

Frankfurt Book Fair 2008

Part One

Theo Gielen
The Netherlands

Only a good fortnight after returning from the Movable Book Society conference in Washington D.C. – and an additional short holiday in New York – my bags had to be packed again to visit the Frankfurt Book Fair. While my head was still full of the pleasant memories of the conference, admiration for the great organization of the event, meeting many kind and passionate collectors and communicative paper engineers, informative talks with knowledgeable fellow members of the Society, and, last but not least, the inspiring contents of the contributions of the speakers and the wealth of pictures they showed, my professional duty called me back to work. Surely, many assurances offered by attendees of the conference that my contributions to *Movable Stationery* are appreciated, encouraged me to do another report of the fair. But it proved difficult to focus again on the output of new movable and pop-up books when my thoughts were still

with the amazing collections of old ones as brought to the conference by collectors such as Dave n Herley and L a r r y Seidman,

or seen when privately visiting Larry's home in Springfield, Virginia and Ellen Rubin's luxurious new library – that still makes me green with envy – in her estate in Scarsdale, New York. Putting aside the writing pads with all the notes I took in the U.S. waiting to be worked out, but wanting them since I had to tell about my conference experiences to so many curious collectors over here, I packed up. I traveled to Cologne first, to visit some specialized bookshops where movable and pop-up books of last year's output have already been set aside as bargains, and then took from there the slowest possible train along the Rhine valley to Frankfurt.

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Partisans and Pop-ups

Ellen G. K. Rubin
Scarsdale, New York

With the hoopla of the Democratic and Republican conventions now over, it was time for the Movable Book Society to make a lot of noise in Washington, D.C., staging our own international convention. We assembled in the open, airy lobby of the Four Points Hotel Sheraton on Thursday, September 18, 2008.

What is a political convention without balloons?

As at any *bona fide* political rally, we proudly wore our ID badges announcing we represented 20 states, Washington, DC, The Netherlands, Spain, Great Britain, Canada, and the Philippines. Nancy Gottwald-Losario, a first-time conventioneer, off-handedly produced balloon animals and passed them around as she made acquaintance with other members. Acquiring an animal balloon became a *de facto* badge of honor throughout the conference. I did wear my home-made pin declaring, "I'm an Obama Mama!" that triggered passionate responses. Political talk could be heard insinuating itself among the pop-up conversations throughout the weekend.



Ellen G.K. Rubin and Theo Gielen

As members gathered in small groups, introduced themselves, or renewed old acquaintances, I spied a slim gentleman I'd never seen before sitting on the sofa. Could it be Theo Gielen who the Movable Book Society had invited to be our keynote speaker? Adie Peña excitedly waved me over. Yes, it was Theo [Tay-O] and was I ever happy to meet him. Here was our very own historian who labors tirelessly to uncover the nuggets of truth about our past. I couldn't help blurting out, "How many languages do you read?" He humbly replied, "I don't know. So many I can't count. Perhaps as many as fifteen?" GULP! I asked because it is clear to me that our pop-up history resides in European archives. We are so grateful to Theo for unearthing the legends of our movables and writing about them for us. What would we do without him? When asked about his own collection, Theo replied coyly, "[One] can't research without collecting."

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Larry Seidman and Theo Gielen examine a movable card

The Movable Book Society

ISSN: 1097-1270

Movable Stationery is the quarterly publication of The Movable Book Society. Letters and articles from members on relevant subjects are welcome. The index to past issues of Movable Stationery is available at:

<http://movablebooksociety.org>

The annual membership fee for the society is \$25.00 in the U.S. and \$30.00 outside of the U.S. For more information contact: Ann Montanaro, The Movable Book Society, P.O. Box 11654, New Brunswick, New Jersey 08906 USA.

Telephone: 732-247-6071

e-mail: montanar@rci.rutgers.edu

The deadline for the February issue is January 15.

Frankfurt Book Fair, continued from page 1

And then, the next morning when entering the first hall of the book fair – this land of Cockaigne for any book aficionado – the miracle occurred again! Gone were all irrelevant thoughts, the eye looked forward, the brain was free to absorb the new publications the publishers have prepared for the next season(s), and the new writing pad was waiting to be filled! So, here will follow what I saw, heard, and experienced during the five days in October in the holy book halls of Frankfurt. As always, these are my personal choices and comments – without any guarantee. Again, it is too much for one contribution. So, this first part will mainly include the fall and holiday season's output and the February issue will include most of the titles announced for next year and years to come.

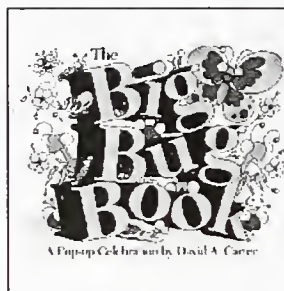
New titles by the renowned paper engineers

Though most packagers and publishers confirmed that they were rather reticent about bringing out elaborate and costly pop-up books since the rates charged by the Chinese printers and assemblers boomed last summer (prelude to the financial crisis later this year?) most of the experienced paper engineers had new titles on display in Frankfurt and/or showed dummies of projects to come. To avoid any private preferences, they will be listed here in alphabetical order.



In the busy and hard to enter stand of Macmillan – and their imprints of Campbell Books and

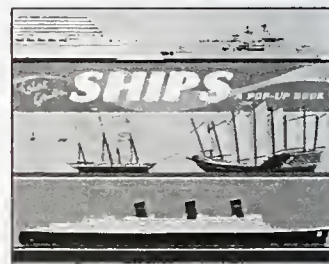
Kingfisher – was proudly presented the just-published carousel fairground book by Maggie Bateson, illustrated by Louise Comfort: *My Fairy Funfair* (9780230015265). Her new series of “Pop-up and Play Books” of which earlier this year the first two parts appeared, was increased with *My Ice Palace Party* (9780230703827) illustrated by Claire Henley and offering, again, three pop-up play scenes and a pull-out drawer with press-out characters and accessories. Announced for 2009 was her *My Fairy Showtime*, a pop-up theater with press-out fairy pieces, glittery stage, and double-sided scenery that slots into place, illustrated once more by Louise Comfort. All very nice for those who love sweet, girlish stuff and well engineered indeed.



Apparently David Carter went easy last year. Little Simon showed his *Big Bug Book: A Pop-up Celebration* (9781416940951), commemorating the 20th anniversary of the first book of the series – *How Many Bugs in a Box* – and is offering an all-new bugs

adventure featuring favorite bugs from several earlier titles in the series. At the same stand was displayed the fourth volume of his color series *The Yellow Square: A Pop-up Book for Children of All Ages* (9781416940937). While it is for sure a must-have for any collector, I regret to have to say that the format has lost its surprising effects, the paper artwork has a *déjà vu* feel, and the seek-the-hidden-square is no longer an attraction. Unfortunately, we could not see what the last (white) volume of the series will bring since its packager, White Heat, did not attend the fair this year.

Walker Books just published Robert Crowther's *Ships: A Pop-up Book* (9780763638528) and showed the dummy of a fourth sequel of his series of transportation pop-up books: *Cars: A Pop-up Book*. It is a celebration of motoring this time, featuring such examples as classic cars, super cars, racing cars, and a fold-out racetrack. It will come out in fall 2009.



Just as every year you can anticipate two or three new girlish pop-up books by Maggie Bateson at Macmillan's, you can also find there two or three new pop-ups for boys by Nick Denchfield. Though his new *Commander Nova's Pop-up Alien Space Station* (9781405091022), illustrated by Steve Cox, was just published at Macmillan, Mr. Denchfield appears now to be transferred to Alison Green Books.

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Pop-up Sex!

Everything you wanted to learn with
the help of a pop-up book

Corrie Allegro
Melbourne, Australia

We used to learn about “sex and naughty things” from our peers on the playground at school, then perhaps from a teacher, TV, or our first girl or boy friend. If you were really lucky, information came from your parents. Then you didn’t believe it anyway!

But over the last 20 odd years, we, the seriously addicted collectors, can be self-educated by delving into our shelves and literally come out with an amazing assortment of pop-up and movable books that tell it as it is. Here are but a few...



Saisons des Amours. 1999

As it all started with the birds and the bees, I will start our learned discussion with animals, and what’s better than *Animals in Love* or as the French version says it with much more passion, *Saisons des Amours*, and with a slightly more risqué cover approach. Ron van der Meer and Nghien Ta must have had a few laughs on how to add the extra moving ingredient to describing the joy and

pain in 3D. As impartial human observers we are asked to join in and manipulate the occasion for the benefit of all. But, remember, no animals were hurt in this project except for bad taste.

We have to thank the great 19th Century explorer and translator Richard Burton for spicing up staid old London town with his English publication of *The Pop-up Kama Sutra*, an invaluable aid for the so called suppressed Victorians. We had to wait until 1984 for Jonathan Biggs to help the pop-up collector (a very apt phrase) understand these very old

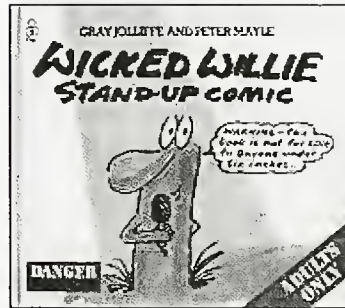


The Pop-up Kama Sutra.
Bonanza, 1984

Indian boudoir games. The end result was simple, printed on cheap breakfast carton stock, perhaps to represent the

tired morning after, but the style lacked certain panache.

Then in 2003 Keith Finch paper engineered *The Kama Sutra in Pop-up*, a deluxe serious (I can use the *Playboy* excuse: I only read it for the articles) publication placing the goings-on in a historical framework. As you can see, the cover design changed when it traveled across the Atlantic. The U.S. publishers might have worried in case it landed on the shelves in R-rated shops but I don’t think pimply faced schoolboys would be hankering to put their hands on it in their local bookstore.



Wicked Willie. 1990

produced by White Heat – by now Willie should have his own *Tonight Show!* Definitely not the local boy you want your daughter to go out with – brash, down-to-earth and straight to the point, Willie (English slang term of course! Not short for William) is the ultimate bragger in his peer group. This is not the book to use as a teaching aid.

The same literature criticism can be laid at the door of this French (who else could do this) book of 2006, *Le Pop-up*, a cheeky, frivolous look at adulterous to kinky sexual practices visualized by assorted artists and manipulated by C. Le Page. Justice cannot be done by small photographs of the pop-up spreads, but take my word for it, it’s *out* there!

Thanks to our lust for celebrities and their lifestyles we can enjoy the shenanigans of overpaid adolescent-adults even in pop-up books such as Bruce Foster’s *Celebrity Meltdowns*. This is a great way to learn what to do in airplane toilets (and this was taken up recently by a well-known international actor) and how to hire a lady to help rearrange your clothing while you are in the car, but hey, everyone can be a star. Bruce Foster has been quoted as saying the Hugh Grant spread is one of his favorites because of the paper engineering and the complicated double jump device. Can’t wait for *Celebrity Melt 2*.



Le Pop-up. 2006

I cannot let Matthew Reinhart get away without mentioning his contribution back in 2002. *The Pop-up Book*

of *Nightmares* has a phallic, Freudian interpretive spread (the car mountain scene) that implies that impotence anxiety is dreamed of as horrific traffic accidents with the automobile becoming the phallic symbol. Let's take public transport, but what about those long train carriages entering subway tunnels?

When it gets down to basics, we cannot go past the libertarian Dutch for letting it all out. Kees Moerbeek in 2006 gave us THE manual! *The Pop-up Book of Sex* gets low and dirty and is the guide for exploration and experiment, but keep the plain brown covers handy in case the kids catch you. In my modesty I can only show the manual self-free-form page, so collect your own copy for the inside story! It is good to see mainstream American publishers dive head-long into uncharted pop-up wonders.

Bringing the cycle full circle we become serious and listen carefully to Dr. Ruth K. Westheimer, *Who Am I?*, explaining in plain words and pictures, paper engineered by Heasin Kwak, the facts of life. The main point from "the world's foremost sex therapist" (her words!) is the beauty and the private nature of love and this book, aimed at the very young, is definitely not a parody.

There are many other pop-books in this genre including the excellent *Facts of Life* by Jonathan Millar and engineered by David Pelham, who also created the *Dimensional Man* large pop-up in all his anatomical glory, *Menopop*, paper engineered by Andrew Baron, the cheeky *Naughty Nineties* and *The Roaring Twenties*. The list could go on but I don't want to labor the point; it has been fun to explore this angle.

These self-help guru pop-up books are a real education!

Books referred to in the article:

- Animals in Love*. Van der Meer Publishing, 1999.
- Dimensional Man*. Summit Books, 1989.
- Even More Outrageous Celebrity Meltdowns*. DK Adult, 2008.
- Facts of Life*. Viking, 1984.
- The Kama Sutra in Pop-up*. Collins & Brown, 2003.
- Le Pop-Up*. Fluide Glacial, 2006.
- Menopop*. Fill'er Up Productions, Inc., 2002.
- The Naughty Nineties*. Price/Stern/Sloan, 1982.
- The Pop-up Book of Celebrity Meltdowns*. Melcher Media, 2006.
- The Pop-up Book of Nightmares*. St. Martin's Press, 2001.
- The Pop-up Book of Sex*. HarperCollins, 2006.
- The Pop-up Kama Sutra*. Bonanza, 1984.
- The Pop-up Kama Sutra*. Stewart, Tabori & Chang, 2003.
- The Roaring Twenties*. Price/Stern/Sloan, 1984.
- Saisons des Amours*. Fluide Glacial, 1999.
- Wicked Willie!* Pan Books, 1990.
- Who am I?* Golden Books, 2001.

