

### In Conversation with Sally Blakemore

Kyle Olmon  
New York, New York

The event was so crowded that I had to stand outside in the hallway, blocking a busy restroom door as I craned my neck to get a better view of the podium. I heard Sally's distinctive deadpan voice before I saw her, sporting fiery red pigtails dyed to match the scarlet wallpaper of the communist themed bar. It would take more than a hairdo for Sally Blakemore to blend in. I had come to watch her share her amazing story of an eventful first marriage told at a literary event promoting *Ask Me About My Divorce*, a new collection of essays that grew out of Sally's work with *Mothering* magazine.

After the readings, we lingered on a stoop with a wonderful young paper engineer named Colette Fu, as Sally reminisced about some of the wild times she had living in Manhattan. As we spoke, I was reminded that she is one of the most colorful characters in the pop-up book world. Recently Sally was kind enough to consent to an interview sometime between marimba lessons and showing kids how to make art from trash.

**Kyle Olmon:** We first met five years ago in Santa Fe, New Mexico. Can you tell me how you started creating pop-up and novelty books and how you ended up in the Land of Enchantment?

**Sally Blakemore:** I bought my first pop-up book in 1979, at the age of thirty-three. Tor Lokvig's paper engineering in *Haunted House* by Jan Pieńkowski totally intrigued me and made me laugh with glee. I studied each mechanic, took it apart, and put it back together again. It was my education in the making. I bought twenty copies and gave them to everyone I knew. Growing up on Golden Books and the *Bible* (a Southern Baptist upbringing turned me into a Hindu in 1988), I never really had pop-up books at



Sally Blakemore

home in Ft. Worth, Texas.

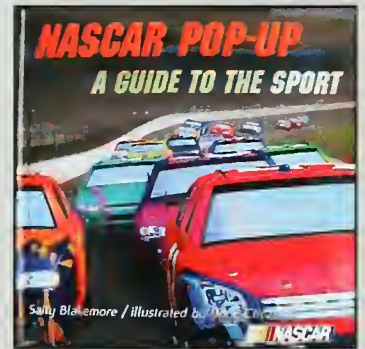
My first pop-up card design was for a New Orleans friend who was just about to become a mom. I produced a hilarious card showing (in a light-humored cartoon) a woman's legs opening as the card opened and a baby popping out. I sent it to Hallmark Cards and they said something like, "How dare you send this to us! Totally against our editorial policies!"

I found out that Jim Diaz (who worked with Tor Lokvig on *Haunted House*) had moved his packaging company, White Heat Ltd., to Santa

Fe, and, since I was living there, I saw it as a magical sign that this was my chance to see how the pop-up world really worked. I was ecstatic. I literally knocked down Jim's door and, after some discussions, was hired as the Art Director. In just one and a half years I absorbed a skeletal outline of how the novelty packaging companies were run. I picked up enough of the business skills to put together my own company with various partners. I now do it all on my own.

Somehow my passion for paper engineering and creative brainstorming was so strong that I overcame enormous business and personal set backs. My time with Jim Diaz taught me that paper engineering was a lot more fluid and intuitive than one might imagine. His advice to "just build a paper sculpture and then crush it to see what the paper wants to do" freed me from protractors and measuring.

I recently opened a school called WildMaker Art and Music School. I teach pop-up book design, painting, sculpture, and marimba to children five days a week. In the summers, I also teach two programs at the Santa Fe Art Institute: running classes in pop-up books and using trash as a raw material for children's art. I have opened up my studio to other teachers and groups who all share in a communal musical experience. It is a very busy studio!



Waldo H. Hunt

"King of Pop-up Books"

November 28, 1920 - November 6, 2009

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## The Movable Book Society

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The deadline for the February issue is January 15.

### Sally Blakemore, continued from page 1

**KO:** You always surround yourself with creative, interesting people. Didn't you have an accountant who you trained to be one of the lead paper engineers a few years back? I also remember a story about Herbie Mann, the legendary jazz musician, hanging out at the studio.

**SB:** Through my musical brother, I met Janeal Arison, a New York actress who was married to Herbie Mann, my favorite jazz flutist. We started developing a series of books with Janeal and, before Herbie died, we worked with him on a fabulous music game he wanted to manufacture. My beloved bookkeeper later died of cancer, and I hired a spunky, ex-nun who was also studying marimba. I taught Eileen Banashek paper engineering, on top of her bookkeeping skills, and we designed and produced *Aesop's Fables* with the illustrator Calef Brown and another pop-up *Ancient Dwellings of the Southwest*, which I illustrated.



*Circus!*

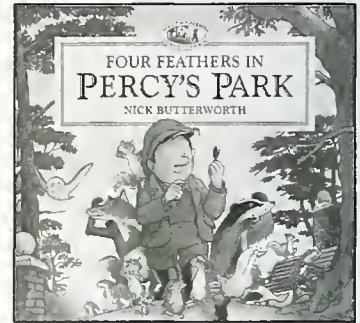
About this time, my husband and I discussed moving back to New Orleans, where we had previously resided, and we actually looked for property there just three months before Katrina destroyed the city. *Mothering* magazine made a nice little job for me, "just to keep me in Santa Fe," and then the magazine's publisher, Peggy O'Mara, and the Pond Foundation, opened up my life

by sending me to Kenya. I created a pop-up book, called *Gurls*, investigating the sublimation of women worldwide. Another serious book I created is a pop-up titled *July 16, 1945: New Mexico's History of the Atomic Bomb*. Each of these hand made books includes a detonator cable from the actual atomic bomb that I purchased from the Black Hole,

a laboratory scrap business in Los Alamos where the bomb was born.

**KO:** Besides these pop-up artists' books, you have created dozens of novelty books over the years. Can you share some of your favorite projects from the past?

**SB:** Our biggest best seller to date has been *Peek-A-Moo!*, a simple lift-the-flap book that has been in print for over 12 years. We have manufactured 390,000 copies of this toddler classic. Andy Baron, another paper engineer in Santa Fe, had left White Heat and we grabbed him to work on



*Four Feathers in Percy's Park*

*Circus! A Pop-up Adventure* and *Four Feathers in Percy's Park*. Andy's ability to think twelve steps ahead in the engineering process, instead of my three was a joy to watch! Others include, *Ocean Pop and Pull*, *Pooh's Christmas Box*, *Golf*, *Tales of Tails*, *What's for Dinner*, and *What's for Lunch*, which are large format toddler flap books.

**KO:** Last month your latest book, *NASCAR Pop-up Book: A Guide to the Sport*, was released. With two dozen pop-ups and pull tabs and even a 12-second sound chip, this ten-inch square book looks like a formidable introduction to stock car racing. What was your experience with this title?



*Pop-up Aesop*

**SB:** NASCAR was totally out of my realm of knowledge. While many of my books are whimsical and really for young children without any real factual information represented, this book is a cross-over book for many ages and required a very technical approach. NASCAR sent me to my first race in Phoenix. I spent ten hours at the track stationed primarily in the pit area during the race. The book is really my impression of a total NASCAR

experience all absorbed in one day of racing. I enjoyed observing this incredibly large subculture (75 million fans) in the USA and Europe. I was the art director as well as the writer, paper engineer, and manufacturer. Doug Chezem, an incredible digital illustrator from Washington, D.C., was a true asset. His sense of humor and knowledge of racing, along with the computers and software that created his exacting images were extremely valuable to the pace of this project.

Continued on page 10

## Opie Microfiche

Ann Montanaro  
Salt Lake City, Utah

Researching and identifying movable books can often be a difficult and frustrating task. Older books can be found in bookseller's lists or library catalogs. However, the descriptions often do not include enough information to adequately describe the movable in the book. One source of titles that does provide comprehensive information, since it includes page images, is the microfiche catalog of the Opie Collection of Children's Literature. Until recently I did not have access to the microfiche, but, nearby Brigham Young University (BYU) in Provo, Utah is one of only a few libraries in the United States that has a full set of the microfiche. Reviewing the microfiche has provided me with an opportunity to see interesting and unusual books that I had not previously known.

