

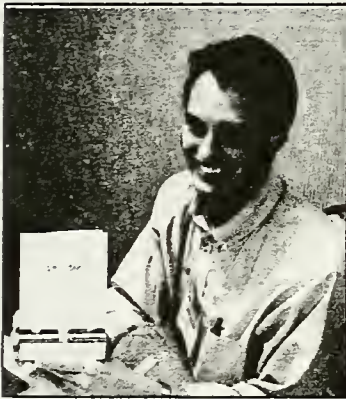
MOVABLE STATIONERY

Volume 12
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August
2004

Taking the Paper out of Paper Engineering

Kyle Olmon
Sante Fe, New Mexico

Dodging raindrops and Dallas traffic, I found myself witnessing the most rain on record for the month of June as I made my way to meet with Jim Diaz, president of White Heat Ltd. This was a stark contrast from the drought-plagued reaches of Santa Fe, from which I was vacationing. David Nelke, the creative art director at the packager, welcomed me to the nondescript office complex just as the rain was beginning to let up. Stepping into the White Heat facilities, my first thought was "Where are all the piles of paper?" Not a cutting mat, light table, or scrap of cardstock could be found as I toured the departments towards the conference area.



Kyle Olmon
at 2002 Conference

I voiced my observation to Mr. Diaz and Mr. Nelke as we sat down at the table. Nelke shared with me that with the advances in technology, fostered by the rise of desktop publishing, they were able to design novelty products and books without scissors ever meeting paper! This boggled my mind, as all the paper

engineers I know spend countless hours designing and refining their creations through numerous stages of paper creations. Furthermore, Diaz explained that the reason you would not find piles of cardstock around the office is that White Heat is now focusing more on products than pop-ups. This means designing concept books that incorporate fabrics, sound chips, plastics, light elements and anything else to bring a new look to standard first reader subjects like the ABCs, numbers, and colors. An example of White Heat's approach can be summed up in the extended title of their recent Cartwheel Books offering: *My First Jumbo Book of Dinosaurs: With Sturdy Lift-Up Flaps, Touch-And-Feels, Movable Parts, and Pop-Ups, Too.*

Continued on page 2

The Imagination Center

The Waldo Hunt Children's Book Museum and The Chuck Jones Center for Creativity have come together to merge their efforts at The Imagination Center at the Children's Hospital of Orange County, California (CHOC). The Center will be an interactive forum where afflicted children can read and play with books, develop their own drawing skills, watch cartoons, and meet those who helped create them. The purpose is to provide "distraction therapy." It has been demonstrated that very ill children who are emotionally, intellectually, and physically engaged in something they enjoy require less medication, heal faster, and have a much higher quality of life.

The Center will house the Waldo Hunt Movable Book Collection as a permanent exhibit featuring works donated by movable book collector and bibliophile Waldo H. Hunt. There also The Chuck Jones Center for Creativity will continue to bring to life Chuck's famous animated characters including Bugs Bunny, Daffy Duck, Elmer Fudd, Road Runner, Wile E. Coyote, Porky Pig, and many others.

The Center will feature, on a rotating basis and in a curatorial collection, the art of Chuck Jones and the pop-up and movable books from the Waldo Hunt Children's Book Collection. There will be a separate collection of books, drawings, illustrations emblematic of the spirit of Chuck Jones and his animated creations.

Warner Bros. is enthusiastically supporting the initiative and has authorized the hospital to play Looney Tunes cartoons continuously through the hospital's internal video system without cost.

The Imagination Center will be a specially designed room at CHOC with a collection of pop-up books, cartoon characters prominently displayed, pictures of favorite characters, computers for fun and stimulation, and arts and crafts materials.

Funding for the CHOC Imagination Center will come from gifts and contributions from the public and CHOC is seeking to endow this project in perpetuity. Financial contributions to the center can be made by sending a check made payable to The Imagination Center and mailing it to:

The Waldo Hunt Children's Book Museum
P.O. Box 785
Springville, California 93265

The Movable Book Society

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The deadline for the next issue is November 15.

Paper engineering, continued from page 1

Could this mean a shift away from the critically acclaimed, beautifully intricate National Geographic series of the early 90s, to the best selling, charmingly simple *10 Little Ladybugs* and all its offshoots? It appears the American market says yes. Members of the Movable Book Society, pop-up collectors, and other aficionados have a small voice when it comes to dictating which projects get published. It is the book club buyers, large retail chains, and super stores that often determine the success or demise of a particular product.

In the world of supply and demand, it is typically the uninformed consumer that drives the publishing world. As movable books become increasingly more expensive to create, the responsibility of perpetuating the pop-up market will rest on the shoulders of the everyday customer who wanders into his or her local K-Mart. That doesn't mean that White Heat has stopped developing three-dimensional books. Of the 60+ projects that this packager is actively pursuing, dimensional books from accomplished creators like David Carter and David Pelham are at the top of the list.

I talked to Diaz and Nelke about the constantly evolving role of the packager in the production of movable books. Due to factors like material costs, laborious hand-assembly and craftsmanship, a large portion of the novelty printing is done within the far east, where White Heat distributes its jobs to the most qualified printers in that area. These printers are stepping up and taking on more responsibility than in the past, especially in terms of development, refinement, and pre-press production. Their willingness to adopt technological innovations allows them to provide more services. Still, technology is a tool that some businesses are just not able to integrate. One casualty of the improvements in desktop publishing seems to be the color separation house. Nelke remarked that in

the past ten years, many houses have been absorbed into the printers or have gone under as a result of the increasingly affordable scanners and imaging software available. In fact, some of the pre-press production and color separations are done in the Allen, Texas offices of White Heat.

