

# MOVABLE STATIONERY

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2000

## Dear Diary

Ellen G.K. Rubin  
Scarsdale, New York

Dear Diary;

The cliché, "Time marches on" rings so true, and it's miraculous how soon a date one never thought would arrive, does. It's been two years since the last Movable Book Society convention and almost three since the inception of the exhibition, "Brooklyn Pops Up! The History and Art of the Movable Book." Tuesday's opening of the exhibition seemed to be a great success (despite my not having other openings to compare it to). Robert Sabuda, Ann Montanaro and I (the curators) were smiling proudly the whole time. The best surprise was the appearance of Ken Wilson-Max who just showed up from London, an angel with dreadlocks. Now it's time to loosen up a little and welcome the people who were our target audience for the exhibition, members of the Movable Book Society. I was so euphoric but so intent on my role in all of this, Dear Diary, that I apologize in advance for any omissions I commit.

6:00 p.m. Thursday, September 21, 2000  
Warwick Hotel/New York City

Dear Diary,

People are slow to arrive but the air is instantly convivial. Like a big family everyone immediately falls into old patterns with the "Show 'n' Tell" coming out and the opening lines, "Did you see the pop-up book with . . .?" Of course, Andy Baron, now with wife Paula patiently in the wings, is spreading out his amazing books, this time *Percy's Park*, a panorama with multiple movables. We are Wowed! A small group of us keep talking and sharing news until the waiters have remade every table but ours. It's late. Unable to break up, we reconvene in Lin Sasman's room. Feeling like The Three Bears walking in on Goldilocks, Lin's roommate, Laura Hopeman, is already in bed but regally holds court from her "throne." More "Show 'n' Tell." We can't seem to help ourselves.

9:00 a.m. Friday, September 22,

Dear Diary:

This is our first full day and despite sleepy, jet-lagged eyes, we are ready to begin. Coffee will not be served until the first break at 10 o'clock and there is a minor frantic search for it. Not to worry. This is the Big Apple and the

City provides. Sitting in the waiting area is Carla Dijs poring over . . . book contracts? One could pick her out of the crowd as the European artist she is with her black, thick-rimmed glasses beneath black spiky hair. She might have made the short walk to the hotel from the Art Students' League on West 57th Street. Kees (pronounced, case) Moerbeek, her husband, is not yet in evidence. The U.S. is well represented with conventioners (no we weren't wearing funny hats!) from Washington, San Diego, Santa Fe, Detroit, and Connecticut.



Ann Montanaro, Ellen Rubin, Robert Sabuda

Ann Montanaro calls us to order, warmly welcomes us, and turns the program over to Roy Dicks, who had graciously agreed to put together the convention's program. Roy, with his friendly but no-nonsense approach, is determined to stick to the time-line of the program and introduces Adie Peña to discuss his collection of pop-ups with a musical theme. Those of us who have met Adie before know of his extensive collection lovingly housed in what he calls, The Museo Mobiblio. His slide show, he announces, will be "Collector Friendly," meaning he will make us drool but will also provide buckets. He speaks of his love of music, hence, his partiality to pop-ups with musical themes. S. Louis Giraud and Kubašta,

Continued on page 14

## The Movable Book Society

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**The deadline for the next issue is February 15.**

### An Interview with David Carter: Part Two of Three

Kate Sterling  
Corte Madera, California

**K:** You mean they were working on each others ideas?

**D:** Yes. They would recut someone else's ideas. If what John did was right, and it worked, he would keep it like that. But if it wasn't quite what Jim thought was best, then he would move it around to somebody. Once I had an understanding of what was happening with the refining, he started giving me some of that work too. So there are many books where I did a little bit of paper engineering here and something there. And it's possible that my name was on one of those books because what Jim would do then is say, "Well if John got his name on the last book, then Dave gets his name on this book." That's because everyone was sort of working on it. But he didn't always do it that way. Sometimes he would just give the project to John or give it to Tor or Keith and that person would do it. All these different things were happening. I may have had my name on a book before that, but *Goodnight Moon Room* was the first book where John Strejan had done the main pop-up in a rough form and then Jim said the rest of the book is yours. You take it. You are the art director, the designer.

**K:** That must have been pretty thrilling.

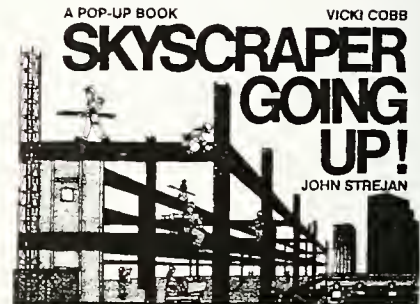
**D:** I loved it.

**K:** I have this theory about John Strejan. Whenever I write book descriptions, I have trouble not saying genius before his name. And I think it is because I think there is something different about his brain. I think if they took his brain out of his head, like Einstein's, and looked at it, the mechanical, spatial part would be overdeveloped.

**D:** Well, what would be happening in his brain would be opening and closing, etc. (David is holding his hands together at the heel of the palm and flapping his hands to show how Strejan's brain is hinged and opens and closes.) If you asked me who I thought was the best down right paper engineer, I would say John. Jim Diaz is close behind and Tor and Ib. But Ib (Penick) is not around anymore. So far as doing mechanical paper engineering, really creating, John Strejan is my choice.

**K:** I love Strejan's *Skyscraper Going Up*.

**D:** I illustrated *Skyscraper Going Up*.



**K:** But your name is not on it!

**D:** I know. It's because I was on staff at Intervisual. Now I know why I said *How to Be a Ocean Scientist* was my first illustrated book. That was the first book I received a royalty on and I still get a royalty check for it. It's my favorite royalty -- about \$75. *Skyscraper Going Up* was done when I was still on staff at Intervisual. I never signed a contract at Intervisual, but it was pretty well known that you were not supposed to do outside work. But I took the job anyway. The only reference to my name in the book is on an illustration on the inside front cover where it says "SKYSCRAPER Developed by Vicky Cobbs, Engineer John Strejan, Architect Andrew Gill." My mother's maiden's name is Gill and my middle name is Andrew. So that proves it. This was a fun book. On this beam (Dave has the book open, referring to a pop-up), I put in all these people's names who were working at Intervisual. Sandy Tiller was one of the people at Intervisual, Joel is a friend of mine, Linda is Linda Zuckerman, Gloria is Jim Diaz' wife, Kim is Noelle. Kim is her middle name. I didn't want to make

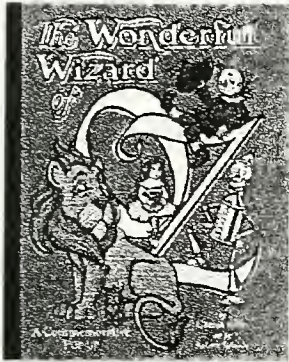
**continued on page 10**



## Now Showing at a Bookstore Near You!

Adie C. Pena  
Makati City, the Philippines

If the term "movie" is short for "moving pictures," then Little Simon's latest "Classic Collectible Pop-Up" offering isn't a book. It's a movie!



And what better way to celebrate the 100<sup>th</sup> anniversary of the original publication of L. Frank Baum's *The Wonderful Wizard of Oz*. With seven stunning "cinematic" three-dimensional spreads plus numerous flaps and booklets (vignettes?) containing

over two dozen additional pop-ups (26! count 'em!), Robert Sabuda's newest movable masterpiece (ISBN 0-689-81751-7, \$24.95) is bound to elicit "oos" and "ahs" even from the most jaded Movable Book Society member.

As an 8-year old boy in rural Michigan, Mr. Sabuda made his first pop-up book for his parents. Constructed from discarded Ford Motor Company manila folders, his first attempt at paper-engineering, *The Wizard of Oz*, wasn't exactly a success. After failing to get the "Cyclone" to spin, he gave up the whole idea for almost twenty years. Well time (and talent!) surely changes everything. With two well-deserved Meggendorfer Prizes on his mantle, Mr. Sabuda certainly makes the business of a spinning "Cyclone" (and a tumbling "Jack and Jill" in *The Movable Mother Goose*) look effortlessly simple.

Using rainbow-colored handcut linoleum block print illustrations (in the style of W. W. Denslow), Mr. Sabuda jumpstarts the story with a tensioned thread-and-dowel "Cyclone" spectacular (spread # 1 in tones of violet, indigo and blue), erects the "Emerald City" right smack in the middle of the book (spread # 4 in gorgeous green with "removable" magic spectacles), and concludes with the convivial "Quadlings" (spread # 7 in heart-warming hues of yellow, orange and red). Shades of Bernardo Bertolucci's and Vittorio Storaro's prismatically- segmented "The Last Emperor"!

And just like a blockbuster film, it has its share of eye-popping "special effects," e.g., the melting Wicked Witch (spread # 5, flap # 3). And regular optical stuff, such as "dissolves," e.g., the drowsy protagonists blending onto the blooming "Poppy Field" (spread # 3, flap # 3). One technical letdown though. The "Hot Air

Balloon" (spread # 6) doesn't "inflate" completely, resulting in a thaumatrope-like contraption instead of the desired effect. Nevertheless, this spread contains my favorite "scene" in the movie...er, book. As the screen comes crashing down (left-side flap # 1) revealing the Great and Terrible Wizard to be just a "common man," the word OZ literally turns into a NO. A very clever touch so reminiscent of Scott Kim's "calligraphic cartwheels." Anyway, enough already before I give away the (happy) ending. \*grin\*

So grab yourself a copy. Find yourself a comfortable seat. Turn up the lights. And let the "moving pictures" begin. It's ooh-some... aah-some... Oz-some!