The Opie Collection was owned by Peter and Iona Opie, a husband and wife team of British collectors, publishers, and archivists of children's folklore. They began their research together in 1944 and their first major work was *The Oxford Dictionary of Nursery Rhymes* (1951), a collection of more than 500 rhymes, songs, nonsense jingles, and lullabies.

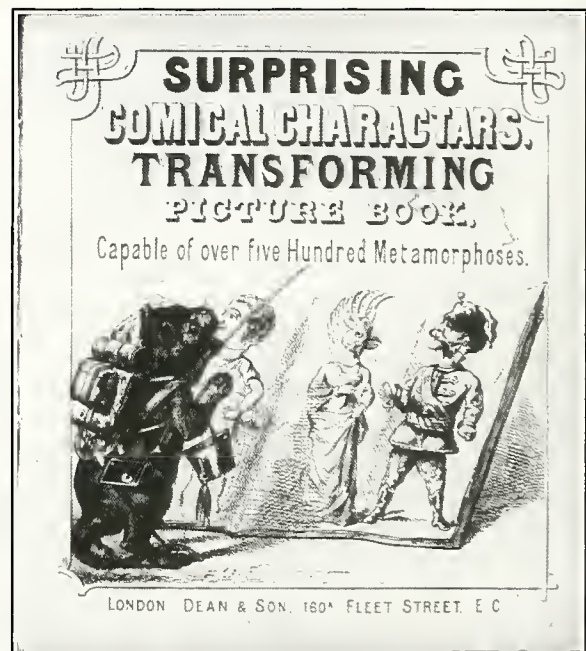
During the 1950s and 1960s, the Opies conducted large-scale surveys with contributions from state schools throughout England, Scotland, and Wales. They tape-recorded children in playgrounds all over Britain during the 1970s. The mass of information collected provided material for their books *The Lore and Language of Schoolchildren* (1959), *Children's Games in Street and Playground* (1969), *The Singing Game* (1985), and *Children's Games with Things* (1997). The last two Iona produced after her husband's death. She also published her own playground observations as *The People in the Playground* (1993). Aside from their work on children's folklore the Opies also researched and wrote about fairy tales, most notably in *The Classic Fairy Tales* (1974).

While the Opies were doing their research, they also accumulated a very large collection of books for children. The Opie Collection of Children's Literature, housed in the Bodleian Library in Oxford, was begun in 1944 by the Opies as a private research library. Upon Peter Opie's death in 1982, Iona decided to place the collection, then amounting to 20,000 titles, in a public institution. The transfer to the Bodleian Library was made possible by a national fund-raising campaign (led by Prince Charles) and by Opie's donation of half of the collection. The largest single category is made up of 12,000 bound volumes of children's stories and nursery rhymes. Other substantial categories include primers, alphabets and other instruction books, chapbooks, comics, and children's magazines. The collection is accessible to the public in microfiche form.<sup>1</sup>

Microfiche was a common reproduction technique in the

late 20<sup>th</sup> century but it is rarely used now. It is photographic film, containing printed information in a size too small to be seen by the naked eye. When this format was developed, it was a valuable research and archive source as it allowed libraries to have printed resources they would not have had the space to hold or funds to acquire. Microfiche, 4 by 5-inch cards, is stored in envelopes which are put in drawers or boxes as file cards and require special, (now expensive) readers to access the content. Microfiche can only be read at one setting, it cannot be enlarged or copied on a photocopy machine. However, special machines can make digital copies from the film. While much microfiche continues to be held by libraries, the format has been replaced by digital files. Microfiche can be digitized but, because of the cost, it is unlikely many libraries will convert these files.

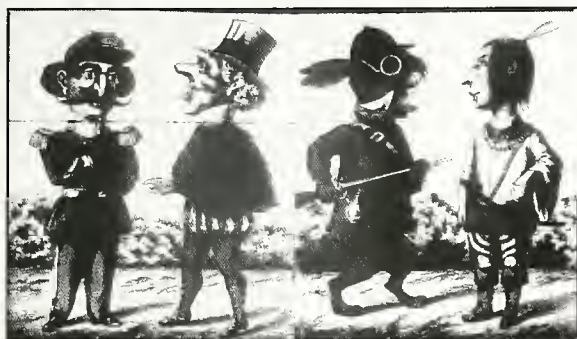
The microfiche of the Opie Collection of Children's Literature is organized into units by book type. The collection preserves nearly 1,100 chapbooks, battledores (two or three-page primers), and card-covered toy books; 4,000 comics, children's magazines, and penny dreadfuls (Victorian serials for children); and 12,000 bound volumes of children's stories and nursery rhymes, books on games and amusements, picture books, movable books, reversible books, rag books, miniatures, and other items.<sup>2</sup>



*Surprising Comical Characters*

The full collection was published as 59 units and is on 30,501 separate microfiche. The publisher's description reports that two of the units cover movable books: "Moveables (before 1850): Unit 39; Moveables (after 1850): Unit 46."<sup>3</sup> However, my use of the microfiche did not find that to be the case and I cannot say what order was used to create these units. They do not appear to be by author, date, or any other predictable arrangement. BYU has printed "preliminary guides" for some of the units but they do not have guides for

either unit 39 or unit 46. I do not know if those guides were produced. Each title in the unit is reproduced on one or more microfiche and there are 502 titles in unit 39 and 413 titles in unit 46. Much of the black and white reproduction is difficult to read and, on the BYU copy, the cataloging record is too faint to be deciphered. The individual units are available for sale but it requires a microfiche reader to access the content.



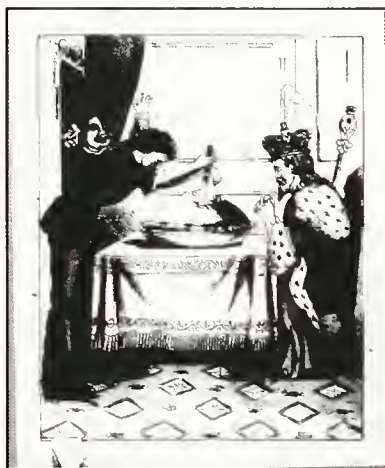
*Surprising Comical Characters*

The term “moveable books” in this collection includes cloth or rag books, flicker or flap books, and publications with fabrics, honeycombs, shaped covers, panoramas, loose pieces, games, moving eyes, fold-out pictures, and movable advertising.

I have selected three titles from the Opie microfiche for this issue and will highlight others in future issues.

*Surprising Comical Characters [sic]: Transforming Picture Book: Capable of Over Five Hundred Metamorphoses.* Dean’s Surprise Picture Books. London, Dean & Son, [not before 1873]. The series statement is on the back cover and this title is number 7 in the series. This 12-page book

includes the following instructions: “How to turn the pictures... lay the first page before you and simply turn over the heads, one after another, to the end of the book, reading the appropriate piece to each then finally turn back to the first picture again.” Each color page is cut in three, horizontally, so that they can be changed to form many different pictures.



*Living Nursery Rhymes*

There are at least 11 other titles in the Dean’s Surprise Picture Books series. Some, but not all, of the books are in the Opie collection. And, and while they all have the same

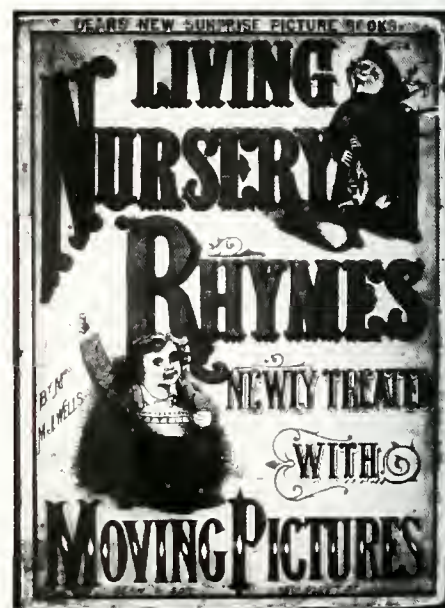
series title, the mechanicals are not all the same. The descriptions are taken from the OCLC catalog records.