Mr. Nelke went on to praise real time video conferencing with the overseas printers which can untangle the mass of phone calls, faxes and e-mails that can swamp a job and its many participants. He also spoke about FTP servers that provide quick transfers of massive data files over the Internet, thus reducing shipping costs and eliminating weeks of lost productivity while materials are in transit. Such options offer a huge benefit to those on a tight schedule, which is basically everyone in the publishing and marketing industries. With all these technological breakthroughs, can the packagers remain a vital part of the book production or will they go the way of many color separation houses?

I asked Mr. Diaz and Mr. Nelke if further developments in desktop publishing would render the packager model obsolete. They felt that the process will be increasingly refined and streamlined, but ultimately there is always going to be a need for a packager. White Heat would still fill in the gaps between printers, publishers and book producers. Logistical and technical expertise aside, packagers would continue to foster and submit new ideas to the publisher. Therefore, as long as there is a need for books, Nelke claimed, there would be a need for packagers.

As I left White Heat, the rain had dissipated and the sun hung high among the clouds, determined to dry out the waterlogged lawns that bordered the steaming pavement. I hardly noticed this first sunshine in three days, as my thoughts drifted to the perseverance of the packager in the ever-changing world of book production and technical advancements. Let's hope that White Heat is correct, and that there will always be a need for books, thus ensuring a future for packagers. More importantly, let's hope that the average "big box" consumer will continue to develop an interest and admiration for the movable books and dimensional works that we hold so dear.

Catalog Your Collection

Collectify MyStuff is cataloging and management software especially programmed for use by collectors, artists, and designers. It comes with 30 collection types ready to use and one of the categories is for the collecting and managing of literature. The software costs \$99.95. To get an idea of how Collectify MyStuff works, visit the online version at <http://www.collectify.com/>.

Pyramid Atlantic's 8th Biennial Book Arts Fair & Conference

Pyramid Atlantic: A Center for Print, Paper and Book Arts is sponsoring the largest book arts fair held in the U.S. It will take place on November 19-21, 2004 at the convention space and auditorium of the National Oceanographic and Atmospheric Administration in Silver Spring, Maryland.

During the fair, over 40 book sellers from all over the U.S. will be offering contemporary examples of limited edition handcrafted fine press books, cutting edge artists' books, antiquarian books, handmade paper, marbled papers, and much more. There will also be a Book Arts Conference with ten preeminent speakers who are book arts scholars and working book artists. The educational component of the fair will assist attendees in understanding this burgeoning genre of contemporary art. One group of speakers will examine the artist book as an inter-media device and the second group will discuss conception, production, and distribution of artists' books.



The Pocket Paper Engineer

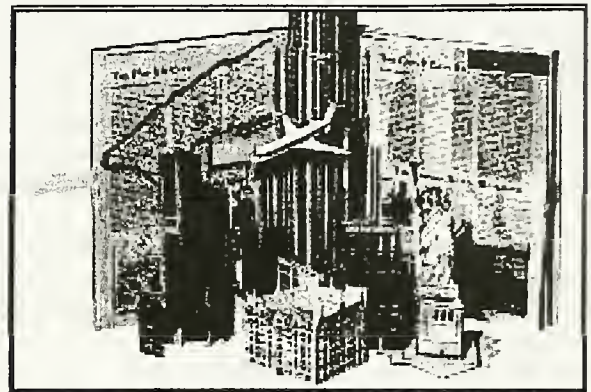
On Saturday, November 20, Borders Books in Silver Spring will host a book signing of Carol Barton's new book *The Pocket Paper Engineer*, a how-to on pop-up design and construction. For more information about this book and Carol's other books see her web site at: <http://www.popularkinetics.com/index.htm>

Letterpress, silkscreen, bookbinding, intaglio, and papermaking demonstrations will take place during the fair.

The admission to the fair for three days is \$12. Admission to the Fair, Conference, and events at Pyramid Atlantic is \$75. For more information contact Pyramid Atlantic, 8230 Georgia Ave., Silver Spring, Maryland 20910 or <http://www.bookartsfair.org/>

Pop-up Hoax

On the ongoing theme of "you can't always believe what you read on the Internet" one finds the following announcement:



"9/11 Pop-up Book?"

9/11 Commission Release Pop-up Book Version of Report

The National Commission on Terrorist Attacks Upon the United States, better known as the 9-11 Commission, gave its final report Thursday. The document is almost six hundred pages. It follows twenty months of investigation into what went wrong on September eleventh, two-thousand-one, and how to prevent future attacks.

Commission members feared the book's length as well as its intricate details may hinder comprehension by key members of the United States Government. Therefore, the Commission has released a "simpler" version of their findings.

Titled "Little Majed Visits New York," this lighter version offers easy to read text with classic illustrations. Interactive pop-ups allow readers to simulate the experience from ground zero.

The book clearly outlines mistakes, places blame as well as tells the tale of a little Arab who just wanted to be loved. Committee members are excited about the follow up book next spring titled "The Little Dictator Who Cried Wolf."