Gracie's Gallery Magical Mirror Pops Up to Reveal Hidden Images

Kelly M. Houle
Fountain Hills, Arizona

In my new children's book *Gracie's Gallery*, a curved mirror built into the book's structure reveals hidden pictures in what appear to be a 4 year old's scribbles. The optical illusion used to illustrate *Gracie's Gallery* is a technique that dates back to the 1500s called "anamorphic mirror art." In the book, Gracie's older brother George discovers that there is much more to his little sister's drawings than meets the eye. While looking at Gracie's pictures hanging on the refrigerator, George remembers that every time she goes to the table to draw, she places the shiny salt shaker at the edge of her paper. Then he understands: she draws while looking into the reflection! To create the illustrations for *Gracie's Gallery*, I looked into the reflection of a mirrored cylinder. The book's hidden pictures can only be seen in their correct proportions when viewed in the reflection of the book's built-in anamorphic mirror.



Anamorphic mirrors were first used by Chinese artists during the Ming Dynasty. It appears that the earliest known examples of anamorphic mirror art were drawn simply by looking into the reflection of a curved mirror. They show no evidence of the use of mathematical grids or mechanisms of any kind. Later, Franciscan monks in Paris and Rome studied the physics and mathematics of using curved mirrors to conceal and reveal hidden images. Over time they developed complex grids and machines to aid them in creating masterpieces of optical trickery. Today, anamorphic pictures can be made by using a computer. Anyone can simply choose an image to appear in the mirror's reflection, and click on a button to transform the picture so that it can only be seen correctly in the reflection of a cylindrical mirror. I sometimes use a computer when I am just beginning a new drawing. It helps me try many orientations of a subject quickly to see which will produce the best hidden image. The resulting distorted shape is only the beginning. The artistry is in the disguise.

For years I have been experimenting with ways of concealing anamorphic images. I have tried making anamorphic portraits into collages, and have attempted to turn one picture into another with varying degrees of success. In my favorite style of anamorphosis, the distorted image disappears into complete abstraction. In *Gracie's Gallery*, what looks like a mass of crayon scribbles or a

macaroni-style collage turns out to be an expertly drawn portrait of the family pet or a still-life of the young artist's lunch when viewed in the book's built-in anamorphic mirror. *Gracie's Gallery* revives this obscure art form by disguising anamorphic pictures as a child's scribbles that could be found hanging on any family's refrigerator.

The idea for *Gracie's Gallery* developed in February 2007 when I was expecting a baby, and decided to close my private tutoring business so that I could stay home. I had several ideas for children's books at the time and had already begun illustrating some of them in oils, but oil painting is a no-no for an expectant mother. I had to put away my paints, which depressed me. I wandered around aimlessly for a couple of weeks, and then one day I was surprised to get an email from Elizabeth Bewley, then senior editor at Piggy Toes Press. She had come across my work online and asked if I might be interested in writing and illustrating children's books. I thought for about a nanosecond before answering, "YES!" We discussed several concepts before I finally got the idea for *Gracie's Gallery*. Elizabeth thought it sounded like it would be a good introduction to anamorphic art for young readers, and I liked the idea because I would be able to illustrate the book with all non-toxic, children's art supplies. I worked on the book until my son Benjamin was born in September, 2007. I was racing the baby clock, and ended up finishing the paintings for the cover as I held him on my lap during his first weeks at home that October. Now a year later Ben is one, and *Gracie's Gallery: A Magic Mirror Book* has been released.

Gracie's Gallery is a brand new format for a children's book. I have been collecting books with anamorphic pictures in them for many years, and have never seen a picture book with a built-in pop-up mirror. Until now, all books with anamorphic mirrors have simply included a flat sheet of Mylar either in a pocket, or as a perforated sheet sewn into the binding. A few titles added die-cut tabs and slots to help the reader make the mirror into a tube with the right diameter for viewing the printed pictures, but most of the time it was up to the reader to approximate the correct size, and then tape the Mylar in place. This method not only damages the Mylar sheet, but it also creates the problem of storing the mirror once it has been removed and assembled. Using a simple pull-tab mechanism eliminates the need to touch the delicate reflective film, and allows all parts of the book to remain attached and preserved for multiple readings. This will undoubtedly improve the lifetime of the anamorphic mirror book and the quality of the viewing experience. Paper engineers will also appreciate the fact that with this format, four glue points can produce any number of pop-up images.

Anamorphic mirror books are rare, mostly I guess because artists who have taken the time to master the drawing technique are few and far between. Anamorphic

art enjoyed a short period of popularity in the 18th century, but it still remains fairly obscure today. I am one of a handful of artists in the world who specialize in creating anamorphic mirror art. I began studying anamorphic art in 1991 after reading a *Scientific American* article by Martin Gardner. He suggested that interested readers could do no better than to consult the 1638 manuscript by Jean François Nicéron for an understanding of the grids and mathematical principles used to create an anamorphic picture. I did get a copy of the book on loan from the Smithsonian, and while the mathematical explanations are complex, I was able to understand enough to make my first anamorphic picture. Now my anamorphic paintings and drawings are in public and private collections around the world, including the M.C. Escher Museum in the Hague, and most recently Hard Rock Park in Myrtle Beach, South Carolina where a reproduction of my 48-inch diameter turntable portrait of Arlo Guthrie is on display at Alice's Restaurant.

Anamorphic mirror paintings have a special problem when it comes to display, which might contribute to their relative rarity. To view the reflection of an anamorphic painting in a round mirror, the painting must lie flat on a table. Most of the older anamorphic paintings from artists in the 1600s are often put on display under glass, lying flat on a table or pedestal. Books are a perfect medium for viewing anamorphic pictures, especially when a mirror can be incorporated into the binding structure so that it appears in the exact, correct place on the art for optimal viewing. I have been making handmade books with built-in anamorphic mirrors since 2005 when I published *Why is a Raven Like a Writing Desk?* for Ed Hutchins' traveling exhibition "Stand and Deliver." This year I made a series of miniature books with tiny anamorphic mirror portraits of the authors, including Shakespeare, Emerson, and Bashō. My book *Poem of the Gifts* by Jorge Luis Borges won the 2008 Distinguished Book Award from the Miniature Book Society. All of my handmade books can be found on Etsy.com under the name of my press Books of Kell's.

At www.graciesgallery.com you can learn more about Gracie and her art, as well as download activities to help you learn how to make your own anamorphic mirror pictures using the mirror that comes with the book. For more information about my anamorphic mirror art, visit www.kellymhoule.com.

Catalogs Received

Aleph-Bet Books. Catalogue 89. 85 Old Mill River Rd. Pound Ridge, NY 10576. Phone: 914-764-7410. Fax: 914-764-1356. Email: helcn@alephbet.com. <http://www.alephbet.com>

Jo Ann Reisler, Ltd. Catalogue 81. 360 Glyndon St., NE, Vienna VA. Phone: 703-938-2967. Fax: 703-938-9057. email:joannereisler.com. www.joannereisler.com.

Exhibit Review

Kyle Olmon
New York, New York

Pop-up, Spin, Pull, Fold: Toy Books from the Baldwin Library

Smathers Library, University of Florida
Gainesville, Florida 32611
September 2 – October 31, 2008

A delightful pop-up exhibit just concluded at the University of Florida in Gainesville. While I was not quick enough to post a notice in the last issue of this newsletter, I wanted to share my visit to the collection and promote this wonderful resource if one should find themselves in Northern Florida with an idle afternoon and desire to see some rare books.

The Baldwin Library of Historical Children's Literature is one of the largest collections of historical English language children's books in the world. With over one hundred thousand volumes, the library is known for pioneering and supporting the study of children's literature as an academic discipline. Hidden among the shelves in their vast archives are many notable pop-up and movable books, which were plucked from the stacks and tastefully displayed before the general public for the past two months.

Upon entering the exhibit we were greeted with a large poster of Lothar Meggendorfer's text warning about the fragile nature of movable books. (A humorous and important reminder for the young and the young at heart.) This led to eight cases of books which held approximately 50 titles organized by date. Some of the fine examples in the first cases were a volvelle dated 1789 from R. Turner, two editions of a harlequinade from Benjamin Sands, an 1853 *Cock Robin* from Dean & Son, and Dean's *Little Red Riding Hood* from 1856. This was followed by *Always Jolly* by Lothar Meggendorfer and a pristine copy of the *Speaking Picture Book* from 1893. (The curator told me that its original pull knobs are starting to show their age as her co-workers always beg to hear the various animal sounds.) Four Nister titles shared space with a vibrant *Fun at the Circus* by Raphael Tuck from 1892, and an 1892 *Beauty and the Beast* toy theater from the McLoughlin Brothers.

Here we jumped into the 20th century and saw excellent original pop-up books from all the great designers. From Harold Lentz and S. Louis Giraud, to Julian Wehr and Geraldine Clyne, the 1930s and 1940s were well represented. Kubašta was granted a case of his own to display some of his more iconic titles, much to the joy of many reception attendees that I came across.

The exhibit continued with a survey of some of more

impressive movable titles, where Jan Pienkowski's *Haunted House* led way to the amazing examples of the National Geographic series, before culminating with some of the present day marvels from David Carter and the Sabuda & Reinhart studio.

The University of Florida organizers went a step beyond the traditional book display and developed a nice eight page exhibit catalog which provides a brief introduction to the history of movable books, as well as an eye-catching Nister design that was reproduced as a giant wall mounted pop-up. The major dilemma of any pop-up exhibit is the fact that all of these wonderful books can only be fully appreciated by actually operating them, but they need to be preserved to share with future generations. The Baldwin Library's elegant solution to this was a 20-minute video where some of the books were read aloud while the pull tabs brought the animals to life. At the conclusion of the video was a brief insight into the restoration process for the Meggendorfer title that was on display.

[<http://www.youtube.com/watch?v=djTERCYWcRg>]

As a whole, the exhibit from the Baldwin Library was a great success. Judging by the comment book that accompanied the displays, I was not alone in this testimonial. I hope it encourages them to stage another pop-up show in the future (which I will be sure to alert readers to in a timely fashion). It is also an important reminder that many of our libraries and institutions hold untold treasures that await a new life in the hands of an inquisitive reader or require the sharp eye of a curator to bring interesting books before the public.

Calls for Entries

"Handmade Paper in Motion" is the theme of the 9th limited edition portfolio produced by *Hand Papermaking*. The portfolio will feature paper engineering. Each selected participant will be asked to produce 150 finished pieces, plus two proofs for the *Hand Papermaking* archive and for exhibitions. In the portfolio, each piece will be placed in an 11 x 8-1/2 inch protective folder labeled with the artist's name. www.handpapermaking.org/pf9cfe.htm.

"Handmade Paper, Handmade Books" is sponsored by The Lee House, Morgan Arts Council, Berkeley Springs, West Virginia. It is open to all artists who create their own handcrafted papers and books; contemporary and traditional, 3-D and 2-D approaches encouraged. <http://members.toast.net/rpingevans/gpage1.html>.

The MCBA Prize is a new international honor awarded by Minnesota Center for Book Arts. All artists who use the book format as their primary means of expression are encouraged to apply. Guidelines are available at: www.mnbookarts.org/events/bookartbiennial.html.

Letter to Mike Simkin

Mike,

I wanted to thank you for the very flattering article you wrote about my work in the August Edition of *Movable Stationery*. I was very amazed that anyone remembers those books! It's true, Korky and I "synchronized" well, we had a lot of fun working on those books and I wish we had some video footage of some of our brainstorming sessions!

In response to the comments you made about the mechanics, I would like to say the two pull tabs I'm most proud of are the jet engine in *Watch It Work - The Plane*, and the one that shows electricity reaching the train in *Watch It Work - The Train*. Both of those required some head scratching to show multiple actions at different times. These mechanics are far more interesting when viewed from the inside of the book than outside!

Rest assured I'm working on other paper engineering projects - squeezed in between all our family commitments and activities. Look for the Eric Carle advent calendar coming out this Christmas, published by Chronicle Books, a very different spin on a traditional idea!

Thanks again!

Warm Regards
Ray Marshall

Sticky Notes

Susan Frampton
Silver Spring, Maryland

Research conducted by the National Archives, the Canadian Conservation Institute and others has shown that even a single, temporary application of a sticky note leaves some adhesive residue behind, which attracts dirt and dust and over time, migrates into and through paper or other materials and sets. After a few years, a sticky note left in the book may not peel off. Paper that is clay coated to better accept printing inks, such as better quality magazine pages, will cause the sticky notes to also leave an adhesive film behind. The adhesive actually has a stronger affinity for the clay coated paper than for the note itself. On lower grade papers, paper fibers may actually be pulled loose. Sticky notes applied to electrostatic copies have been shown, if left attached for even two weeks, to lift the image from the paper. National Archives chemists also noted that some of the colors of the notes tend to run when wet and that some of the papers tested contain lignin and alum-rosin sizing. They will deteriorate readily and have potential to damage materials with which they are stored.

Use sticky notes on materials that have no permanent retention value!

Poppits

Ellen G. K. Rubin

Welcome to a new feature of *Movable Stationery*. In addition to using the obvious part of the word, **pop-up**, I'm calling this column *Poppits* because of its diminutive connotation. This will be the place where worthwhile nuggets of trivia or information will be printed. For example:

1. exhibits
2. births and deaths
3. exciting workshops
4. methods of collecting or cataloging
5. ways to restore or repair movables
6. remaindered books available
7. you get the idea
8. helpful websites
9. YouTube video [Please warn us about anything risqué or scatological.]

Due to our common interest, we all come upon some information related to pop-ups we want to share. This is the place they should appear. Please send your *Poppits* to me [poppups@popuplady.com or snail mail] for publication. The who, what, where, how, and why are sufficient. State your sources if they are other than yourself. If you read anything in *Poppits* with which you disagree, by all means, make your exceptions known.

