regretted having to bring only a few light books due to airline fees but sees himself as having "the biggest pop-up book collection in the Southern Hemisphere." Several duplicates were to be included in the up-coming book sale.

The final speaker in this group was Dagmar Kubaštová Vrkljan. On the occasion of Vojtěch Kubašta's 95th birthday, October 7, 2009, Dagmar spoke in Prague City Hall about her father, "Renowned, Yet Unknown." Dagmar left the Smíchov section of Prague for Canada forty-two years ago. She re-capped her father's life in art and pop-ups starting with a scene he drew at four years old. His three loves were Prague, Mozart, and children. From his countless drawings of Old Prague, Betramka (where Mozart lived in Prague), and Communist posters depicting Dagmar with two friends writing "Peace," we appreciated his monumental *oeuvre*.

Kubašta produced a series of pop-up creches which Dagmar believes were the *entré* into pop-ups. She offered his *Little Red Riding Hood* as his first pop-up book made in the 1950s for Artia to export. Such books as *Koko and Moko* were never printed in Czech.

There had been several exhibitions over Kubašta's lifetime; the last, *What VK did for Children*, in Dobříš in November, 1991. Last year was an exhibit of his Aventinum portfolios in Prague. If the name Vojtěch Kubašta is not on the tip of the tongue of Czechs of a certain age, they are familiar with his illustrations. He was previously, renowned but unknown, a Prague street now bears his name. It is in a new section where the streets arc

named for famous artists. "My Dad would be so proud." Dagmar's talk completed the series of "accented" lecturers. While their accents pointed to their non-American origins, their passion for pop-ups was not foreign to the rest of us.

The last speaker on the schedule was Jim Deesing, former project manager for Intervisual Books and Waldo Hunt's son-in-law. Jim treated us to an inside look at the book life of the man we consider "The Father of the Modern Day Pop-up Books." Waldo Hunt, or Wally as we all called him, died on November 6, 2009. Jim described a "larger than life" figure whose "home was always open to artists and publishers" hosting parties awash in "libations." Babbette Cole, Jan Pieńkowski, and Colin Hawkins were among the visitors. Wally always kept a four by five foot canvas in his garage for the artists to paint on. Colin was so expansive, "he painted the garage door."

Until the very end, Wally immersed himself in pop-up books, still coming up with ideas in his pop-up filled hospital room. The nurses had to look at the books to please him. Not too shy to often don a crown. Wally dubbed himself "The King of Pop-ups." To prove this point and have us see Wally's home-life, Jim delighted us with family photos. There were professional photos, too, showing Wally accepting an award from Disney Press shot with Walt himself. Wally had no hobbies: "Pop-ups were his whole life."

So many paper engineers admitted to "owing their livelihood to Wally," including David Carter and Robert Sabuda. The names of legendary paper engineers were casually mentioned during the talk: Jan Pieńkowski, John Strejan, Nick Bantock, and David Pelham. Ron Van der Meer in his red shoes, curly hair, and tall stature was "always moving."

Jim re-capped the progression from Graphics International to Hallmark to Intervisual Books. When asked to do a tabletop pop-up for DeMonte Foods, Wally went to Japan and set up the manufacturing.

Asked about print runs, Jim told us typically David Carter's Bug Books would have a first printing of 130,000 books, 100,000 for the U.S. market alone. Most other books had runs of 40-80,000. Asked "What did Wally think of Vojtech Kubašta? Jim responded, "He was really into that guy!" For the printing of the reproductions of Nister and Megendorfer books, sometimes the original books were "torn apart." I don't have to relate the gasps that went through the audience. The last question for Jim had him compare the Frankfurt Book Fair with Bologna's. He said Frankfurt's was "gigantic;" one could rarely get through it all. It also had a "whole hall of x-rated stuff. More porn than I've ever seen in my life." Bologna, by comparison, is more intimate and focuses more on children's books, although "big names" in every genre may be present.

What is Jim Deesing doing today? He is meeting with Stephen Van Dyk of the Cooper-Hewitt Library to effect

the donation of Wally's books to the Smithsonian. A new museum has been built in Springville, California. Today, Jim roams far from the pop-up world and is a location chef for Kawasaki motorcycles and jet skis.