## Organize Yourself!

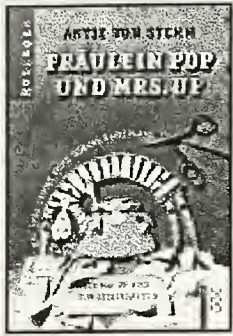
Ellen G.K. Rubin

Many attendees at the recent MBS convention asked me how I keep track of my collection. I have for the past 10 years used a proprietary software called "Organize! Your Collection in Windows" (OYC) This software geared for all kinds of collections allows the user to create twenty fields for information and an additional field for multi-media which can be used for sound or graphics. (I have not yet used this field. But think of scanning in the cover of a *Cinderella* to distinguish it from the many other *Cinderellas*.) Among my twenty fields are paper engineer, series, cost (keeps track of what you spend), and physical description of condition. There is a place to keep lengthy notes which is searchable. Reports can be designed and printed using any or all of the fields or exported into an ASCII file or database file. Best of all for a computer novice like me is that tech support is provided by Steve Hudgik who created the software. Working in Oregon, he has always been available picking up the phone himself. In general, I have found this system of cataloging user friendly and invaluable for keeping track of my books and, more importantly, for searching for information. As of now there is no Mac edition available. I will be switching to a Mac soon and if all the Mac users out there request this format, maybe we can convince Steve there is a market for this format. PLEASE ASK for a MAC format! I installed my version with a floppy disc - \$19.95 (seems ancient already) but feel free to investigate the CD-ROM version - \$59.95. There may be lots of new things available from Homecraft but I just continue to use my original software purchasing up-dates when they come available. For further information contact: [www.homecraft.com](http://www.homecraft.com) or email [info@homecraft.com](mailto:info@homecraft.com) or write to: PSG-Homecraft Software, P.O. Box 974, Tualatin, OR 97062. International contacts are given on the website. Happy cataloging!

## The Young Lady Pop and Mrs. Up

Theo Gielen  
The Netherlands

In 1980 Jan Pieńkowski received the Kate Greenaway Award for his book *The Haunted House*.



and now for the second time in history a prestigious children's book prize has been awarded to a pop-up book. On Thursday October 19, during the Frankfurt Bookfair, the important *Deutsche Jugendliteraturpreis 2000* (German Children's Book Award) was given to Mrs. Antje von Stemm for her *Fräulein Pop and Mrs Up und ihre grosse Reise durchs Papierland* (The young lady Pop and Mrs. Up and

their big journey through the land of paper), a do-it-yourself pop-up book published by Rowohlt, fall 1999.

We had the opportunity to talk with Mrs. Von Stemm at the Fair at the stand of her publisher the day after the award, shortly before she returned to Hamburg where she lives. The very happy winner – a spontaneous young woman with a glass of champagne in one hand and a “Brezel,” a typical German salty titbit, in the other – told us she had not even hoped to be chosen for the prize. Though her book was on the shortlist it had never happened that a pop-up book, and more a German debut, was honored with this award. It was therefore a great surprise for her to receive the sculpture (“an ugly thing”) and the Dm 15.000,- that complete the prize given by the German state. Even the day after she had serious problems believing she had won and we had to ask her to sign our copy of her book not only with her signature but also with a special “Winner of the Deutsche Jugendliteraturpreis.” She remarked, “Now I see it written down, I start to believe. . .”

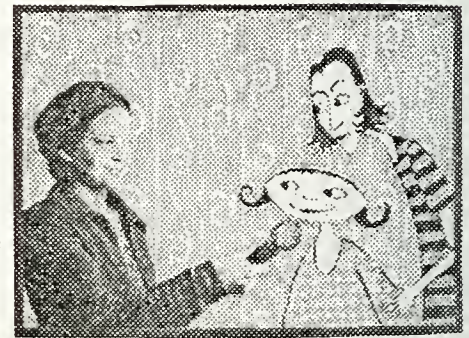
*Fräulein Pop und Mrs. Up* tells the story of the young lady Pop: a short and rather rounded paper doll, liberated by her friend, the seissors, from the paper on which she was drawn. She tells in a diary about the ten days in July in which she was left alone by the humans of the apartment when they left for their holidays. She first seeks for her friend Mrs. Up who appears to have landed in the waste-paper basket and has to be put together with some paper fasteners. Leaving a message for the humans in an envelope, they both go through a paper door in the page for a journey in the wide, wide (paper) world. They first come in a waste land of only white paper, but using their color pencils they create for themselves a jungle where they have some anxious

moments when confronted with a wide-mouthed tiger. They then lift off the pages on a kite and have – while made of paper – a dangerous adventure in the water and have to hang in the sun to dry again. They see a real *fata morgana* in the desert but exhausted from the warmth they draw their own arctic surroundings. Finally they come from their igloo safely home again and tell the story of their adventures to the friends from the drawing-table. While still celebrating their coming home with a big feast, they hear the key in the door announcing the return of the humans who live in the apartment.

The last two pages include an interview with Mrs. Von Stemm and the two main characters of the book, Fräulein Pop and Mrs. Up – completed with a picture of the three – in which they tell something about the “pop-up book” phenomenon and its history. A nice and original end.

Within this story the reader has to help the moving and pop-up parts to function. Thirty two (and two halves) of the 112 pages of the book have to be separated from the bookblock – they have been pre-perforated – to be cut, folded, put together and pasted in. The result of all this is a nice clothbound pop-up book with movable parts. It all starts with simple techniques, the V-folded Young Lady Pop, a paper doll with moving limbs, a letter in an envelope, a cut-out door and spirals to suggest the jungle. The second part of the book brings more complex paper constructions: a rounding tent, a roaring tiger with a opening and closing mouth, a kite lifting off by opening the pages, the characters hanging on a string before a pop-up sun, a pull-tab *fata morgana* and finally a wheel-construction between two pages showing all the adventures of the two girls through an aperture in one page of their diary to their friends of the drawing-table.

The book was Mrs. Von Stemm's 1999 project to finish her studies at the Hamburger Fachhochschule für Gestaltung (Design Academy). During her studies she planned a short stay at White Heat, in Santa Fe, to learn paper engineering from the owner of the firm, the well-known James . Diaz. Both were so pleased with their encounter that the short stay grew to



Antje von Stemm  
Interviews the Characters



a one and a half year cooperation (1995-1996) and resulted in no less than three pop-up books: *Space-Detectives* (Chronicle Books, 1996), *Nightmare Hotel* (Envision, 1997) and *Nightmare Café* (Envision, 1998). All three came in a French edition from Edition Seuil Jeunesse in Paris and the last two also had a Japanese version. But, strikingly, none of them was published in Germany. Once the pictures are seen this will not be a surprise: both the style of her artwork and her humor are very un-German. The pictures look like collages and don't fear very white backgrounds. They are best characterized as "quirky" as Robert Sabuda did when reviewing *Nightmare Hotel* in *Movable Stationery*. By this they better match the highly collectable modern French picture books which include all kinds of pictorial and technical experiments; especially the catalog of the aforementioned Editions Seuil Jeunesse, showing marvelous specimens of this modern style of illustrating children's picture books.



Back in Germany after her White Heat period it appeared difficult for her, so tells Mrs. Von Stemm, to find a publisher for her kind of art. German publishers prefer teddy bears, rabbits and sweet Christmas scenes for their books for the young child. Finally, however, she found the right chemistry with the people of the children's book company of the big but slightly easy-going publishing house of Rowohlt. There was just one problem, the publishing house had not yet done any pop-up books and lacked the infrastructure needed to produce such books. The problem was easily solved by doing a pop-up book the reader himself has to rig up! A two-page inventory of the aids and appliances at the front of the book, and clear instructions throughout the rest of the pages prove very helpful. The pictograms used for the instruction are functional and make it even easy practicable for those who cannot read the instructions in German!

Another problem the publisher confronted was the size of the manuscript. As mentioned, *Fräulein Pop und Mrs. Up* has 112 pages, many more than a traditional pop-up book. But these were only half of the pages of the original manuscript! As a result, the publisher will publish the other half of the book next spring as a sequel to the first: *Fräulein Pop und Mrs. Up und das Abenteuer Liebe* (The Young Lady Pop and Mrs. Up and the Love Adventure) in which Mrs. Up falls in love

and Fräulein Pop has to help her on the unknown but dangerous path of love.

Meanwhile the book has been reprinted for the coming Christmas sales and has now 15,000 copies in print for Germany only. The French edition *Mademoiselle Pop et Madame Up* will come this month at Edition Seuil Jeunesse in Paris (ISBN 2-02-043656-6). The publisher informed us that the prize proves to be not only prestigious but also very influential in creating a demand from the public. After the prize was given to the book, booksellers ordered a lot of extra copies and a reprint is planned for early 2001. Publishers from several countries showed interest in doing foreign-language editions, amongst them Beyond Words in the USA (until now, however, without signed contracts).

Aside from her pop-up books Mrs. Von Stemm also published some related items during her studies: in 1998 she did "12 Selbstbastel Pop-Up-Postkarten" (do-it-yourself pop-up postcards) and in 1999 a set of "Tüten-Postkarten," both with the publishers Inkognito in Berlin. Quite a big production altogether in five years!

After the golden age of movable books with such German paper engineers as Lothar Megendorfer, Ernest Nister and Raphael Tuck, now Germany has produced another potential top paper engineer of the beloved pop-up artwork in the person of Mrs. Antje von Stemm. We hope we will see more of her beautiful, out-of-the-ordinary, artwork (without teddies, rabbits and mangers) in must-have books.



But for now, be sure to get at least two copies of her prize winning do-it-yourself book (one to make, one to collect) and its sequel! It is easy to order from book sellers such as [www.amazon.de](http://www.amazon.de).