1. *Transforming Performers: With Surprise Pictures.* (“A pull-tab mechanical book.”)
4. *Little Red Riding Hood and Cinderella: With Surprise Pictures.* (“Contains six plates, each with four flaps that fold out to create different pictures.”)
5. *Pantomimic Fun and Tricks of Clown and Pantaloon: With Surprise Pictures.* (“Includes 6 movable, colored pictures.”)
6. *The Surprise Picture Alphabet.* (“An illustrated alphabet with each letter bearing a diagonal crease that upon folding reveals a figure particular to the letter.”)
7. *Surprising Comical Characters [sic]: Transforming Picture Book: Capable of Over Five Hundred Metamorphoses.*
8. *More Comical Transforming Characters: Capable of Over Five Hundred Metamorphoses.* (“Each colour page is cut in three, horizontally, so that they are able to form many different pictures.”)
9. *Dame Wonder’s Changing Characters: Peep Show Picture Book.* (“Each colour page with holes cut in it so that they are able to form different pictures.”)
10. *Peep Show Picture Book: Surprise Changing Pictures.* (“Each colour page with holes cut in it so that they are able to form different pictures.”)
11. *New Puss in Boots: With Transforming Pictures, Capable of Numerous Metamorphoses.* (“Twelve unnumbered plates are split horizontally in thirds to allow scene changes.” “Plates split horizontally; sometimes known as “heads, bodies, and legs.”)

*Living Nursery Rhymes: Newly Treated with Moving Pictures.* Deans New Surprise Picture Books. By Mrs. M. J. Wells. London, Dean & Son, [not before 1873].

This 16-page pull-tab mechanical book includes instructions on how to make the pictures move. Two other recorded titles in this series are:

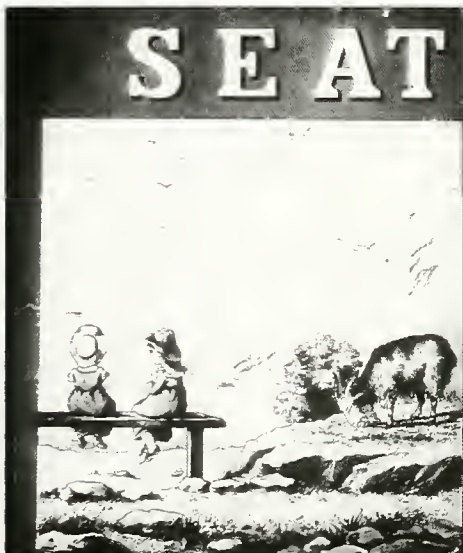
*Darling Bright-eyes Living Nursery Rhymes: Newly Treated with Moving Pictures* and *The Royal Acting Punch and Judy: As Played Before the Queen.* (“Each leaf has movable parts operated by tabs.”)



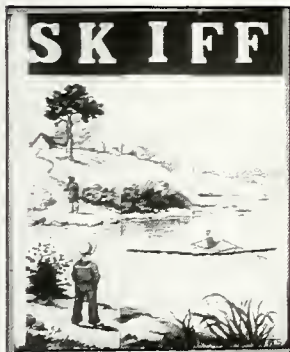
*Living Nursery Rhymes*

*Seat*. Dean's Word Changing Chromo Picture Toy Books. By Walter Stranders. London, Dean & Son. [between 1873 and 1900]. 4 pages. 23 cm. The opening text in the book reads, "In these novel changing Word Picture Toy Books will be seen the picture page illustrating the word on top. If the first letter is turned over you make a second picture, so that each book makes nine full pages of changing pictures."

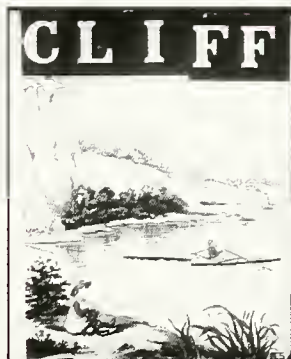
The back cover lists other titles in this series as *Land & Water*, *Bright & Varied*, *Sunbeams*, *Riverside Views*, *Happy Hours*. The cataloging records identify these books as: *Word and Picture Changes 3, 4 & 5 Letters: Land and Water*; *Word and Picture Changes: Bright and Varied*; *Word and Picture Changes of 3, 4 & 5 Letters: Sun-beams*; *Word and Picture Changes of 3, 4 & 5 Letters: River-side Views*; and *Word and Picture Changes of 3, 4, & 5 Letters: Happy Hours*.



*Seat*



*Seat*



*Seat*

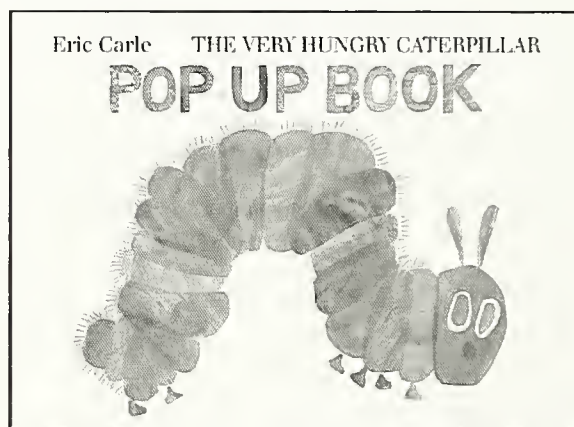
## *The Very Hungry Caterpillar: A Dialog*

The following is part of an email discussion regarding the 40<sup>th</sup> anniversary pop-up edition of *The Very Hungry Caterpillar*. Much of the correspondence was addressed to the newsletter editor.

Hi Ann,

I saw the reference to Eric Carle's *The Very Hungry Caterpillar Pop-up Book* in the most recent *Movable Stationery* newsletter so kept an eye out for it in our bookshops and sure enough found one a few days ago, so purchased same for my collection.

Now as you know Ann, the whole point of the story, its very *raison d'être* – for both the text and the pictures – is that the caterpillar is indeed a very hungry caterpillar and the "evidence" of his hunger is illustrated by the holes that appear in each item of food that the caterpillar eats his/her way through en route to becoming a butterfly.



When you read some of the smaller soft/hard cover editions you will note that there are indeed holes in each and every food item eaten by the caterpillar and they've been there since the book was first published 40 years ago.

So you can imagine my surprise on unpacking my 40th anniversary pop-up book and reading it to discover that there are no "eating" holes in the five oranges that the caterpillar is supposed to have eaten his/her way through on the Friday. There are holes in all the other things that he/she has eaten, but they are completely missing from all five oranges. Which kind of makes a mockery of the accompanying text, which states that "...On Friday he ate through five oranges, but he was still hungry..."

I bought the book for two reasons – one was to add to my collection, and the second was so that I could read it to my grandchildren (when I have some!). But I can just imagine one of those grandchildren saying "But Grandpa, he didn't eat the oranges, 'cause there's no holes in them."

I returned to the shop where I purchased the book (which,

### Notes:

1. <http://www.faqs.org/childhood/Me-Pa/Opie-Iona-and-Peter.html>. September 22, 2009.
2. <http://www.proquest.co.uk/en-UK/catalogs/collections/detail/Opie-Collection-of-Children-368.shtml>. September 23, 2009.
3. Ibid.

incidentally, is a specialist children's book shop) and checked the rest of their stock, but all other copies also had the solid oranges. I also checked copies in another bookshop in the city and their copy were also identical to mine.

I found Mr. Carle's website, which also has a P.O. box address, so I wrote a brief note to him, politely pointing out this manufacturing fault but have not had a reply. I suspect the letter would have been treated as a "fan letter" and most probably was not actually seen by him. I also sent an email to him but received the "stock standard" reply, so again I guess he hasn't seen the email either.

I have most recently written to the publisher's (Penguin/Puffin books) New Zealand address politely drawing the manufacturing fault to their attention as well, but no response from them to date either. Seems like everyone's running for cover!! Who knows, these copies might become real collectors items in the future (bit like stamps printed upside down, that sort of thing!)? I was thinking of contacting the Eric Carle Museum but haven't got around to that yet.

Anyway Ann, I'll leave you with those comments. I would be interested to know if the fault has also appeared in copies selling in the USA (or anywhere else for that matter.)

Kind regards,  
Trevor W.A. Morley  
Wellington South, New Zealand  
twam@paradise.net.nz

**Hi Ann,**

Re the oranges ...here's my response.