Here's the part of the conference where it's every collector for himself. Kid gloves off. Elbows sharp. Watch out! They're going to the book sale! Like the Silent Auction, we had a large and varied group of booksellers. Corrie Allegro brought books from England and Australia: Maria Winkler had books from the 1940s and 1950s, all in excellent condition. Book artists were represented by Emily Martin and Laura Russell with both her own books and those from the gallery. Across from Emily was Jim Deesing, whose classic pop-ups packaged by Intervisual were in pristine condition. The Wehr's, who continue to come out with new books based on their father's legacy, had a colorful booth.



The Movable Book Society Board
Ellen Rubin, Kyle Olmon, Larry Seidman,
Frank Gagliardi, Ann Montanaro, Abby Ranson

After quickly identifying what would fill empty spaces on my shelves, I wandered over to the front of the room where Kyle held a "round table" of young paper engineers. We had many newbies at this conference and, happily, most were women. Kyle, a senior paper engineer, was being peppered with questions about getting PE gigs, agents, contracts, and fees. More seasoned PEs, like Renée Jablow and Grace Co joined in. Later, Kyle and I would agree that a workshop of some kind on the subject would fit well into the next conference. Among the PEs was freelancer, Courtney Watson McCarthy, mother of two and practically my neighbor. Courtney brought with her a "reinvention" of the *Eye Magic* book first done in 1994. The revised book, published by Brushfire, will only be available in the U.K. and now has a wheel on its cover. She will come out with an Escher book next year. We were treated to some preliminary spreads.

Becca Zerkin, also a New York mother of two, has been working with Sam Ita for awhile. She, too, seeks a career in paper engineering. Yevgeniya Yeretskaya already has a pop-up book scheduled to be published this fall. It is *Snowflakes*, and we were treated to a preview. Yevgeniya's warmth did not undermine the "cool vibes" coming from *Snowflake*, published by Jumping Jack Press.

At the other end of the spectrum was Monika Brandup, Creative Director for Jumping Jack Press. She confessed to missing our last conference as it coincided with the birth of her baby. Monika was confident that pop-ups, properly priced, would remain in the marketplace. The samples she brought of greeting cards and books demonstrate the strength of her company, a division of Up With Paper.

Throughout the conference I tried to get attendee's take on the encroaching digital age. How will our pop-ups be affected? One person "in the know" related that Simon & Schuster will continue to honor their present contracts, but going forward, they would no longer publish "high end" pop-up books. Random House and Little Brown are going in the same direction. The new best price point may be \$12. I would love to hear from others on this subject.

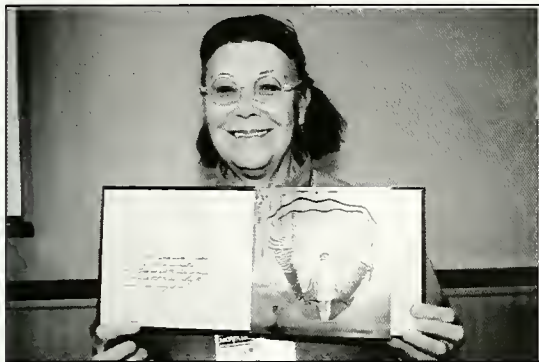
All the while, out of the corner of my eye I could see Giovanni "Appleseed" at the lectern giving a talk on his thesis books with slides. Talk about coming prepared! He had his own cheering section enraptured! Just before I retired for a much needed freshening up before the evening's festivities, Frank Gagliardi sought me out with a sheaf of papers in his hand...the results of the Meggendorfer Prize. I took my guarded secret (and my purchases) back to my room.

The group reconvened at the banquet tables set with gifts for us, courtesy of Don Crompton, miniature books on Oregon. Thank you, Don! First we learned the winners of the Silent Auction and that the MBS had earned \$2100 through the generosity of the donors and the purchases of members. Frank Gagliardi, my seatmate, found himself arm-laden with books. I snagged a few myself.

Kyle next introduced our keynote speaker, Sally Blakemore. He admitted to knowing Sally "through many hair colors." She also is a member of an Afro-Gypsy Jazz Band. With this intro, we were ready for a ride. We were not disappointed. Sally with her green ponytail and large black glasses spoke in her honey-sweet Southern drawl that "others' passions fuel your own." One must "create or die" and "keep the child's spirit alive." She recalled her initial pop-up inspiration, a Hallmark card when she was eight years old and then seeing *Haunted House* thirty years later and buying twenty copies to take apart. Those "little environments" fascinated her and she knew she had to create them. She had the occasion to meet Tor Lokvig: It was "like meeting God" or a "superstar."