Antje von Stemm, *Fräulein Pop und Mrs. Up und ihre Reise durchs Papierland*. Reinbek bei Hamburg, Rowohlt Taschenbuch Verlag GmbH, 1999. ISBN 3-499-20963-2.

112 pages clothbound. (Series:) *Rotfuchs, nr.20963*. Dm 24.90.

Antje von Stemm, *Fräulein Pop und Mrs. Up und das Abenteuer Liebe*. Reinbek bei Hamburg, Rowohlt Taschenbuch Verlag GmbH, 2000. ISBN 3-499-21144-0. 112 pages clothbound. (Series:) *Rotfuchs, nr.21144*. Dm 24.90 (April 2001).

## Pop-up Design - The 90° Pop-Up Continued

Third in a Series

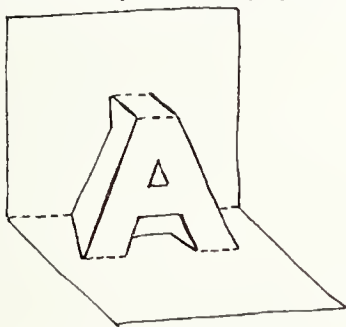
Ulf Stahmer

Toronto, Ontario, Canada

In my last article I described how to make a 90° pop-up by gluing an image to the background and using a glue tab to make it pop up. In this article I will continue to discuss the 90° pop-up and describe how to make one by cutting and folding a single sheet of paper. I will also be discussing a fun little piece of shareware called "3D Card Maker" which helps you create your own 90° pop-ups. My series of articles can be also be viewed online at <<http://www3.sympatico.ca/bovine.designs>>. Please drop by and visit. My site includes an extensive list of pop-up related links that I'm sure you will find interesting. I welcome comments and suggestions.

### The 90° Cut-and-Fold Pop-up:

Like the classic 180° pop-up and the 90° pop-up described in my previous article, the 90° cut-and-fold pop-up is a common pop-up style. It is a favorite for publishers of inexpensive pop-up books because there are no glue points or loose pieces to deal with resulting in reduced production costs. See the illustration below. The pop-up is created by die cutting and folding a single piece of paper. As with the glued 90° pop-up, the cut-and-fold pop-up folds down backwards until it disappears when the spread is fully opened.



### 90° Cut-and-Fold Pop-Up

Although the 90° cut and fold pop-up appears much simpler than its multi-piece 90° cousin, making your own is a little more challenging, but no less effective. Again, armed with this article, I encourage you to take some time and study the masters. You will quickly understand how to create beautiful pop-ups of your own.

Many of the nicest pop-up books using the 90° pop-up technique were produced in Eastern Europe during the 1960's and 1970's. Most of mine come from Russia and the former Czechoslovakia. My favorites include *The Frog Tsarevna* (Malysh Publishers, Moscow, 1982) and *Cervena Karkulka* (Little Red Riding Hood) (Vydal

Orbis 1969). I especially admire the illustrations of these books because they are so different from those I grew up with in Canada. Although simple, some of these books have cleverly designed pull-tabs that help bring the story to life.

These books are made by die-cutting a printed sheet and folding the pop-ups into shape. Usually, there are no separate pieces or pop-ups glued onto the spread as is the case with 180° pop-ups. However, many of the pop-ups have pull-tabs inserted through slits. The major drawback of using the cut and folded 90° technique in book form is that readers tend to fully open books until the page spread is flat causing the pop-up to fold back into the page from which it was cut. If this happens, care must be taken to ensure that the pop-ups fold up correctly again when the book is closed. If not, the pop-ups may crease in the wrong place and forever disappear into the page spread, a tragic loss for any pop-up enthusiast.

A company called Pop Shots ([www.popshots.com](http://www.popshots.com)) has published in excess of 200 cards using the cut and fold technique. Subject matter for their cards ranges from original designs to licensed images from the World Wildlife Fund, Elvis Presley and Disney. If you are not familiar with these cards, you should take some time and look at their web site.

Japan's pop-up master, Masahiro Chatani, has also published several excellent "how to" books including *Pop-up Greeting Cards* and *Pop-up Origamic Architecture* (both are Ondori Publications). His books cover everything from simple pop-ups to highly complex multi-layer pop-ups, most of which use the cut and fold technique. His books also include full size patterns making it easy for anyone to make their own pop-ups.

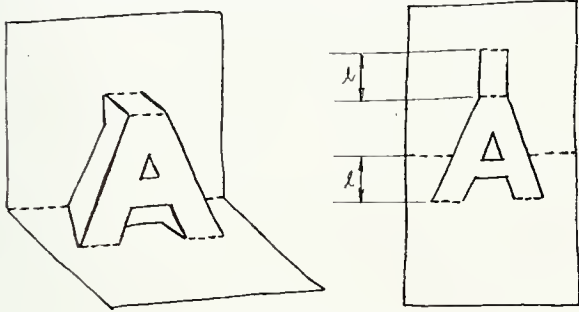
### Design Parameters:

Once you have made a few 90° cards as I described in my previous article and have grasped the concepts, you should have no problems designing your own cut and fold pop-ups. For argument sake, I will describe a horizontal pop-up, but this technique works equally well for vertical layouts. As always, you will require a piece of paper for the background and an image to pop up. I find that an image cut from a magazine works well for your first few attempts. Make sure that the image has a flat bottom.

Do not fold the paper in half as was done in the previous articles. Instead, simply mark the center line with a pencil. It is a good idea to mark your fold lines as dashed lines and your cut lines as solid lines to avoid



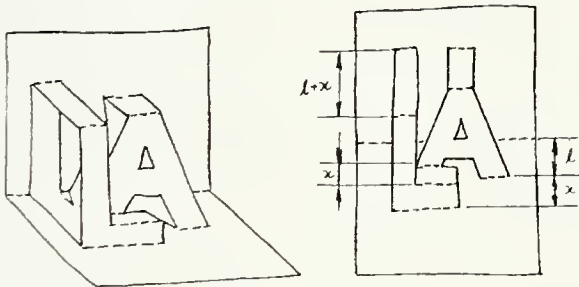
confusion during the cutting process. Place your image a small distance "l" below the center line marking. See the illustration below. The distance "l" is the distance that your image will pop up in front of the background when complete. A distance of 1/2" (12 mm) to 1" (24 mm) is a good starting point. The bottom of your image should be parallel to the center line and the image tall enough to cross the center line. If you place your image entirely below the center line, it cannot pop up and is sadly destined to remain in its two dimensional world. Trace the outline of your image onto the background.



### Sample Image with Template

Now the tab must be added. The tab can be placed anywhere on the image as long as it ends above the center line. The tab must be the same length as "l" defined above. Both ends of the tab should be parallel to the center line, but the tab itself does not need to be rectangular. Tabs are often designed to blend into the background or as part of the image. Remember to use dashed lines to indicate your folds. Once the tab is drawn, the cutting can begin.

Using an Exacto knife, cut along the solid lines you have drawn. These will generally be the vertical lines on your template and be the outside of the image and the tabs. Using a dull point (like a large darning needle or dried-up ball point pen) and a ruler, score the fold lines. Scoring folds is important to obtain crisp, clean folds, especially when folding across the paper grain. If you do not understand what I mean by paper grain, don't worry. It is not important now. I will explain this in a future article.



### Two Layer Image with Template

Additional layers can be added using the same

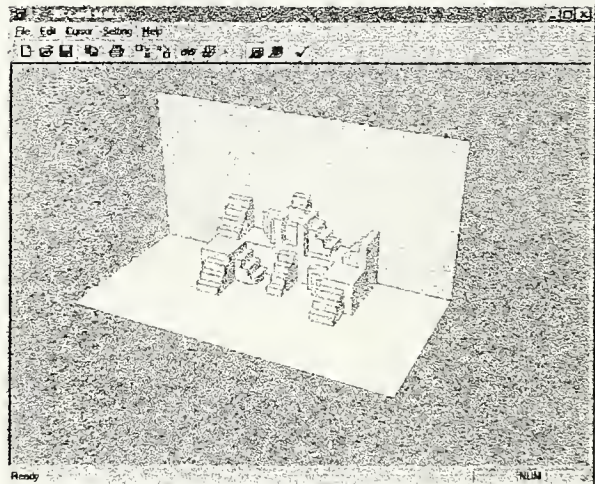
technique, but note that if you are using an image in the back to pull up a front one, the length of your tab will be equal to the distance between the images. This is illustrated by "x" in the image above. As can be seen from my simple "A" and "LA" examples, adding additional layers to cut-and-fold pop-ups quickly adds complexity and folding challenges.

Both of my examples use boxy shapes. I have chosen these for simplicity of illustration. Curved edges can also be incorporated into your designs, but remember, the image base and the ends of the tabs must be parallel to the center line. Curves are difficult to fold!

### 3D Card Maker

3D Card Maker is a shareware program that assists in designing 90° cut-and-fold pop-up cards like those described in this article. I first stumbled across this program almost 2 years ago when I was researching links for my web site. At that time, 3D Card Maker was only available in Japanese. Author Jun Mitani has since released an English version of the software.

The concept is quite simple. Working in 3D, a pattern is built up like Lego blocks using a square cursor. The cursor is moved using the arrow keys and the blocks are built by pressing the space bar. The size of the cursor can be changed to create different sized building blocks. The pop-up image can be rotated and viewed from all angles by using the mouse. See the screen print below.



### 3D Card Maker

Once complete, the image can be checked for errors by the click of a button. Finally, You can print the template for your pop-up image to a printer or export it to other programs in a few different file formats. Once printed, all you have to do is cut and fold.