Reader beware!

http://www.brokennewz.com/displaystory.asp_Q_storyid_E_1041popup911.

A Very Special Pop-up Visit

Henk Sikkema
The Netherlands

Some weeks ago I had a call from Mrs. Annette Veenstra, our fellow collector with probably "the only floating movable book collection in the world" (see the article "Perfumed books" in *Movable Stationery*, volume 12, number 1, February 2004). She invited my partner Ton and me to come to Delfzijl harbor in the northern part of The Netherlands where the *Oostenwind* was anchored. We have been on board the ship several times before visiting Annette and her husband Geert as one or two times a year the *Oostenwind* calls in at the harbor of Assen, our hometown. On these occasions we talk about and admire each other's new items of course, perfumed or not!



Ton Merks, Kees,
Annette, and Carla

The distance between Assen and Delfzijl is about 60 km, a little bit more than half an hour by car, so traveling is no problem. But there was another reason to accept the invitation: Annette invited Kees Moerbeek and his wife Carla Dijs, too. At a former meeting Kees and Carla expressed a wish to come on board of the *Oostenwind*. They live in the small village of Usquert at a distance of about 20 km from Delfzijl.

Though Kees and Carla, as well as Ton and I, had some difficulty finding the right quay in Delfzijl, we finally met each other that Saturday afternoon on board of the ship. There was a high tea (and later on delicious soup, more sandwiches and wine) and Annette and I showed our new purchases and exchanged duplicates in the small but very cosy living room. But what made this visit a very special one, was that Kees – after showing us a copy of the limited edition of his *Raggedy Ann and Andy and the Camel with the Wrinkled Knees* - told us about his new project *The Girl Who Loved Tom Gordon*. It is Kees'



Kees showing pop-up dummies

pop-up version of the well-known title by the master of horror and suspense, Stephen King, and it will be published this autumn. And he didn't just tell about it, but he also showed us the sheets with the original illustrations by Alan Dingman and, last but not least, the white paper dummies of the pop-ups - some of them with sketches by Kees - which will be in the book! And let us tell you: they are spectacular, it's going to be a great item, an absolute must-have for every collector! And surprise, surprise, at the end of the visit Kees offered Annette and me some copies of these original dummies. So both of us are the proud owners of some original pop-up dummies of *The Girl Who Loved Tom Gordon* and signed by the master himself!



Carla Dijs and Kees Moerbeek
on board the *Oostenwind*

Was that a special visit that Saturday afternoon in Delfzijl or wasn't it?

By the way, read King's book (London, 1999; ISBN 0341765595) - if you haven't already - so that you will look forward to the publication of Kees' new masterpiece!

Life Remembered James Sinski



James Sinski was a member of the Movable Book Society and frequent contributor to *Movable Stationery*.

Dr. James Sinski was born in Milwaukee, Wisconsin on June 23, 1927. He was a Professor Emeritus, retired from teaching at both the University of Arizona and the University Medical School. He was recognized as a world expert of fungi and during his career he authored and co-authored several books and numerous scientific articles. Above all he loved to teach and interact with students.

In the 1960s he did secret, classified work on biological agents for the CIA at Fort Dietrick, Maryland. (President Clinton declassified some of his work on Coccidiomycosis before he left office.) He was invited by the Chinese government to travel to China and teach Chinese dermatologists about dermatophytes in 1985.

He had many hobbies including a lifetime attraction to, and collection of, pop-up books. A sampling of his pop-up books was often on display at the University of Arizona main library. Recently his collection was donated to the Pratt Institute in Brooklyn, New York, much to their delight. Other hobbies included growing irises and roses, as well as raising and showing Wheaten Terriers. He liked all of the Walt Disney animations, especially Show White and the Seven Dwarfs. (His favorite character was Dopey.)

Jim owned only two cars in his entire lifetime, and he drove his 1965 VW Karman Ghia up until a couple of weeks before his death on April 7.

He is survived by his lifetime companion Alex/Sandy Britain, his sister-in-law, nephews, nieces, and his many mycology students. "A celebration of Jim's Life" will be held on Sunday, September 12 in the garden of Jim's home

Pop-up Books: Limited Editions

Allen Cohen
Santa Barbara, California

In the May newsletter Eleanor Heldrich wrote that at the New York Antiquarian Book Show she saw the limited edition of David Carter's *Nutcracker*, and asked for a listing of other limited editions. As it turned out, I happened to be in New York also during the show and also attended. Ms. Heldrich saw the Carter book at the Books of Wonder booth, which was also displaying the limited edition of *Raggedy Ann*. Listed below are the limited editions in my collection:

Alice's Adventures in Wonderland. Robert Sabuda. New York, Little Simon, 2003. This book is one of a special edition of 26, lettered A to Z, retained by the author, or one of a signed and numbered edition of 250. Manufactured in China. Edition of 250 bound in green cloth in green slipcase. Front cover has a special pop-up, numbered and signed by Robert Sabuda.



