

Remembering Guillermo Holguin



Robert Sabuda and
Guillermo Holguin, 2003

From 1968 to 2000 most of the notable pop-up books were printed and assembled in South America. Thus, it was something of a surprise when the Board of Directors of Carvagraphics, a Carvajal Group Company located in South America, announced in 2002 that it had discontinued its Hand Labor operation, better known as "The Pop-up Book Division." This announcement reflected the increasing competition from printers in Hong Kong and China and it marked the end of an unprecedented era in pop-up history. Theo Gielen, writing about the 2000 Frankfurt Book Fair, reflected on this development and stated "Mark my words, in a short time we will find remarks like 'produced and hand-assembled at Carvajal, Colombia' in the descriptions in antiquarian bookseller's catalogs as a special recommendation of the quality of the offered item (and as an argument for added value)." Guillermo Holguin headed that operation and was responsible for its success. People who knew him and worked with him contributed to this article honoring him and his place to the history of pop-up book production.

Who was Guillermo Holguin? Waldo H. Hunt

He was born on November 13, 1944 in Cali, Colombia and died June 11, 2004 in Coral Gables, Florida.

Guillermo was a printing entrepreneur. When he graduated from the University of Chicago and returned to Cali, he was instantly hired by Carvajal, the leading printer in Colombia.

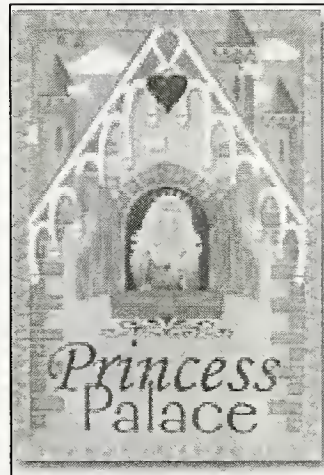
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Frankfurt Book Fair 2005, Part 2

Theo Gielen
The Netherlands

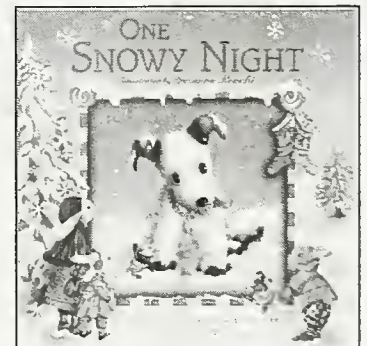
At the 2005 Frankfurt Book Fair the established packaging companies showed more-of-the-same kinds of titles from their top-selling authors. Derek Matthews modestly added one *Snappy Little Babies* (1-84011-376-6) to his series of *Pop-up Fun* books. *Snappy Sounds Spooks* (1-84011-035-X), with scary sounds, is new to the series of *Noisy Pop-up Fun* books, all published by **Templar Publishing**. His Snappy family of dozens of pop-up titles,

said to have sold now over 10 million copies worldwide, was widely promoted during the 2005 holiday season with a series of events and workshops by Mr. Matthews in the UK. Last year's large, pink, purple and turquoise *Princess Palace* has a sequel this year with Templar's colorful *Santa's Workshop* (1-84011-182-8) illustrated by Susanna Ronchi. It has a built-in gift chute and ladder and press-out characters, and is especially eye-catching because of its size (about 40 x 26 cm.). The book also has



a handle for easy carrying, and an exuberance of flocked snow and trimmings, gold wrapping string, glitter, and foil.

Very seasonal, also, is their *One Snowy Night* (1-84011-627-7) by Beth Harwood, also illustrated by Susanna Ronchi. With four, three-dimensional scenes done in a shadow-box technique of either three layers or four layers, it shows different animal families getting ready for Christmas. Embossed throughout with glitter, UV varnish on its cover and interiors, and a ribbon tie with jingling bells, it surely will be loved by collectors of Christmas pop-up books.



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Guillermo Holguin, Continued from page 1

I met him on my exploratory visit to Cali but got better acquainted when he and his bride Olga Guitierrez visited my Kansas City home and the Hallmark offices in March 1970 on their honeymoon.

Guillermo had the courage to accept the job of producing two pop-up Disney books for international distribution. Carvajal was a good printer but had never produced 100,000 pop-up books with 60 glue points each.

Guillermo started with 28 girls in Cali and two weeks later leased an old convent in the little town of Popayan and hired 100 girls to assemble the Disney books. That important group of hand assemblers grew for 30 years and eventually reached 1,200 girls working in new plants in Popayan and Santander.

Carvajal quickly learned to support the pop-up book division led by the company chairman, Jamie Carvajal. Jamie was one of the 10 brothers that inherited and ran Carvajal Enterprises. The founder, Manuel Carvajal Valencia started the primary printing business with a hand-operated press in 1904. The paper was imported through the west coast port of Buenaventura and taken by mule train 150 miles over the Andes to Cali.

Guillermo set-up and managed the hand assembly plants, supervised the quality of the printing, and worked hand-in-hand with Jamie, Alfredo, and Alberto Jose to master the art of being a major international printer.

Here are some of the memorable jobs Guillermo produced for Intervisual Books, Inc.:

The Haunted House, 1978. Jan Pieńkowski's best-selling pop-up book, 1.2 million copies printed to date. (Plus 17 additional Pieńkowski titles.)

Peter Rabbit, 1982, Beatrice Potter's best-selling pop-up book, 400,000 copies printed. (Plus 18 additional Potter titles.)

The National Geographic Series. Starting in 1984, eight elegant pop-up books featuring the world's animals in their pop-up environments. 260,000 average printing for each title in the series.

Wheels on the Bus, 1991. Paul O. Zelinsky's best-selling pop-up book. 420,000 copies printed.

Ten pop-up Disney classics. Starting in 1992, *Snow White*, *The Lion King*, *Pocahontas*, *Beauty and the Beast*, etc. 300,000 average printing for each title.

In addition there were also special printings:

5.5 million pop-up magazine inserts for Transamerica that appeared in *Time* magazine in 1986.

The first talking magazine insert in *Business Week* in 1989 advertising a new sound module for Texas Instruments

Guillermo was a joy to work with. We solved problems quickly since we were virtually living a partnership. I flew to Cali a dozen times and he to Los Angeles 40 times. We attended major book fairs in Frankfurt, Bologna, and the United States every year for 28 years. We ran the hotels out of business. When I visited Cali alone, I stayed in his home, and when he was in Los Angeles, we had a spare room for him in our home.

We constantly worked on ways to economize and improve the quality of the job. One of the big jobs was to keep the hand assembly plants busy all the time. Our production department was constantly coordinated with the hand assembly schedules in Colombia. Guillermo, the printing entrepreneur, kept his customers happy with high quality performance by maintaining constant control of printing, hand assembly, and shipping in Colombia.

In 2002 Carvajal decided to discontinue the pop-up and movable book business. A dozen printers in China, Indonesia, Thailand, and Singapore had entered the business and could offer big savings on hand assembly. Guillermo Holguin and his right-hand man Guillermo Palao, made this observation.

We worked for 30 years to produce 120 million movable children's books which were shipped to 32 countries around the world. Some people say we played an important part in re-awakening a dormant industry.

Guillermo died from cancer in the arms of his adoring family: his wife Olga, his daughter Olga, and his son Alejandro.

The Holguins are a family of doers. Guillermo's cousin, Carlos Carvajal, is the president of the Colombian Legislature in Bogota and Guillermo's great-grandfather, Carlos Carvajal, was a President of Colombia.