The visual interface is good and the program is simple to use. There are no disabled features in the demo, but the size of the cursor is restricted to medium and large blocks. Paying the \$20 registration fee gives access to all cursor sizes allowing more the creation of refined pop-ups. The only drawback of the program is that it does not allow the use of curved shapes. If you are interested in creating "Escheresque" cards with staircases leading nowhere, this is the program for you!

Stay tuned to *Movable Stationery* for my next article. In it I will discuss how carousel pop-ups are made.

### **Digging It: Researching Emma C. McKean**

Adie C. Pena  
Makati City, the Philippines

My frustration (brought about by the lack of info on movable book artists from the 40s and 50s) prompted me to do the Emma C. McKean article. I wish I could give a scientific (and scholarly?) explanation regarding my "research process," but it's nothing more than a little perseverance AND a lot of happenstance, serendipity and luck. (Futile Exercise: I contacted some McKean's I found in a telephone directory.)



Adie at work on a repair before returning to his research

My "good sources" appeared (surfaced?) after I wrote a letter to the Rochester Museum (per Justin G. Schiller's suggestion) inquiring about Miss McKean. They couldn't provide any new information that I didn't know yet BUT they sent me photocopies (of select pages) from a self-published paper doll "bibliography" by a Mary Young. I wrote Miss Young (I found her 1977 home address somewhere in the fine print) but she never replied. (Since it was a 21-year old address then, it makes one wonder if Mary still lives there or, for that matter, if she's still with us. The envelope, however,

didn't find its way back to me with the usual "Return To Sender" stamp -- which meant it was received by someone in Kettering, Ohio.)

With just the titles of Emma's paper toys listed in the photocopies, I did some "cyberstalking," (I wasn't lying when I said during my talk in New York that eBay was a wonderful source) e.g., I "monitored" the paper doll auctions and "met" a diehard collector named Betsy Slap who eventually shared some information with me -- which led me to other sources. Since then, it was one open door after another.

Needless to say, a few of my new found contacts weren't as generous or as helpful. I did "meet" a number of people, particularly sellers \*sigh\*, who wouldn't give me their time of day UNLESS I bought the item from them! (Yep, pay before play.) Which meant I had to occasionally dig deep into my frayed pocket to buy stuff that I didn't want to own -- except for "research" purposes. (Key Learning: Fellow collectors are, most often than not, more accommodating than sellers.)

I likewise wrote to the publishing companies that Emma worked for. I easily found out that most of them were no longer around -- either they'd gone under or were acquired by another company, e.g. McLoughlin Bros by Milton Bradley or Whitman by Western (this was all happening way before the word "megamerger" was coined!). Which meant files (original art, documents, etc.) were lost during the turnover. Very disheartening and quite sad. Imagine all those pieces of historic ephemera -- that we collectors would kill for -- trashed, shredded, incinerated! My "research" became somewhat easier when a pile from the McLoughlin Archives came into my possession -- which actually cost me a small fortune but was definitely all worth it.

The "philosophy," if you can call it that, behind my research "technique" is: "Dig Another Hole In A Different Spot." (If one keeps digging the same hole, one ends up with the same dirt.) After fruitlessly digging "movable book" holes, I decided to work on other ones, i.e. "coloring book," "flat book," or "paper doll," which unearthed new and relevant information. Example: the "paper doll" hole brought to my attention Miss McKean's other movable paper toys. Or the "coloring book" hole led me to the sad news that she had passed away.

That, in essence, is how I did the research for the Emma article -- plus a little deductive (detective?) work. Given the fact that I (yes, you can call me "Laptop Sherlock") am here in the Philippines,



everything was done from a distance, pretty much via “remote control.” Oh, the wonders of the Web, the reliability of good ol’ snailmail -- and, more importantly, the kindness of people.

The article wouldn’t have seen the light of day if not for some fellow enthusiasts who unselfishly shared their invaluable time, among them are -- Justin G. Schiller of Kingston, NY, for his generosity, his wisdom and his wealth of information; Library Director Carol Sandler of the Strong Museum in Rochester, NY, for providing the Mary Young photocopies which started the ball rolling; and collector extraordinaire Betsy Slap of Merion Station, PA, for patiently answering all my questions regarding Emma C. McKean’s paper dolls.

Finally, aside from Robert Sabuda suggesting that the “U.S. census is an invaluable source of information regarding individual people, no matter where they lived,” Frank A. Parker (after reading the article in *Movable Stationery*) sent me some additional advice: “I thought I’d pass on that telephone books (the phone companies have back issues) . . . and city tax records are really good research sources, too.” To all of you, thank you very much for all the help.

And to all MBS members who intend to go on an “expedition”: research is hard work. Digging is fun. Opt for the latter. You’ll get the same results anyway.

[**Editor’s note:** If anyone is interested doing research and preparing an article for publication, a list of over 50 topics of interest to members has been collected and is available upon request.]

## Pop-ups in the News

✓ Martha L. Carothers, who wrote the history of pop-up books for the “Brooklyn Pops Up” exhibition catalog, has contributed a chapter entitled “Novelty Books: Accent of Images and Words” to *A Book of the Book: Some Works & Projections About the Book & Writing*. The book, edited by Jerome Rothenberg and Steven Clay and is published by Granary Books, New York, 2000 (ISBN 1887123288). It is a well illustrated work with several dozen essays. Martha’s chapter is a history of movable books between 1727 and 1986.

✓ The Movable Book Society is proud that *Brooklyn Pops Up* is included in *Parade Magazine*’s (November 19, 2000) “Gift Books: The Year’s Best.” “Pop-up books

keep popping up all over, but this enchanting specimen is more adult-oriented than most. Cleverly designed pop-ups recreate everything from the Prospect Park merry-go-round to Coney Island. A free-standing Brooklyn Bridge floats magically across two pages. The text is concise but helpful. You won’t have to be from Brooklyn to enjoy.”

Robert Sabuda’s *The Wonderful Wizard of Oz: A Commemorative Pop-up* is also included in the annual list of top gift books.

✓ “The Pop-up Book Picks Up Magical Dimensions,” read the headline in the *New York Times* October 12, 2000. Author Anne Eisenberg wrote “Imagine a book coming to life as you read it: a samurai warrior from a children’s tale suddenly leaping from the page, or . . . an architect’s drawing of a cathedral springing from the paper as a foot-high image. . .

“These wonders are part of a device aptly named Magic Book that has software capable of bringing to life documents as lively as fairy tale books or as dry as geology guides.

“Right now the headsets or handheld devices that viewers use to watch the show (actually liquid-crystal displays) are a bit awkward, and viewers are connected to the computer that does the image processing through lots of dangling wires. But as the components of wearable computers grow smaller and cheaper, as they surely will, the technology that makes the Magic Book possible may have many daily applications.”

“Magic Book is a lot like a pop-up book gone high tech.”

✓ The Crafts Council of London is sponsoring an international survey exhibition spanning folding and construction techniques, as well as wet paper techniques, and covering sculpture to product design. It will look at the nature of paper as a material and its diversity of use.

The exhibition will be shown at the Crafts Council Gallery during summer 2001, opening in June. There will be a catalog, which will be published by Merrell.

Book artists making one-off or limited edition pop-ups are invited to contact Jane Thomas, Exhibitions Officer, for more information. Crafts Council, 44a Pentonville Road, Islington, London N1 9BY. [Http://www.craftscouncil.org.uk](http://www.craftscouncil.org.uk).

✓ Jay Palefsky has a movable alphabet book shown at his web site: [www.kutzkies.bigstep.com](http://www.kutzkies.bigstep.com). To see the book select morphicatalog, then morphibooks, then alphamorphabet.

David Carter, continued from page 2

it too obvious. Noelle and I were going out at that time. John Strejan is on there too. I put everyone's name on there. That was the first pop-up book I illustrated outside of Intervisual.

**K:** So basically that book is all your art.

**D:** Yes. I still have the artwork around here some place. What happened was Linda Zuckerman, who was hired from Viking, came to Intervisual and she gave me the job to do this book. She was also the first one who said let's have Dave do *Goodnight Moon Room* and *What's in the Cave?* and *What's at the Beach?* Then when she left the company, she went to go work for HarperCollins and gave us all this work. So Linda Zuckerman had this book and she hired John Strejan and me. That's how John and I did that book.

**K:** She definitely belongs on your list of those people, starting with Miss Howard.

**D:** Definitely. I did dedicate a book to Linda Zuckerman. One of the Bug Mini's. They are little pop-ups. One dedicated to Mark Chesire who was the editor at the time who bought these two first books. He later ended up becoming my agent and now we are just good friends. Another one is dedicated to Waldo Hunt. One is to Dave Pelham.

**K:** You've worked with David and he's on the other side of the ocean. How can that happen?

**D:** He would come over and spend months at Intervisual. He is one of those people who comes in and works on a project and surrounds himself with it. I just worked with him as one of the paper engineers. Jim Diaz was the creative director and he would have us do a lot of work with Pelham, who was a very first rate book designer. Someone who is so good and so professional that I learned a lot from the way he does things, from type design to thinking about why a pop-up is going to be. How you are using it and why you are using it. The whole thought process that goes into it. He is very much a perfectionist. Much more than I could ever be.

**K:** What was your first book as author, illustrator and paper engineer?

**D:** That would be *How Many Bugs in a Box?*.

**K:** Joanne Billowitz, a member of the Movable Book Society, knew you from the Convention. You were doing

a signing in Virginia and she came over and there weren't very many people around, so she got to talk to you for quite awhile.

**D:** That happens all the time where no one shows up to my book signing.

**K:** She was my first customer. I met her at the Movable Book Society and we email all the time. We're friends. I asked her for a question to ask you. She does paper engineering herself for greeting cards and takes apart all your pop-ups.