Alice's Adventures in Wonderland
Limited Edition

Brooklyn Pops Up. Presented by Brooklyn Public Library. 2000. This book was developed by Brooklyn Public Library and the Movable Book Society to coincide with the exhibition "Brooklyn Pops Up! The History and Art of the Movable Book." Concept: Ann Montanaro, Ellen G.K. Rubin, and Robert Sabuda. This book is one of a special edition by all 12 contributing artists numbered 1 to 50, or one of a special edition numbered 51-150. Printed in Colombia and hand assembled in Ecuador. Edition of 150 bound in blue cloth in blue slipcase.

The Christmas Alphabet. Robert Sabuda. New York, Orchard Books. 1996. A specially bound insert with pop-up wreath accompanies the book, numbered edition of 500, signed by Sabuda. Insert and book bound in red cloth in red slipcase.

The Night Before Christmas. Robert Sabuda. New York, Little Simon, 2002. This book is one of a special edition of 26, lettered A to Z, retained by the author, or one of a signed and numbered edition of 500. Manufactured in China. Edition of 500 bound in red cloth in red slipcase. Cover has special pop-up of Santa in a sleigh.

The Nutcracker. David and Noelle Carter. New York, Little Simon, 2000. This book is one of a special edition of 26, lettered A to Z and retained by the authors, or one of a signed and numbered edition of 150. Printed in Colombia and hand assembled in Ecuador. Edition of 150 bound in red cloth in red slipcase. Front cover has a special pop-up, numbered and signed by David and Noelle Carter.

Raggedy Ann and Andy and the Camel with the Wrinkled Knees. Kees Moerbeek. New York, Little Simon, 2003. Illustrations adapted and paper engineering by Kees Moerbeek. This book is one of a special edition of 12 lettered A to L, or one of a signed and numbered edition of 100. Manufactured in China. Edition of 100 bound in red cloth, in red slipcase. Front cover of this edition has a special pop-up with title indicated, numbered, and signed by Kees Morbeek.

The Wonderful Wizard of Oz. Robert Sabuda. New York, Little Simon, 2000. This book is one of a special edition of 5, lettered A to E and retained by the author, or one of a signed and numbered edition of 50. Printed in Columbia and hand assembled in Ecuador. Edition of 50 bound in green cloth in green slipcase. Slipcase includes envelope with original drawing numbered and signed by Sabuda.

Other limited editions include the following:

12 Days of Christmas. Robert Sabuda. New York, Little Simon, 1996. This book is one of a special edition of 26, lettered A to Z and retained by the author, or one of a signed and numbered edition of 250. Printed in Colombia. Bound in dark green cloth in dark green slipcase. Cover includes pop-up insert with two doves.

Cookie Count. Robert Sabuda. New York, Little Simon, 1997. This book is one of a special edition of 26, lettered A to Z and retained by the author, or one of a signed and numbered edition of 175. Manufactured in Columbia. Bound in purple cloth in purple slipcase. Cookie pop-up insert on cover.

Jack and the Beanstalk. By Chuck Murphy. New York, Little Simon, 1998. This book is one of a special edition of 12, lettered A to L retained by the author, or one of a signed and numbered edition of 75. Printed in Columbia and assembled in Ecuador. Bound in green cloth in a green cloth slipcase.

Little Red Riding Hood. By Marjorie Priceman with paper engineering by Bruce Foster. New York, Little Simon, 2001. This book is one of a special edition of 12, lettered A to L and retained by the author, or one of a signed and numbered edition of 100. Printed in Columbia and assembled in Ecuador. Bound in red cloth in red cloth

slipcase.

Macy's on Parade! Written and illustrated by Pamela Pease. Chapel Hill, North Carolina, Paintbox Press, 2002. Limited edition of 300 has an additional clown pop-up inside the front cover. Printed in China. Book issued with dust cover in a black cloth slipcase.

The Movable Mother Goose. Robert Sabuda. New York, Little Simon, 1999. This book is one of a special edition of 26, lettered A to Z and retained by the author, or one of a signed and numbered edition of 150. Printed in Columbia and assembled in Ecuador. Bound in bright yellow cloth in bright yellow slipcase. Pop-up bird insert on cover.

Forthcoming limited editions:

America the Beautiful. Robert Sabuda. New York, Little Simon, October, 2004.

A Celebration of Pop-up and Movable Books: Commemorating the 10th Anniversary of the Movable Book Society. The Movable Book Society. Limited to 2,500 copies. September, 2004.

The Girl Who Loved Tom Gordon. By Stephen King paper engineered by Kees Moerbeek. New York, Little Simon, October, 2004.

Peanuts: A Pop-up Celebration. By Charles Schultz with paper engineering by Bruce Foster. New York, Little Simon, September, 2004.

Are there other limited editions that have been omitted?



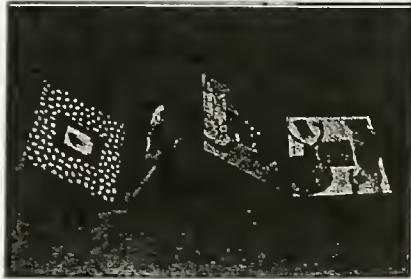
Paper Engineering

Paper Engineering: 3D Design Techniques for a 2D Material by Natalie Avella explores graphic design from the simplest fold in a letterhead to the structural intricacies of a pop-up book. This stylish and inspirational book unfolds the conceptual complexities of paper engineering, studying the techniques of eminent designers in Europe, Japan and the USA. Ron van der Meer and Ed Hutchins are two featured book artists whose work is well-known to Movable Book Society members. Case studies are illustrated with photographs of finished work, as well as detailed diagrams and commentary. (Rotovision. 2-88046-711-X. \$45.00)