Working with Guillermo Holguin Guillermo Palao Carvajal S.A. – Mancol (Pop Up Books) Division

All of us who knew Guillermo Holguin know he was the best at combining a "very unique" sense of humor with his great human heart for his family, friends and colleagues.

The pop up book world was his passion and together with his love for these books was his professional relationship with all whom he dealt with. Paper engineers, artist, designers, preliminary studies, production, sales and almost everyone involved in the creation and production of novelty books enjoyed the leadership and support of Guillermo. We were always injected with his permanent energy, leading us to believe in being the best team working on pop ups.

Guillermo Holguin wasn't only the best leader we had for producing pop ups; he has left us, his worldwide "partners" many valuable memories and teachings. We can personally say his experience, knowledge, perseverance, and kindness will be forever engraved in our hearts as one of the people who has most influenced our professional careers as well as having been a very dear friend for us and our families.

Guillermo will be impossible to forget and we know he continues to be with us in spirit, sharing our daily concerns and enjoying our achievements as he always did when we had him with us.

Tribute to Guillermo Holguin Robert Sabuda

In 1995 I stepped off a plane in Cali, Colombia and was greeted by a man who would change the course of my life. He was warm and kind and when he spoke (oh, so smoothly), it seemed as if he had known me forever.

Guillermo Holguin shook my hand and led me into the world of pop-up books.

At the time, I knew absolutely nothing about the printing, die cutting, or hand assembly of pop-up books. But Guillermo was the most patient of teachers. Not only did he share with me all the details of the craft, but he taught me how to become a professional. He was courteous, always deferential, and extremely quick witted. When I watched him in any setting, those in the room would always look to him with respect and admiration. I vowed I would try to be more like him in my professional life, a commitment I have kept to this very day.

But one of the most profound memories I have of Guillermo is watching him dance with his beloved wife, Olga, late into the Colombian night. It was customary after a long day's worth of work at the hand assembly plant to go out to dinner and, sometimes afterwards, dancing. Guillermo would whirl Olga across the floor and hold her so close it would seem as if they were one person. I don't ever recall seeing someone enjoy the richness of life so much. For Guillermo, each moment was truly precious.

He was a good friend and, in many ways, a father figure to me when I was still an infant in pop-ups. I know I can speak for the entire paper engineering community when I say how deeply and terribly he will be missed. Without Guillermo Holguin, the pop-up world as we know it today would not exist.

Guillermo Holguin Tribute Roger Culbertson

I met Guillermo Holguin in 1979. That was the year that Intervisual Communications (later to become Intervisual Books) offered me job as production coordinator for its overseas pop-up book production.

I had just moved to Los Angeles from Starkville, Mississippi and was working at the *Los Angeles Times* doing page makeup. One afternoon a coworker brought in this amazing pop-up book, *Haunted House*, which was for years the top selling pop-up book. I was absolutely mesmerized by this book.

I had never seen a pop-up book as a child. My parents had illustrated coffee table books about American history and world art. For Christmas and birthdays, my presents were books by John Steinbeck and Ernest Hemingway, *Moby Dick*, with an occasional Sherlock Holmes mystery thrown in.

A week after marveling over this pop-up book. I received a call from Intervisual Communications, a company I had

never heard of, to come in for an interview. I had sent in my resume in response to a help wanted ad for a paste-up artist for children's books. The powers that be at Intervisual saw my resume and decided I would be a good candidate for their position as production coordinator of the overseas production of their books.

When I sat down for the interview, Paul Heneisse, head of the production department, said, "Well, here's what we do." He picked up the *Haunted House* pop-up book from his desk and showed it to me. I accepted the job offer.

One of my duties was to read the telexes every morning for any production issues (there were no such thing as fax machines yet). I had never seen a telex used for business correspondence before. Along with the telexes from the publishers all over the world, there was a daily telex from Carvajal, the pop-up manufacturer in Colombia, South America. Since telexes are printed from a roll of paper, there would be about 60-70 feet of telexes each morning when I came into work. The portion from Carvajal was usually about 20 feet of that, summarizing the status of all the books in production, current shipping information, upcoming print runs with reports on what translation films were in from which countries, what approvals were in, and what material was still needed. The signoff at the end of the Carvajal telex was always the same (in telex shorthand):

KND RGDS, GUILLERMO.

For months, telex chatter was my relationship with Guillermo:

TXT FILMS NOT RECD FOR NEXT INTL HH RUN. PLS CNFRM FILMS SENT FOR FR, UK, IT, DEN, GER.

PLS ADVZ U ACCEPT NU PRNT DATE FOR XMAS MINIS.

CNFRM 10/18 SHIP DATE FOR MAGIC POPS. ETA UK PORT 11/20. DOCS SENT 10/20 VIA AWB 3884900.

It's not the sort of communication style that lends itself to getting to know someone, but after a few months with this daily electronic pen pal, I felt an odd closeness to this "KND RGDS, GUILLERMO" person.

I was in the middle of a massive learning curve. My previous production tracking experience had been in-house agricultural research publications. This was a new ball game. My duties included reviewing press sheets and comparing them to the proofs we received from the film house. They were never the same. Colors weren't exact, knockouts (for gluing) were changed, and pieces were moved. I would detail all of these in the next telex, and

Guillermo would patiently respond, explaining the differences between proofing presses and printing presses, why knockouts were moved because the die book we provided as an assembly guide didn't properly translate to hand-assembly production demands, and why the production staff at Carvajal re-stripped the films so that the revised pieces nested more properly on the sheet.

Another of my duties was to review the final production sample of each book, comparing it to the die book we provided to Carvajal with the final films. Once again, there was never a match. I would find as many as a dozen changes. The fact that the pop-ups all worked properly didn't seem to occur to me. My job was to note all the differences and advise Carvajal (i.e., Guillermo), which I dutifully did. Guillermo, again, would patiently respond that the changes were made so that the book could be properly produced on a hand-assembly line. I learned from Guillermo that you couldn't expect an assembly worker to position a frog's leg on the frog's body by putting it where it looks good. You must have position guides, either by shaping the glue tab to match the outline of the frog's body or by using position pins (tiny pin-size holes punched into the paper during the die-cutting process) so that the piece is positioned the same way every time. I learned from Guillermo that you couldn't expect an assembly worker to hold a piece in position until the glue dried, that all pop-up pieces must be able to be glued in a flat position so they can be stacked while the glue dries.

The mass-produced pop-up industry was still in its infancy. The books were getting bigger and more complex. Sales were growing rapidly. The art staff was overworked and the pressure to get books "out the door" was intense. Intervisual was great at selling pop-up books, and the creative department could design books very well, from the standpoint of the art of paper engineering, but, as I learned from Guillermo's patience and tutelage, no one had a clue about how to *produce* a pop-up book—in other words, designing a pop-up book that could be correctly assembled with no mechanical problems. Guillermo's staff had been correcting all the mistakes that had been dumped on them for years. I vowed to correct this, and thanks to Guillermo, I feel like I did.

Years later, when I founded Designimation, I trained all our paper engineers to design the books from the very first cut with built-in position guides and construction techniques that matched assembly-line conditions. Designimation has never had an assembly problem in production, and no changes have ever been required to our die books. I will always be grateful to Guillermo for that.

A few months after I started with Intervisual, Guillermo made one his regular trips to the US. This caused a flurry of activity in the office. In those days there was no reliable

package delivery to Colombia. FedEx didn't serve Colombia at that time and DHL only carried documents. Whenever Guillermo came to town, he left with month's worth of films, assembly dummies, costing dummies, and schedules.