Here are our first **Poppits**.

1. The November 2008 issue of *Redbook Magazine* has a nice pop-up ad for Fruit of the Loom. The pop-up parts are underwear shaped like butterflies which pop out of the page." Submitted by Jerry Naugle

2. *Pop-up Railway Station* published by Bancroft and printed by Artia was engineered by Keith Moseley. Told to *MS* by Theo Gielen

3. The Dutch edition of *Tip + Top Go Flying* came with a small 33 $\frac{1}{3}$ rpm record. Told to *MS* by Theo Gielen

5. If you have a movable book with a string-activated mechanism that is sticking, sprinkle lightly with un-scented talc. Told to *MS* by Robin Sutton.

Correction

In the article "The New Riding-School: A Movable Picturebook with Rhymes" by Theo Gielen printed in volume 16, number 2, the date of *Newman's Moveable Shadows* was incorrectly listed as "[1957]." The date of that publication should have been listed as "[1857]."

Movable Reviews

Marilyn Olin
Livingston, New Jersey

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

I understand that some people think I rate many books too high. The books I pick for this column are usually those I think are special and buy for my own collection. There is only one company that ever sends me a review copy and then, not all of the time. Please understand these reviews are only one reader's opinion.

Rating: 4+ DR. SEUSS'S HORTON HEARS A WHO POP-UP! Pop-ups by David A. Carter. Carter has created a wonderful pop-up book, while at the same time retaining the gentle whimsical illustrations and story of Dr. Seuss. There are five large pop-ups and 11 pop-up booklets. A book that any child who loves Dr. Seuss will treasure.

Rating: 4+ DRAGON WORLD. Pop-ups by Keith Moseley. An oversized pop-up book of dragon types found throughout the world. There are 5 wonderful dragon pop-ups and detailed illustrations and text, but more pop-ups, even smaller ones would have enriched this book.

Rating: 5 JOURNEY TO THE MOON. By Lucio and Meera Santoro. This book has many large and varied pop-ups. It also uses the type of stand-up pop-ups that you find in some greeting cards. They are different and interesting. An imaginative trip.

Rating: 4 ALIVE: THE LIVING, BREATHING HUMAN BODY BOOK. Paper engineer is Iain Smyth. There are only a few pop-ups in this book but many tabs to open that contain a lot of information. The heart pop-up literally beats out loud and the skull is well done.

Rating: 5 FRANK GEHRY IN POP-UP. Paper Engineers: Keith Finch and Neal Manning. Try to think about designing a Frank Gehry building as a pop-up and you have an idea of how difficult this book must have been for the paper engineers. They have succeeded to the point that one really senses the beauty of Gehry's architecture.

Rating: 5 POPIGAMI. Illustrations by Francesca Diaz and paper engineered by James Diaz. This oversized book shows origami creatures made from newspapers, notebook paper, etc. in wonderful, fanciful pop-up settings. The last pop-up which is a Chinese restaurant menu gone mad is fabulous. What a great idea! A must for collectors.

Rating: 5+ EVEN MORE OUTRAGEOUS CELEBRITY MELTDOWNS. Paper engineering by Kees Moerbeek. Design by Circle & Square. Illustrator Mick Coulas. Writer: Heather Havrilesky. Unusual, original and even more fun than the first one. Most of the pop-ups also have movable parts. Original ideas like this pop-up are needed in other new ones.

2008 Meggendorfer Prize Candidates

- 600 Black Spots.* David Carter. Little Simon, 2007.
Alfred Hitchcock: The Master of Suspense. Simon & Schuster, 2006.
Alive: The Living Breathing Human Body. Iain Smyth. DK Publishing, 2007.
Blue 2. David Carter. Little Simon, 2006.
Castle: Medieval Days and Knights. Kyle Olmon. Orchard Books, 2006.
Celebrity Meltdowns. Bruce Foster. Melcher Media, 2006.
Charlie and Lola's I Will Never Ever Eat a Tomato. Corina Fletcher. Candlewick Press, 2007.
Christmas Around the World. Bruce Foster. Little Brown, 2007.
Encyclopedia Prehistorica: Mega Beasts. Matthew Reinhart/ Robert Sabuda. Candlewick, 2007.
Encyclopedia Prehistorica: Sharks. Matthew Reinhart/ Robert Sabuda. Candlewick, 2006.
Graceland: An Interactive Pop-up Tour. Chuck Murphy. Quirk Books, 2006.
Halloween at the Zoo. Bruce Foster. Jumping Jack, 2007.
How Many? Ron Van der Meer. Robin Corey Books, 2007.
Journey to the Moon. Lucio and Meera Santoro. Simon & Schuster, 2007.
Jungle Book. Matthew Reinhart. Little Simon, 2006.
Moby Dick. Sam Ita. Sterling Publishing, 2007.
Mommy? Matthew Reinhart. Michael de Capu Books, Scholastic, 2006.
Popigami: When Everyday Paper Pops! James Diaz. Dalmatian Publishing, 2007.
Star Wars: A Pop-up Guide to the Galaxy. Matthew Reinhart. Orchard Books, 2007.
Trail: Paper Poetry. David Pelham. Little Simon, 2007.

Looking for Pop-ups

Extreme Makeover: Home Edition, a U.S. television show, will use pop-ups in an upcoming segment. It will either be the first or second Sunday in January, 2009. According to Jennifer Snowden, Design Producer, they do not know in advance when a show will be on, but this particular episode will be airing during sweeps week and it will be a two-hour show.

Interviews with both Matthew Reinhart and Robert Sabuda are available online at www.barnesandnoble.com/ Search for books by either artist and view the “Barnes and Noble Studio.”

Visionaire 55: Surprise presents 12 hardcover pop-up books, boxed together. “How does photography come to life? How do you transform 2-D into 3-D? Can a photograph move on the printed page? This newest issue of the high-concept fashion quarterly *Visionaire* pushes the limits of paper with an issue devoted to pop-ups.” The pop-up folios are housed in a cloth-covered case with a magnetized closure and an engraved metal plaque. *Surprise* is a collaboration with the internationally renowned Champagne house, Krug. Limited edition of 4,000 copies. ISBN: 978-1-888645-75-0. \$250.00.

See Shaun Sheehy’s new artists’ books at his website shawnsheehy.com.

Peter Schüle from Germany notes that *Crafts, the Magazine for Contemporary Craft*, number 213, July/August, 2008, has a contribution on 3-D paper artwork in vintage books. The article is “Books in Bloom: Su Blackwell’s Paper Dreamworld.” In making her book-cut sculptures, she cuts the pages of only one book that become dimensional paper sculptures. The work of the artist can be seen at <http://www.sublackwell.co.uk/>.

Looking ahead, an exhibition of movable books will be held at the Smithsonian Institution in 2010 and it will begin in mid-January or February of that year.

Thanks to Dorothy Berman for reporting on the Starbucks Advent Pop-up calendar. It retails for \$19.95, has a large Christmas tree and 24 pieces of chocolate!

A pop-up Robert Sabuda created for *The Costco Connection* can be seen at: www.costcoconnection.com/connection/200811/?pg=41. The follow-up story is on page 39 of the online magazine.

Disney is beginning to run a tv commercial in the U.S. for their theme parks’ holiday celebrations. Disney engaged Bruce Foster to collaborate with them on it as it is a white paper “pop-up” concept. He spent a day in Dallas in a long meeting between Disney and ReelFX to develop the storyboard, after which he supplied them with pop-ups on which to base their animation. His dummies were generally more complex and detailed than what they animated, but still it is a lovely commercial that captures the essence of the magic of pop-ups. The commercial has been seen in California but it is not known in how large an area it will be shown. Keep an eye out for it!

Exhibitions

“Wall Stories: Children’s Wallpapers and Books.” Cooper-Hewitt National Design Museum, 2 East 91st Street New York, New York 10128. On display until April 5, 2009. This exhibition explores the relationship between wallpapers and books created for children through works from the permanent collection. The exhibition also traces the evolution of children’s books from instructional to fictional and includes movable and pop-up books. <http://cooperhewitt.org/exhibitions/wallstories/>

De Livres en Livres has organized a pop-up book exhibition to be held from December 11-14, 2008. The display of 230 books will be held in Bon-Encontre (near the town Agcn) in southwestern France. The exhibition coincides with the *Foire aux livres anciens et vieux papiers de collection* (Fair of old books and collectible old papers) that takes place there every year on the second Sunday of December. This will be the 24th year. A catalog will be published. For more information contact F.solis@orange.fr.

“Pop-up Holiday Magic,” is at the Nassau County Museum of Art, Roslyn Harbor, New York, through January 4, 2009. The exhibition includes books from the collection of Movable Book Society member Leah Fiterstein and they celebrate Halloween, Thanksgiving, Chanukah, and Christmas. <http://www.nassaumuseum.com/>

“Unbound: Original Picture Book Art by Utah Illustrators” at the Springville, Utah Museum of Art continues through December 28, 2008. It includes illustrations and pop-ups by David Carter and the cover from *The Chronicles of Narnia Pop-up* by Matthew Armstrong.

The first well-documented exhibition of almost the complete pop-up books by Vojtech Kubašta, brought together by Thomas Gubig and Sebastian Köpcke, was shown for the first time in Berlin in 2003. Since then it has traveled to Leipzig and Bad Pyrmont. It will be on display in 2009, from May 17 to September 13, in the J.F. Schreiber Museum in Esslingen near Stuttgart in Germany. For further information, see the website of the museum at www.museen-esslingen.de or contact the museum at info@museen-esslingen.de.

The Robert C. Williams Paper Museum at Georgia Tech in Atlanta, Georgia, is presenting “The Paper Engineer: The Art of Carol Barton.” The Exhibit runs from December 4, 2008 to February 13, 2009. For more information contact teri.williams@ipst.gatech.edu.

Gathering in the multitude, Ann Montanaro, our tireless leader, invited us all to dinner. Arranging ourselves at round tables in the ballroom, Ann opened our program with greetings from Waldo Hunt, now 89 years old. Wally, our legendary primogenitor, is planning an exhibition at the Los Angeles Public Library some time next year. There's no question that a life in pop-ups with all its "Smiles and Wows!" keeps Wally young. I can only hope pop-ups have the same effect on all of us.

Ann went on to describe the Silent Auction to be held throughout the Conference and organized by Rosalind Fink. A line had formed at Rosalind's table and members were seen listing their great treasures for donation. Generously, Bruce Foster, who was "detained" in Houston by Hurricane Ike, had sent the book and mock-up for his new pop-up, *Sammy's Suitcase*; Robert Sabuda supplied a limited edition of *Peter Pan*; and Andy offered a copy of the Sony-Ericsson advertising pop-up book he had done with Kyle Olmon, and Kees Moerbeek. There truly were unique goodies to be had. Monies raised by the auction would benefit the Movable Book Society, now a non-profit organization.

Ann further extended an invitation from Tom Bannister to meet at Pyramid Atlantic, an art cooperative hosting the exhibition, "Hand Papermaking." We were all invited to dinner at the center in Silver Spring, Maryland Friday night. A paper keepsake would be given to everyone who attended. Our members, Emily Martin and Shawn Sheehy have books in the exhibition.

After being introduced by her mother Ann, Abby Ranson, board member and program director, started off the Conference by presenting our first speaker, Paul Wehr, representing the Wehr clan: Chris, David, and Jeanine, who were in attendance. "Moving Illustrations: The Paper Engineering of Julian Wehr" rounded out the lectures on Wehr we had heard in the past. Paul concentrated on the movables themselves, including the 1940 patent for the rocker panels. Wehr's mechanisms were primarily slides, pivots, and wheels that had actions moving in all directions. Most astounding to learn was that "The Master" produced 24 titles between 1943 and 1945 and 16 titles between 1949 and 1961! Talk about prolific! What was fresh and exciting to see were artifacts from Wehr's



Abby Ranson, Program Director

archives. Spread before us on two long tables were original art and mock-ups from several books, especially the one for *The Further Adventures of Finnie the Fiddler* that was never published. How exciting to actually hold Wehr's working tools! The entire archive is housed at the University of Virginia in Charlottesville, Special Collections Library.



Paul and Chris Wehr

Paul described the social changes in the 1950s, such as the advent of TV, cheap Japanese toys, and the use of plastics that led to a decline in the call for his Dad's work. Wehr had tried to market a line of greeting cards with movable elements, but

that idea was rejected, as was his idea for a storytelling TV show discussed with CBS. Wehr's last book, in 1962, was *Mother Goose*. The Wehr family has done a remarkable job keeping alive their father's legacy. More can be learned at www.wehranimations.com.

What is a political convention without a breakout session?

With the formal program over for the night, Uncle Larry [Scidman] was following his own agenda with a rapt circle of conventioners surrounding him. As he did in years past, Larry pulled from a small box movable card after movable card eliciting "Oohs" and "Aahs" from his audience. What would become a theme of the convention could be heard repeatedly. "Theo, have you seen this?" Given Theo's vast exposure to movable books, games, and ephemera, if Theo Gielen hadn't seen the book or card, it truly was a rare one. The game of "Stump Theo" was launched.

What is a political convention without a Showman?

Friday morning, MBS member Larry Rakow illuminated our ballroom like fireworks on the Fourth of July. His performance would be much talked about and become a highlight of the Conference. Larry a dealer/collector of children's books (Wonderland Books), and member of the Magic Lantern Society, entertained us with what, on the face of it, might seem a program outside our pop-up purview. He began by telling us how he



Larry Rakow

couldn't resist buying a collection of magic lantern slides, projector, script, and costume used by an itinerant showman of the late 19th century. The collection had been literally rescued from the dump. A form of entertainment, lantern slides were hand painted or chromolithographed, and germane to our interests, had auxiliary slides that effected motion. Levers or cranks controlled these movable slides.