Becoming a Book Artist

MJ Goerke
St. Louis, Missouri

I have a confession to make. They say confession is good for the soul, so I am about to reveal my secret to all of you. I need to do this. I am a bookaholic. Yes, a real dyed in the wool book addict. I cannot pass a Border's



Dream Book

without driving in and buying another book or going to my studio and making books! I belong to several Book-of-the-Month clubs. I need to possess books! I have books for children, pop-ups, mysteries, artists' books, classics, romances, best sellers, self helps, encyclopedias, books of quotations, art, art movements, gardening, health and even cook books! I have shelves in my studio, my family room, my living room, baskets on the floor, boxes in my studio and garage; every room in my house has books! The clerks at the local bookstores all call me by my first name. They stand at their cash registers waiting for me to check out, shaking their heads and whispering. They look at me with pity! I was not always like this. My eyes didn't always glaze over when I saw a new Moerbeek, a Carter or a Sabuda pop-up. I was calm. I was cool. I was collected. There was a time when I was a watercolor painter. I was successful and respected. People bought my art, galleries had shows for me, and I won awards. I was carefree. I was "normal." Thinking back and self-analyzing, it may have started with my little forays into collage, but I was always able to return to my first love, watercolor. I was in control. These trips became more prevalent and I got high on the success I was having doing the collage. Then came the poetry, I had to add the poetry. Somewhere, somehow I had crossed



Dream Book

over. Someone said, quite innocently, "Why don't you put your poems in a book? I'd buy one." Pretty heady stuff, that. I began to think! Then one night I had this very realistic dream. Not your run of the mill dream, but a very

strange dream. I watched my hands making a structure, one I was not familiar with, nor recognized. I awoke thinking, "Now that was one strange dream." Little did I know!

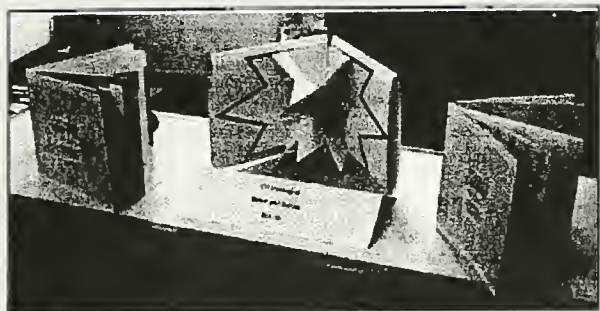
As usual, I went down to my studio and began working on a commission, a large watercolor of iris to match the client's sofa. I can recall it, as if were yesterday, the whole thing vivid in my mind. I really never liked matching a swatch of someone's sofa! It was so limiting and controlling. I couldn't concentrate, my palette looked muddy, my instincts were shot, so I went over to



Split Personality

the drawing board and started cutting small boards by rote as if this were something I did every day. I remember Garth Brooks was on the radio. (This was my Country Western phase.) I cut eight boards, removed the centers out of six and balanced them end-to-end. It bent back and forth and supported itself as it stood there waiting for the collages to emerge and some kind of attachment to tie them together. I was possessed! I spent the next two days, wrapping, collaging, and listening to a tape of Garth Brooks singing, "What's She Doing Now," over and over. All this time, I was working on making the structure. When it was all finished, it looked rather like a book in that it folded down to form a stack of pages six inches by six inches by two inches. I then added small objects, which had to retrofit into the pages so that it folded back into the stack. I choose symbolic objects, which I felt, enhanced the images on the pages: bones, small people from Germany, a small chair, a marble, a bed, a tiny bottle, two diggers. Opening and closing the pages, the objects barely cleared each other; the fit was tight but functional. I was done and I was pleased, too pleased it seems. The next night the poem was dictated to my subconscious. I felt a little give somewhere between my brain and my heart. It had begun! "I dream words and symbols. I see them in the dark places of my mind they are my vision, my memory. Not quite reality, almost prophesy," the poem went. I entered it in a national show; it was accepted and was reviewed. The monster was created! My spiral into the world of serious addiction had taken place. I called it a Dream Book and every once in awhile I return to those days. Garth comes out of the storage closet. I turn off my new phase of cool jazz and David Benoit. I begin cutting the boards, following that original format. I collage my way into a memory that was both bitter and sweet. I can live with that. After all creating is creating, right? I haven't totally given up the painting; I still keep my hand in it when the demand presents itself. But, the bottom line... I am now a bookmaker, an avid collector and I think I am happy!

Stand & Deliver



Stand & Deliver Exhibit Catalog

“Stand & Deliver: Engineering Sculpture Into a Book Format” is a juried exhibit curated by Ed Hutchins. This traveling exhibition showcases 52 handmade movable books by innovative artists from 24 states and five countries. The Movable Book Society and The Brookfield Craft Center are sponsors of the event.