Brushfire were in liaison with the both the publisher and Eric Carle's studio throughout the development of the book. Every stage of the process was discussed and agreed. Indeed our early working materials for the book have been exhibited in the Carle Museum.

Believe me, this spread was much discussed and the conclusion we reached was that the caterpillar hasn't reached the oranges yet, as he is seen on the outside of the gatefold prior to the reveal of the oranges. Given that this is a reworking of the original book, in 3D, certain elements were rethought for this edition. Plus, the text is ambivalent enough to make this work.

The real trick was to keep the wonderful linear quality and flow of Eric Carle's book while making it interesting as a pop-up. What you never see of course are the blind alleys, red herrings, and downright disappointing attempts to bring the book to life before the published version was agreed and signed off by all parties.

So, it's not a manufacturing error, but a conscious decision to treat the oranges in this way.

Mick Wells  
Brushfire  
London, England

**Dear Trevor Morley,**

I am writing to thank you for visiting the Official Eric Carle Web Site and for all of your thoughtful comments. We hope you have received the bookplate and postcard sent along earlier this month.

To answer your question, thank you also for your feedback about the oranges in *The Very Hungry Caterpillar Pop-up Book*. A decision was made during the design of this edition of *The Very Hungry Caterpillar* to not include holes in the oranges because the caterpillar has not yet eaten the oranges and is still eating his way through the strawberries (and can be seen moving through the holes in the strawberries by pulling the pull-tab feature). While we understand that this change from the original version of the story may be confusing, we hope that you will be able to enjoy the pop-up edition and how it brings the story to life in a new way.

Eric truly appreciates your careful attention to his work and we thank you again for your email and for your interest in Eric and his books.

Best wishes,  
Rachel Hass  
Official Eric Carle Web Site

View Eric Carle discussing *The Very Hungry Caterpillar* at [http://www.eric-carle.com/short\\_video.html](http://www.eric-carle.com/short_video.html).

## Correction

In the August, 2009 article "Artcraft Paper Products Pop-up," the final title in the series was inadvertently omitted. The final title in the list was  
*Tom the Piper's Son*. SU-13.

## Catalogs Received

Aleph-Bet Books. *Catalogue 92*. 85 Old Mill River Rd. Pound Ridge, NY 10576. Phone: 914-764-7410. Fax: 914-764-1356. Email: [helen@alephbet.com](mailto:helen@alephbet.com).  
<http://www.alephbet.com>

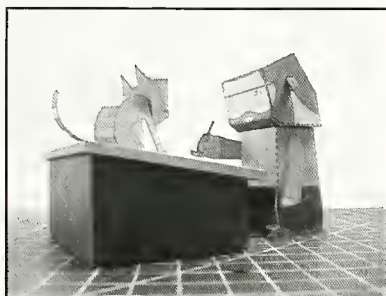
Jo Ann Reisler, Ltd. *Catalogue 83*. 360 Glyndon St., NE, Vienna VA. Phone: 703-938-2967. Fax: 703-938-9057.  
[email@joannereisler.com](mailto:email@joannereisler.com). [www.joannereisler.com](http://www.joannereisler.com)

## Pop-ups by Matthew Shlian

Ann Montanaro

Matthew Shlian produces exuberant paper sculptures. Bringing to his work a unique background and fresh approach, he is an artist to watch. The following statement about his work appears on his web page:

“As a paper engineer my work is rooted in print media, book arts and commercial design. Beginning with an initial fold, a single action causes a transfer of energy to subsequent folds, which ultimately manifest in drawings



Paper Matt

and three dimensional forms. I use my engineering skills to create kinetic sculpture which have lead to collaborations with scientists at the University of Michigan. We work on the nanoscale, translating paper structures to micro origami. Our investigations extend to visualizing cellular division and solar cell development. Researchers see paper engineering as a metaphor for scientific principals; I see their inquiry as basis for artistic inspiration. In my studio I am a collaborator, explorer and inventor. I begin with a system of folding and at a particular moment the material takes over. Guided by wonder, my work is made because I cannot visualize its final realization; in this way I come to understanding through curiosity.

“The root cause of Alzheimer’s disease is protein mis-folding. The modular arrangements in which protein strands are formed, break down and incorrectly fold. This causes a chain reaction of erroneous folding. My approach to understanding this is hands on; the microscopic folds can be mapped on a human scale out of paper and used as a basis for sculpture. Expanding and contracting in response to the viewer’s physical participation, new questions are raised; how can this form generate movement? How can size relate to the body? What happens when molecular forms become life-size and inhale the surrounding space?”



“My drawings begin by asking indirect questions which yield no concrete answers. As with my three dimensional work, my focus is on the process rather than final product. I am fascinated with computer technology and its ability to mistranslate information. Like a game of “telephone,” multiple software programs fracture

and compound text and image as they travel through different formats on the computer. Bearing little resemblance to their origin, the new information is rendered on a pen plotter creating a chaotic world rooted in happenstance. No longer legible, I see the drawings as blueprints for invisible cities, answers to questions that may unfold over time.”<sup>1</sup>

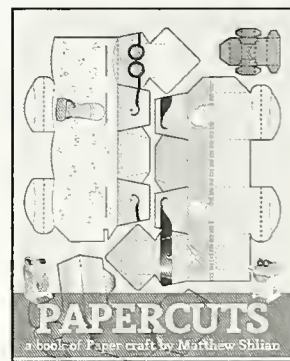
**Ann Montanaro:** So, given the personal statement from your web page do you primarily define yourself as a paper engineer?

**Matthew Shlian:** I do, but I wear a lot of hats. Some days I am a teacher, other days I am an artist, or musician... I don't really think about the label of “paper engineer.”

**AM:** When did you begin making paper sculptures? What led you to this format?

**MS:** I began as an undergrad at Alfred University. I originally went to school for ceramics, but realized early on that I was interested in everything. I studied, glass, painting, performance, sound, and by the end I had a dual major in ceramics and print media. I wasn't making traditional print or ceramic work at that point. Instead I would create large digital prints and, using a series of cut scores and creases, create large page pop-up spreads. I was making 4 foot v-folds or strut folds. I really had no idea what I was doing. I wanted the work to be interactive and for the image to relate to the folds. I loved the immediacy of paper as a medium. I also loved the geometry. Figuring out the pieces was like solving a puzzle. I'm a highly visual person, I have to see something to make sense of it. One of my faculty advisers, Anne Currier, started buying me pop-up books and I started dissecting them and figuring out how they worked. It took off from there.

**AM:** Tell us about your new book *Papercuts: A Book of Paper Craft*.



*Papercuts: A Book of Paper Craft*

**MS:** This book has been my summer project and is now done! I taught a class in paper engineering at the University of Michigan last semester and had my students create artist books, tunnel books, a pop-up book, kites, and a short project in paper craft where each student made their own self portrait

as a paper craft model. It was hysterical. I made a little Matt with my drafting desk and cat. I put the model of paper Matt on my site for download and immediately started getting emails of pictures of little Matt people had put together. From there I decided to make a book of models. The book has 15 models, plus a disc with PDFs of all the models, (for people that don't want to cut up the book) bonus designs, blank templates and alternative versions featuring a few talented

designers. So far it's available on my website and at a few museum shops around the country.

**AM:** Have you made any pop-up books?

**MS:** I made one book in graduate school about a mad scientist who combines animals to make them more deadly. He makes ridiculous creatures like a wolf-bat and a monkey-chicken. I shopped it around a bit a few years ago but it has been on the back burner for a long time. I became too busy with other projects. I'd still like to see it published though someday

**AM:** What formal training have you received?

**MS:** After graduating from Alfred I worked for a few years at Structural Graphics in Connecticut. There I learned Autocad and how to use flatbed plotter cutters. I learned about clients and the design world. I escaped to graduate school in 2004 and studied at the Cranbrook Academy of Art. [Note: For more information about Matthew's time at Structural Graphics, download his interesting MFA thesis, also available on his web page.]