After he set up his projector, screen, and wooden boxes of slides, donning a Lincolnesque top hat with a great flourish, and apologizing for no longer fitting into his costume, the ballroom lights were turned down. In his deep, stentorian voice, he cried out "Laaadies and Gentleman!" What ensued was an hour of riotous fun as Larry smoothly changed slide after slide while narrating its story. Most special to us were the slides with multiple parts he skillfully manipulated to create the illusion of movement.

Two scenarios he presented, most popular in their day, were *The Rat Catcher*, where we watched as the snoring sleeper ingested rat after rat with each intake of breath, and another of the British Armada battling against the French navy. The simulated motion re-created the cannons firing and the French ships sinking. There were jeers and cheers from the MBS crowd. Even today, we are still taking sides!

Thousands of such showmen traveled throughout the U.S. and Europe performing these acts from the 1890s into the early 20th century. Often there would be a musical accompaniment. The lantern shows were so popular there were even toy lanterns for children. To help us understand the bridge between lantern slides and movable books, Larry showed us other books with gimmicks simulating movement, such as hold-to-light books and those using strings to tell their story. Answering the question, "How does the slide's paint withstand the heat of candles?" or, in this case, a 500 watt bulb, Larry told us the paint used is made up of ground gemstones. No wonder the greens shone like emeralds!

We used the break to catch our breath before we started rollicking again. Emily Martin stepped up to the podium to tell us about the construction of "Five Flexagons in Two Years," her newest limited edition artist book. Flexagons have always been, for me, the quintessential movable eliciting the most awe and wow! How they work remains elusive even as they are manipulated in your hands. Ed Hutchins had shown me how to make a simple flexagon, and yet, even knowing how to make one could not divulge the secret of its movement.

Here was our comedic Emily weaving the events of her life into five flexagons, each varying in complexity. The events she shared evoked laughter and tears. [Sorry, Folks.

You really had to be there.] For example, Gomez, the naughty dog of Emily's Naughty Dog Press, had recently died. The flexagon, *A Game of Fetch*, introducing her new puppy, Truck, brought Emily back to the special times with Gomez. Frankly, with words like tetraflexagon and hexaflexagon, my old math anxiety started creeping up. Writing the operating manual on how to maneuver the flexagons was the "hardest thing to do in this project," Emily confessed. I refer you to her website, www.emilymartin.com for further explanation.

What is a political convention without a Q & A?

Uncle Larry put aside his box of "Show & Tell," distributed copies of his *Movable Stationery* article, "Musings of a Movable Book Collector," and sat down with Jo Ann Reisler and her husband, Don, to ask them about their high-end collectible children's book business. Don and Jo Ann have been antiquarian booksellers for almost 40 years. We had much to learn. Jo Ann buys books for their "visual appeal in the absolute best condition" and relies on her wisdom and experience to decide whether to buy imperfect copies. When asked if restoration decreases the value of a book, she said it "depended on rarity." Larry added, "A bad restoration is worse than no restoration." Don had prepared a slide show that had us marveling at a whole host of movable books spanning two centuries, including a Meggendorfer with a dust jacket, something I've never seen. Theo was feverishly taking notes and trying to keep up with the slides, while playing "Stump Theo." Most interesting to me was the manuscript of Vojtěch Kubašta's *Sleeping Beauty* published by Bancroft. When asked what collectors can do with their collections, the Reislers suggested donating them to libraries. However, if you want the collection to remain intact, money would have to come along with the books to pay for the manpower to catalog and exhibit them. Don ended by philosophizing, "Our job is to pass [the books] on. We are caretakers across time."

What is a political convention without a Power Lunch?

While we dined on salad, fish, and dessert, Andy Baron showed a video of the Maillardet automaton he had recently repaired for the Franklin Institute in Philadelphia. With 72 brass dials and multiple complex levers, this phenomenal 18th century "robot" is able to write three poems and draw four pictures. It was in desperate disrepair until Andy was brought on board, a job he was born to do. See the automaton at <http://www.fi.edu/learn/sci-tech/automaton/automaton.php?cts=instrumentation>.



Susan Frampton and Carol Barton

Susan Frampton, Program Coordinator of the Smithsonian Institution Libraries, followed Andy. She told us of a proposed exhibit in early 2010 of pop-up books mostly from the Smithsonian's collection at the Cooper-Hewitt. The exhibition will be in a small space, about 900 square feet, at The National Museum of American History in Washington D.C. The exhibit is to feature various mechanical techniques used in 50-60 books. If funding is available, other smaller sites in Washington may also showcase pop-up books.

As in the halls of Congress where deals are made and information is exchanged, every break found our members sharing ideas, touting new books, and seeking advice. Chuek Fischer brought his new book, *In the Beginning: The Art of Genesis*, magnificently engineered by Bruce Foster. He showed me a short promotional video that will appear with the book's on-line advertisements. Andy demonstrated *Birdscapes: A Pop-up of Songs in Stereo Sound* supported by the Cornell Lab of Ornithology. We have much to look forward to. Linda Costello, in her typical over-the-top style, had brought an enormous pop-up of the Eiffel Tower and asked all who cared to, to add their comments, artwork, or movables during the Conference.

What is a fact-finding conference without an on-site inspection?

A highlight of all our Conferences is the pop-up and movable book exhibits that accompany them. Today we had a private showing of an exhibit of artist books, "A Moveable Feast: The Book as Art" at the National Museum of Women in the Arts (NWMA), the only museum in the world dedicated exclusively to recognizing the contributions of women artists. We moved in orderly groups like grade-school children to the Museum, just a few blocks from the hotel.



Natalia Romero and Krystyna Wasserman

Several years ago I had the pleasure of seeing the Museum with a small group of women. When the tour took us to the library on the 4th floor, imagine my surprise and delight to find it filled with artists' books, many of

them incorporating some of the most imaginative movables I had ever seen! I've waited for this opportunity to visit again. Entering the former Masonic Temple fills one with awe at the majestic multi-colored marble floors, opulent chandeliers, and lacy, feminine staircases rising to the mezzanine. While we waited for our hostess, Krystyna Wasserman, to arrive, the Movable Book Society

Board met in a corner of the mezzanine. We had shoe-horned in both the time and place of our meeting. Finally we met Krystyna, Curator of Book Arts for the NWMA, in the Museum's modern auditorium. She told us of the Museum's history and that artists' books had been collected before the building was occupied. The library now has over 1000 books. For its 20th anniversary, the museum published a coffee table book, *The Book as Art*, widely available and on the museum's website, with color photos of selections from the NWMA's library. Many members bought the book and had Krystyna sign it. [I had left mine home.] The slide show included books by Emily Martin, Lois Morrison, Carol Barton, Debra Weier, and Julie Chen, among many others.

We all hurried to the 4th floor to see these books for ourselves. Most books in the exhibit were in glass cases, and a good thing too, because I would have salivated on them. But several books, including my favorite, *Swiss Army Knife* by Molly Van Nice, were there for us to handle. A one-of-a-kind book, this complex creation has drawers, pop-ups, and books within books. And through the kindness of Krystyna, we could "play" with it! Movable Book people jostled together "ooing" and "aahing," photographing, and pointing out unusual attributes of their favorites. We stayed in the library until we were shepherded to the mezzanine for a champagne cocktail party. So elegant. More information on the exhibit and NWMA is at <http://www.nwma.org/exhibition/detail.asp?exhibitid=185>.

Several of us waited around until it was time to go to Silver Springs, Maryland to the Pyramid Atlantic exhibition. We walked to the Metro, passing a street vendor with Obama merchandise. Having seen mine, Ulla-Britt Faiella bought an "Obama Mama" pin. All day I had heard anxiety about what if Obama didn't win and fears should the McCain/Palin ticket prevail. I suppose there were Republicans among us, but if there were, they were keeping their own counsel. I had many nods of approval for my pin from passersby and fellow train companions. We waited outside the train station for a while for the last expected member, Natalia Romero, to arrive on a skateboard! And sure enough, she came sailing into view! Ah, youth!

What fun! I haven't traveled with a group by subway since I took the IRT to high school and college in New York City. Finding Pyramid Atlantic without a map was truly a group effort since each of us had just a part of all the information. We had been sent directions but OOPS! we didn't bring them. Ann was determined to not BE IN CHARGE!

But we got there and were warmly welcomed. We watched paper being made for our keepsakes and viewed the exhibition. There was plenty of good food for dinner. Tom Bannister, our host, told us of Pyramid Atlantic's focus on promoting hand-made paper as an art. In each of its semiannual publications, *Hand Papermaking*, there is a

paper sample. Every two years, the organization produces a themed portfolio of paper objects. The next theme will be pop-ups and movables. Paper engineers who apply to be in the portfolio will be paired with a papermaker and then work as a team. Robert Sabuda and Carol Barton will act as jurors. Ann Montanaro will write the comprehensive essay to accompany the portfolio. As we bid our *adieux*, we each collected a hand-made paper card, souvenir of our visit.

What is a political meeting without a budget hearing?

Ann began our Saturday session with a Board report, handing out a Budget Overview. She announced Kyle Olmon's election to the Board. He is a very welcome addition. But most pressing on Ann's list was the dire need for more members to write for the newsletter. Interviewing paper engineers from the 70s and 80s was suggested. A questionnaire already exists. For those interested in writing, contact Ann who has a list of suggested topics. In other words, IF YOU SEE SOMETHING, SAY [WRITE] SOMETHING! Help is also needed for the webpage.



Ann Montanaro conducted the Business Meeting

We have 450 members worldwide. European members have complained about being unable to pay for more than one year at a time and having to pay in cash. This problem will be addressed. The pluses and minuses of putting the newsletter on-line were discussed. Ann, echoing the Board, reminded us that we are book people delighting in the tangibility of paper. Finally, we were encouraged to vote for the Meggendorfer Prize and get our bids in for the Silent Auction. The book sale, to open after lunch, was being coordinated by Eleanor Heldrich.

What is *Star Wars* without Ronald Reagan?

Sounding almost like an AA member, Matthew Reinhart began his talk by confessing to his addiction to all-things *Star Wars*. Starting in 1977, when the movie opened and he was merely a sprite, all facets of Matthew's life encompassed the popular science-fiction movie. His birthday and Christmas presents were books and figures from the series. He has saved all those mementos and acquired much MUCH more in his studio. The penultimate *Star Wars* geek, Matthew always knew he would produce a pop-up of the series one day. After engineering *Cinderella*, and *The Ark*, his favorite Bible story, he went on to make his dream come true. The iconic helmet of Darth Vader was the most difficult of all the pops to realize. Everyone in the studio helped with the

helmet, and no one was spared Matthew's scrutiny. Robert had to follow Matthew's instructions "very carefully." When the white dummy went off to Lucas Films, Matthew put a white band around it saying, "Thank you, Mr. Lucas, for letting me do this even if it doesn't go through." Thanks to Kyle's electronic know-how, the sabers at the back of the book automatically shut-off after 15 seconds, conserving the replaceable batteries.

Matthew's favorite *Star Wars* figure is Princess Leia since "she is the opposite of a princess in distress." He even inserted what is known as an "Easter Egg" into the book, in this case, a figure with Matthew's likeness. Try to find it!

When asked what other ideas Matthew has for pop-ups, he said his next book would be one of nursery rhymes. He also has a large collection of Transformers that would translate well into a pop-up book. Matthew concluded his talk by sharing, "I love working. Love, love, love my job. [I'm so] thankful I can do it." When asked by Natalia for words of advice to fledgling paper engineers, Matthew cautioned newbies not "to be disappointed when you can't make what you see in your head."

What would a political group be without a Holy Roller?

Leave it to Ed Hutchins to put his finger on the pulse. "It's the politics, Stupid!" his lecture almost screamed out. Ed had us in the palm of his hand when he showed us a Jacob's ladder unfurling American flags. The crowd shouted their hosannas.

Ed used his platform to highlight ten book artists who present their political viewpoints in their books. He gave each of us a keepsake, *Raising a Ruckus*, he had made on his train ride from Mt. Vernon, New York. The greeting card format opened to a base page image of the White House with a red, white, and blue donkey and elephant on top. Moving the tab, *a la* Wehr, the donkey kicks its hind legs as the elephant nods its head. Ed called K Street – the site of the Four Points Hotel – "the Ruckus Capital of the World," and a "Street of Shame" since this is where daily "lobbyists and special-interest groups buy and sell our government."

Ed's slides had Shawn Sheehy's newest book, *Beyond the Sixth Extinction: A Fifth Millennium Bestiary*, showing bioengineering "run amok" with post-apocalyptic roaches, pigeons, and fungi among other flora and fauna. Unique structures were also a focus of Ed's presentation. He included Cathryn Miller's *The Tower of Babel* with interlocking cards shouting political, corporate, and military catch phrases, Carol Barton's illuminated Italian bell towers conceived during her residency in Italy, and Carolyn Shattuck's, *The Blame Game, Too Much Order*, part tennis ball, part slinky, among others. All artists in Ed's talk are listed at the back of the *Ruckus* card and may be also found at Ed's web site: <http://www.artistbooks.com/links.shtml>. Next year, Ed will be traveling all the way to Brisbane and

Canberra, Australia to teach pop-ups for three weeks. Need someone to carry your bags, Ed?

Before breaking for lunch, Tom Bannister of *Hand Papermaking* addressed the entire Conference. He talked of the biennial portfolio, *Handmade Paper in Motion*, to be published in 2010, dedicated to pop-ups and movables. Produced in an edition of 150 copies, each will sell for \$495. Tom encouraged the paper artists among us to try their hands.