The exhibit was enthusiastically received at its opening in April at the Brookfield Craft Center in Connecticut. In the next year the books will be shown at the following four locations:

September 7 to October 7, 2004
Opening Reception: September 30
Mesa College, San Diego, California
Sponsored by San Diego Book Arts

January 10 to March 27, 2005
The Arthur and Mara Jaffe Collection:
Books as Aesthetic Objects
Florida Atlantic University Wimberly Library
Boca Raton, Florida

June 3 to July 29, 2005
Denver Public Library,
Denver, Colorado
Sponsored by Book Arts League, Rocky Mountain chapter of the Guild of Bookworkers, Special Collections Department of the University Libraries, University of Colorado at Boulder

September 16 to October 28, 2005
Columbia College Chicago Center for Book and Paper Arts
Chicago, Illinois
Partially sponsored by a grant from the Illinois Arts Council

Stand & Deliver is documented in an exciting catalog. It opens with a pop-up that explodes from the center and two booklets that are pushed out from each side. The

Show Booklet includes an introduction, background stories, and an interactive CD. The Gallery Booklet includes color photos and short descriptions for all 52 books in the show.

Images of the individual books can be seen at:
<http://www.artistbooks.com/snd/>

A limited number of copies of the catalog are available from the Movable Book Society. The cost, including shipping in the U.S. is \$26.29. For the price of shipment outside of the U.S., please contact Ann Montanaro at montanar@rci.rutgers.edu or at the address listed below. To purchase a copy send a check for \$26.29 to The Movable Book Society, P.O. Box 11654, New Brunswick, New Jersey 08906. Copies are also available from the sponsoring venues or from Stand and Deliver, P.O. Box 624, Fleetwood, New York 10552.

Exhibits

Show Me a Story: Children's Books and the Technology of Enchantment

San Francisco Center for the Book
San Francisco, CA 94103

August 20, 2004 - November 5, 2004

Children's books have long been the forerunners of innovation in book design, consistently redefining what books can be. This show, from August 20 through November 5, explores the intangible workings of children's books, with a focus on design and structure. It examines the genesis and evolution of a contemporary book, casts a backward glance at historic innovations in the genre, and looks ahead to the future of the “technology of enchantment.”



The exhibition is divided into three sections. The first is a survey of pop-up and movable children's books, from the revolutionary 19th century innovations of Lotliar Meggendorfer to the work of contemporary book artists. Movable Book Society members Joanne Page, Kate Sterling, and Maria Winkler have loaned books for the exhibit. The second section is an inside view of the production of *Knick-Knack-Paddywhack!*, with Paul O. Zelinsky's original illustrations, and paper engineer Andrew Baron's intricate work-ups. *Knick-Knack Paddywhack!* was recognized by the *New York Times* as the outstanding illustrated children's book of 2002. The third section is a look ahead to the future of

electronic books with interactive displays designed especially for children from The Reading Lab, a Berkeley-based developer of innovative devices which create an entirely new experience of reading.

Northport Pops Up!

Northport, New York

September 7, 2004 - January, 2005

This exhibit traces the history of pop-up books and features works by 19th century masters including Dean, Meggendorfer, Nister, and Tuck and follows with examples of 20th century innovations. Recent books include books by Robert Sabuda, Jan Pieńkowski, and Chuck Murphy.

Books will be available for children to enjoy and components for making pop-up cards will be on hand for children to create their own designs. Special programs will be scheduled throughout the fall.

Local Movable Book Society members contributed books: Leah Fiterstein, Daveen Herley, and Mary and Michael Mart. A reception to meet the collectors will be held on Thursday, September 23 at 7:30.

Pop-ups on Parade, A Wow Experience

Hackensack Main Library

Hackensack, New Jersey

August and September, 2004

Books from the collection of Audrey Goldrich fill three cases in this colorful display.

Pop-ups

The Museum of Printing History

Houston, Texas

October 28, 2004 - January 2, 2005

Displaying an amazing array of technical and artistic wizardry, this exhibit of toy and movable books features the work of paper engineers spanning several decades. From children's books to advertising displays, paper engineers give us a world of wonder. On display are books from the Movable Book Society members Irene Rosenberg and Bruce Foster as well as books from the collections of Stuart Kanc and the University of North Texas. www.printingmuseum.org

Imagine That

La Jolla FibreArts

La Jolla, California 92037

October 1- November 20, 2004

"Imagine That" is a national juried book arts exhibition. Book artists from around the country have been asked to submit books that reflect the title of the exhibition, whether unique or editioned books, in all book arts media. The opening reception will be held on October 1 from 6:30 - 8:30 pm. For more information see: <http://www.lajollafiberarts.com/> or contact Candy Kuhl, the exhibition coordinator, at 619-696-7230 or candy@candykuhl.com

Kubašta Retrospective

Bienes Center for the Literary Arts

Broward County Library

Fort Lauderdale, Florida



A full retrospective of the life and art of Vojtech Kubašta (1914-1992) will be exhibited at the Bienes Center for the Literary Arts from mid-January through March 2005. Tentatively titled "From Politics to Pop-ups: The Life, Times and Art of Vojtech Kubašta," the exhibit will include over 100 items drawn from the

collection of Ellen G.K. Rubin and the personal archives of Dagmar Kubaštová Vrkljan. The exhibition will attempt to present an overview of the work of this much beloved, prolific artist from his earliest childhood sketches, varied student art projects, first illustrated folios, and flat children's books to the personal pop-ups and greeting cards he sent to his grandchildren until his death. Entrepreneurial by nature, Kubašta produced a line of greeting cards, illustrated holiday candy boxes, and designed pop-up souvenir cards for his beloved Czech Republic. Living through tumultuous times from the Nazi era to the Soviet Regime, his art adapted to his "employer's" needs producing dust jackets and posters reflecting the popular culture seen through these filters.