**AM:** Whose work do you admire?

**MS:** I draw inspiration from musicians, performers, writers, artists, and producers. Folks like Brian Eno, Matthew Goulsh and Goat Island, El-P, Daniel Libeskind, Dondi White, Christian Marclay, Ren Weschler, Buckminster Fuller, George Hrycun, Stephan Sagmeister, Edward R. Tufte, etc. On the paper scene, I'm in love with Lothar Meggendorfer, Vojtech Kubašta, Noriko Ambe, and Jen Stark.

**AM:** Where can your work be seen?



*Papercraft: Design with Art and Paper*

**MS:** My website has images, video, and loads more information. My work was recently featured in the book *Paper: Tear, Fold, Rip, Crease, Cut* from Black dog publishing in the U.K. and is in *Papercraft: Design with Art and Paper* now available from Gestalten. In late July I was speaking in Germany and showing work at the Freiburg Institute for

Advanced Studies. I'll be showing a large robotic folding piece at the UICA in Grand Rapids in October and I have some work at the Eclipse Gallery in Wisconsin this fall as well.

Notes:

1. [www.mattshlian.com/statement.html](http://www.mattshlian.com/statement.html). October 22, 2009.

## Thanks to Linda Godard

Ann Montanaro

Please join me in thanking Linda Godard for all of the behind-the-scenes work she does for The Movable Book Society. Each quarter she reviews, edits, corrects, and improves *Movable Stationery*. After the content is assembled, and the pages are laid out, they are sent to Linda. She carefully goes over each sentence, checking the content, grammar, and punctuation. Her skills as an editor and proofreader have significantly reduced the number of errors in the newsletter and increased its readability. Linda is a pop-up enthusiast but not a serious collector. As a result, she is able to read the articles and point out when they do not make sense to a lay reader who is not bringing knowledge to the story.



Linda Godard

Linda and her husband live in Coral Springs, Florida and she has many years of editing experience. As the mother of five grown children, she has been called upon to proofread, edit, and critique many of their undergraduate and graduate papers. Several years ago, before she had seen an issue of *Movable Stationery*, I asked her to read an article and to let me know if it made sense. I had worked on it for a long time and no longer had a perspective on it. She made so many helpful suggestions that I asked if she would be willing to review more of that issue and, before long, she was editing each issue. Her help is gratefully appreciated and I want readers to know how much work she does for *Movable Stationery*.

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### Poppits

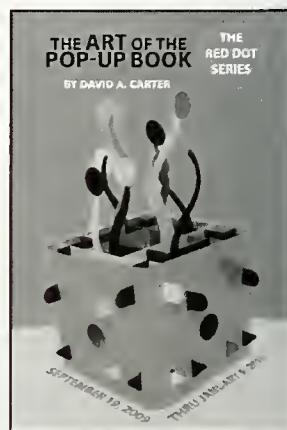
Ellen G.K. Rubin  
Scarsdale, New York

### EXHIBITS

The Blue Line Gallery will mount an exhibit of the work of David A. Carter entitled: "The Art of the Pop-up Book: The Red Dot Series." September 19, 2009 - January 9, 2010.

Blue Line Gallery, 405 Vernon Street, Ste 100, Roseville, California

The gallery is open to the public Tuesdays - Fridays 10





a.m. - 5 p.m., and Saturday 1 - 8 p.m. Admission is free. More information, including David's bio is at: <http://rosevillearts.org/exhibits.html>

The dates have changed for "Fold, Pull, Pop & Turn: Books that Move." at the Smithsonian Libraries Exhibition Gallery in the National Museum of American History, Washington, D. C. The exhibit will now open in May, 2010 and end April, 2011. Participate in the blog at: <http://smithsonianlibraries.si.edu/foldpullpopturn>

The International Print Center of New York at 526 West 26th Street, Room 824, will be including two lithographic hand bound pop-up books as part of their New Prints Autumn 2009. The exhibition, which began October 29, will remain on view until December 12.

#### ONLINE MEDIA

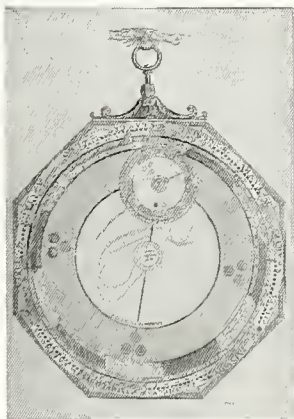
David Carter was interviewed by The *Sacramento Bee* on September 14. Text of the interview, talk about the exhibit, his new book, *White Noise*, and a video online slide show may be seen at: <http://www.sacbee.com/onstage/story/2180066.html>

Thanks to Theo and Ann for alerting me to a fun video combining pop-ups and LEGOs. Called le de Kyoto, the artist has created a pop-up Japanese house with LEGOs. See it at: <http://anatron.blogspot.com/2009/08/kinkakuji-lego-pop-up-book.html> Can anyone translate Kinkakuji, please, or is it his name? Thanks.

Have you paper engineers considered making pop-ups one can almost inhabit? Ming Liu of Japan makes such pop-ups. This gives the Guinness' book a run for its money. <http://www.youtube.com/watch?v=zEUCmH9PgLg>

Here is another exciting YouTube video. But, hold onto your seats, the pace is WILD! <http://www.youtube.com/watch?v=tMMBZyctTgw>

I know I've mentioned before that the most beautiful book ever produced, movable or not, is the *Astronomicum Caesareum* printed by Peter Apianus of Ingolstadt, Germany in 1540 for Emperor Charles V, hence its nickname, "The Emperor's Astronomy." The current price tag for this elephant folio with over 35 volvelles, all hand-colored, is \$750,000. The recession has hit home and it won't be sitting on my library shelf anytime soon, although I do own the facsimile done in 1969. But now we all can possess it, albeit virtually. Download the



*Astronomicum  
Caesareum*

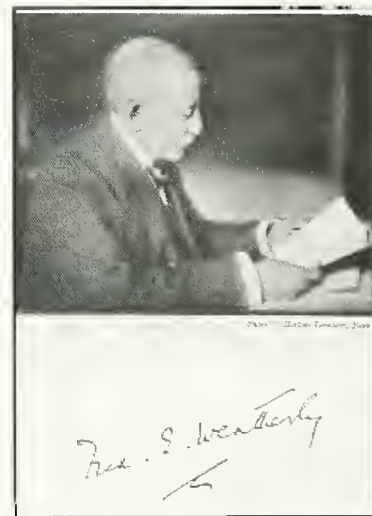
PDF of every page of the *Astronomicum*, as well as other great treasures, held by the Astronomy Library at the Vienna University at: <http://www.univie.ac.at/hwastro/>.

An aside, at a recent conference at the Grolier Club in New York City, I had the pleasure of meeting Mark Dimunation, Chief of Rare Books and Special Collections at the Library of Congress. I spoke to him about the up-coming Smithsonian exhibit and movable books in general. I quipped that it is unlikely that movable books will be digitized any time soon. Oh, how wrong I was. Mark brought up the *Astronomicum*, which the Library owns. He, this worldly man with access to the world's greatest books, stated that the *Astronomicum* is the most beautiful book ever printed and that the Library is trying to make it available on-line in a format that would allow the visitor to manipulate the volvelles. I do love technology!

*WOW! The Pop-up Book of Sports* was featured on CBS recently. Bruce Foster, the paper engineer, was praised for his outstanding work making the *Sports Illustrated* photographs pop up. The clip can be seen at: <http://www.cbsnews.com/video/watch/?id=5442376n>

#### TRIVIA

Lawyer Fred Edward Weatherly, (1848–1929), was also a famous English lyricist, radio personality, and author. He was probably best known for the lyrics of the song "Danny Boy," written in 1910. We in the "Pop-up World" recognize his name from poetry he contributed to the books of Ernest Nister. A Wikipedia citation exists but just touches on his contribution to children's books. When life slows down for me – probably never – I'll add more information to Wikipedia. Or go ahead and do it yourself and let us know.



Fred Edward Weatherly

#### OTHER PUBLICATIONS

Jessica DuLong, the editor for our book *A Celebration of Pop-up and Movable Books*, has published, to critical acclaim, her own non-fiction narrative. This was not a book I would have chosen on my own, but having read it, I can say I was thrilled with the lyricism of her writing. She spins a great yarn!