Ann continued to caution us to keep away from the book sale being set up. Of course, that meant that we had to walk through the book sale room to get to the ballroom and NOT look, NOT dawdle, NOT touch. Yeah, right!

What is a political conference without a fact-finding mission?

Did I already say how good and plentiful the food was at the Four Points? This day's lunch was a "brown bagger." Carolyn Hughes of Cincinnati dined with me and used the time to ask about how my collection was organized on my computer. She wasn't the only one at the Conference to be interested in keeping track of their collections. I offered to talk about my on-line catalog at greater length at the next Conference. If you're interested, let Abby or Ann know. Members used the lunch break to look carefully at the dozen vetted books nominated for the Meggendorfer Prize [see page9] and frantically scrambled to get their bids in for the Silent Auction. Winners of both would be announced at the evening's banquet.



Daveen Herley

What we needed was straitjackets or handcuffs! Keep our hands off the book sale items AND off the delectables being displayed by Daveen Herley, our next speaker? Impossible! On tables across the entire ballroom, Daveen, with the help of Don and Jo Ann Reisler, spread out her early movable books. The rarely seen original Meggendorfer *Circus* stood precariously

behind the many pieces of *The History of Little Fanny*, the 1810 paper doll book. A host of Darton's, Deans, and Tucks had us ogling. But DON'T TOUCH!!! Don stood guard and patrolled the tables keeping us at bay with a glare that said, "You wouldn't dare!" How extraordinarily generous of Daveen to bring and display these books! And then, she held up each book with their fragile bindings and pages! The woman is a saint or is daft. But oh how she delighted us. Poor Theo scribbled furiously and was seen to shake out the cramps in his writing hand

numerous times. "Theo, have you seen this?" the group called out repeatedly, all getting into the "Stump Theo" game. We whooped with joy when he said, "No!" Theo offered more precise dates or publishers not listed on the books. A veritable walking encyclopedia, he is.

Daveen, a retired schoolteacher originally from South Africa, began collecting when she noticed that she had her students' "immediate attention when using pop-up books." Her husband would often double-back to sellers to secretly buy the books Daveen would pass up after declaring them "too rich for her pocketbook." What a Dear! Much of Daveen's collection was acquired from the Reislers, and when a Jacob's ladder bought on eBay tore during a demonstration, Don chimed in, "That's what happens when you buy on eBay!"

Oh, the palpable joy of seeing such rarity up close, Meggendorfer's *Doll House* in its original box, Dean's *Rose Merton* with each figure dressed in real fabric, a response to the *Toilette Book, Requisites for Dandies*, by an Irish woman, a salesman's sample book of Meggendorfer's *Damian*. Daveen is the consummate collector!

What is a capital city without visiting dignitaries?

While conferees dashed to the exits to get to the book sale with Mother Ann's admonition "to wash your hands!" ringing in their ears, I scurried to the table occupied by packagers and paper engineers from the U.K., Michael Wells, Michael Haines, and Keith Finch all now of Brushfire, Ltd. The name Wells may be familiar from Brown, Wells, Jacobs Ltd., producers of numerous books in the 1980s, including *The Ultimate Cocktail Book*. Michael Wells was kind enough to share stories of Vic Duppa-Whyte, now gone, and Paul Wilgress, still working as a paper engineer. Around 1978, Wells, in the design business, met Paul Jacobs, a magazine art director, and Graham Brown. They banded together as packagers of pop-up books. Graham introduced them to Paul Wilgress who, according to Wells, was "painstakingly accurate" and had experience in package design. Wells reminisced about "the good old days" saying, "It was easier [to produce pop-ups] in those times. People would see you and make decisions." Eventually, Wells sold out to Graham. It was Keith Finch and Ken Wilson-Max who had engineered and illustrated the "Botanical Garden" spread from *Brooklyn Pops Up*. Finch is now a partner in Brushfire. There are other paper engineers working for Brushfire as well.

Michael Haines shared with me the up-coming books being produced by Brushfire. *The Hungry Caterpillar* will soon be simultaneously released around the world. Also on hand was the mock-up for *Ice Age*, a movie tie-in planned for March 2009. Brushfire has been unable to finish the last spread of the book since the movie team keeps changing the ending of the movie.

At this point, I looked over my shoulder and saw Unele Larry at a table in the corner with yet another small box. The man runs a veritable Itinerant Museum! I called him over to exhibit his wares to the Brushfire group. I knew this crowd of worldly guys had never seen the likes of what Larry had to offer. And I was right! The Hoots and Hollers could be heard all over the ballroom. Theo, sitting upright and holding his notebook, was repeatedly questioned about an object's probable publication date. He and Larry often differed. Knowledge of history, typography, and paper was essential.



Conference goers reacted to the *Kama Sutra* offered for sale

The book sale must have been a great success because by the time I left the ballroom, there were slim pickings at the tables. I missed buying from Larry Rakow the pop-ups from the *World Columbian Exposition of 1893*

I had been searching for. But it was gratifying to hear Bruce Currington of Texas exclaiming, "I've got an Ib Penick!" Before the book sale, Bruce had been unaware of the Pop-Sites series engineered by Penick. He came away with the San Francisco trolley ear and a new series to investigate and collect.

What is the conclusion of a convention without a Ball?

Our Saturday night banquets are always bittersweet. They signal the end of our Conference and a closer proximity to saying "Good bye" for another two years. The ballroom was alive with our spiffily dressed members. The tables were decorated with a book for each of us from Piggy Toes Press. The book, *Gracie's Gallery: A Magic Mirror Book* was engineered and illustrated by Kelly M. Houle whose anamorphs had dazzled us in San Diego.

Adie Peña emceed the evening. He started by thanking all the many people who had made the Conference special: Abby Ranson, Rosalind Fink, Eleanor Heldrieh, and, of course, Ann Montanaro. Copies of the pop-up book *The Castaway Pirates: A Pop-Up Tale of Bad Luck, Sharp Teeth, and Stinky Toes*, a gift from Chroniele Books and signed by its paper engineer, Ray Marshall, was raffled off. Using our numbers from the Silent Auction, Theo won! So glad he'll be going back to Utrecht with more than a notepad filled with notes.

What is a political convention without a dissident?

Theo walked up to the podium smiling broadly. Not surprising after he shared the anagram of his name, Theo Gielen- Into Glee, eh? Before he began to speak, he

moved the American flag standing behind him much closer to the lectern. He invited us to take photos. "I always wanted to be able to do this," he confessed. Many years ago, Theo planned to come to the U.S. to study but was refused a visa "due to his political beliefs." Shocking to think this mild-mannered, gentlemanly academic would be denied entrance into our country. But, that's all Theo would share. And here he was!

The very act of speaking at our Conference presented several problems for Theo. To begin with, he had no idea what a "keynote" speaker is. There is no such title in the Netherlands. In fact, the only person who is allowed to stand up to speak is the Queen! Having read my reviews of previous speakers, Theo feared he would have to be a stand-up comedian. Unable to comfortably fill that role, he decided he would do what he does best and speak on a scholarly subject but read from his prepared text in English.

His interest in movable books is very broad and includes their cultural history, marketing, the artist's contribution, and the end use. Theo titled his talk, *El Pintor or The Joys of Researching Movable, Novelty, and Pop-up Books*. He painted a broad overview of the history of movable books from 1740-1955, breaking it down into three components he wishes to publish in three books: Pre-history, including the Englebrecht peepshows, paper dolls, and harlequinades and many others; movable books from 1840-1955; and the third book, a bibliography of the first two books. Unique to his viewpoint was the focus on books from the 1920s through the 1940s, a period he calls, "The Silver Age." He selected for intense study the designer named El Pintor, Spanish for The Painter. He was delighted to see the question marks on our faces now certain he would be imparting information to which we hadn't been previously exposed.



Carolyn Hughes with card from the silent auction

Theo spread before us Dutch novelty books produced during the German occupation of the early 1940s and a few more produced up to 1946. Until this time, the Dutch had no real history of novelty books. The El Pintor publications were "remarkable for their diversity and educational impact." Digging deep into historical papers, Theo discovered that El Pintor was the pen name for the Russian-born Galinka Ehrenfest. He proceeded to spin a tale that had us spellbound. Galinka was trained at the New School of Arts [Nieuwe Kunst School] in Amsterdam where she met her Jewish husband, Jaap Kloots. After marrying in 1941, the two worked under the single name El Pintor effectively hiding the fact that they were a duo and that Kloots was Jewish. Their first book, *1001 Arabian Nights*, for their

company Corunda, was a commercial hit. Kloots managed to work “under the Nazi radar” helping the company be successful. So successful that Corunda books were exported to Germany during the War! Sadly, Corunda’s good finances led to the couple’s downfall. After Jaap and Galinka bought a house, Jaap was identified as a Jew and sent to Sobibor, a Polish concentration camp, where he died. The entire story of Galinka and Jaap and the publications of toys, games, and novelty books in pre- and post-WWII Europe will one day be published by Theo.

It was clear from Theo’s talk how passionate he is about unearthing the past of these books we all love. He begged us “to go into the stories [and history] behind our books,” Blue Ribbon Press, Saalfield, and Whitman, to name a few. He guaranteed such research would “bring a deep satisfaction.” I know I was inspired. We hope you will be too!

What would an election be without a winner?

With much to think about we moved on to the last items on our agenda. Abby and Adie teamed up to read the auction winners. Truly everyone was a winner since the Movable Book Society netted \$2410!

At last it was time to award the Meggendorfer Prize. Attendees were first told how important it is to make the MBS Board aware of any books worthy of the Meggendorfer Prize. Pop-up and movable books are not uniformly distributed in the U.S. or in the world. Books of great artistry, originality, ingenuity, or having a fine integration of text and theme should be considered for the Prize. But first, the Board must know of their existence.



Matthew Reinhart accepted the 2008 Meggendorfer Prize

How fortunate I feel to be the one to call out the winner’s name. I intoned, “In our very own galaxy, not so long ago, a paper engineer was born. Matthew Reinhart you have won the 2008 Meggendorfer Prize for *Star Wars: A Pop-up Guide to the Galaxy*.” Matthew, beaming that brilliant white smile, charged up to the lectern to receive his honor. “Congratulations!” rang out all around, followed by warm goodbyes. We came.

We saw. We learned. We conquered.

I am The Popuplady and I approve of this message.

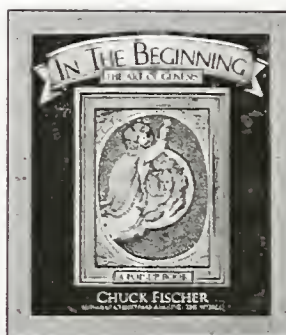
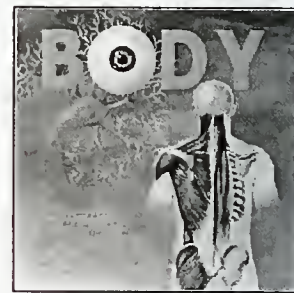
Thanks to Natalia Romero who supplied most of the conference photographs.

Frankfurt Book Fair, continued from page 2



This Scholastic imprint brought out last year his *My Mermaid Princess Palace: A Magical Pop-up World* (a remarkable sweet Bateson-pastiche), and they are publishing two new Denchfield-engineered titles. The first is *Terrible Tomb of Tutankhamun: Horrible Histories: Pop-up Adventure* (9780439963824), with text by Terry Deary and illustrations by Martin Brown. It offers, in three compartments of this carousel, an elaborate wealth of paper artwork showing the putrid process of mummy-making, Tutankhamun’s tomb of treasure, and the awesome Egyptian afterlife. *The Diary of a Monster Catcher* (9781407106168), illustrated by Adam Stower, tells the funny search for the greatest monster of them all by Professor Gideon Potts, *Monster Catcher* by Royal Appointment; with pop-ups, flaps, letters to open, and a mini “flick book.” Announced for next fall is *Blueberry Wood*, illustrated by Dawn Apperley, with a huge, colorful pop-up wood scene for the animal’s party, and a pull-out tray with stand-up characters, stickers, miniature books, and things to make and do.

A rather remarkable thing to me seems the obvious move of James Diaz to Intervisual Books. We wondered about this last year when his *Popigami* was packaged by Intervisual and published by Piggy Toes Press, and this time we found him recorded as the paper engineer of Susan Ring’s *Body: An Interactive and Three-dimensional Exploration* (9781581178012), again published by Intervisual Book. As said, White Heat, his (still his?) packaging company did not attend the book fair, so we could not ask for further information. At Intervisual there was a new saleswoman – the (former?) director Judith Aronson was not seen so I could not get clarification.



After last year’s disaster of *Architectural Wonders: A Pop-up Gallery* (my opinion hasn’t changed after a second look at the copy displayed at the fair at the stand of becker & mayer!) Bruce Foster took revenge by showing his former level of appreciated

skills with complex paper engineering. Especially in Chuck Fischer's *In the Beginning. The Art of Genesis: A Pop-up Book* (Little Brown, 9780316118422) does he show once more what he is capable of producing. Although the graphics of Chuck Fischer may not be everybody's cup of tea (being a rather old fashioned fifty's look), the magnificent spreads with a medieval inspired Garden of Eden, a tall Tower of Babel, a wonderful diorama depicting Jacob's dream of a stairway to Heaven, and my favorite spread of the stained glass windows make the book a desirable item for any collection. Mr. Foster appears to be sought after as a paper engineer. He also did the simpler but effective engineering of two titles from Robin Corey Books (Random House): *Nick Jr's Pop-up Songs* by Sarah Albee (9780375843273) with five double spreads that tie-in with the characters and the content of each TV show; and *Sammy's Suitcase: A Pop-up Adventure* (9780375842368) that tells a humorous story by Lisa Rojany about a train travel with obstacles to which Sammy's suitcase always comes to the rescue. And he adapted Will Eisner's comics for *The Spirit: A Pop-up Graphic Novel* (9781933784465) seen at the stand of its Thailand printer, and published by the



hitherto unknown-to-me publisher Insight Editions from San Rafael, California. Offered for sale at \$34.95, it seems rather expensive for what it offers. I don't know if Mr. Foster also did the paper artwork for another title by this publisher, *Mad: About Politics: An Outrageous Pop-up Political Parody* (9781933784656, same price) that we found recorded but didn't see at the book fair. Especially for those interested in comics, surely these two are desirable iconic books. Finally Bruce Foster was announced at Little Simon's to be doing the paper engineering of their next "Classic Collectible Pop-up" of Rodgers and Hammerstein's classic *The Sound of Music*, illustrated by Dan Andreasen and to come next June.