Guillermo walked into the office with, in those days, a full head of wavy hair, wearing a designer suit, and looking like he would be more at home starring in a prime time novella on Telemundo. Guillermo always began his visits by walking to every desk in the predominantly female office, taking each hand, and saying in his deep baritone voice that reminded me of a late-night FM disc jockey on a Spanish romantic hits station, "Hello-o, Becky, how are you today? It's so-o good to see you again." The women would be close to swooning. I believe every one of them would have, in an instant, left their husbands if they thought they had half a chance. Antonio Banderas had nothing on Guillermo Holguin.

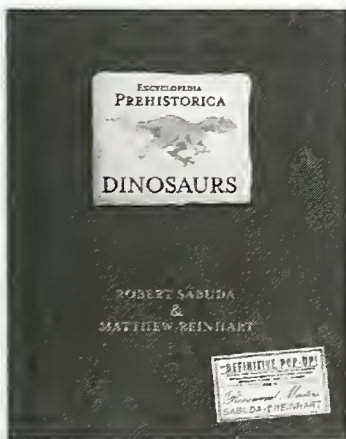
In the ensuing years, I moved into the art department at Intervisual, and Guillermo moved up the ladder at Carvajal, so neither one of us was involved in daily production matters anymore. Over the years, we had numerous nostalgic dinners in the US and Colombia, and I always looked forward to our few minutes together at the book fairs in Frankfurt and Bologna.

Undoubtedly, there still would have been a pop-up industry without Guillermo Holguin, but it very definitely wouldn't have been the same.

Thank you, Guillermo. I miss you.

2005 Notable Book

Congratulations to Robert Sabuda and Matthew



Reinhart on the selection of their *Encyclopedia Prehistorica: Dinosaurs* as a *New York Times* Notable Book of 2005. The reviewer wrote: "Don't just look at the brilliantly designed and executed pop-ups of more than 35 dinosaurs; the engaging text is also a great introduction to everyone's favorite extinct creatures."

Movable Stamps

Theo Gielen



On the occasion of the opening of the Olympic Winter Games in Turin, the Dutch postal service, TPG Post, issued what they claim to be the world's first movable stamps. In early February two special stamps came out, both showing well-known Dutch ice skaters who each won three gold medals in a single year: Ard Schenk in Sapporo, 1972, and Yvonne van Gennip in Calgary, 1988. To show the sports(women) "really" skating when the stamps are moved, 12 movie sequences of their races were needed and an innovative lenticular technique was specially developed by the Dutch technology company of Atos Origin. An added problem for the design was the small format of a stamp, and that complicated the display of the details. In addition, there was a special synthetic material needed as a bearer of the movable picture since the technique didn't fit on paper. Therefore, the printing had to be done "down-under," in Australia. The result however is really astonishing. Maybe this is a new subject to collect?

Peeps into Nisterland

In June, a long-awaited book about Ernest Nister will be available. For over 20 years the authors Julia and Frederick Hunt, from Chester, U.K., have collected and researched the publications of the Nister company and their book will now be published. The publication is being printed privately because it contains a large number of illustrations, more than commercial publishers were willing to accept. The 400 or more pages of *Peeps into Nisterland* will have 1000 illustrations and be issued in a limited edition of only 500 (numbered) copies. The price for the hardback with cloth covers and an illustrated dust cover is £55.00 plus postage. While there has not yet been any publicity for the book, it appears that a many copies have already been ordered. The book is listed on European Amazon sites but, if you want to be guaranteed a copy, send your order (by mail only) to the publisher as soon as possible!

Casmelda Publishing, 15 Warwick Road, Blacon, Chester, CH1 5BY, United Kingdom.

Julia and Frederick Hunt, *Peeps into Nisterland: A Guide to the Children's Books of Ernest Nister*. 0-9552168-0-X.

Pop-up Exhibit in Zaragoza, Spain

Ana María Ortega, the active Spanish collector of movable books, and member of The Movable Book Society, is showing her collection in another exhibit (the fourth within just a couple of years). This exhibition includes some 120 copies, spread in time over several centuries, and is on display in the Espacio para el Arte Caja Madrid in the Spanish city of Zaragoza.

A wide variety of themes is being exhibited. The books are in Spanish and other European languages. It is especially interesting to see some seldom shown, and little known, Argentinian editions that are included.



Again there is a well executed catalog, *Libros móviles y despletables*, with chapters on the history of movable books, their production, typology and chronology, and a full list of the titles on display. Illustrated in full color, it has an extra addition inside the back cover. By unfolding the end sheet there are pictures that illustrate the chronology of movable books.

The exhibit *Libros móviles y despletables* can be seen from February 17 until March 25, 2006 at the cultural center:

Caja Madrid
Plaza der Aragón, 4
5004 Zaragoza.

For information about obtaining a copy of the catalog send email to eazaragoza@gecesa.es or write to:

Ana María Ortega
Calle Lisboa, 5
34004 Palencia
Spain

Movable and Toy Books Through the Ages

December 10, 2005 - March 6, 2006
Church Farmhouse Museum
Greyhound Hill, Hendon, London
www.barnet.gov.uk

A Clarification of the Current Marketing of Pop-up Books and Artistic Decisions in the World of Paper Engineering

Robert Sabuda
New York, NY

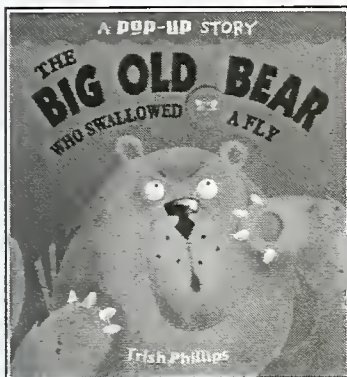
I've recently noticed that there are some misconceptions in the pop-up community on how the current world of commercial movable book publishing actually works. Perhaps American and European publishers have different approaches, but here in the U.S. the goal of publishers is to sell as many books as possible. That may seem like a harsh assessment, since one hopes that many of those titles will be of high quality, but it is true none the less. One of the best ways to sell a book is to promote it. This is done in a variety of fashions and is different from publisher to publisher. A great way to promote a book is to offer signed copies at publishing events, such as the Bologna Book Fair, which specializes in the sale of foreign rights for children's books. A signed book not only allows the American publisher to offer a gift and make a personal connection to a foreign publisher, it lets European enthusiasts get free, signed pop-up books for their collections. It is also worth noting that the creators of these pop-up books have little or no say in how their books are promoted, especially overseas.

Like any other form of artistic expression, the types and styles of commercial pop-ups created today are completely dependent on the artist's vision. The publisher does not dictate what the pop-up artist will create, the pop-up artist does. And what they create depends on where they are in their artistic life. If they are in their "blue period," they work in blue. If they are in their "white period," they work in white. Artistic vision can't be rushed and hurried onto a presumed next phase due to the short attention span of an audience. Artists create work to satisfy their own inner audience first, before anyone else. It sounds selfish, but that's how it's always been and hopefully will be for a long time to come.

Questions

Q. I have a question about storing and displaying pop-up books. The ones that come with resealable bags are great since the bags are loose enough not to damage the book. However, I've found that, over time, shrink wrap around books actually continues to shrink and is especially damaging to the spine. I like to share my pop-ups with family and friends but need a way that I can get to them quickly and still protect them from dust. Does anyone have any suggestions?