Most of the talk centered on the production of *NASCAR*, a project she "never, ever thought" she'd work on. Sally had us roaring with laughter as she related problems arising in the design and production of the book, contrasting her arty funky world with the *macho* one of car racing. To get ideas, Sally was given "a major ticket" to spend ten hours in the pit at a race. We all belly laughed imagining Sally in a NASCAR pit. "It was amazing to see how a sub-culture of America really works."

Since NASCAR is a licensed product, “there can be problems with artistic control,” she explained. When logos were drawn on the cars, she learned no logos were allowed. A crash scene with a pile-up had fire colorfully shooting out but she was told “No fire!” and the scene had to be redesigned with the crash turning into a fend-bender. A crowd scene provoked the ire of the publisher who said, “You cannot stereotype a NASCAR fan.” The designer became “passive-aggressive” and gave a driver “a wedgie.” Some fans in the crowd were rejected by the publishers for being like “yuppies with perfect posture, too thin, and without a beer in their hand.” Sally confessed, “This was a project from Hell.” She related a long series of mishaps, including a hurricane, the failure of several hard drives, and the sound chip that didn’t work due to moisture in the shrink wrapping. After many delays, the printing was further delayed for the publication of Sabuda’s *Wizard of Oz*. “The book was considered cursed!” With the help of my “Magic Pen,” I could relate many more anecdotes from Sally’s talk, but what I cannot relate is the hysterical laughter heightened by her droll, drawing delivery.



Sally Blakemore

Sally also talked about her book *Insect*, published in Spanish and Japanese. But the subject clearly closest to her heart was her three days spent in Juarez, Mexico working with 150 children who were the victims of drug wars where “narco-zombies” come through and shoot up everyone. The children at one mission made tunnel books of *iglesias* or churches and locked “their monsters” inside.

In Santa Fe, New Mexico, Sally also teaches at the Art Institute where she has filled a room with trash taken from dumpsters and she watches students create incredible projects, percussive bands, masks, and whole villages. Sally concluded by thanking Wally Hunt for this vision that has allowed her to travel all over the world making art. “Thanks also to all of you and the passion for pop-ups I see on your faces.” [Part of Sally’s presentation can be seen at: <http://il.youtube.com/watch?v=eHcOiN1PSpw>]

Without a drum roll, Kyle ushered in the final item on our conference program, the announcement of the Meggendorfer Prize. Putting down my “Magic Pen,” I moved to the podium. It has been my privilege to present the prize. For the first time, the Meggendorfer Prize was awarded to a European paper engineer, and a winner who

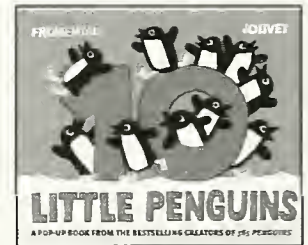
was not in attendance. I cued Kyle to start the video of *ABC3D* engineered by Marion Bataille of Paris. The MBS members from around the world had voted unanimously for this most exciting movable on a well-worn topic, the ABCs. Kyle waved good-bye and invited us to return in two years, probably to Salt Lake City, Utah.

Well, again, many were reluctant to leave the ballroom especially since we knew Uncle Larry had a boxful of goodies to be seen. We were treated to unique mechanisms, some of the “blue” variety. The shrieks from the younger female paper engineers, I suspected, were not only from enthusiasm for the mechanisms. There was nary a blushing face among the group but rather yelps and screams. Even in the face of some profane subjects, the delicacy and beauty of these mostly 19th century paper movables was astounding. Larry’s magical performance and passion for collecting was a perfect finale to our conference.

New Publications

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

10 Little Penguins Pop-up.
January. Harry Abrams.
\$17.99. 9780810995826.



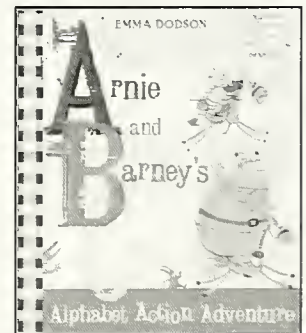
Alice in Wonderland. A Classic Story Pop-up Book with Sounds. Templar.
£14.99. 9781848770010.

Also: *The Wizard of Oz*. 9781848775268.



Angelina Ballerina's Pop-up and Play Sleepover Party.
Puffin. £12.99.
9780141330259.