By the way, the promising first dummy of *Cathedrals* that we saw two years ago at becker & mayer! that was to be a sequel to the greatly admired *Lighthouses*, also engineered by Bruce Foster and Linda Costello, was no longer seen at this packager. Neither was their *Mission Accomplished*, announced to be published by now and hilariously showing the defining moments of the Bush Presidency. Is there no market for such a book anymore?

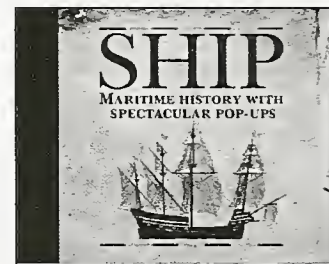
Another very prolific paper engineer, **David Hawcock**, also showed an impressive range of new titles. Just published at Walker Books is his *Inventions: Pop-up*



Models from the Drawings of Leonardo da Vinci (9781406318289). Presented as if it were the master's previously undiscovered private journal, it recreates Da Vinci's original notes and makes his drawings three-dimensional, resulting in a highly original and remarkable pop-up book. Next spring there will be two baseball stadium pop-up books by

Hawcock, produced in association with Major League Baseball and published by Universe to coincide with the opening of two new stadiums next April: *Yankee Stadium: A Ballpark Pop-up Book* (9780789399571) and *Citi Field: The Met's New World-Class Ballpark* (9780789399564).

These are large books (41.5 x 25.5 cm.), each with a full pop-up model of the new stadium at the center of the book. These were announced to be the first two titles in a series of official MLB stadium pop-up books to come. Also next spring,

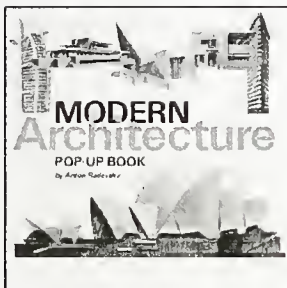
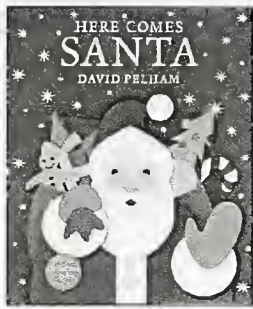


Universe brings out Hawcock's *Ship: Maritime History with Spectacular Pop-ups* (9780789318626), with text by the expert Eric Kentley of the National Maritime Museum and elaborate models of famous ships illustrating various maritime innovations. In the fall of 2009 Walker Books will publish a final Hawcock engineered book: *Pop-up Dracula: Graphic Pops: A Classic Pop-up*. Bram Stoker's classic has been turned into a graphic novel by Claire Bampton and it is illustrated by Anthony Williams. At first sight when I saw the book at its packager, Cowley Robinson Publishing, I believed it to be a next Sam Ita project, a sequel to his *Frankenstein!*

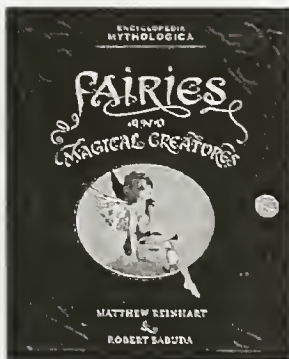
The recent resurrection of **Ray Marshall** as a paper engineer (and author) following his earlier successes in the 1980s has been told in detail in the interview published in *Movable Stationery* of May, 2008. His *Castaway Pirates: A Pop-up Tale of Bad Luck, Sharp Teeth, and Stinky Toes* (Chronicle Books, 9780811869233) is a great start to a second life in pop-ups for sure. I cherish one of the signed copies he presented at the occasion of the last conference of the Movable Book Society and which I was lucky enough to win at the raffle during the conference's final banquet.

First rough sketches of a new pop-up book by **Kees Moerbeek** were seen at Little Simon's that will bring his *Aesop's Fables: A Pop-up Book*, illustrated by the young Australian Bruce Whatley in 2010.

David Pelham did it modestly this season after his gorgeous *Trail of 2007*, my favorite of last year. But his *Here Comes Santa: A Mini Christmas Pop-up Book* at Little Simon (9781416954408) surely is a little, colorful gem deserving collector's (buying) attention. His characteristic, and often so cute and funny mice will pop up again early 2009 at Little Simon's in his new *Stuff and Nonsense: A Touch-and-feel Book with a Pop-up Surprise* (9781416959076). This is announced to be the first title in a new novelty series by this maestro.

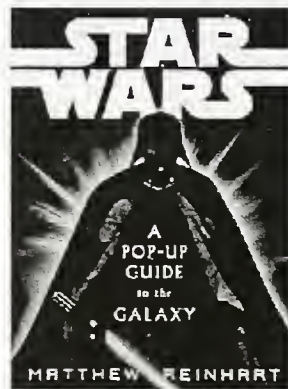


After the big (selling) success of his 2004 *The History of Architecture Pop-up Book*, Anton Radevsky was commissioned by Universe to do a sequel. At the fair the first copies were on display of the *Modern Architecture Pop-up Book* (9780789318022) illustrated and engineered by this Bulgarian master engineer. The book showcases some of the most innovative highlights of modern and contemporary architecture: London's Crystal Palace, New York's Flatiron Building, Frank Lloyd Wright's Robie House, Saarinen's TWA terminal, Foster's London "Gherkin" building, and the world's highest skyscraper (of the moment) in Dubai. Especially this last one is a marvel of a rounding paper model that is executed so well that everything closes exactly and results in a real gem of a pop-up model. The whole project demonstrates that you don't have to have seen all the buildings as a paper engineer to be able to make exact reproductions of them. A must-have for any collector, indeed.



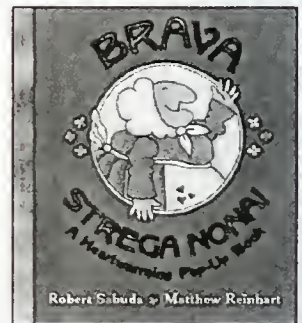
And finally we come to the two most important paper engineers of our times, Matthew Reinhart and Robert Sabuda. Most important not only because of the wonders of paper structures they produce and the innovative techniques of paper engineering and special effects they manage to develop, but also because of their teaching at Pratt Institute, and the opportunities they offer promising young people to work in their New York studio to enhance their engineering skills, supervised by the two master engineers of their caliber. To

what results the Sabuda/Reinhart school leads will be shown later in this contribution when we meet the new books by some young paper engineers which were seen at the book fair. Imagine that Lothar Meggendorfer had offered young people such opportunity! To what exceptional level would the movable book then have been developed in his days?



Speaking of Meggendorfer, the biennial *Meggendorfer Prize* for the best pop-up book of the last two years, as voted for by the participants of the MBS conference, was this time, as you probably already know, Matthew's *Star Wars: A Pop-up Guide to the Galaxy*. I was privileged to congratulate him in person.

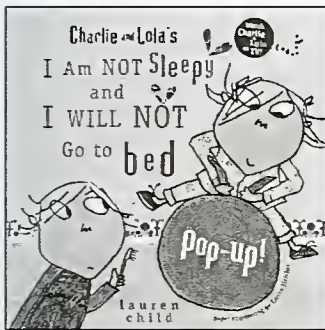
Together with Robert, he published last summer at Candlewick the first volume of their new trilogy *Encyclopedia Mythologica: Fairies and Magical Creatures* (978076363631727). Recently appearing at Putnam Juvenile was their new *Brava Strega Nona! A Heartwarming Pop-up Book* illustrated by another artist of world fame, Tommie de Paola. As an admirer of De Paola's picture books, I was eager to see the book, but, unfortunately, the Putnam Publishing Group did not attend the book fair. Amazon.com however annotates: "Don't look for Sabuda and Reinhart's most jaw-dropping work: built for relatively young hands (though not for toddlers), this book has few movable parts, and the interactive elements, like lift-the-flap shutters and doors on village houses, are clearly labeled for durability's sake."



Little Simon has just published Robert's adaptation of J.M. Barrie's well-known story of Neverland, *Peter Pan: A Classic Collectible Pop-up* (9780689853647). Another pop-up extravaganza, packed with spectacular paper artwork and once more - mostly hidden behind the flaps - intriguing constructions that surprise. The boat on the last spread is a special wonder of paper engineering, and "an awful lot of work" as Robert told me. A must-have for Sabuda fans. Those who love Peter Pan will regret that the most crucial scene of this children's classic, the fight between Peter Pan and Captain Hook, was not chosen for a pop-up. There is also a limited edition of the book available, with an extra pop-up embedded in the front cover (9781416971245). Disney Press has announced for next year an anniversary edition of Sabuda's *ABC Disney* (9781423109303) that will have a refreshed cover.

Intermezzo

To interrupt this enumeration of highly interesting but still unknown books, let us glance at titles that are already commonly known and will appear as pop-up books as well. What I mean is the phenomenon of the “*pop-upification of picturebooks.*” Books that in their flat format have been bestsellers for years are now getting an extra life as three-dimensional books. The tendency has been seen already for a couple of years; but the first trials have been of such commercial success that more and more publishers are joining in.



Orchard books seems to have been one of the originators with Lauren Child's *Charlie and Lola*, an award-winning classic that was brought to life in *I Will Not Ever Never Eat a Tomato: Pop-up*. Orchard just brought out a pop-up edition of both her *Who's Afraid of the Big Bad Book* (9780340956526) and *I Am*

Not Sleepy and I Will Not Go to Bed (9781408300084). They did it also with *Rumble in the Jungle* and *Commotion in the Ocean* by the best-selling couple Giles Andreae and David Wojtowycz, and continue with two more Andreae titles: *The Pop-up Dinosaurs Galore!* (97818467935) that was just published, and a tall *The Pop-up Giraffes Can't Dance* with illustrations by Guy Parker-Rees, to come fall 2009.

HarperCollins joins in with a just-published special pop-up edition of the well-known *The Tiger Who Came to Tea* by Judith Kerr (first published 40 years ago!) for which the original artwork has been re-originated to transform this ever-seller in a 3-D novelty book with flaps, pull tabs, and pop-ups. Nick Butterworth's *One Snowy Night: A Tale from Percy's Park* will also be transformed into a pop-up edition to celebrate its first appearance 20 years ago. It will be out in November 2009 from the same publisher.



Appearing this November from Macmillan Children's Books is *The Gruffalo Pop-up Theatre Book* (9780230531796) by Julia Donaldson, illustrated by Axel Scheffer, with a pop-up stage with a “deep dark wood” set engineered by Nick Denchfield.

In Europe, too, the phenomenon has been recognized

as a money-maker: a couple of years ago Clavis Publishers, the Belgian company, for instance, commissioned Kees Moerbeek to make a pop-up of Guido van Genechten's *Because I Love You So Much* (published in the U.S. by Tiger Tales). And now they did so with *Who's Driving* (9781977467004) by Leo Timmers, a funny picture book that brings a new twist on the fable of the hare and the tortoise. A most desirable book in this category to look out for, however, is the pop-up edition of the famous *The Very Hungry Caterpillar* by Eric Carle (9780141385068) that Puffin Books will bring out in 2009 on the occasion of the 30th anniversary of the first appearance of this picture book classic. No paper engineer was credited for the paper artwork in the copy I saw at the stand of its printer from Thailand, but the pop-up caterpillar, cocoon, and final glittery butterfly were great indeed.

New books by young talents that come rushing along

After the above inventory of the rich and famous in the field of movable books, it is a pleasure to see how many newcomers showed their often refreshing look at movable and pop-up books in Frankfurt. Though the elder generation of paper engineers – the Intervisual school – is still going strong and is making great pop-up books, they are getting on in years and it is good to see that a new generation ready to take the helm in the future.



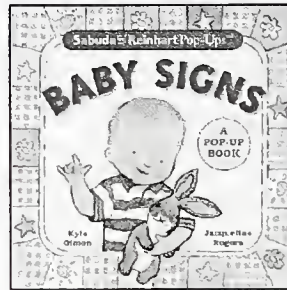
For sure this season's revelation is the work of the French graphical artist and illustrator **Marion Bataille** who came out of nowhere with a world bestseller and gorgeous pop-up book *ABC3D* (American edition: 9781596434257) that was brought out in no fewer than nine languages and so popped up at as many stands at the book fair. It is the trade edition of what was first published in 2006 as an artists' book in a limited edition of only 30 copies, and marks, therefore, a rare cross-over between the elite world of the bibliophile to this of the trade edition for a mass market. Bataille, a newcomer in the pop-up field, offers in this clever book without any text, done only in red, black, and white, a surprising look at the letters of the alphabet and offers a wealth of intricate techniques and mechanisms. This is not only a must-have for any collector but also an ideal present for other people. The book has already been reprinted!