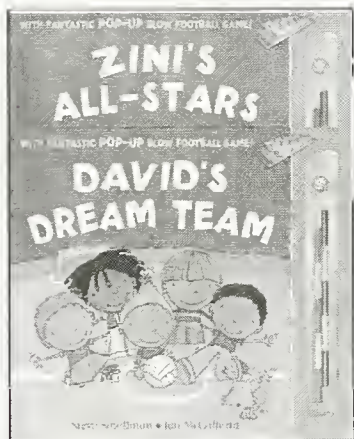
Caroline Leone
Youngstown, Ohio



Jack Tickle's series of *Peek-a-boo Pop-ups*, packaged by **Caterpillar Books** and published by Little Tiger Press, had two new titles: *The Very Dizzy Dinosaur* (1-84506-204-3) and *The Very Busy Bee* (1-84506-1632). Another, *The Very Silly Shark*, was announced.

Trish Phillips illustrated *The Big Old Bear who Swallowed a Fly* (1-84506-222-1), a zany retelling of the classic nursery rhyme with pop-ups on every spread. Its sequel, *The Little Fish who Cried Shark*, by the same illustrator, was announced for 2006.

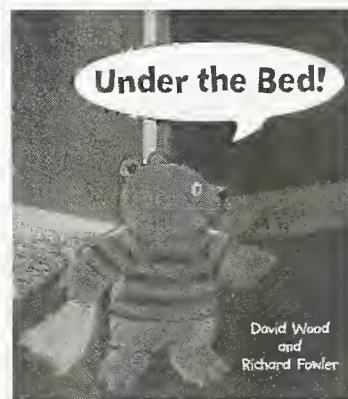
Caterpillar Books also had on display the dummy of *David's Dream Team / Zini's All Stars* by Steve Smallmann and illustrated by Jan McCafferty, to be published in 2006. It is the story of David and his friends who are ace football players but don't have a ball (read from the front). They meet Zini and friends who need another team to play with (read from the back). In the middle there is a pop-up football finale complete with two straws and a ball to play a game of blow football.



At the stand of the young packaging company **SJG** from Harpenden UK, Susanna J. Geoghegan showed me the nice, although still uncolored, dummies of three pop-up advent calendars for next year, featuring a *Castle*, a *Church*, and a *Skating Scene*, respectively. Her alliance with the English Heritage, that published her *Stonehenge* pop-up book last year, will be continued in 2006 with two new books *My Life as a Knight* (seven spreads) and *My Life as a Princess* (four spreads) with pop-ups, movable scenes, and fabrics.

Tony Potter Publishing continues their series of large carousel books (*My Garage*, *My Farm*, *Pirate Ship*) with *Castle: Pop-up and Play Fun!* that opens out into a huge

medieval castle of "terrific play value"(!) More original, however, is their *Life on a Famine Ship* illustrated by Brian Lee and Peter Bull, that teaches readers about the Irish famine through the journal entries of a child whose family leaves Ireland and sails to the US. The book includes pop-ups of the Dunbrody famine ship.



The veterans David Wood and Richard Fowler pop up at Tony Potter's with *Under the Bed!* with a twisting Dad in a scary final pop-up scene. It also has a sequel *It Wasn't Me!* A genuine, cute roundabout folds out of the carousel book *Teddy's Birthday Surprise*, illustrated and paper engineered

by another veteran, Linda Birkinshaw.

The packaging company of **Lenz-Mulligan** – new to me - showed the dummy of *Giant Animals*, a carousel book with four stage-like compartments, that show the animals of the deserts, the arctic world of ice and snow, the jungle, and the mountains. And another pentagonally-shaped book, *Dinosaur World*, opens out into a four-compartment carousel showing the creatures of the Triassic, the Jurassic, the early, and the late Cretaceous period. It is nicely done but has few surprises in either the subject or the paper artwork.

To end this part of my contribution, it was a pleasure to see another new **Keith Moseley** pop-up carousel book at Key Porter Books: *The Horrors in the Haunted House* (1-55263-545-8). Mr. Moseley, now in his eighties, appears to be still active in the field as he has been for almost 60 (!) years, having starting just after World War II. Without ever coming into prominence, since almost all the books he paper engineered until the mid-1960s didn't even mention his name, he, nevertheless, has put his mark on the post-war history of pop-up books like no other paper engineer of his time. I was happy to see that in fall 2006 Handprint plans to issue a new edition (new cover and endpapers) of his book *The Bible Alphabet*, published previously by Broadman & Holman.

Other novelties

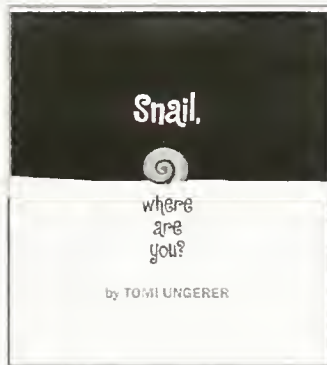
As always, I saw at the fair many new items that, though not movable nor pop-ups, will prove to be very desirable for collectors of movable and three-dimensional books. **Workman**, for example, had on display *My*



Grandpa's Briefcase (0-7611-3794-7) by P.H. Hanson, the sequel to their well-loved *My Granny's Purse* published in 2003. Filled with 25 activities, 60 interactive objects, mementos, life lessons, and educational games, it is a treasure chest of

wisdom and surprises to be shared by grandpa's and their grandkids. It has an initial publication run of 100,000!

Tomi Ungerer is probably best remembered by grandparents who read his picture books to their children in the 1960s and 1970s. His picture books *Criotor*, *Moon Man*, *The Hat*, and the then-disputed *Zeralda's Ogre* and *The Beast of Monsieur Racine*, were very popular in those days. Blue Apple Books is issuing a remake of one of his concept books, first published in 1962, *Snail, Where are You?* (1-59354-096-5) in an innovative lift-the-flap format. It is great fun to find the snail in his many disguises. First shown as a white snail cut into a black flap it proves to be part of a larger iconic picture when the flap is opened.



Another peepshow will be published by Joan Sommer's **Tunnel Vision Books**. After the success of last year's book based on the famous Seurat painting *A Sunday on La Grande Jatte*, done for the Chicago Institute of Art, she is now working with a Washington-based museum to produce a peepshow-transformation of one of the famous jungle pictures by Henri Rousseau, *le Douanier*. A French edition of it will be published in Rousseau's homeland by Gallimard Jeunesse in Paris.

Also new at the Fair was the young packaging company **Smartink**, remarkably based in Brooklyn, NY; Malibu, CA; and Stavanger, Norway. They showed a nice innovation using ever-increasing lengths of ribbons on subsequent pages of a book, first seen in Betty Ann Schwartz's *What Makes a Rainbow* published by Intervisual in 2000. She appears to have developed the

idea further now by printing pictures on the ribbons as seen in her new book *From One to Ten and Back Again*. A large book (30 x 16 cm.), illustrated by Susie Shakir, it is first read forwards, from one little duckling to ten little fish and then is turned over to be read from ten to zero! This innovative technique of (full color) printing on ribbons expands the possibilities of the design and is shown in two other titles offered by Smartink: Martin Kelly's *Attic-o-Saurus* illustrated by Richard Watson, and *I'm Building Me a Robot* by Ann Tobias and illustrated, once more, by Susie Shakir. Both include six spreads with printed ribbons that let kids reveal, layer by layer a robot and a dinosaur. These are fun books that will be a nice surprise the for kids - as they were for me.