*My River Chronicles: Rediscovering America on the Hudson* was published by Simon & Schuster-Free Press. Jessica DuLong ditches her dot-com life for the diesel engines of historic fireboat *John J. Harvey* and along the way discovers four centuries of cultural history on the Hudson. The more she spends time with the boat's finely crafted machinery and learns about the river's industrial history, the more she wonders what America is losing in our shift away from hands-on work. DuLong, one of the world's only female fireboat engineers and a heroine of 9/11, offers a porthole-view narrative of the river and its social tapestry as a microcosm of post-industrial America. The book was released in time for the 400th anniversary of Henry Hudson's historic voyage upriver.

Definitely check out her website. [www.jessicadulong.com](http://www.jessicadulong.com). Do not miss the video of her running the fireboat's engines. Jessica and the crew of the *John J. Harvey* worked at Ground Zero. The boat's history and its role in 9/11 were captured in the children's book by Maira Kalman, *Fireboat! The Heroic Adventures of the John J. Harvey*.



*Book Dynamics! Ed Hutchins Turns, Twists, & Topples Tradition* is part autobiography, part book description and part behind-the-scenes intrigue. It includes detailed information on 38

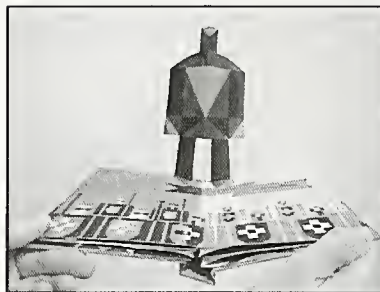
handmade books, along with photos, commentary, and a dash of gossip. \$40.00 plus shipping. [Ed@ArtistBooks.com](mailto:Ed@ArtistBooks.com).

On November 17 *Gorgeous Boys* will be published, claimed to be the first ever gay pop-up book. It is an amusing book illustrated by Tom de Pékin, a French artist, designer, and film director whose work features humor and transgender. The paper engineering is done by Philippe Huger (aka UG) and it has been published in a limited edition of 250 copies. It is available at the Boutique du livre animé. Email:



*Gorgeous Boys*

[boutiquedulivreanime@orange.fr](mailto:boutiquedulivreanime@orange.fr). Coinciding with the publication there will be an exhibit of the works of Tom de Pékin from November 17 to December 15 in the Boutique at 3 rue Pierre l'Hermitte, 75018 Paris.



*Trésor*

On December 3 the second Salon du livre animé (fair of movable books) will be held at the Boutique du livre animé in Paris. Most of the French paper engineers will attend, showing their newest creations

and signing the copies that will be for sale. Information is available at: <http://boutiquedulivreanime.blogspot.com>.

The French book artist UG (Philippe Huger) has just brought out his latest project: *Trésor*, the second part of a trilogy. Published in a limited edition of 100 copies, it is for sale at 35.00 Euro at the Boutique du livre animé in Paris. The first part is already sold out; the third part will be available on December 3.

## travel PORTLAND

### The Movable Book Society

### 8<sup>th</sup> Conference

September 23 - 25, 2010

Portland, Oregon

Hotel and program  
information will be  
available soon

## Fabulous Fictions



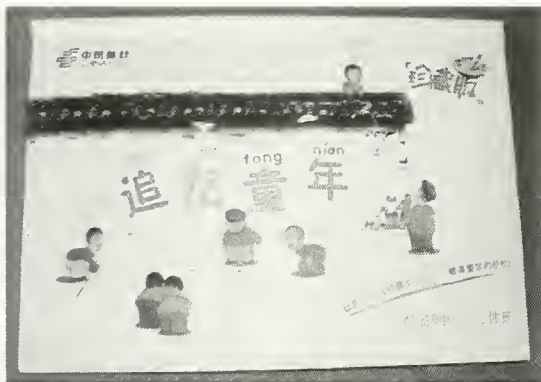
*Fabulous Fictions*

Tony Calzetta, member of The Movable Book Society and Presswerk Editions of Oakville, Ontario, Canada, is pleased to announce the upcoming release of the limited edition artists' book, *Fabulous Fictions*.

A collaboration between Calzetta and writer Leon Rooke, *Fabulous Fictions* features a fold open sculpture with hand cut paper forms and pop-up elements. Details and photographs of the bookwork are online at <http://fabulousfictions.com>.

An additional 10% discount off the pre-publication price is being extended to all members of The Movable Book Society. Inquires regarding purchase can be made directly to Tony Calzetta at [calzetta@idirect.com](mailto:calzetta@idirect.com)

## Questions and Answers



**Q.** This is a picture of the Chinese pop-up *Zhiu yi tong nian* I bought in Guangzhou last year during our China journey. I don't know the author, the illustrator, nor the paper engineer. Probably one can read it on the back but it's all in Chinese characters. I paid 60 yuan for the book (about 6 Euro or 8 dollars) and that's very cheap. Does anyone know more about Chinese pop-up books? Are there members who have titles in their collection?

Henk Sikkema  
The Netherlands

Ed note: Samson Soong tells me that this book can most accurately be translated as *Remembrance of Childhood*.

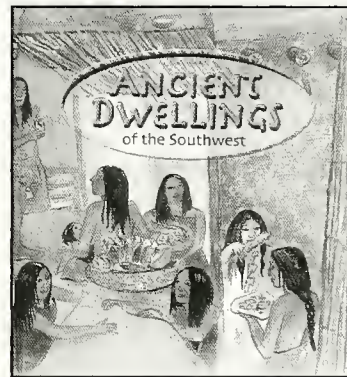
**Q.** I have a collection of pop-up books that I want to sell. If you would like to know about titles I have available, send me email and I will send you the list.  
[hannahkozak@earthlink.net](mailto:hannahkozak@earthlink.net).

Hannah Kozak  
Los Angeles, California

**Q.** I am interested in mix-and-match or split page books from all periods and covering all subjects. Does anyone have a comprehensive collection these books?

Ann Montanaro

### Sally Blakemore, continued from page 3



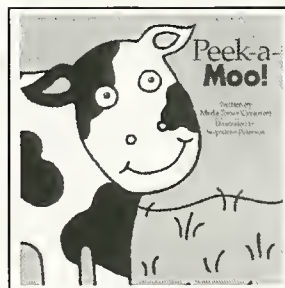
*Ancient Dwellings of the Southwest*

The development process was quite difficult because not only did we have to use a NASCAR style sheet (20 pages of dos and don'ts), but timely approvals from NASCAR were needed at each stage of the book. The deadlines were intense. The obstacles around finishing the book included not only a two week

delay caused by the flooding of Doug's studio, but a family tragedy at Christmas at his home, and the breakdown of machines (rats that invaded my beloved color copier, destroying it as the final mechanical sheet oozed out of the slot dumping tons of black toner on my toes) made it one of the most memorable books I have ever created.

**KO:** Arty Projects Studio, Ltd. has evolved over the years to accommodate the direction of the children's book market and your various interests. What is the current vision of the company and what wild rides do you want to take us on next?

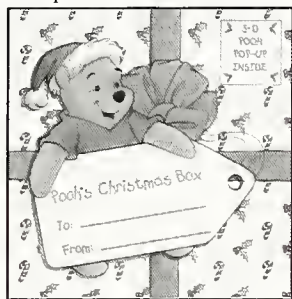
**SB:** Arty Projects Studio, Ltd. was formed to "keep the child spirit alive." Not many children have nature to explore in our techno world and crazy culture of distraction. Our vision statement describes how important it is to just "play," "discover," and "explore." I design books that use the back and front of each spread to really



*Peek-a-Moo!*

pack the books with information and “nonlinear” discovery. I find many children who have difficulty reading, as I did in school, can be lured into books that are illustrated novels and sculptural paper fantasies. These children (and adults) are introduced to miraculous worlds of paper reality that include words within a pop-up world that creates true magic in their minds. The wonder that lives between two covers, especially in pop-up fantasylands, is what we are here to produce.

Last year, I worked with White Heat, Ltd. again to paper engineer *Extreme Bugs*, and it will be in the bookstores this Fall. I also met my favorite illustrator, Giselle Potter, who illustrated Toni Morrison’s *The Big Box*. Giselle was hired by the Getty Museum to create a new pop-up book and they asked me to create the paper engineering. I was totally thrilled to work with her drawings. This book is in process now.