Arnie and Barney's Crazy Alphabet Action Adventure.
Scholastic. £12.99.
9781407111094.



Animal Pop!: With 5 Incredible Life-Size Fold-Outs. \$14.95. National Geographic Society.
9781426307164.

Animal Soup: A Mixed-up Animal Flap Book. [mix-and-match] Golden Books. \$10.99. 978-0375858086.



Caillou: When I Grow Up... Chouette Publishing. \$6.95. 9782894507605.



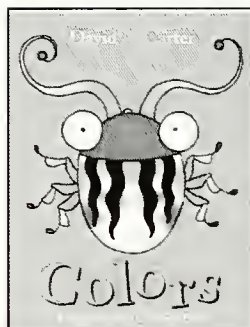
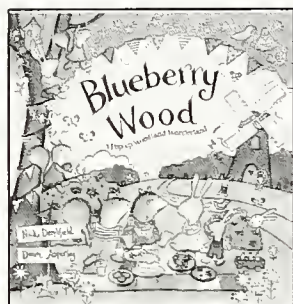
Beautiful OOPS. Workman. \$10.95. 978 0761157281.

Birds. Sounds of the Wild. Silver Dolphin. \$16.95. 978-1607101260

Classic Tales of Horror. £14.99. Tango. 9781857077292.



The Blueberry Wood Play Book. [tabs] Alison Green Books. £9.99. 978 1407116716.



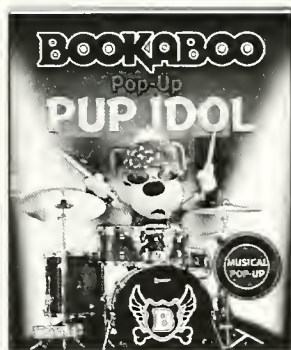
Colors: A Bugs Pop-up Concept Book. December. Little Simon. \$7.99. 9781442408302.

Dancing Dreams. [AniMotion]. Andrews McMeel. \$14.99. 9780740797231.

Fantastical Flying Machines. Macmillan Children's Books. £10.99. 9780230713390.

Farm Tails. [Sturdy tabs] Just for Kids. 9781934650943.

The First Christmas: A Changing-picture Book. Templar. \$12.99. 9780763650131.



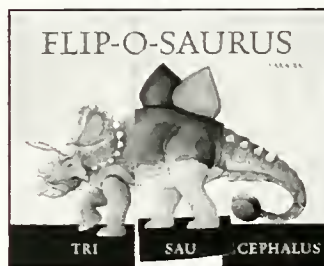
Bookaboo: Pop-up Pup Idol. Walker. £9.99. 978 1406327236.



Bosco's Busy Morning. Robin Corey. \$12.99. 978 0375857287.



Building Site Fun: With Fantastic Flaps, Pops and Slides! Igloo. \$5.99. 9781848529106.



Flip-o-saurus. [mix-and-match] Abbeville. \$15.95. 9780789210616.

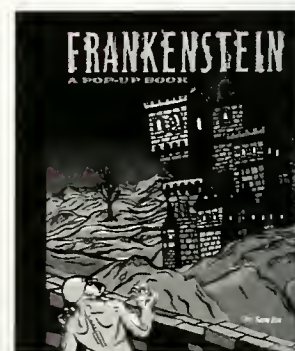


Caillou: My Family and Me. January. Chouette Publishing. \$6.95. 9782894507612.



Frankenstein. Sterling. \$26.95. 9781402758652.

Giant Pop-out Safari. Pop Out Surprise Book. Chronicle. \$10.99. 9780811876872.



The Grand Wizard's Book of Spells Puppet Theater.
Brighter Child. \$24.99.
9780769660288.

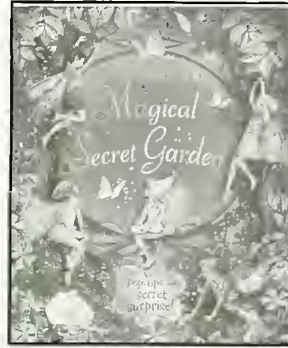


Legendary Journeys: Trains. [tabs]
Kingfisher. \$19.99.
9780753464656.



The Haggada of Passover: With Pop-up Spreads.
January. Israel Museum.
\$48.00. 9789653010024.

Magical Moments. Parragon Book Service. £5.99.
9781407593159.