Especially attractive to me this year were the books with optical illusions, and several packagers and publishers had new ones at this year's Fair. I love them and never can get enough of them. Norman Messenger, who has published several humorous mix-and-match books, surprises with his *Imagine* (0-7445-9202-X) from Walker Books. This wonderful collection of illusions and visual tricks, with picture puzzles, topsy turvy heads, etc. makes you look at the world with other eyes.

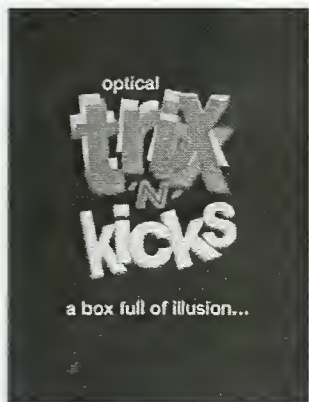


New York's Metropolitan Museum of Art explores the optical illusions found in their collection and brings them together in an interactive book *Eye Magic: Visual Trickery in Art*, published in cooperation with Barron's (0-7641-7869-5).

It has a pop-up zoetrope that animates still images; a stereoscope that makes 2D images appear in 3D; shows the use and misuse of perspective by artists (e.g. *trompe l'oeuils*); examines Pointillism, and is packed with a flip-book, a moiré screen, zoetrope strips and more in a pull-out drawer.

Thames & Kosmos brings *Mind's Eye: Optical Illusions and Human Perceptions*, a kit with 94 experiments to explore the fascinating ways your brain and eyes work together to perceive color, light, depth, perspective, size, shape, and motion. It includes a manual.

rotating disk, motor, solar cell, prisms, lenses, colored glasses, and lots of other paper toys to experiment with. Discover for yourself why your movable books move!



Red Bird Press, Colchester U.K., publishes what for collectors may be most interesting book (and with a price of only £9.99, the least expensive), *Optical Trix 'N' Kicks: The Box of 101 Illusions* (1-902626-29-X). A sturdy cardboard box contains the guide book *Xperiments & Xplanations* and a wealth of paper toys that illustrate all kinds of

illusions demonstrating how our brains interpret visual information. The book is full of intriguing visual puzzles and enigmatic pictures; “impossible” structures to create; topsy turvy cards; a myriorama; anaglyphs (with red-and-green glasses); a flip book; instructive sheets for hand-shadows; “moving” pictures that don’t move; etc. I couldn’t resist it and played with it for a long time at the Fair! By the way, Red Bird Press touts itself as specializing in “Amazing children’s books.” Each series features special effects such as full color 3D, 3D stereoscopic, secret specs to hide and reveal, glow in the dark, etc. They also had the most desirable, interactive catalog at this year’s Fair, offering examples of all the techniques in their books including several kinds of glasses to view the effects.

Books from Outside the Anglo Saxon World

South Korea, this year’s special guest of the Fair, showed the development of modern Korean picture books in a beautiful exhibit, accompanied by no less than two great, and extensively illustrated, publications on the theme. However, there were no Korean movable or pop-up books. And the same can be said about most of the non Anglo Saxon countries.

At the stand of one publisher from the former Soviet Republic, I think it was Ukraine, I saw one single pop-up book. Unfortunately it was written in a language that I couldn’t read but it was strongly reminiscent of the “playsets” with a pop-up scene, a built-in track and a wind-up toy (here a strange little boat-on-wheels) as Intervisual introduced with *Little Choo-Choo*, *The Christmas Express*, and others. It was done in such melting colors and was so heavily varnished that no one will regret not having the opportunity to include it in his collection!

Kibea Publishing from Sofia, Bulgaria showed a

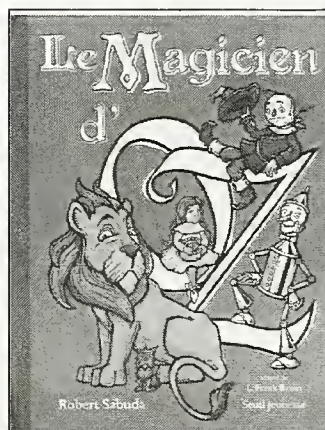
modified dummy of Anton Radevsky’s *The Wild West Pop-up Book* that will be published in 2006. The artist himself attended the fair and was kind enough to demonstrate his gem to me and to show me the paper engineering details of his new book. He also showed me the designs of some new pop-up books for the years to come but asked me not to publish anything about them yet. During a nice dinner with him and his publisher we discussed other possible future pop-up books and he was very open with me about the process of how his pop-up books come into existence, the problems that they present and how he solves them. It was an informative look behind the scenes and a very nice evening indeed.

The only other European country that now produces movable and pop-up books of interest, albeit even on a modest scale, appears to be **France**. A cute book is *L’Anniversaire d’Oscar* (Oscar’s



Birthday 2-02-067893-4) by Etsuko Watanabe, published by Seuil Jeunesse. The publisher is also issuing the first European edition of Robert Sabuda’s *Wizard of Oz: Le Magicien d’Oz* (2-02-081700-4).

The author/illustrator Kimiko continues her pleasing series of theater books for very young children with bold, attractive graphics published by L’Ecole des Loisirs. This



spring her version of Andersen’s fairy tale *La Petite Sirène* (the little mermaid) and *La Petite Poule Rousse* (the little red hen) will be followed in fall by both *Le Chat Botté* (Puss in Boots) and *Cendrillon* (Cinderella).

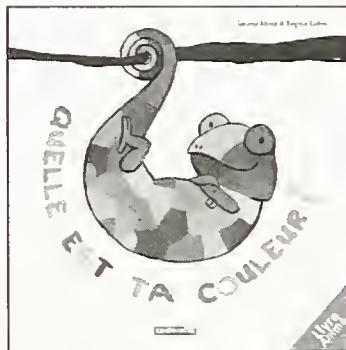
The only French company that is



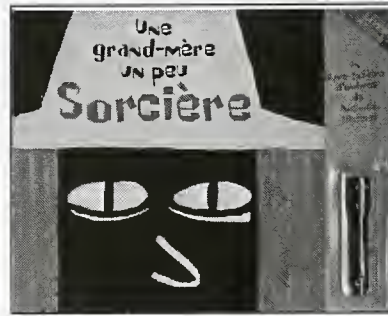


developing its own catalog by giving young artists the opportunity to design pop-up books, appears to be **Casterman**. I spotted some eight new titles at their Frankfurt stand, most were rather simple, but for the stories, surely effective movements and/or pop-ups. Among them was a humorous shaped book with pull-tabs by Cyril Hahn, *À Quoi Tu Joues, Boubou?* (what are you

playing, Boubou?) about a little African boy who cannot sleep and goes out to play hide-and-seek with the animals in the jungle. Unfortunately, he meets only the greedy animals of the night like a panther, a python, a bat and a spider that just want to play hide-and-eat Boubou. Cyril Hahn also wrote, designed, and illustrated *Les 3 Petits Cochons* (the three little pigs), a pop-up book about how Wolf uses heavy metal against the little pigs that once ridiculed him. In Corinne Albaut's *Quelle est ta Couleur?* (what's your color?), illustrated by Virginie Guérin, the child can help elephant, serpent, frog, pig and chameleon get back their own colors by the pull of a tab. In my opinion, the best pop-up and pull-tab book of the series is *Où es-tu, Monsieur Sommeil?* (where are you, Wee Willie Winkie?) by Virginie Guérin. In this book the little crocodile Rocky cannot get to sleep and is afraid that the dustman has forgotten him. So he goes out in the jungle to find him. But by loudly shouting his name, he awakens all the animals in the jungle - great fun.