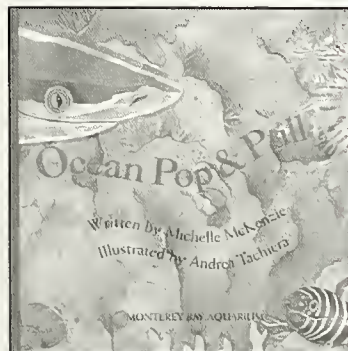


*Pooh's Christmas Box*

At the moment, my new working partner, Marcia McCoy, and I are creating educational and novelty products that we will propose to Target stores for next year. We are relying on unique concepts, manufacturing savvy, great art, and novelty design to produce educational novelties for children and adults.

I am also teaming up with Melissa Turk, an artist agent in NYC, and Neece Twinem, an illustrator and author, in a new venture called Brainstorm Productions. As a virtual studio team we are utilizing each other’s strengths in this changing publishing world to create really new and fresh concepts and techniques. There is nothing I love more than a team or a band!

Visit [www.artywildmakers.org](http://www.artywildmakers.org) for all the wild music events going on at WildMaker Studio and Arty Projects Studio, Ltd. You can also e-mail Sally Blakemore at: [artyprojects@cybermesa.com](mailto:artyprojects@cybermesa.com) to get more details direct from the source.



*Ocean Pop and Pull*

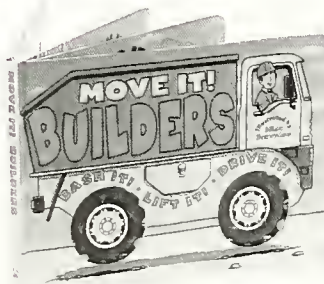
On a final note, those who know Sally, know that this article barely touches on the many facets of this exciting individual. Please check out

[www.kyleolmon.com](http://www.kyleolmon.com) to read a much more in-depth transcript of the interview in which Sally talks about battling synesthesia by learning to read from the *Bible*, her new marimba band, and her undying love for Dean Stockwell.

## 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.

*Big Frog Can't Fit In.*  
Hyperion. \$19.99.  
9781423114369.



*Builders.* [tabs] *Move It!*  
Barnes and Noble. \$7.98.  
9781435108578.  
**Also:** *Farm.*  
9781435108585.  
*Rescue.* 9781435108592.

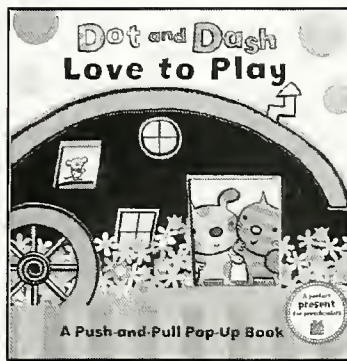
*Bram Stoker's Dracula.* Carlton Books. \$19.95. 9781847323026.



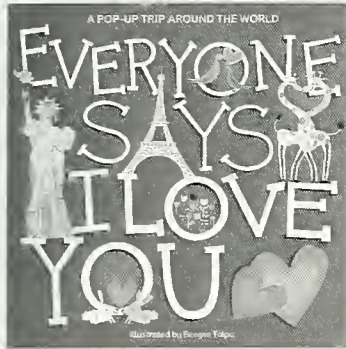
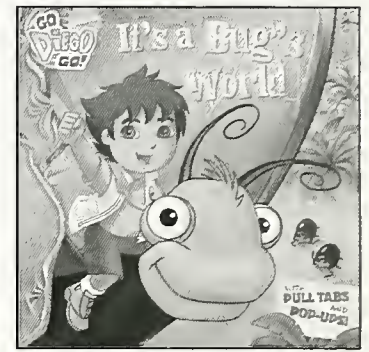
*A Christmas Carol.* Carlton.  
\$12.99. 9781847323521.

*Animals of the World: Featuring Five Amazing 3-D Scenes.* Five Mile Press. \$17.95. 9781742119175.  
**Also:** *Dinosaurs of the World.* 9781742116891.

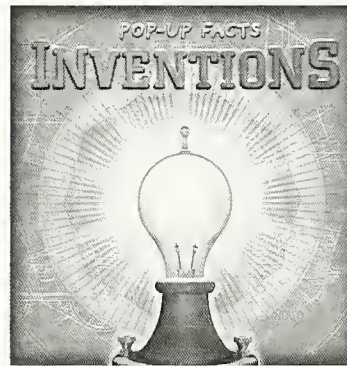
Dot & Dash Love to Play. Scholastic.  
\$8.95.  
978-1407104713.



It's a Bug's World. Simon  
Spotlight/Nickelodeon.  
\$7.99.  
9781416979401.



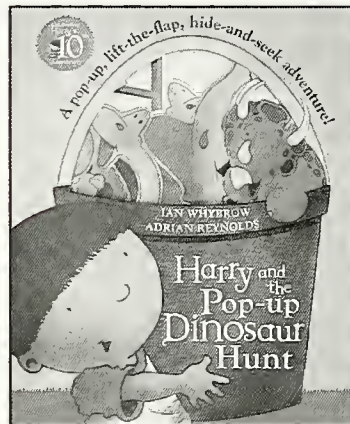
Everyone Says I Love You. December. Penguin.  
\$12.99. 9780843189520.



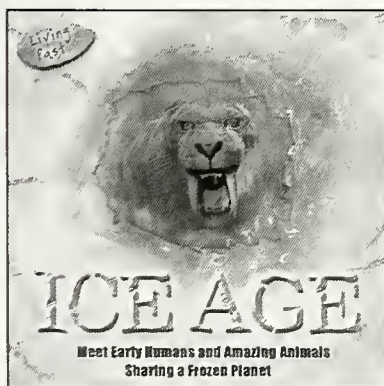
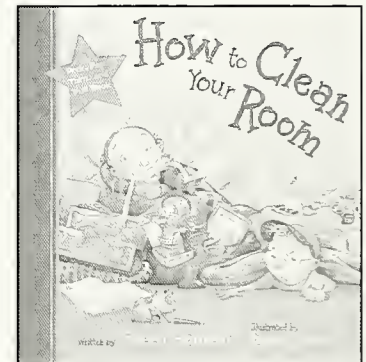
Inventions. Pop-up Facts.  
£12.99. Templar.  
9781840118803.

Handy Manny Pop-Up Tool Book. Disney Press. \$12.99.  
9781423121145.

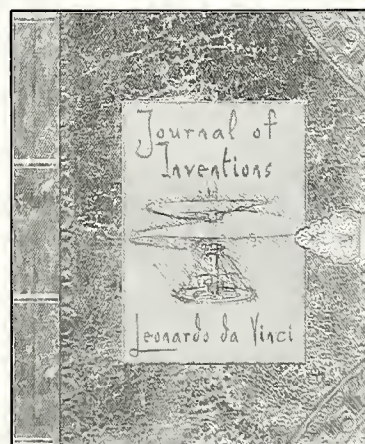
Harry and the Pop-up Dinosaur Hunt. Puffin.  
£12.99.  
9780141326757.



How to Clean Your Room. Ideals  
Children's Books.  
\$18.99.  
9780824955519.



Ice Age: Meet Early Humans and Amazing Animals Sharing a Frozen Planet. Barron's Educational Series.  
\$19.99.  
9780764162510.



Journal of Inventions: Leonardo da Vinci. Silver  
Dolphin. \$24.95.  
9781592239085.

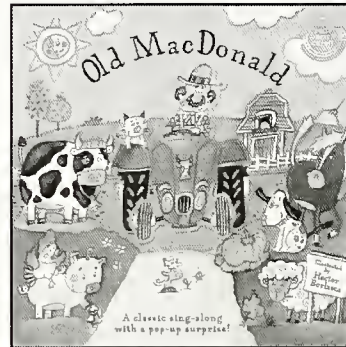
*Look What I Can Do!*  
Clavis Publishing.  
\$11.95.  
9781605370194.



*Mr. Potato Head: The Cupcake Awards! A Mix & Match Book.*  
\$7.95. Sterling.  
9781402760358.