**D:** And that is how we learn too.

**K:** From Joanne – "I do know that what I like best about his work is its clarity. The images and the pops go so well together that you get a wonderful effect from a simple design. The union of image and movement seems mystical and not so easy for me to grasp."

**D:** That's what it's all about for me, finding that right combination. But I also include the words. I see three aspects to my books, and those are the words, the art and the movement of the pop-up. To me they all have to work well together. Sometimes it comes out better than other times, but I'm thinking about those things all the time. I sometimes start with the words, sometimes I start with the art and sometimes I start with the movement. I'll go through many, many combinations before I come up with what I think works right. On some projects, I will have art and movement that works, but the words don't work. If I can make them work, that's what goes in the book. If it doesn't work, it doesn't go in the book. I put it aside and say OK and I start over again. Even though I may love the movement and the art, I'm not going to use it. I have drawers full of combinations where two of the three worked. At least that is my goal. I think the books that work best are the ones where all those three aspects come together.

**K:** *Jingle Bugs* is dedicated to Alan Benjamin who wrote *Curious Critters*, which you, of course, illustrated and engineered. The thank you reads that Alan Benjamin convinced you that there is a Santa Bug. There seems to be a story behind this dedication.



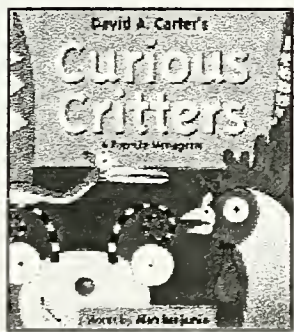
**D:** A little one. It starts off at Simon & Schuster with the editor who bought *How Many Bugs in a Box?*, a woman named Grace



Clark. Grace Clark has been in the publishing industry for many years and Alan Benjamin was the art director working with her. Alan was involved with *How Many Bugs in a Box?* in the early stage and had a couple of editing concepts or changes. In the meantime, Grace left and Alan Benjamin took her job. Alan became the editor. The remaining bug books, *More Bugs in a Box*, *Alpha Bugs*, and *Love Bugs*, were all done while Alan was the editor. There was one point in there where I didn't want to do the Santa Bug. I had another idea, the "Santa Slug." Alan said no, but can you please do Santa Bug. I said I wanted to do Santa Slug. I had a slug mechanic and it was Santa Slug, but he convinced me. So I dedicated the book to him because he was the editor and convinced me to do the Santa Bug instead of the Santa Slug.

**K:** Collaborations. You've done the paper engineering for some very renowned illustrators including Barbara Cooney and Michael Foreman. Please tell us about the technical aspects of engineering other people's art that originally may not have been visualized by the artist in three dimensions. What special issues need to be solved?

**D:** I will add one more, who is one of my favorites -- Clement Hurd and then his son Thacher. I met Clement Hurd, which was a great thrill, and Thacher Hurd, who I worked with closely. I still see Thacher and we talk all the time. (Kate: David engineered Thacher's *A Night in the Swamp*.) Working



with those people is a great experience because I am working with some of the best people in the business, watching and seeing how they think. But what actually happens and how that works is that we would send them the manuscript and drafts to have them start giving us

some thoughts and asking them to do a rough pencil. I did *The Night Before Christmas* and *Ben's Box* with Michael Foreman. I would ask him "Here is the manuscript, can you give me some rough pencil"? He would give us drawings that were full sized and his thinking on it. Then I would sit down with it and if there was something I could do with it dimensionally, I would build it and work on it. If it wasn't working very well, we would go back to him and say "Mike that really isn't working, but if you did this instead.... What if we did a box that was flying in the air," or whatever. It is truly a collaboration, going back and forth until you have something that everyone is happy with. On *Peter and*

*the Wolf* with Barbara Cooney, it was one of those projects where I didn't really ever have any direct contact with her. Her contact was mostly with John Strejan. John did the rough cutting on that book. On the Michael Foreman book, *Ben's Box*, David Pelham was very involved. David Pelham actually came back to us at one point with little small paper engineering things and it was my job to refine them, make them larger and make them work with Michael's art. It is another one of those cases where Jim Diaz was moving the book around a lot. Actually, it was Kees Moerbeek who first worked on this book. Kees Moerbeek was going to be the paper engineer, along with David Pelham as the designer and Michael Foreman doing the illustrations. They came up with an entire book that had six spreads, each of which was divided into two parts. On one side was the reality part of what Ben was thinking. On the other side was the fantasy part of what Ben was thinking. They did the entire book this way. David Pelham, the designer, then said this isn't working. Then Jim (Diaz) put me on the *Ben's Box* project and asked me to try it. Basically, my input in this book is dealing with Ben in his real world as flat art and his fantasy as the pop-up. Instead of trying to divide one spread into both the real world and the fantasy world, it has a flat spread and then a pop-up spread. They agreed to do that. David Pelham did these little roughs and sent them to me. I worked them out, did the refining part, made them larger. Then Michael Foreman came over and I said "Here is the piece Michael, draw on it." And he would draw on it. In the finished book, only the third spread has a divider in the center with the pop-up reality on one side and the pop-up fantasy on the other. That's what's left of the original format.

**K:** Was the first bug book *How Many Bugs In A Box?*

**D:** No. The first bug book was *Add One, Learning Fun* with a movable bug.

**K:** We are looking at a board book that has flaps. It has lift ups. It is a math book and has a string that runs through it with a little piece on a string.

**D:** This is the first time I used interesting, fun words with these unusually designed, colored bugs. One yellow, spotted, purple bug added to red headed, green bug.

**K:** *Add One* was produced by . . . who was the publisher?

**D:** This was never published. This was the comp that I started off with and tried to show to the publishers that

nobody bought. We came back and the people who were selling, people at Intervisual, said no one is interested in this book. So we had a creative meeting between Jim Diaz, John Strejan and myself and came up with *How Many Bugs In A Box?* It happened so quickly. I think it was John Strejan who said how about bugs in a box and I said it's a counting book. Jim Diaz then said the title is "*How Many Bugs In A Box?*" and I said OK, I'm going to go do it. That's how it happened, just like that. It was that fast and it was so crystal clear at that point. I sat down and started developing the book.

**K:** *Add One* is a counting book also?

**D:** It's really an addition book. The idea was to have two different books. One is called *Add One*. The other was *Take Away* and was going to be a spider book. You would take away spiders until you had no more spiders at the end. With *Add One*, you would go through the book and have 2, 3, 4 all the way up until 10. Then you would have 10 caterpillars and on the last spread you would open it up and all the caterpillars turned into butterflies. I still think it is a good idea. As far as working with some of the other authors and illustrators, it varied. But it was always really interesting to be able to do some paper engineering and then get this incredible artwork. One of my favorite books was a book that was never published in the U.S. It was a book by Victor Ambrus, published in Europe, called *The Jungle Book*. Victor Ambrus is a British illustrator who does absolutely beautiful work. It was great to work with those people. Here I was, a paper engineer who wanted to be an illustrator and I thought I knew a lot about illustration. Then I started to see the illustration come in and it was top notch stuff.

**K:** We covered Thacher Hurd and Jan Pieikowski. Let's talk about your collaboration with paper engineers. I'd like to look at *Peter and the Wolf* with you. You said that you didn't actually have contact with Barbara Cooney, but that John Strejan did the rough and he communicated with her. Is this basically his paper engineering that you refined?

**D:** Yes. This is mostly John's work.

**K:** Grandfather shaking his finger in *Peter and the Wolf* is to me one of the most amazing pieces of engineering I have ever seen. You can get the best action. He has used an offset box and it is very sturdy. The action is like puppetry.

**D:** You put your finger up through the box and you move this little piece back and forth. That is John Strejan's work. I just noticed in a new Simon & Schuster

catalog there is a part for the Brooklyn Library. I did a pop-up piece in it and Robert Sabuda directed it. It has this movable on the cover and as soon as I saw it I said "Well, there is John again." There is John's influence. John has done so many different things that never made it into a book -- just things that he would plop down on someone's desk and have them take a look at. I think the fun movable cover for *The Genius of Lothar Meggendorfer* was his. But I could be wrong. It could be Jim Diaz' or Tor's too. *Genius of Lothar Meggendorfer* was a book that was designed by David Pelham to show off what Meggendorfer had done. The movables inside are all by Lothar Meggendorfer, taken from different books. It's like the best of Lothar Meggendorfer. I don't know for sure if John did the cover, but John would come in with stuff like this constantly. He did the suit of Michael Jackson, where you would move around this little piece and you could make him dance. All different positions just came alive. When John's name is first on the book, that means he did the rough cut paper engineering and the second name on the book is the person who then refined it and made it happen.

**K:** You also worked with Tor Lokvig, refining his work?

**D:** Sometimes also the other way around. Later on at Intervisual it got to the point where I would, as the art director, do some rough cutting and give it to Tor to refine. To me, that is Tor's specialty. He takes what could be complicated paper engineering and does a beautiful job of simplifying it so that it works. He has a very mechanical mind. He builds things. He builds decks, homes and buildings and does a beautiful job of refining them -- smoothly and cleanly and manufactured very well. He also does good rough cut paper engineering. But to me, what he does best is refining a book and making it work just perfectly. In the years when I was at Intervisual, I didn't very often do much refining work on Tor's books. He worked on his own books and did everything on them. But later on, as I said, I would hand the job over to him once it had been rough cut and Tor would refine it. Tor was always an outside person. He was a freelancer. I worked mostly with John (Strejan) and Jim (Diaz) in house.