A 150 page, four-color catalog is planned with two reproduction pop-ups by Robert Sabuda, Kubašta's biography, an extensive essay on the popular culture of his times, and an overview of children's literature in Eastern Europe. Jim Findlay, Bienes Center librarian, is mounting the exhibit and producing the catalog. A reception will be held February 17, 2005 at the Bienes Center where Ellen Rubin will talk about Kubašta's life and work.

For more information see www.popuplady.com.

New Publications

The 5th Movable Book Society Conference

Thursday, September 30

- 4:00 - 5:00 Registration and reception at San Diego Hilton Gaslamp District
- 5:30 Bus ride to Mesa College
- 6:00 - 7:00 View exhibition of artists' books - "Stand and Deliver"
- 7:30 Gallery Talk - Ed Hutchins, curator
- 8:30 Presentation of "Stand and Deliver" awards

Friday, October 1

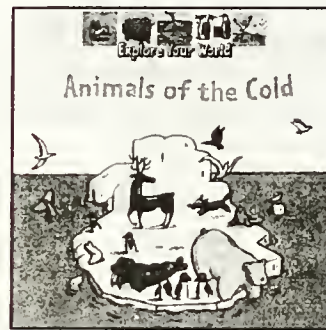
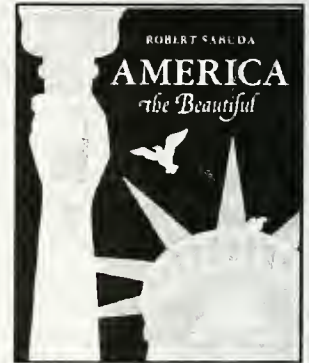
- 9:00 - 9:15 Welcome - Frank Gagliardi
- 9:15 - 10:15 "The Making of the book *A Celebration of Pop-up and Movable Books*" - Adie Peña
- 10:30 - 12:00 "Love's Animation: The Books of Julian Wehr - Christiane Griffin-Wehr and Paul Wehr
- 12:00 - 1:30 Lunch
- 1:30 - 2:30 "Finding Books on the Internet" - Charlotte Johnson
- 2:45 - 3:45 "Artists' Books" - Ámbar Past
- 3:45 - 5:00 "Exhibiting One's Collection" - Audrey Goldrich

Saturday, October 2

- 9:00 - 10:00 "The Movable Books of Raphael Tuck" - Ann Montanaro
- 10:15 - 11:15 "Artists' Books: Four Dimensional Art" - Peter Thomas
- 11:15 - 12:30 "Historical Movable Books" - Howard Rootenberg
- 12:30 - 1:30 Lunch
- 1:30 - 3:00 Workshop "Fun with Flexagons" - Emily Martin
- 3:15 - 4:30 Book sales and signings
- 7:00 Banquet - speaker David Carter

The following titles have been identified from pre-publication publicity, publisher's catalogs, internet sources, or other advertising. All titles include pop-ups unless otherwise noted.

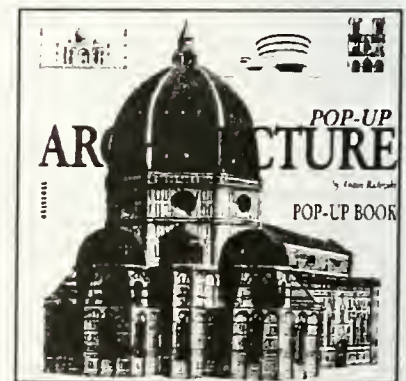
America the Beautiful: A Pop-up Book. By Robert Sabuda. October. Little Simon. \$26.95.
0-689-84744-0.
Collectible edition: \$250.00.
0-689-87421-9.



Animals of the Cold. October. [publisher's description: pull-outs, pop-ups, fold-outs, transparency overlays, reveal wheels, books-within-books and more.] Firefly Books, Ltd. 7.75 x 7.75". \$14.95.
1-55407-002-3.

Also: *Where Does It Come From?* 1-55407-009-0.

Architecture Pop-up. by Anton Radevski. October. Universe Publishing. \$40.00.
0-78931188-7.



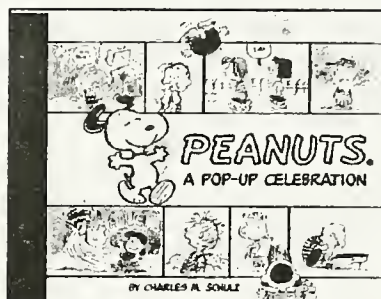
Christmas Alphabet 10th Anniversary. By Robert Sabuda. October. [Publisher's description: "To celebrate the 10th anniversary of *The Christmas Alphabet*, Robert Sabuda has created a brand-new pop-up. This limited edition is covered in green foil with a brand-new cover design."] Orchard Books. 16 pages. \$22.95. 0-439-67256-2.

Farmyard Fun. A Happy Snappy Book. 1-59223-244-2. Silver Dolphin Books. \$4.95
 Also: *Jolly Jungle.* 1-59223-243-9.
Santa's Song. 1-59223-246-9.
Zany Zoo. 1-59223-245-0.