The continuing story of the publication of the daring, erotic pop-up book by the new Berlin based paper engineer and illustrator **Maike Biederstaedt** has not yet come to an end. Last year, after the American company Sterling abandoned the publication “because of the too explicit character of the design,” she immediately got a contract from the British Anova Publishing that announced it would publish her book in the fall of 2008.

Indeed their Pavilion imprint offered *Come Play! A Sexy Pop-up Adventure* (9781862058170) in their fall 2008 catalog and described the (wordless) book as “A fun, artistic, erotic fantasy” about a mystery couple that meet for a steamy afternoon of sexual adventure in a city hotel. To come in November. However....! While dining with Maïke the first evening of the fair in a cosy restaurant in the city, she told me that there were new problems and that this time she proved to be a victim of the worldwide financial crisis. The costs of printing in China that had increased by 300 percent during last summer, as mentioned above, made the planned Pavilion edition of 3,000 to 5,000 copies unremunerative, so the publisher postponed the publication and will try first to find co-editors for the book. Though eager to see her first book finally published, she is not bewildered and is working effectively and with much pleasure on some new – though less daring – pop-up projects. Over a glass of good wine we discussed an additional *The Making of...* book but since we thought it might grow too voluminous, we laughed the idea away again. At the end of our meeting Maïke sighed and expressed fear that she may be a grandmother still hawking her “great new movable book on a daring subject done in a modern, open way,” quoting what I had written in the *Movable Stationery* after I had first seen her dummy in 2005!

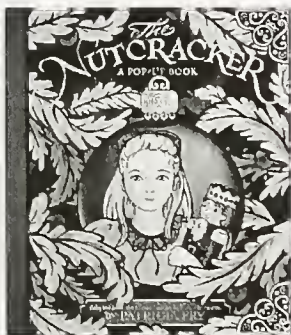
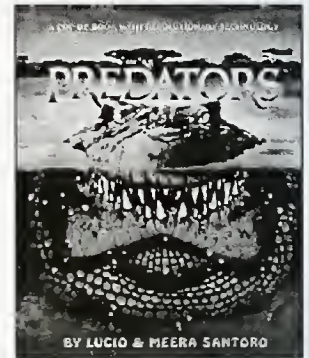


Sea: A Pop-up Book (9781402757761), after Jules Verne. Like his book from last year, *Moby Dick*, it is done as a graphic novel and has complex paper engineering showing such scenes as the lost city of Atlantis, and a giant squid as its tentacles attack the Nautilus.



The second pop-up book by Kyle Olmon, *Baby Signs: A Pop-up Book* will be a hands-on approach to learning sign language for beginning families. Parents and babies learn 15 of the most essential signs based on American Sign Language so they can communicate with each other. I'm wondering if it will also work with foreign babies. Preparing for paternity? Anyway an original theme for a pop-up book to be published next May by Scholastic as part of the trademarked series of “Sabuda & Reinhart Pop-ups.”

After a life in pop-up cards, Lucia and Meera Santoro took their first pop-up steps in the book world with last year's *Journey to the Moon: A Roaring, Soaring Ride!* Their new Little Simon work is a back-to-earth title, *Predators: A Pop-up Book with Revolutionary Technology* (9781416954392). For their “revolutionary technology” they appear to draw on their large reservoir of designs previously published as “Swing Cards.” Nevertheless, the result is no less impressive and the illustrations in this book show great pop-ups of spiders, polar bears, crocodiles, and other terrifying or dangerous predators. Announced for next year is a pop-up book on water-life, *Wild Oceans*.



Apparently new paper engineer Patricia Fry had fewer problems getting her book published: *The Nutcracker: A Pop-up Book: Adapted from the Classic Tale by E.T.A. Hoffman* (9780061170607). But she had chosen a very safe subject indeed! An introduction to her and the story of the making of her first published pop-up

book can be read in the extensive interview Kyle Olmon had with her in the August issue of *Movable Stationery*. That she was raised in the Sabuda/Reinhart studio can clearly be seen. She knows how to amaze with complex paper engineering. The wooden nutcracker is so lifelike that you will try to take him off the pages. It was the only pop-up book I brought home from the fair, accepting it when the HarperFestival publisher it presented to me. It is a very promising first effort that holds great hopes for future books.

Adapting another children's book classic is Sam Ita, who showed at Sterling his new *20,000 Leagues under the*

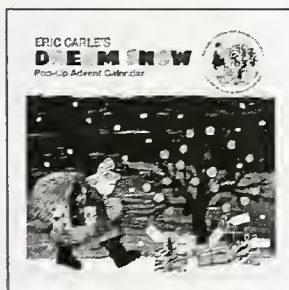
Remarkable, especially for its graphic design of illustrations in silhouette against a brightly colored background, is *I'm Looking for a Monster* (9780375844164) by Timothy Young, published by Random House. Pop-ups, tabs, wheels, and gatefolds help the little boy who looks for a monster to find the one he wants. Timothy Young is the founder and creative director of Creatures & Characters LLC in Easton, Maryland, and this is his first pop-up children's book.

Not new in the business, but back again about 10 years after she published some pop-up books in her characteristic graphic style, is the German paper engineer Antje von Stemm. I was surprised to find the dummy of her new *My Amazing Pop-up Circus* at the stand of the packager Tony

Potter Publishing and was able to talk with her. As communicative and friendly as she was when I first met her years before, she told me that two years ago when her son was born, she took some sabbatical months to strike a balance in her life. Her conclusion was that, after 10 years of illustrating children's books and producing all kinds of graphic design, since there was in Germany little possibility of getting pop-up books published, she, nevertheless, was convinced deep inside that paper engineering and designing pop-up books was the thing she best liked to do. When that was not possible in Germany, she had to do it again in the Anglo Saxon world, so she contacted several packagers and in no time she had a contract with both both Sadie Fields Productions and Tony Potter Publishing. The first one has resulted in a brand new pop-up book *In the Nighttime* (Tango Books, 9781857077162) that in a fun way teaches little children to not be afraid of monsters in the night since the monsters are way too busy having a ball to worry about them. Next year will appear *My Amazing Pop-up Circus*, based on the well-known Meggendorfer circus but with an all-round ring of fold-downs (that stay flat by a simple but innovative design) in which to enter through an opening with – very-Antje-ish! – real fabric curtains. Additionally, in a tray there are a lot of interchangeable figures of a remarkable design that enable the child to perform in the ring all kinds of circus acts. Antje enthusiastically installed the full dummy on the floor of the fair restaurant where we took a drink. Sitting on the ground and playing circus we attracted a great deal of attention and admiration from the other guests. An innovative way of marketing!

While Mrs. Von Stemm knows the world of publishing very well, she arranged that her come-back as a paper engineer will not be overlooked. Her earlier pop-up books *Nightmare Hotel* (1997) and *Nightmare Café* (1998) will be reprinted for the international market, as will her two award-winning do-it-yourself pop-up books about *Fräulein Pop und Mrs. Up* (1999-2000) that were published hitherto in German and French only, but now will come out also in an English edition as *Love for the Pop-up Girls* and *The Pop-up Girls: A Moving Story*. A great new start for sure.

Special effects for the Christmas season



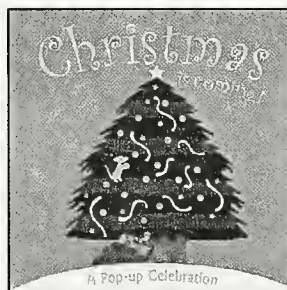
To be in time for the coming holidays season, and to please those who collect Christmas books (are there some amongst the readership?), we here present a short inventory of what the publishers are offering this year.

For counting down the December days there are two nice *advent calendars* by acclaimed illustrators. Eric Carle's *Dream Snow Pop-up Advent Calendar* (9780811862936) from Chronicle Books is based on his well-known Christmas story *Dream Snow* and unfolds to reveal an intricate pop-up Santa aside the Christmas tree surrounded by presents. The 25 windows hide punch-out decorations to add to the scene.

Likewise at Chronicle Books appears *Olive, the Other Reindeer: Pop-up Advent Calendar* (9780811859202) by J. Otto Seibold and Vivian Siobhan. For the most poetic and artistic Christmas book of the season you best choose the French *Nativité Pop-up* (9782747027322) by Jean-Hugues Malineau and paper engineered by Adrey Simon. It has a rather simple V-folding pop-up layers with figures in silhouette cut-outs and done in cream paper with some soft pastel colors published by Bayard Jeunesse. A beauty to cherish.

At Larousse Jeunesse appeared *L'incroyable Histoire du Père Noël* (The incredible history of Father Christmas) engineered by Philippe Huger – aka UG – with pop-ups, letters, pull tabs, and wheels.

Joan Sommers offers at Tunnel Vision a new, house-shaped peepshow of *The Night before Christmas* (9780975415061) with an accompanying illustrated booklet featuring the poem itself, along with punch-out figures that can be added to the tunnel scene.



Templar Publishing brings a nice *Christmas is Coming: A Pop-up Celebration* (9781840115819) by A. J. Wood and paper engineered by Jonathan Lambert in which Mrs. Mouse is followed as she prepares for Christmas. But for those who love a rather traditional style of

illustrating (fifty's look), the large Intervisual Books title of *The Story of Christmas: The Birth of Jesus* (9781581177930), illustrated by John Walker, is the most appropriate choice.



Traditional Christian renderings of the Christmas story – and traditional in their style of illustrating as well – can be found at Candle Books, offering three new titles on the subject: Tim Dowley's, *On that Christmas*

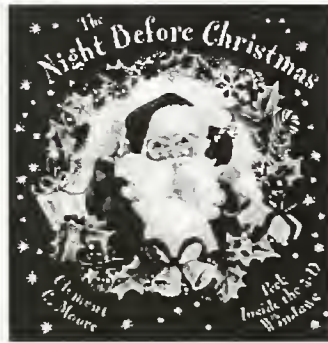
Night (9781859857656) with pop-ups on every spread, pull tabs and flaps, and a giant (24 x 62 cm.) pop-up stable scene as its final double spread. Juliet David's *The Very First Christmas: Moving Windows* (9781859856857) has 3-D pop-



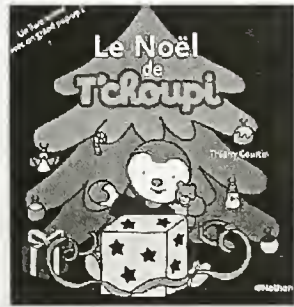
up windows and moving characters that enable children to interact with the Christmas story. Juliet David also has a rather weird *Christmas Mix and Match* (9781859856888) a picture book with 36 “wiro” card pieces and

12 full character pieces on the right hand side of the book. Mix the baby Jesus with his mother or father, a wise man or a shepherd ...?

More not-too-refined mass-market titles come from Bookmart: *The Night Before Christmas: Peek inside the 3D Windows* that has a shadowbox format of two pierced windows on every spread; and at Small World Creations: *Santa's Busy Night* with sliding pages that, when pulled out, reveal hidden pictures.



A nice movable book of the French character T'choupi was seen at Nathan Jeunesse: Thierry Courtin's *Le Noël de T'choupi: Un Livre Animé* (9782092514597) with two pop-ups and other surprises on the pages to help T'choupi prepare for Christmas.



And a last novelty Christmas item is from Ars Edition of Munich: *Frohes Fest: Schneekngel Bnch* (Merry Christmas: A Snowdome Book. 9783760732558). This is a cute little book with a real snowdome (actually a small rectangular perspex box) embedded in the pierced pages that can be taken out of the book and used as a table piece with Santa and a Christmas tree in a snowy landscape!



For a final two Christmas books you will have to wait until 2009 since Walker Books will only then bring out Anne Durant's *Dear Father Christmas, Get Well Soon*, illustrated by Vanessa Cabban, offering little letters in envelopes and a nice pop-up

finale. Macmillan has also announced *Santa's Missing Reindeer*, illustrated by Dan Crisp and with a novelty magic plastic strip that amazingly makes Santa and his reindeer fly from page to page.

Questions and Answers

A. In the August issue I requested information about books I could not trace. I received several responses about *The Christmas Carousel*. My question was whether or not it was published in English. No one who responded has a copy of the Haddock English language edition. However, members do have *Das Weihnachtskarussell*, published by Coppenrath Verlag in 2000. The book has includes a spinning carousel that is operated by a pull-string and music plays as it turns.

Ann Montanaro

Q. The Autry National Center Library in Los Angeles has a book entitled *Western Life*. The catalog record states that there is no publisher and it is dated 1892. The cataloging reads “‘Printed in Germany.’ Illustrated board cover features a caricature of an Indian being chased by another man, tipi in background.” Does anyone own this book or know more about it?

Ann Montanaro

East Brunswick, New Jersey

Q. Are you interested in buying my collection? I am selling more of my pop-up collection. There are 168 titles. They are in very nice condition. I bought them new, and they have never been played with or damaged. I would be willing to sell them all together or individually. I will send my sales list out to anyone who would like to send me a large self-addressed envelope with two 42-cent stamps. If you are interested in purchasing the collection or individual titles, please contact me and I can send you an email copy of the collection or a printed copy of the list. Ideled.gilbert@verizon.net or by mail.

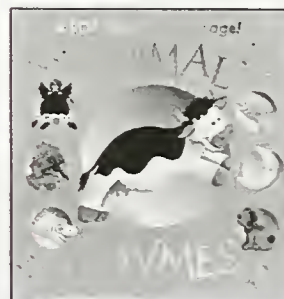
Idele Gilbert

5219 Steveann Street

Torrance, CA 90503, USA

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.



Angelina Ballerina:

Pop-up and Play Musical Theatre. Puffin Books.

£14.99. 9780141384528.

Animal Rhymes. Barnes & Noble. \$7.98.

9781435107311.

Also: *Nursery Rhymes.*

9781435107328.

Body: An Interactive and Three-dimensional Exploration. Intervisual Books. \$19.95.
9781581178012.