**K:** How did you meet Noelle Lokvig?

**D:** She was working at Intervisual. She was an employee and she worked in the art department. We became friends and knew each other for a couple of years before we started dating. She had studied art in college, so she had an art background. Even before she started working there, she knew Chuck (Murphy), she



knew the Hunt Family and had done some work for Chuck on the side where they painted the cells for the Chuckle's and Rickey books, Chuck's series of "learn-about," circa 1979-1985. She eventually went to work for Intervisual.

**K:** You and Noelle have collaborated on a series of books. What is that series?

**D:** It's *I'm a Little Mouse*, *Peek-A-Boo Little Mouse* and *Merry Christmas Little Mouse*. It was Noelle's idea and she wrote them and I did the illustrations. There were three books in that series. Now we are in the process of redoing *I'm a Little Mouse* in a large format. And there is a possibility of doing one in a small format. This book is very popular in France. The French have kept it in print. There is also *The Nutcracker* which is by David and Noelle Carter.

**K:** I've never seen *The Nutcracker* before.



**D:** This is the new fall book. It's in production right now. It's wrapped up. I sent the last corrections on Monday or Tuesday. It's large. It's the two of us together.

**K:** What did Noelle do on *The Nutcracker*?

**D:** Noelle rewrote and did the editing on *The Nutcracker*. As you know, it's very, very long. Then we talked a lot about concepts in the same way Jim Diaz and I talked about what would happen on other books. There is so much so you have to do to take this small novel and break it into eight spreads and decide what is going to happen on those eight spreads.

**K:** Should we talk now about Dick Dudley or Jim Deesing?

**D:** Well, I've known Jim Deesing much longer than I knew Dick Dudley. In fact, Dick Dudley was at Intervisual for only a short time before he actually left.

**K:** But you did work with him on the journeys to Egypt and Japan pop-up books.

**D:** Yes, that's right. To me it was a very short time because Dick Dudley came after I had worked for Intervisual for a while and he worked on staff for a couple of years. Linda Zuckerman was there for a short time too and then she left.

**K:** It must have been a wonderful part of your career to work with all of the people at Intervisual.

**D:** It really was. I sort of see it as a Hallmark influence at Intervisual because when Wally Hunt started this company it was Graphics International. He was in New York City and did a lot of advertising, point of purchase pop-ups. You see some of his old advertising pieces for soup companies. Then he did some books for Random House, pop-up books, like *Chitty Chitty Bang Bang* and the whole Random House series. I am not certain if this is exactly how the history goes, but then the company was purchased by Hallmark who moved the company to Kansas City. It could be the other way around; it could be they went to New York after Kansas City -- I'm not certain. There was a big influence from Kansas City and that's where they picked up Arnold Shapiro who worked at Hallmark. Pete Seymour and Dick Dudley also came from Hallmark. They did the series of pop-up books at Hallmark and then at some point Wally either bought the company back or they just started a new company, which was Intervisual, and that's when they moved it to Los Angeles. When they moved to Los Angeles, Arnold Shapiro came along (I think -- this is before my time) and Pete Seymour came along. A few years after that Dick came from Hallmark and went to work for Intervisual. So there is a big Hallmark influence. Arnold, Pete and Dick were all ex-Hallmark people.

**K:** Besides the two journey books, *Journey to Egypt* and *Journey to Japan*, did you do anything else with Dick?

**D:** I am sure there were a variety of books where Jim Diaz would mix things up. They were UNICEF books and, if I'm not mistaken, I think it was the UNICEF books that led to the National Geographic Books. National Geographic either saw the UNICEF books and got the idea for their books or Intervisual used the UNICEF books to show to National Geographic.

**K:** You said Jim Deesing goes back quite a ways with you. How old were you when you met him?

**D:** I was in my junior year of high school after the car accident when I went to the high school workshop and met Jim Deesing.

**K:** Is that the workshop between junior and senior high school years at Utah State University in Logan?

**D:** Yes. I became good friends with Jim Deesing. There was a whole crowd of us. There was Jim Deesing and

Rick Morrison, whose name you see on books. He became a paper engineer too. In fact, he helped me with *The Nutcracker*. We've been friends for a long time. Jim Deesing was one of the first people to go to Los Angeles out of that group and he made it big. He did some of the early television promotions for CBS, doing really well as a brilliant airbrush artist. We lived in Los Angeles for years and were all friends and partied together. Then Jim left and went back to Utah, where he lived for a couple of years. In the interim, I got the job at Intervisual. Wally Hunt has a daughter named Kimberly and Noelle had known her from the time that she was quite young. We were all wild. Jim came to visit a couple of times and Noelle said we have to line him up with Kimberly. So we did and that was it. Kim and Jim got married and they have two kids. Jim married Wally's daughter and he later went to work for Intervisual.

**K:** Is that where he is now?

**D:** That's where he is now. He's a designer at Intervisual and he oversees the books. He's done some nice books. He did the *Harley-Davidson* pop-up book and they are doing *The Wizard of Oz* based on the movie, using movie images. It was Jim who was the pioneer in the computer end of our business and he taught me a lot about using a computer. He was the first one of us who started dealing with the digital world, which I think is going to be very influential in the future, especially when we print directly from digital files with no film. It really changes the way things are done. Changes publishing.

**K:** In 1985 you collaborated with David Pelham on *The Universe*, and I now understand how that can be even though he is from England. The dedication on that book was to Waldo Henley Hunt and the acknowledgment was that he was a multidimensional man.

**D:** That is David Pelham's acknowledgment. *The Universe* is David Pelham's book, but my name is on it because I helped. That was one of the cases where David Pelham came into town and Jim Diaz and I did paper engineering on it. David Rosendale did paper engineering on it and Rick Morrison did some. Everybody did a lot of work on it. The paper engineering on that book is pretty amazing. I think I handled getting the book finished.

**K:** The people you collaborated with were Tor Lokvig, David Pelham, Dick Dudley, John Strejan and Jim Diaz?

**D:** Keith Moseley too.

**Part 3 of this interview will appear in the February issue.**

**Dear Diary, continued from page 1**

he points out, were generous with their musical attributions. Adie's movables range from a Schubert Piano business card from 1892 to a flip book of Bart Simpson with a CD. No category of music is left without a pop-up memento. Broadway is represented by Irving Berlin's pop-up program from "The Music Box Revue" (1922), *The Phantom of the Opera* pop-up book (1988), and even Joe Camel, now banished, makes a cameo appearance in a print ad for Ticketron with tickets to Broadway shows. Jazz has a press kit for "Left of Cool" and a 1965 Gerry Mulligan album with a pop-up record jacket. Rock is embodied in Van der Meer's, *Rock Pack* and Led Zeppelin's "Stairway to Heaven" (1992) and an "Elvis is King" souvenir card from 1983 engineered by Ib Penick. Music lends itself to multi-media and Adie's collection boasts record jackets and CD cases with pulsating lights, clocks, thumb handcuffs (!?!), and shapes - a coffin (Megadeath's "Rest in Peace") and police badges (Police). There is no question this all is just the tip of the iceberg. Adie also touched on a Hallmark series and many Disney titles both with records inside. "Collector Friendly" my foot!!!!

10:00 a.m. Our First Break

Dear Diary,

With a cup of coffee waking me up, I plunge into the crowds of happy collectors. Little did I know I would come face-to-face with "The Enemy." Several people had put their e-mail addresses on their name tags, the sight of which gave me a chill. Here I was meeting the dreaded "Sudspoth," "Pherley," and "MariaPW," those pirates who plunder my treasures off Ebay. I had imagined these "blackhearts" with smirking faces and multiple hands sporting rapidly moving fingers, not to mention dollar signs swirling in beady eyes. But, no, here they were as genuinely friendly and eager to meet each other as long-time pen-pals. I so wanted to spend time together to swap tales of woe or of glories and gain. But, alas, I was called away and lost the opportunity. What a great "reunion" it would have been. I hope the chance presents itself again.

10:30 a.m.

Dear Diary,

I was very eager to meet Kees Moerbeek who had come all the way from the Netherlands. Looking lean, youthful and prematurely gray (too many glue points?), I was anxious to hear from the paper engineer whose interpretation of Pienkowski's *Haunted House* had sexual innuendoes. Kees gave us a window into how he makes pop-up books using his new *Spooky Scrapbook* as an example. *Scrapbook* is filled with pull-outs, gatefolds and flaps. So much so, it took him three



months just to get everything to fit into the book. He sees the pop-up book as “organized chaos” and looks to introduce the “unexpected” into his works. *Scrapbook* is about a birthday party for a vampire child. What may



**Kees Moerbeek with *The First Christmas* (2000)**

account for its comfortable reality are the costumes he found in a 19<sup>th</sup> century book of fashion, the pattern for the china coming from his parents’ “good dishes,” and the use of actual dead flies which were scanned into the computer. With slides, he walked us through his initial pencil drawings which he then moves to the computer, adding color. All the artwork then can be put onto CDs easing his work with foreign publishers and printers. Kees always makes 3D models crediting the computer with his ability to easily make more dummies. Working on as many as three projects as once, all of them “dimensional.” Kees avows to only make books he likes. When no ideas are forthcoming, he looks to his childhood, especially birthdays, where there was excitement and surprise. He credits his earliest influence to a single-spread Cinderella he saw when he was 4 years old. Now, with Carla Dijs as an able partner, Kees maintains he still learns by doing. The new Christmas book he shared with us showed he continues to learn well.

12:00 p.m. Lunch

Dear Diary,

As is usually the case at an MBS convention, I am so excited I can hardly eat. At my table, in speaking of the state of paper engineering, Kate Sterling credits *The Elements of Pop-ups* by David Carter with giving us a “language.” Bruce Foster shares with us his necessary “destruction” of Moerbeek’s books in order to learn from them and the inspiration *Hot Pursuit* was in his professional life. With Biruta Hansen, we probed the differences between Japanese origami and pop-ups. These two paper engineers put it elegantly. Bruce sees

pop-ups as European fountains with the energy being forced to make the water go up; Biruta says origami allows the folds to happen without energy (or glue) like naturally falling water.