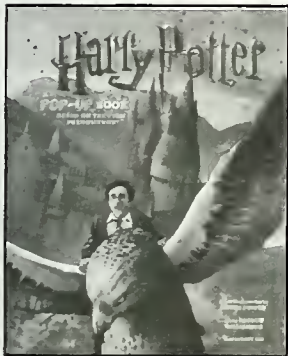


Magical Secret Garden.
Warne. \$15.99.
9780723264408.

Hansel and Gretel. Tango.
£14.99. 9781857078152.



Maisy Goes Swimming: A Maisy Classic Pop-up Book.
January. Candlewick. \$11.99. 9780763650995.



Harry Potter: A Pop-Up Book: Based on the Film Phenomenon. Insight Editions. \$34.95.
9781608870080.



Market Day! Colors/Shapes/Opposites/Numbers: With Pop-up Market and Press-Out Characters. Kane/Miller Book Publishers. \$19.99.
9781935279785.

Haunted House: A Book and Paper Doll Fold-Out Play Set. Peter Pauper Press. \$15.99.
9781441303387.



My First Bible Stories: Changing Pictures. Candle Books. £6.99. 9781859851739.

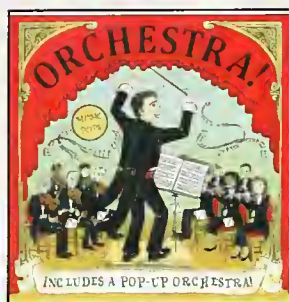


Heads. [Sturdy tabs]
Simon & Schuster.
\$17.99. 9781442403796.



My first Christmas.
Caterpillar Books. \$12.95.
9781848570887.

Orchestra! Tango. £14.99.
9781857078107.

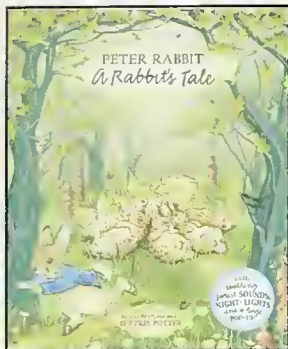


Peter Rabbit. A Rabbit's Tale.
Warne. \$21.99.
9780723265887.

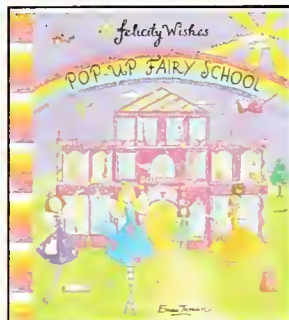
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Up & Down: A Bugs Pop-up Concept Book.
December. Little Simon. \$7.99.
9781442408319.



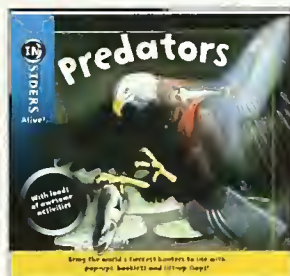
Pop-up Fairy School.
Hodder Children's Books. £16.99.
9780340988732.



A Vampire Is Coming to Dinner!: 10 Rules to Follow. Price Stern Sloan. \$7.99.
9780843199642.



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£14.99. Pavilion.
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9781742118390.
Also: *Earthquakes and Volcanoes.* 9781742118406.
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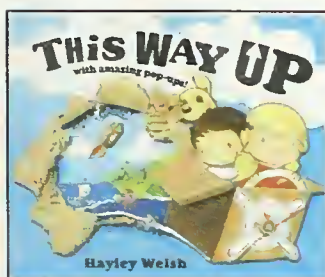
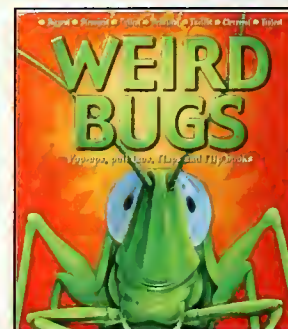
Villains: A Pop-up Storybook. Grosset & Dunlap. \$24.99. 9780448454634.

Human Body. 9781742118383.

Robots. Kingfisher. \$16.99.
9780753464274.



Weird Bugs. Kingfisher. \$14.99. 9780753430170.
Also: *Weird Ocean.* Kingfisher. 9780753464625.



This Way Up. Hodder Children's Books. £12.99.
9780340989944.



Zoo Babies: A Mini AniMotion Book. Andrews McMeel. \$9.99.
9780740792014.