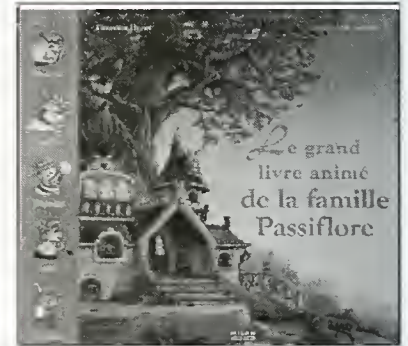
Casterman also publishes *Une Grand-mère un Peu Sorcière* (a grandma a bit witchy) by Nathalie Dieterlé, a book with built-in shadow theaters and a small lantern. It is a concept that was developed by the young Paris-based packager **Holinail**, that specializes in all kinds of novelty children's books, including pop-up books. Last year they brought out the novelty of the *Moovie Book*. Interesting this year is their book that records the voice of the reader, as found in a first title, *Le Petit Chaperon Rouge* (little Red Riding Hood), offering the child the possibility of hearing you read the story as many times as she likes by just pressing a button found on every page. A first pop-up book, still with just simple cut and fanfolded scenes, was on display: *Le Grand Livre Animé de la Famille Passiflore*



(the great pop-up book of the Passiflore family) by Geneviève Huriet, with press-out characters that can be inserted into the scenes. It is not too spectacular yet, but it is a promising pop-up start.

Last, but not least, is a very nice little carousel book of *Le Petit Prince* (the little prince) designed and paper engineered by Gérard Lo Monaco, a designer who until now has worked mainly for the music industry. (A profile of him appeared in the February 2004 issue of *Movable Stationery*.) A cute "traditional" carousel book of five compartments with a ribbon tie to hang it, will be published by Gallimard Jeunesse in 2006 commemorating the 60th anniversary of Antoine de Saint Exupéry's classic, philosophical children's book first published in 1946.

The homeland of the Fair, **Germany**, was again conspicuous by its absence in the field of pop-up or movable books, like it has been for some years already. Companies like Carlsen Verlag, Coppenrath and Ars



Edition, in the past active with (partly self-designed) pop-up books, seem to have given up the production of these books. The only professional German paper engineer, Antje von Stemm, published a new picture book with Random House, but it is without any three-dimensional paper artwork. And Martin Graf (Edition 8x8, Hamburg) offered some new funny DIY movable cards but had no new pop-up books. However, there appears to be new hope since Mr. Graf told me about a young German paper engineer, Mrs. Luise Kolpin from Schwerin, who had shown him the dummy of a pop-up book for which she tried to interest publishers at the Fair. Though she had left her card for me (with a small pop-up), I have not yet succeed in getting in contact with her.

Another young German paper engineer I was lucky to meet at Mr. Graf's stand was Maike Biederstädt, a trained artist living in Berlin. I had a nice chat about how she came to design a movable book by studying the antique movable books of Lothar Meggendorfer in the Staatsbibliothek in Berlin. She showed me the dummy of

her first movable book *Popp-Up. Ein Erotisches Pop-Up Buch* (Popp-Up: an erotic pop-up book – the double “p” reminiscent of a dirty German verb). She was curious to hear my opinion and eager to get tips about who to contact or show it to in order to get it published. Fully unprepared, your reporter found himself in the rather compromising situation of sitting side-by-side with a beautiful young lady showing me a movable book full of her erotic fantasies on six pull-tab pages with lift-the-flaps, and pop-ups. I have to confess that sometimes a blush colored my cheeks and that I anxiously looked around trying to avoid being seen by a serious business contact who might pass by the stand and see me there. Otherwise, I must admit that Mrs. Biederstädt has studied Meggendorfer’s mechanisms very well and has smoothly and successfully recreated all kinds of human movements in her dummy. She even copied Meggendorfer’s curling rivets by using thin silver threads for the turning points. For sure, it is a great new movable book on a daring subject done in a modern, open way. It deals with sexuality in a way one would expect from today’s youth. I really hope the book will be published and I gave her the names of packagers and paper engineers to show her design to that might be able to help her find a publisher. I will be curious to hear if an American publisher (usually necessary to get any pop-up book published) will be liberal enough to place this book on its list.

Conclusion

At the beginning of the first part of this contribution I promised to give my opinion about the tenableness of the suggestion a *Newsweek* journalist posed last September in his article about David Carter’s *One Red Dot* stating that pop-up books are increasingly migrating onto mom and dad’s coffee table. It surely holds for the reviewed David Carter book and also for the works of Robert Sabuda, but, I think they are the exceptions rather than the rule. Looking over all the new pop-up books at the 2005 Frankfurt Fair you can only say that the vast majority of published pop-up books still are produced to serve the kiddie shelf (and our collections). The part of the production aimed at an adult readership is, to my opinion, actually decreasing. In the 1990s there were more published titles that could be considered to be coffee table books. Think of the wonderful packs designed by Ron van der Meer and his imitators. Nowadays, the number of published titles is much smaller than at the height of the second Golden Age of pop-up books. But, the books are also increasingly elaborate and sophisticated and surely almost exclusively aimed at their original readership, the young child. Just one or two titles a year reach to the coffee table – or beyond, as shown in Maike Biederstädt’s design.



However, here’s a tip for the collector who wants to get a book for his own coffee table. I found in Frankfurt the reprint of the coffee table book par excellence: Damien Hirst’s *I Want to Spend the Rest of My Life Everywhere with Everyone, One to One, Always, Forever, Now* (1-861514-279-8). It was

issued in a reduced format but is still illustrated in full color, with the 8 pop-ups, 4 gatefolds, die-cuts, special features, and with the magnifying glass attached. And it was for sale at the affordable price of \$100.00 (U.S.). But, if you really want to show off, you’d better order a copy of the limited, signed first edition published in 1997 that is still available for \$2,290.00!



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Scholarly Attention to Pop-up Books

Theo Gielen

Nina Starosther finished her studies last July at the University of Erlangen, Germany in Book Sciences with the publication of her “Magisterarbeit” (thesis) *Pop-up-Bücher*. For this study she researched the various mechanisms used in modern pop-up books: the production process, the manufacturing costs, and how they influence the final price of the books; the role played by international coedition and licenses; and how these special books are marketed.

Based on the thesis bibliography of all of the pop-up books published in German-speaking countries since 1970, she researched and quantified the position of pop-up books in the book market as a whole, and which publishing houses are and have been involved. It is a very nice study that provides good insight into the past 35 years of the German language pop-up.

Nina Starost, *Pop-up-Bücher*. Buchwissenschaft / Universität Erlangen – Nürnberg, 2005. ISBN 3-9809664-4-5. Alles Buch. Studiender Erlanger Buchwissenschaft, XIV. 109 p.

The complete publication and a profile of the author can be found at the university website: www.buchwiss.uni-erlangen.de

Another publication about pop-up books is in preparation at THF Berlin (University of Applied Sciences), faculty of Printing and Mediatechnology, by Ina Zawadzki. For her thesis she is researching the more technical sides of the production of pop-up books and paper engineering as practiced nowadays by German publishers. She is, therefore, studying the processes of pre-press, printing, cutting, gluing and assembling; the use of different kinds of paper for the various elements of a pop-up book; and questions relating to the technical properties of the paper used by the paper engineers and how they work. It is not known when the study will be finished or published.