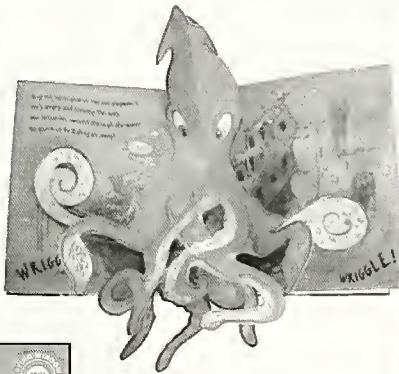


*Lucky New Year!*  
Random House. \$9.99.  
9780375852244.

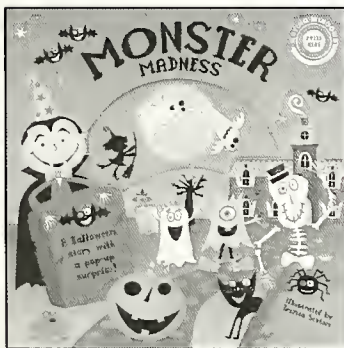
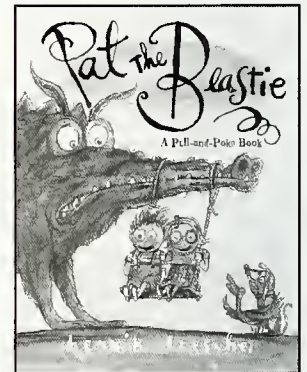


*Old Macdonald. Moving Windows. Silver Dolphin. \$12.95. 9781592239238.*  
Also: *Twinkle, Twinkle Little Star. 9781592239252.*  
*The Wheels on the Bus. 9781592239245.*

*The Lost Treasure of the Sunken City. Little Tiger Press. \$17.99. 9781845069506.*



*Pat the Beastie: A Pull-and-Poke Book. Workman. \$11.95. 9780761156109.*

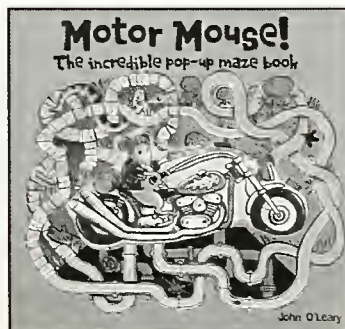


*Monster Madness. Moving Windows. Silver Dolphin. \$12.95. 9781592239221.*



*Peter Pan Sound Book. Classic Pop Up Sound Book. Templar. £14.99. 9781840116892.*

*Motor Mouse! The Incredible Pop-up Maze Book. Tango. £12.99. 9781857077247.*



*Pirate Ship Adventure. [3-D windows] Lorenz Books. \$15.99. 9780754821144.*



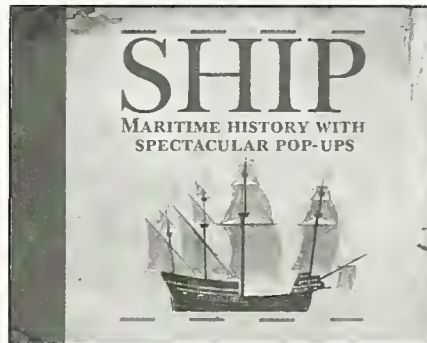
Pop-up Photo  
Album. Umbria.  
\$35.00.  
9781400652822.



Secret Santa. Sterling.  
\$16.95. 9781402768620.

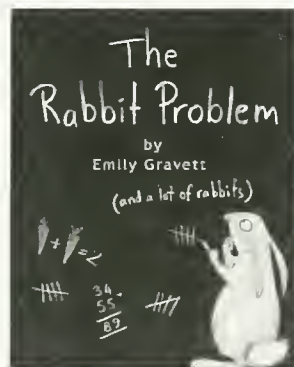


Presenting the Mr Men  
Show: A Pop-up Book.  
Ladybird Books. £9.99.  
9781846466670.



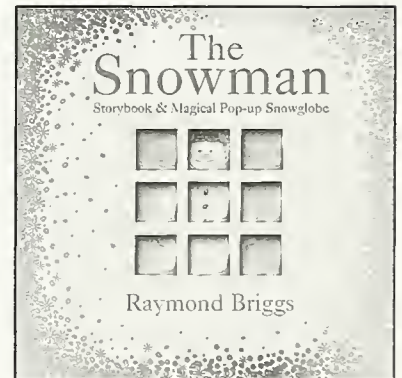
Ship. Rizoli.  
\$40.00.  
9780789318626.

The Rabbit Problem.  
McMillan. \$16.95.  
9780230704237.



Red Riding Hood: A Pop-up  
Book. Tango. £14.99.  
9781857077414.

The Snowman  
Storybook and  
Magical Pop-up  
Snowglobe. Puffin.  
£7.99.  
9780141326764.

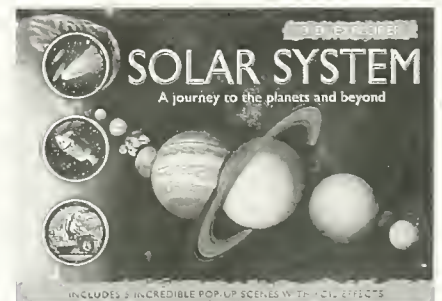


Safari. Sounds of the  
Wild. Silver Dolphin.  
\$16.95.  
9781571455567.

Santa's Surprise.  
Moving Windows.  
Silver Dolphin.  
\$12.95.  
9781592239269.

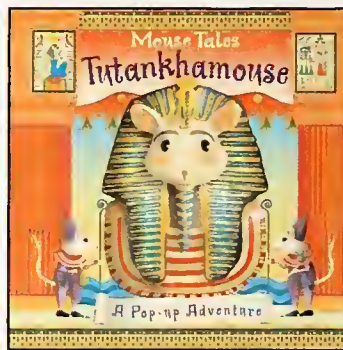


Solar System: A  
Journey to the  
Planets and  
Beyond. Silver  
Dolphin. \$17.95.  
9781592237586.





*Space Shadows Pop-up and Play.* Tony Potter Books. £7.99. 9781906824051.

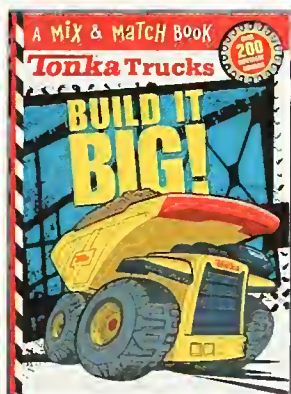


*Tutankhamouse: A Pop-up Adventure.* Mouse Tales. Borders. \$3.99. 9781840116397. Also: *Sir Squeakalot.* 9781840116687.

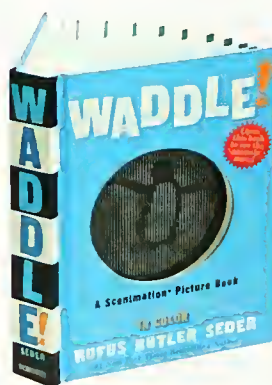


*A Special Delivery for Christmas.* Egmont. £9.99. 9781405248396.

*Twas the Night Before Christmas.* "AniMotion." Accord Publishing. \$17.99. 9780740784323. Also: *Lights Out, Night's Out.* 9780740784316.



*Tonka Trucks: Build It BIG! A Mix & Match Book.* Sterling. \$7.95. 9781402760341.

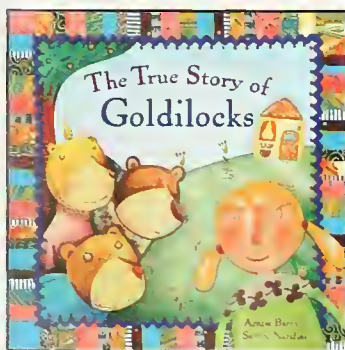
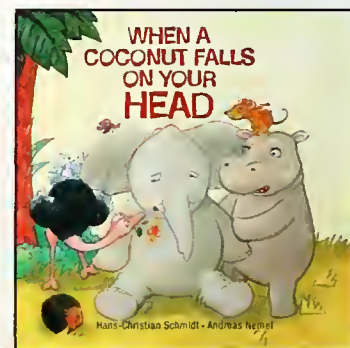


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