1:30p.m.

Dear Diary,

I am more refreshed, and none too soon since we will now hear of the manic and prolific work of Andy Baron. Andy remains the “Wunderkind” and a stickler for detail. He maintains, “[There is] no such thing as a job you can’t do,” a credo he refined as a youngster repairing old clocks and juke boxes. Using his newest pop-up book, *The Hobbit*, his slides showed the various stages of its production including the nesting sheets which he says are made “like packing a suitcase.” Andy pointed out that in the production process books change and are continually refined by the printer. Robert Sabuda could be seen nodding his head in agreement. What came next was nothing less than a cornucopia of complicated movables Andy is working on and hopes to have published. There is the digital clock which moves so that the time is simultaneously told digitally and with hands and words. Something akin to a Megendorfer is the spread made from an original drawing by Rube Goldberg. One lever produces all the manifold actions of the spread. If the high cost of using the Goldberg artwork can be overcome, this will be an exciting book. Rube Goldberg couldn’t have a better interpreter.

2:30p.m. Break

Dear Diary,

I wish I weren’t such a compulsive collector! I should be catching my breath here and engaging in comfortable chit chat with others. But nooooooo! I have to get the many books I’ve brought signed. I need a computer just to keep track!



**Andy Baron with his “Cat in the Hat” design**

In addition, I am running about on the lookout for Professor Gingerich who will speak tonight at the Brooklyn Public Library's reception for the Movable Book Society.

2:45 p.m.

Dear Diary,

We were all hushed waiting for Robert Sabuda's presentation of the making of *Brooklyn Pops Up*, the exhibition's catalog. Since I had accompanied Robert to Ecuador (see, "My Trip to Mecca," *MBS*, August 2000), I was anxious to view the experience from his vantage point. My understanding of paper engineering and all its facets is greatly expanded by sitting at the feet of the pros. Now my fellow collectors would have that same benefit. It turned out that the *Brooklyn Pops Up* catalog, a collaborative effort of artists and paper engineers, a first in itself, created many firsts for Robert. The biggest was his having to review someone else's work for a project, dealing with not only different styles but different technical approaches as well. Biruta is from the "old school" putting die lines on vellum by hand. Her palate became the "color guide" for the whole project. The use of computer disks was also new for Robert. He was able to see how color is more exactly translated with the computer. Not usually having to play "the heavy," Robert had to send Ken Wilson-Max's artwork back when it was noticed that Ken had introduced a peacock into the Botanical Garden. There isn't one! Moerbeek's and Dij's artwork was returned because the eggcream was drawn in a bottle. Eggcreams are fountain drinks served frothy in a glass. (There are no eggs in eggcreams, by the way.) When Robert marveled at all the people on the Coney Island beach, Chuck Murphy told him, "I got carried away." Even the venerable Maurice Sendak had a first - beside this being his first pop-up. He had to draw the body parts separately for his cover illustration in order for Robert to re-articulate them and make them move. A statistic which still has me scratching my head is that the production cost of pop-up books is generally one-fifth of the retail cost! That's a lot of advertising and distributing and profit?! Robert's slides graphically added to the sequence of the catalog assembly. It still boggles the mind that all these books are hand-assembled and the catalog sells for under \$20!

3:30 p.m.

Dear Diary,

I am so relieved that Dr. Gingerich arrived early in Robert's lecture, especially because the Professor was to give introductory remarks before he made his slide presentation at the Library. Timing was crucial since immediately following his talk, we were to take a bus to the Brooklyn Public Library to see the exhibition. Dr.

Gingerich, white-haired with intense blue eyes and apple-red lips around an elfin grin, sported a book-covered tie. With the experience of a seasoned Harvard professor (over 30 years), he took command of the subject and walked us through the history of movable books in the Renaissance,

his specialty.

The leaf from Apianus'

*Astronomicum Caesarum* (1540)

which he had loaned to the exhibition was the most complex one in the hand-made, hand-colored book made



Ellen Rubin and Owen Gingerich for Charles V.

There may have been as many as 150 copies produced. Having seen six copies, Professor Gingerich believes the *Astronomicum* was published with a German handbook. The leaf in the exhibition is of the moons of Mercury and significantly, was both an instructional tool as well as an instrument itself. Mostly printed on rag-paper, many books of this kind were sold with uncut volvelles which the purchaser cut and put together. Often strings held the volvelles in place with pearls being used occasionally to serve as markers. Most pearls are gone today, having dried out with age. In 1967 in Leipzig, a facsimile was made of the *Astronomicum*. With all of today's technical know-how, the volvelles were woefully inaccurate, and Dr. Gingerich was enlisted to correct them. With our appetites sufficiently wet, we then were off to the exhibition.

5:00 p.m.

Dear Diary,

On the bus, our members seemed like a combination of campers and sightseers. I desperately tried to "see" through the eyes of some members who experienced the magnificent New York skyline for the first time, crossing the East River on the Manhattan Bridge with the Brooklyn Bridge to the right and the Statue of Liberty beyond. Some members were so immersed in conversation I had to shout for them to look up and see the sights. I played travel guide to try to rid my stomach of butterflies. Will our members like the exhibition or yawn a "I've-seen-this-all-before" yawn? We lined up outside the Library under the huge banner proclaiming, "Brooklyn Pops Up!," while local youths break-danced and mugged for the cameras. My husband, Harold, graciously lined up everyone's cameras to take the shot

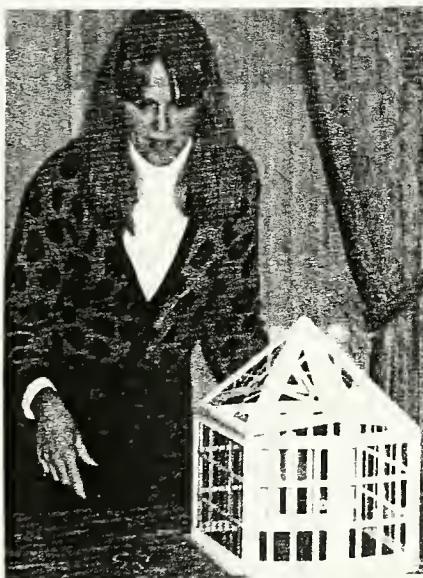


while Dr. Gingerich muttered something about focal distance and wide-angle capacity. We knew it wouldn't be perfect but we all wanted to have a memento of our coming together. My memory of the reception is a big haze. While trying to get the Library staff to attend to Dr. Gingerich's slides, I did notice broad grins, hear "oohs" and "aahs," and just got to smell the wonderfully presented canapés which sailed under my nose. There was no way any food was getting down my gullet and I didn't want a lump in my throat for the evening. Later, after the director of the library, Martin Gomez, and I gave welcoming remarks, we went up to the auditorium to hear Professor Gingerich's presentation. He got our attention by speaking in Old English, the language of Chaucer, who reportedly made books with volvelles. With great detail and a clear love for the subject, Dr. Gingerich showed us astronomical books from the 16th century, telling us how they were made and for whom. I was too tired for note-taking, never even brought my pad. Forgive me, Dear Diary. I am happy to be among friends and see them enjoy the fruits of our labors.

9:00 a.m. Saturday, September 23,  
Dear Diary,

Nothing like a night's sleep. The program was begun with two very different book artists, Lois Morrison and Debra Weier. For Ms. Morrison, pop-ups are not the focus of her art. She "doesn't play with mechanical forms." The message is her focus and towards that end, she uses pop-ups and other three-dimensional devices. Her book, *Endangered Species*, is an example of her outrage at the fate of Chinese girls. Limited edition books, peep shows, and even mechanical dolls, express her "flights of fancy and imagination." By being her own producer, she can be "self-indulgent," keeping the process "entirely in [her] own hands."

Ms. Weier, in contrast, uses books as her form to convey "time and dimensional element[s]." Using large format panoramas with multiple sculptural elements, something akin to brightly colored spikes, Debra "moves through the landscape without interruption" as she did with a book interpreting a poem by Pablo Neruda.



**Pamela Pease with mock-up**

11:00 a.m.

Dear Diary;

Pam Pease, tall, elegant, model-like, had to overcome the animosity of the women in the crowd to get her point across. Pam made the mistake of starting out by telling us she had begun her career as a swimsuit designer, the most dreaded of women's apparel. (Those of us who have hidden in changing rooms, glowered.) But her sunny, self-deprecating delivery, and clear tenacity in achieving her ends overcame all first impressions. Pam Pease became my idol. She self-



**Joanne Page**

published her work, *The Garden Is Open*, which celebrated two elderly neighbors who tended their garden for the enjoyment of all around. They worked "for the sheer beauty of it," Pam told us. A newspaper in Chapel Hill, N.C. picked up the story of her book and the project mushroomed. In her studio, using an Apple Power Macintosh 8600 computer, Apple

Color One scanner, and an Epson color printer 3000, she scanned her artwork into Adobe PhotoShop creating her first edition of 50 copies and the next 200 copies ordered as a result of the newspaper article. The pop-ups were all done by hand, and were "Smythe" sewn by a library binder. To date, she has sold 3000 copies which are now printed professionally at a local offset printer. Initially at the steep end of the learning curve of publishing, Pam made many mistakes but learned from them. The distribution of her books was the greatest challenge and the ink to print them the costliest item. *The Garden Is Open* is in its 3rd printing. All who thought self-publishing is the easy way to go were given much to think about but not discouraged.