The Book of Dragon Myths: Pop-up Board Games.
Tango Books. £14.99. 9781857077209.

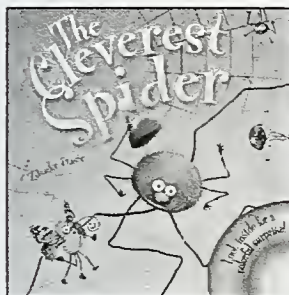
The Christmas Baby: With Nativity Pop-up and Advent Calendar. Barnabas. £5.99.
978-1841015934.

Christmas is Coming!
Templar. £10.99.
9781840115819.



The Cleverest Spider.
[honeycomb-like pop-up].
Sterling Publishing. \$14.95.
9781402752445

Clifford's Bedtime: A Pop-up Book. Scholastic. \$6.99.
9780545035132.



Colors. Pop & Shine.
Piggy Toes Press. \$10.05.
978-1581176735
Also: *Trucks.*
9781581176728

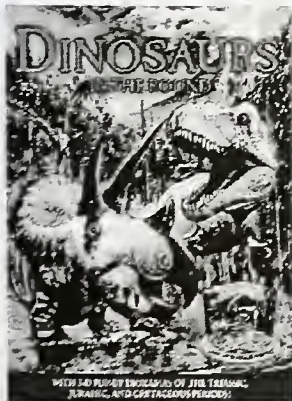


Commander Nova's Pop-up Alien Space Station.
Macmillan Children's Books. £14.99. 9781405091022.

Cosmic: The Ultimate Pop-up Guide to Space. DK. £14.99.
9781405332569.

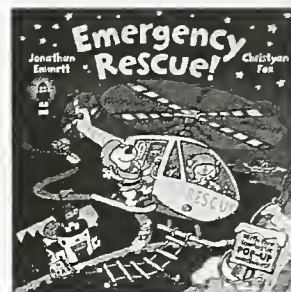


Dinosaur adventure. Pop and Play. Igloo. £3.99.
9781845618537.
Also: *Pirate Treasure.*
9781845618568.

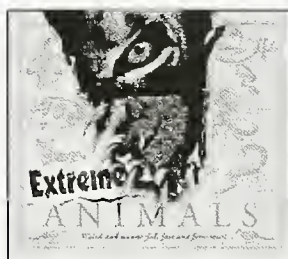


Dinosaurs in the Round. Random House. \$19.99.
9780375843686.

Emergency Rescue! January, 2009. Macmillan Children's Books. £6.99.
978-0230528765.

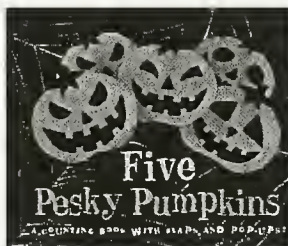


Extreme Animals. Carlton Books Ltd. £17.99.
978-1847321398.



Extreme predators. January, 2009. Templar. £12.99.
9781840116243.

The Fantastic Four Pop-up.
Marvel True Believers Retro Collection. Candlewick.
\$19.99. 9780763639082.



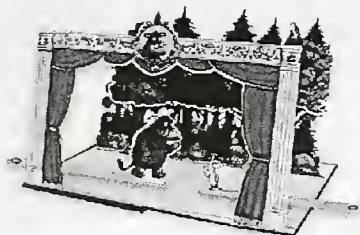
Five pesky pumpkins : a counting book with flaps and pop-ups! Little Simon, \$9.99.
9781416939054.

Ghost Tales: A Pop Up Book. Tango Books. £14.99.
9781857077230.



Good Luck Little Truck. Pop-up Pals. Book Studio. \$7.98.
9781906568122.
Also: *Garden Party.*
9781906568016.
Nursery Rhymes.
9781906568009.
What's that Noise?
9781906568139.

The Gruffalo
Pop-up Theatre
 Book. Macmillan
 Children's Books.
 £15.99.
 9780230531796.



Gracie's Gallery.
 Piggy Toes Press. \$14.95. 9781581177848.

Horton Hears a Who Pop-up! Limited Edition. Random
 House. \$225.00. 9780375843280.

I Love You All Year
Round: A Pop-Up Book.
 Piggy Toes Press. \$10.95.
 978-1581177862.



In the Nighttime: A Pop
Up Book. Tango Books.
 £12.99. 9781857077162.

Inventions. Walker.
 £14.99. 9781406318289.

The Itsy Bitsy Spider. Pop-up Melody Book. Montreal.
 9782764315989.

Also: *Twinkle Twinkle Little Star.* 9782764315996.

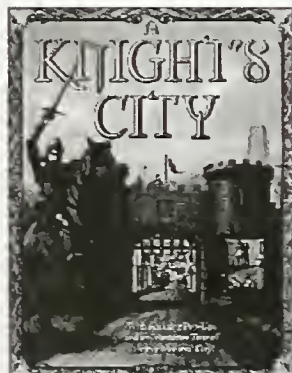
Just as I Am. A Soft-and-shiny Pop-up Book. £6.99.
 Igloo Books. 9781845619923.



Kirby's Derby: Pop-up Animals
on Wheels. \$15.99. January,
 2009. Jumping Jack Press.
 9781605802855.

Kit's World: A Girl's-eye View
of the Great Depression.
 American Girl. \$24.95.
 9781593694593.

The Knight's City. Little
 Simon. \$18.99.
 9781416961246.



Let's Pop Outside!
 Publications International.
 \$19.99. 9781412788694.



Little Star. Barnes & Noble.
 \$12.95. 9781435108516.

Long Ago in Bethlehem.
 Abingdon Press. \$15.00.
 9780687647781.

The Lost Treasure of Skull Island. Adventure Pop-ups.
 Little Tiger Press. £8.99. 9781845065546.

Also: *The Lost Treasure of the Dragon's Cave.*
 Adventure Pop-ups. 9781845067441.

Maisy's House and Garden
Pop-Up Play Set: A Carousel
Play Book. Candlewick. \$21.99.
 9780763639471.



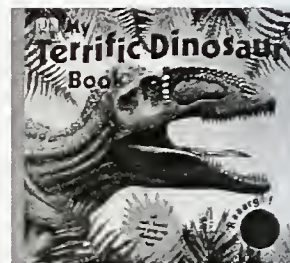
Monsters of the Deep. Pop-up
 Nature. Barnes & Noble. \$9.99.
 9781435109407.



Moon Landing: A Pop-Up
Celebration of Apollo 11.
 Candlewick. \$29.99.
 9780763640460.

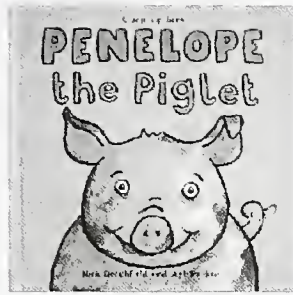
My Ice Palace Party.
 Macmillan Children's Books.
 \$17.64. 9780230703827.

My Terrific Dinosaur Book: Lift,
Look, Touch, and Pop-up
Dinosaur Fun! DK Publishing,
 Inc. \$12.99. 9780756637576.



Peek-a-boo Penguins. Little
 Tiger. £5.99. 9781845063986

Penelope the Piglet.
Campbell Books. £5.99.
9780230016156.



Peter Pan (Limited Edition) A Classic Collectible Pop-Up.
\$250.00. 9781416971245.

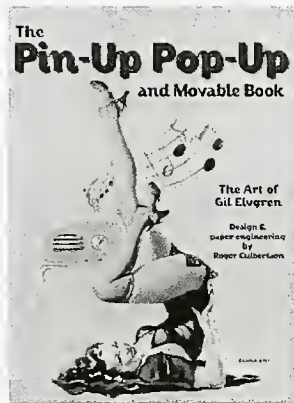


Return to Fairyopolis. Warne.
\$19.99. 9780723259961.

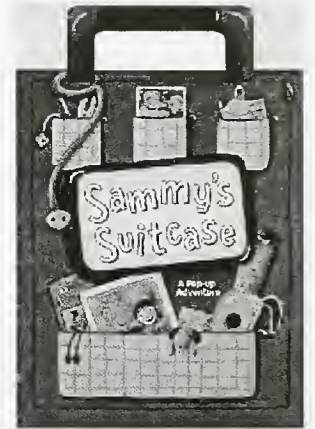
Robots. Atheneum Books for Young Readers. \$21.99.
9781416964148.

The Spirit: A Pop-up Adaptation of Will Eisner's Original Comic. November. \$34.99. Insight Editions.
9781933784465

The Pin-Up Pop-up Book.
Metro Books. \$12.95.
9781435110595.



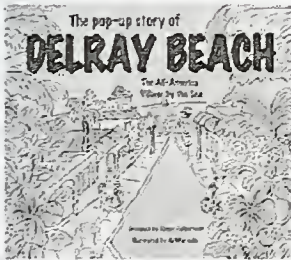
Sammy's Suitcase: A Pop-up Adventure. Bruce Foster.
Robin Corey Books. \$21.99.
9780375842368.



Pop-Up Books: A Guide for Teachers and Librarians.
Libraries Unlimited. \$35.00.
9781591583981.

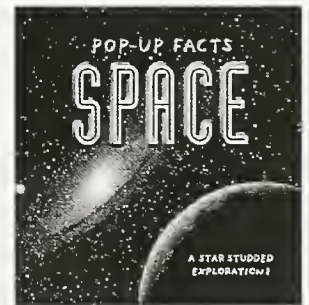


Shirley Barber Fairy Magic: A Pop-up Story Book. Five Mile Press. £7.99. 9781741785975

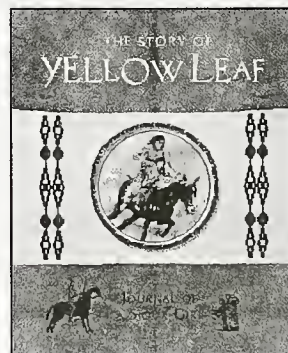
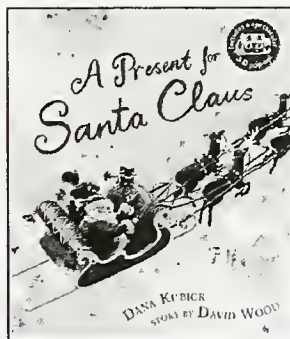


The Pop-up Story of Delray Beach, the All-America Village By the Sea. \$32.00.
<http://www.delraypopupbook.com/>

Space. Pop-up Facts. Templar Publishing. £12.99.
978-1840117936.

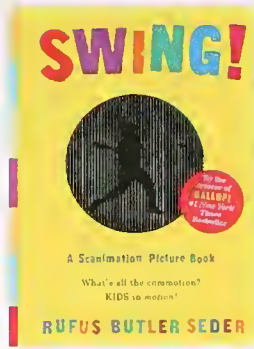


A Present for Santa Claus. Candlewick Press.
\$16.99. 9780763638580.



The Story of Yellow Leaf: Journal of a Sioux Girl. Barron's. \$16.99.
9780764161094.

Swing! (Scanimation) Workman.
\$12.95. 9780761151272.



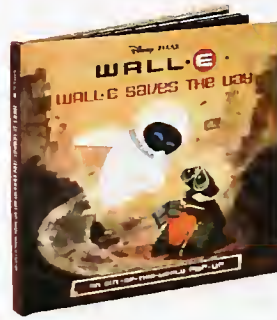
The Time Traveller's Journal. Hutchinson.
£14.99. 9780091799045.



The Ultimate Interactive Atlas of Space. Scholastic.
\$17.99. 9780545074568.



Swim Little Fish. By Paul Stickland. Barnes & Noble.
\$12.95. 9781435108530.

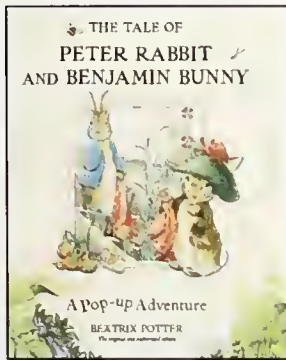


Wall-E Saves the Day: An Out-of-This-World Pop-up. Disney Book Group. \$9.99.
9781423108252.

The Tale of Despereaux: The Deluxe Movie Storybook. Candlewick Press. \$18.99.
9780763640743.



What a Wreck! Little Simon,
\$7.99. 9781416941774.



The Tale of Peter Rabbit and Benjamin Bunny a Pop-up Adventure. Frederick Warne Publishers Ltd. £14.99.
9780723263296.

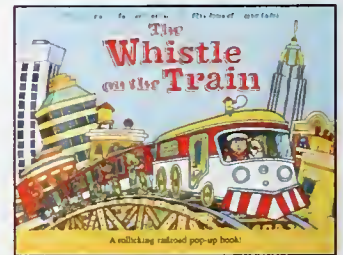


What's Wrong with this Picture? Around Town. [transformational plates] Piggy Toes Press. \$12.95.
9781581176797.

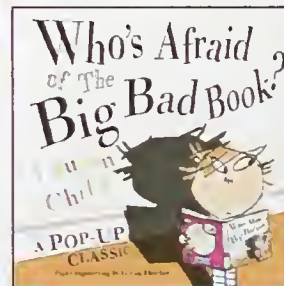
The Tale of Two Mice. Walker. £9.99.
9781406309393.



Whistle on the Train. Hyperion. \$18.99.
978-0786848904.



Terrible Tomb of Tuthankhamm Pop-up Adventure. Scholastic. \$31.77. 9780439963824.



Who's Afraid of the Big Bad Book? A Pop-up Classic. Hodder Children's Books. £12.99. 9780340956526.

The Tiger Who Came to Tea: Pop-up. HarperCollins Children's Books. £14.99. 9780007275441.