The Girl Who Loved Tom Gordon. By Stephen King. Kees Moerbeek, paper engineer. October. Little Simon. \$24.95. 0-689-86272-5.

Collectible edition: \$500.00. 0-689-87422-7.



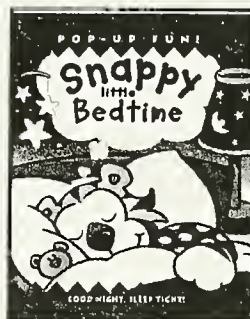
Peanuts: A Pop-up Celebration. By Charles M. Schulz. Bruce Foster paper engineer. Little Simon. 18 pages. 0-689-85453-6. \$19.95. Limited Edition 0-689-86389-6. \$150.00.

Robert Crowther's Pop-up 123. Oxford University Press; New edition (July 1, 2004). 0-19911-203-7.

Also: *Robert Crowther's Pop-up ABC.* 0-19911-202-9.



The Hanukkah Puzzle Book: A Book in 8 Parts...For 8 Days of Fun!, written and designed by Ellen G.K. Rubin. Illustrated by Janet Zwebner. December. Pitspopany Press. \$12.95. [This book consists of 8 individual board books roughly shaped like the four letters on the dreidel, the spinning top played with on Hanukkah. Fitting together like a puzzle, the books are nestled in a sturdy, illustrated cardboard tray. Four of the books tell the story of Hanukkah and the other four describe candle lighting, food, games, and customs of the holiday. The candle progression on the back of the books is a child's counting exercise.] 1-930143-87-7.



Snappy Little Bedtime. Derek Matthews, illustrator. October, 2004. 1-59223-308-2. Silver Dolphin Books. \$12.95.

Snappy Sounds Moo! 5 Fun Animal Sounds. Noisy Pop-up Fun. 1-59223-214-0. Silver Dolphin Books. \$12.95
 Also: *Snappy Sounds Roar!* 1-59223-213-2.

Thomas the Tank Engine: Railway Rhythms (Pop Up Song Book). Publications International, Ltd. \$15.99. 1-41270-577-0.



Itsy Betsy Spider: A Pop-up, Lift-the-Flap, Noisy, Sing-along, Musical Book. Let's Start Classic Songs. 11½ x 9". 10 pages. Silver Dolphin Books. 1-59223-049-0. \$12.95.

Also: *Old MacDonald.* 1-59223-048-2.
The Wheels on the Bus. 1-59223-050-4.

Tibetan Buddhist Altars: A Pop-Up Gallery of Traditional Art and Wisdom. By Tad Wise, Robert Beers, and David Carter. September, 2004. New World Library. 7 pages. \$21.95. 1-57731-467-0



CORRECTION

This chart reflects additional changes to the information that originally appeared in the August, 2003 article "Jos. Lefebvre: Flemish Publisher of Pop-up Books with Artia and Carvajal" and was revised in the November, 2003 issue. Harry E. Faber van der Meulen (Dordrecht, The Netherlands) supplied additional information and suggested that the Bambi books be listed in a scheme that follows the sequence of the books beginning with Bambi's birth.

Key to the abbreviations: **sb** = spiral bound; **ps** = paper spine; **sl** = sliding lid in back; **ws** = without sliding lid.

1.1 La naissance de Bambi (The Birth of Bambi)	ps - ws	4 pop-ups - French	701 (?)
1.2 De geboorte van Bambi (The Birth of Bambi)	ps - sl	4 pop-ups. Known both in French and Dutch.	701
1.3 Bambi (...het hele bos is weer mooi/ the forest is green again)	ps - ws	4 pop-ups. Dutch	701 A
1.4 Bambi	sb - sl	8 pop-ups. Known both in Dutch and French Nr: Cuttings are different	701
1.5 Bambi	ps - sl	4 pop-ups	701
1.6 Bambi	sb - ws	4 pop-ups, different cover	701 A
1.7 Bambi	ps - sl	4 pop-ups, different cover, different pop-ups	701
1.8 Bambi	ps - sl	4 pop-ups - French	
2.1 The 101 Dalmatians. De nacht der kouwe neuzen	sb - sl	8 pop-ups	702
2.2 The 101 Dalmatians. De nacht der kouwe neuzen	ps - sl	4 pop-ups	702
2.3 Pongo & Perdita	sb - ws	4 pop-ups	702
2.4 101 Dalmatiens	sb - sl	8 pop-ups	702
2.5 101 Dalmatiens	ps - ws	4 pop-ups - French	702
3.1 Saludos Amigos	sb - sl	8 pop-ups	703
3.2 Saludos Amigos	ps - sl	4 pop-ups	703
3.3 Donald Duck en José Carioca	sb - sl	4 pop-ups	703
3.4 Donald Duck en José Carioca	ps - ws	4 pop-ups	703 A
3.5 Donald bij de Inca's	sb - ws	4 pop-ups	703 A
3.6 Donald bij de Inca's	ps - ws	4 pop-ups	703 A
4.1 Sneeuwvitje en de zeven dwergen	sb - sl	8 pop-ups	704
4.2 Sneeuwvitje en de zeven dwergen	sb - ws	4 pop-ups	704
4.3 Blanche Neige et les sept Nains/Sneeuwvitje en de zeven dwergen	ps - ws	4 pop-ups, in Dutch despite bilingual title	704