Very promising, also, appears to be the dissertation that is being prepared by Anne-Sophie Baumann at Université de Villetaneuse (Paris). Her working title is *Le livre animé, un objet culturel de l'enfance, entre livre et jouet, de 1830 et 1960* (the movable book, a cultural object of youth between book and toy, from 1830 till 1960). It sounds very ambitious and makes lovers of movable books curious to see the results of her study. She plans to research as many movable books as possible published in France, from *Le Livre Joujou* (about 1830) through the artists' books of the 1960s. Since the history of movable books in France has not yet been studied, she is preparing

the first list of all the movable and three-dimensional books from the period published in France. A next step will be to find copies of the books to study. She anticipates it will take several years to finish her dissertation. Meanwhile, she is a contributor to the French website on movable books www.livresanimes.fr.

McDonald's Pop-up Books

Between December 15, 2005 and January 12, 2006 McDonald's Happy Meals and Mighty Kids Meals included an articulated *Chronicles of Narnia* character and a small pop-up diorama. The books are:

1. *Lucy Pevensie and the Wardrobe*
2. *Mr. Tumnus and his Home*
3. *Edmund Pevensie and the White Witch*
4. *Mr. Beaver and his Home*
5. *The White Witch and her Castle*
6. *Susan Pevensie and the Wolves*
7. *Aslan and the Return of Spring*
8. *Mr. Beaver and his Home*

On the Web

Crechmania.com includes many pop-up nativities and toy theaters. Examples from The Bienes Center Kubašta Pop-up Creche Collection can be seen at: <http://crechmania.com/php/modules.php?name=Conteudo&pa=showpage&pid=103>. A future article will focus on these collections.

Listen to Robert Sabuda describe his work at: http://www.barnesandnoble.com/writers/writers2_cds2.asp?PID=1302&. Browse “Meet the Writers” for audio and textual copies of the interview.

www.priceminer.com/library may become a useful site for pop-up collectors. Their goal is to be “The research tool for art, antiques & collectibles.” While it does not yet include many pop-up books, it includes over 20 million records from GoAntiques, eBay, and TIAS and can be used as an identification and price guide. There is a monthly fee for access to the site.

Harry Faber van der Meulen has opened Popupbookshop, a small store specializing in movable books in Dordrecht, The Netherlands. Some of his stock is available online at www.popupbookshop.com.

Books2Eat is an international book festival that takes place on April 1st throughout the world. Are edible books movable books? Decide for yourself at www.books2eat.com

Catalogs Received

Aleph-Bet Books. Catalogue 80. 85 Old Mill River Rd. Pound Ridge, NY 10576. Phone: 914-764-7410. Fax: 914-764-1356. Email: helen@alephbet.com. <http://www.alephbet.com>

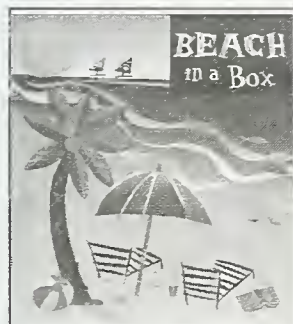
Jo Ann Reisler, Ltd. Catalogue 73. 360 Glyndon St., NE, Vienna VA. Phone: 703-938-2967. Fax: 703-938-9057. email@joannereisler.com. www.joannereisler.com

Stella Books. Pop-up List. www.stellabooks.com/catalogues/Pop-Up~211.htm

New Publications

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

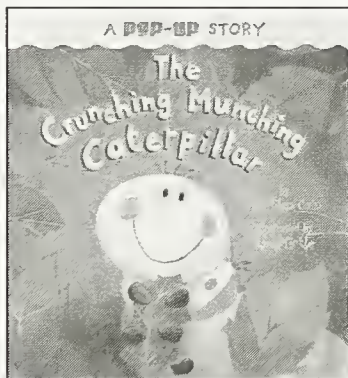
A Quoi tu Joues, Boubou? By Cyril Hahn. Français Éditeur: Casterman. EUR 14,50. 16 pages. 28 x 2 x 37 cm. 2-203-10980-7.



Beach in a Box. \$6.99. Andrews McMeel. [Kit includes a 3-D pop-up beach scene, a bag of white sand with tiny shells, and a booklet with beach trivia.] 0-7407-4639-1.

The Big Old Bear Who Swallowed Fly. 18 pages. £7.99. Little Tiger Press. 1-845-06222-1.

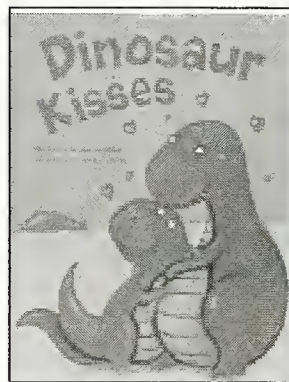
The Crunching Munching Caterpillar. \$15.95. Tiger Tales. 1-589-25771-5.



Das Bauernhofkarussell. Pop-up Buch. By Andreas Schneider. EUR 9,12. Parragon Köln 1-405-45416-4.

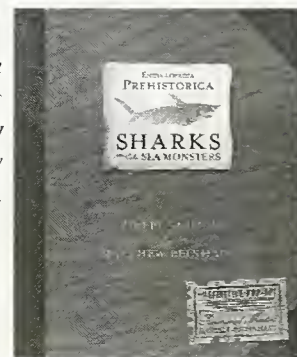


David's Dream Team; and, Zini's All-stars. Little Tiger. £7.99. 1-845-06304-X.

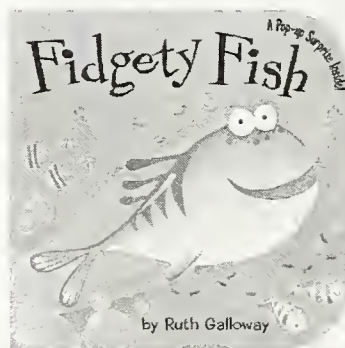


Dinosaur Kisses. Piggy Toes Press. \$9.99. 8 x 10 inches. 1-581-17446-2.

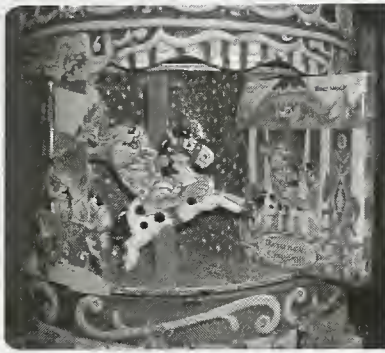
Encyclopedia Prehistorica Sharks and Other Sea Monsters: The Definitive Pop-up. By Robert Sabuda and Matthew Reinhart. April. 12 pages. \$27.99. Candlewick. 0-7636-2229-X.



Eye Magic: Visual Trickery in Art. by Metropolitan Museum of Art. \$19.99. 48 pages. Barrons Educational Series. 0-7641-7869-5.



Fidgety Fish: A Pop-up Surprise Inside. \$6.95. 16 pages. Tiger Tales. 7½ x 7 inches. 1-589-25772-3.

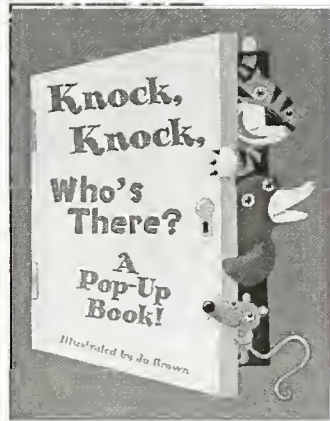


Giostra della Buonanotte. By Tony Wolf. Giunti Editore, Florence, Italy. EUR 19,90. [Rotates at the sound of a jingle. Four small books are incased in the partitions between the carousel horses.]