11:30 a.m. Lunch Break

Dear Diary;

There is a street fair outside our hotel and I've gone out to get a snack. Several MBS members are going to the Chelsea area of Manhattan to see an exhibition by a Dutch book artist, Sojoerd Hofstra, whose work I have been following and recommend. I hope to get there another time. During this break, book dealers are

setting up in the next room, and we are warned we must wait. Many noses are pushed through cracks in the doors.

1:00 p.m.

Dear Diary;

Our final formal lecture is not formal at all. Sitting at long tables, we are provided copies of David Carter's, *Bugs in Space*, all "uniformly destroyed" by Joanne Page who shows us how to repair them. On our desks are instructions, an envelope with mylar, a paper clip, Japanese and 2-ply Bristol paper, and Q-tips to apply glue. We share the glue on the desk as we did in kindergarten. Joanne cautions us that "all repairs should be reversible" and glue should be applied sparingly. We are given permission to slit the fore edge of a page to get to the torn mechanism inside, use the mylar to prevent glue from sticking in the wrong places, reglue detached tabs, and use mending paper to rejoin torn edges. Do we dare do this at home? We've been given the basic tools and the rest is up to us.



At work on Repairs

2:30 p.m.

Dear Diary;

What follows the workshop is an "orderly" free-for-all. Doors at one end of the room are opened (after the work tables are moved to the edges) allowing access to the book dealers and giving the paper engineers (Robert Sabuda, Biruta Hansen, Bruce Foster, Ken Wilson- Max, Kees Moerbeek, Carla Dijs, Linda Costello, Andy Baron) room to sign their books. The fastest, longest lines form for Moerbeek and Dijs who have clearly been this route before. One must line up for Carla and then pass the books on which they collaborated to Kees. They are patient and happily discuss their books. Robert not only signs his books but also the poster he designed for New York is Book Country which includes a pop-up book, of course! The room becomes raucous but good cheer is in the air. The camaraderie among the paper

engineers is delightful to observe. I feel sort of maternal watching my "children" get along so well. What did I expect? There could have been enmity, jealousy and attitude. But there are no divas here, just a fellowship of artists.

My suitcase of books is out of control. What a schlep!

7:00 p.m. !!!!!

Dear Diary;

This good time is killing me!! I've just come back to my room and need to be dressed and fresh (!) by 7:30p.m. It's raining and Harold has had difficulty getting here but he does. My Rock! Feet up for 15 minutes will have to do.

7:30 p.m.

Dear Diary;

Everyone is settled in and chatting at their respective tables, the room elegant and alive. Harold and I take our seats and dive into the conversation. The paper engineers have apportioned themselves among the tables much like the guests of honor they are. With what seemed like lightening speed, dinner is over and Ann Montanaro is at the podium to give the keynote speech. After, it will be my role to describe the Meggendorfer Prize and present it. It!!!! I left it in my room, a victim of my fatigue. Giving Ann a sign, hoping she sees me and will slow the program, I race upstairs. As I re-enter the ballroom breathless with a towel-covered pizza box, Robert greets me at the door. "You missed the gift!," he half-cries. Our dear friends, members of MBS, had given Ann, Robert and myself a present with many a "Thank you" and I had missed it! Harold accepted the gift in my place. I had pulled a Christine Lahti. (She missed receiving her Emmy while in the ladies' room.)

It was now Ann Montanaro's turn to thank Roy Dicks for his hard work and successful production of the convention's program, all the paper engineers who had contributed to the exhibition's catalog, and Martha Carothers who had written a wonderful



Roy Dicks and Frank Gagliardi

history of pop-ups for the catalog. Ann next gave us an overview of the state of pop-up publishing today. In compiling her *Bibliography 2000*, she had been able to graph the



production of pop-ups over time. There was a steady increase of titles in the 1900s with almost a doubling of books in each decade beginning with 237 in the 1960s. By 1997, almost 2000 titles were produced. Since then, the number of titles have been down except for the more complex books. Ann maintains that those numbers will continue to decline. Complex books will be supported by collectors like ourselves. But, our leader believes, pop-up books are here to stay. Whew!

Finally, we came to the very end of our program. Dear Diary, I was so excited to be given the privilege of presenting an award. Ann announced that for the first time we were to bestow a MBS Lifetime Achievement Award, and, without question, the recipient was to be Waldo Hunt of Intervisual, the man credited with ushering in the Second Golden Age of Pop-ups. In Wally's unfortunate absence, the Award was accepted by Jerry Harrison who had worked in the late '60s and early '70s with Wally at Graphics International, Wally's first company. Mr. Harrison forthrightly spoke about the state of publishing at that time, and at Wally's behest, donated to the Movable Book Society archives copies of *Andy Warhol's Index Book* and the first edition of *Bennett Cerf's Pop-up Riddles* "Presented by Instant Maxwell House Coffee, A Random House Book," 1985. Wally would have enjoyed the accolades and the beautifully etched glass bookends.



**Marsha Aggood Presenting Lifetime Achievement Award to Waldo Hunt at Intervisual Offices**

After my explaining that the Second Meggendorfer Prize was unanimously chosen by the membership from the vetted list of titles, I announced the winner to be Robert Sabuda for his book, *Cookie Count*. Since the official award was not ready, Robert was given a

pizza-sized chocolate chip cookie with "Second Meggendorfer Prize" written on it. Without much fanfare, he warmly accepted the award and promptly cut it up and served it to all present. Hearty "Congratulations!" and "Yum! yum!" could be heard throughout the room. What a great way to end the convention with a sweet taste in our mouths.



**Robert Sabuda enjoying the edible Meggendorfer Prize**

*A special thank you to the paper engineers who shared with conference-goers (and each other) their knowledge, talent, skill, and enthusiasm.*



**The Conference Paper Engineers**

Front row: Bruce Foster, Kees Moerbeek, Andy Baron.  
Back row: Biruta Hansen, Carla Dijks, Matthew Reinhart, Robert Sabuda, Ken Wilson-Max

## Questions

**Q.** I am searching for a pop-up book from my childhood that was probably published before 1945. I do not have the title but my memory has held on to some highlights of the book. It had a hard cover and the story focused around farm life. The colors in the book were soft. I remember one page with a boy jumping or diving into the water and the image is raised off the page. I would like to identify this book so I can purchase it. Thanks.

Ruth-Anne  
glenn.macintosh@ns.sympatico.ca

## Catalogs Received

Aleph-Bet Books. Catalogue 64. 218 Waters Edge, Valley Cottage, NY 10989. Phone: 914-268-7410. Fax: 914-268-5942. Email: alephbet@ix.netcom.com. <http://www.alephbet.com>

Harold M. Burstein & Co. Catalogue 182. 36 Riverside Drive. Waltham, MA 02453-2410. Phone: 781-893-7974. Fax: 781-893-5743. Email: hmbur@tiac.net.

Page Books. Catalog 13. 117 Danville Pike, Hillsboro, OH 45133. Phone: 937-840-0991. Email: pagebooks@aol.com

Jo Ann Reisler, Ltd. Catalogue 52. 360 Glyndon St., NE, Vienna VA. Phone: 703-938-2967. Fax: 703-938-9057. Email: Reisler@clark.net. <http://www.clarke.net/pub/reisler>

Henry Sotheran Limited. Catalogue 1047. 2 Sackville St. Piccadilly, London W1X 2DP. Phone: 0171 439 6151. Fax: 0171 434 2019.

## New Publications

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

*10 Little Monsters: A Counting Book.* Kingfisher. 7½ x 7½. 10 spreads. \$10.95. 0-7534-0452-4.

*Alice's Pop-up Wonderland.* Nick Denchfield. London, Macmillan Children's Books. 12 pages. 23 cm. £14.99. 0-3339-0113-4.

*Farmyard Fun.* A Happy Snappy Book. Millbrook Press. 4 x 5". 5 spreads. \$4.95. 0-7613-1427-x.

**Also:** *Jolly Jungle.* 0-7613-1425-3.

*Pet Parade.* 0-7613-1428-8.

*Zany Zoo.* 0-7613-1427-x.

*Halloween Costumes.* [Rotating Wheels]. Grosset & Dunlap. 6" x 6". 12 pages. \$4.99. 0-448-41991-2.

**Also:** *Halloween Shapes.*

*Pop-up safari.* Nick Denchfield. London, Macmillan's Children's Books. 20 pages. £14.99. 0-3337-8137-6.

*Robert Crowther's Amazing Pop-up House of Inventions: Hundreds of Fabulous Facts About Where You Live.* Candlewick Press. 12 pages. \$14.99. 0-7636-0810-6.

*The Scared Little Bear: A Not-Too-Scary Pop-up Book.* By Keith Faulkner. Orchard Books. 10" x 10". 12 spreads. \$9.95. 0-531-30267-9.

*The Secret Fairy Boutique.* By Penny Dann. Orchard Books. 14 pages. Orchard Books. 6" x 8". \$14.95. 0-531-30308-x.

*The Tickle Book: With Pop-up Surprises.* By Ian Whybrow. London, Macmillan's Children's Books, 2000. 12 pages. 9" x 9".

*Truck Jam.* By Paul Strickland. Ragged Bear. \$16.95. 9 x 11". 7 pages. 1-9299-2703-7.

**Note:** *A Treasury of Cats*, published by Andrews and McMeel, originally announced as being published in 2000 will be issued in 2001.

## Conference Photograph

Those who want a copy of the group panoramic photo taken outside the Brooklyn Public Library may send \$4.00 to Ellen G.K. Rubin, 66 Lockwood Road, Scarsdale, New York 10583. You may choose either photo A - Group photo with banner Brooklyn Pops Up! visible but small MBS members or B - No banner but MBS members more discernible. If no choice is given, photo B will be sent. Orders will be sent after all requests are received.