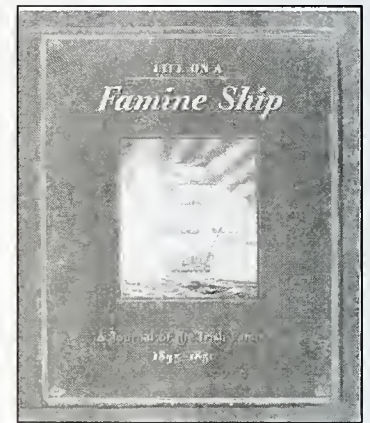
Les 3 Petits Cochons: Livre Animé. By Cyril Hahn. Français Éditeur: Casterman. EUR 14,50. 14 pages. 26 x 2 x 26 cm. 2-203-13911-0.

Knock, Knock, Who's There? \$10.95. Intervisual Books. 12 pages. 11 x 9 inches. 1-58117-449-7.



Imagine. 32 pages. £12.99. Walker Books Ltd. 0-744-59202X

Life on a Famine Ship: A Journal of the Irish Famine, 1845 - 1850. £12.99. Gill & Macmillan. 0-717-13960-3.



L'anniversaire d'Oscar. By Etsuko Watanabe. Français Éditeur: Seuil. EUR 12,00. 8 pages. 29 x 1 x 26 cm. 2-020-67893-4.

La Petite Sirène. By Kimiko. L'Ecole des Loisirs. EUR 12,00. 12 pages. 21 x 2 x 23 cm. 2-211-07443-X.



Also:

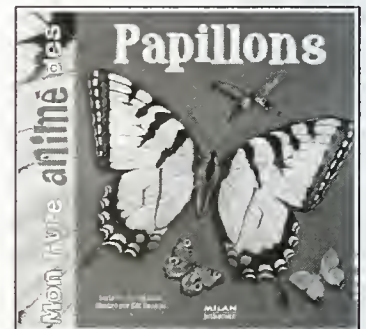
Le Chat Botté.
2-211-07968-7.

La Petite Poule Rousse.
2-211-07441-3.

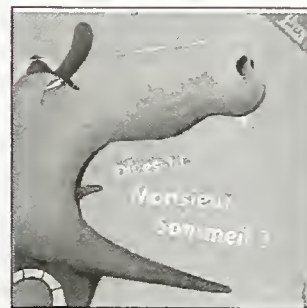
Cendrillon.
2-211-07965-2.

Mon Livre Animé des Petites Bêtes. EUR 14,00. Éditeur: Milan. 23 pages. 25 x 2 x 24 cm. 2-745-91879-6.

Also:
Mon Livre Animé des Papillons.
2-745-91878-8.

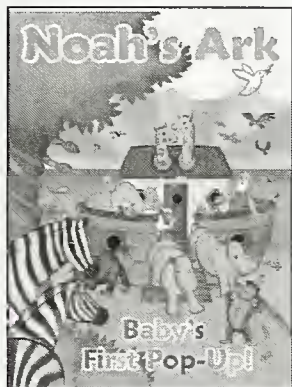


Le Grand Livre Animé de la Famille Passiflore. Français Éditeur: Milan. EUR 15,00. 12 pages. 27 x 3 x 25 cm. 2-745-91569-X.



Où Es-tu, Monsieur Sommeil? By Virginie Guérin. EUR 14,50. 26 x 2 x 26 cm. Casterman. 20 pages. 2-203-13898-X.

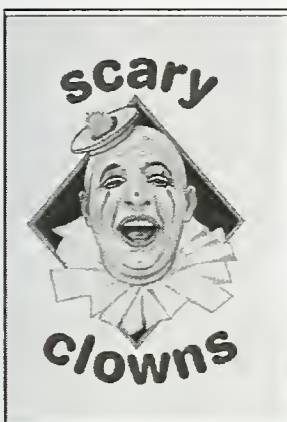
Noah's Ark. Baby's First Pop-up. April. \$15.95. Brighter Child Interactive. 1-577-91217-9.



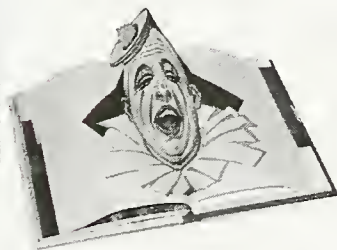
One Snowy Night. Templar. £8.99. 1-84011-627-7.

Quelle est ta Couleur? By Corinne Albaut. Casterman. EUR 14,50. 12 pages. 26 x 3 x 26 cm. 2-203-13910-2.

Princess Palace. Templar. £12.99. 1-84011-235-2.



Scary Clowns. [One pop-up clown in the center.] Andrews McMeel. \$14.95. 128 pages. 4 3/4 x 6 1/2 inches. 0-74-7-5735-0.

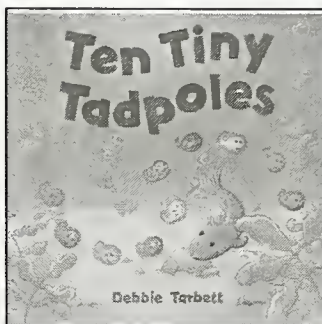


Snail, Where are You? Blue Apple Books. 24 pages. \$12.95. 1-593-54096-5.

Snappy Sounds Rock & Roll! \$12.95. 10 pages. Silver Dolphin. 1-592-23454-2.



Monster Mix-up. May. 12 pages. Piggy Toes. \$11.95 1-58117-451-9.



Ten Tiny Tadpoles. ["a pop-up page at the end."] 24 pages. £7.99. Little Tiger Press. 1-845-06354-6.

Time for Bed. Playful Pops. By Jo Lodge. April. 12 pages. £3.99. Macmillan Children's Books. 1-405-05419-0.

Also:

Time for Nursery. 1-405-05420-4.

Time to Help. 1-405-05421-2.

Time to Play. 1-405-05422-0.



Top-Secret Area 51: The Truth Is In Here! May. Andrews McMeel Publishing. 32 pages. \$6.99. 0-7407-5069-0.

Une Grand-mère un Peu Sorcière. By Nathalie Dieterlé. Casterman. EUR 16,50. 12 pages. 30 x 2 x 26 cm. 2-203-13912-9.

Under the Bed! 18 pages. Barron's Educational Series. \$9.99. 0-7641-5926-7.



We're Bored! Piggy Toes. 8 1/4 x 11 inches. \$12.95. 1-58117-384-9.




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Saturday only	\$150.00

Registration and payment postmarked after Thursday, August 17, 2006 (circle choice)

Full Conference	\$350.00
Thursday night only	\$ 75.00
Friday only	\$175.00
Saturday only	\$175.00

To register, complete this form and mail it with a check payable to:

The Movable Book Society
P.O. Box 11654
New Brunswick, New Jersey 08906 U.S.A.

Name: _____

Mailing address: _____

Daytime telephone: _____ Email: _____

Evening telephone: _____

The conference hotel is Chicago's Essex Inn located at
 800 S. Michigan Ave., Chicago, Illinois 60605.
 The hotel conference price is \$129.00 for single rooms or \$139.00 for double occupancy.
 Conference room rates are available, space permitting, until August 24, 2006.
 Be sure to mention that you are attending The Movable Book Society Conference to get the conference rate.
 To reserve a room call 1-800-621-6909 or send email to Reservations@EssexInn.com.

Conference registration refunds are available until September 13, 2006.
 A \$20.00 processing fee is retained on any cancellation.
 Full refunds will be made on any events canceled by the conference.