

# MOVABLE STATIONERY

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2001

## Pop-up Royalty

September 2001

Dear Fellow Citizens of Our Pop-up Planet,

Music has its royalty. There's the "King of Rock 'n' Roll" and the "Queen of Soul." And so do the other industries, especially egotistical Hollywood. Who can forget James Cameron's "I'm the King of the World" speech in front of a global television audience several years ago? As for our pop-up planet, do we have a "movable monarchy?" I think I have the answer -- and I found it the hard way.

It all started with an innocuous (so I thought) sentence I wrote for the Andrew Baron article. Buried somewhere in the middle of my write-up, it read: "Shouldn't the heir to the movable crown have the portraits of Messrs. Lothar Meggendorfer and Julian Wehr on his wall instead of Will Rogers?"

As a courtesy, I cleared the entire article, which included the aforementioned sentence, with Andy. After all, I consider myself a responsible writer AND a responsible citizen of our pop-up planet. Unlike some "irresponsible" members of the press, I don't relish the idea of putting anyone in an embarrassing position. And this includes handing out titles like "Queen of the Nile" or, yes, "King of the Pop-ups."



**Boy Rogers. The future "King of Invertebrate Anthropod-ups" at age 3. David A. Carter wrote: "I can assure you that I am not this cute any more."**

David A. Carter astutely observes: "The term 'King of Pop-up' is used a bit too freely as far as I am concerned. The publicity department of my publisher has also used it to refer to me, which I discouraged." David comments on the absurdity of this practice: "They [the press] then got in trouble when Robert Sabuda showed up. What would they call him, the Crown Prince?" And that is what exactly happened. *Publishers Weekly* stuck on him the "Prince of Paper" label. Ellen Rubin reports that Robert was "dubbed that when he was barely 30 years old." But I'm (we're) getting ahead of myself (ourselves).

Andy wrote back: "...the heir to the movable crown..." is a little over the top, I think. If Ann wants to edit this out, I for one, have no objections and would support the move. I don't think the movable crown will be moving anytime soon." I had already submitted the article to Ann Montanaro, so I ignored Andy's comments, hoping he would re-read the sentence and eventually see where I was coming from. He wrote a few hours later: "In fact, might we change those words? I'm a little self-conscious. What would Robert's fans (myself included) think?"

I, being a Robert fan myself, quickly countered with this reply: "I insist on retaining '...the heir to the movable crown...' for four (4) simple reasons. First, I wrote 'movable crown' and NOT 'pop-up crown.' It is undeniable that Robert Sabuda currently wears (and will probably wear for a loooong, loooong time) the pop-up crown.' In fact, I'd be the first one to challenge any person who doesn't think so. The press calls him the 'Prince of Paper,' I call him the 'King of New York.'"

(Author's Note: In the said article, I referred to Andy as the "Baron of Santa Fe" -- obviously a play on his surname and the city he lives in. Since Robert resides in the Big Apple, for parallelism purposes, I refer to him as the "King of New York." I would like to state categorically here that this "King of New York" monicker is NOT entirely about pop-ups. In the spring of 1998, I was on my way to watch "The Lion King" when I met Robert for the first time in New York City. But that's another story for another article.)

I'd like to think that everyone by now (except for those who haven't heard about the New York Times bestseller lists yet) knows Robert currently wears the "pop-up crown."

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## The Movable Book Society

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

### A Visit to Ampersand Books

Marilyn Olin  
Livingston, New Jersey

Visiting Ampersand Books, in Ludlow, England is a movable book collector's dream come true. My wish is that all of you could have this experience, but since obviously you can't, let me tell you about my day with Megan and Michael Dawson.



**Megan and Michael Dawson at  
Brooklyn exhibit, 2000**

Ampersand Books was started by Megan and Michael in 1982. The company which specializes in dimensional and interactive books - pop-ups, movable and children's novelty books, basically sells through his website, [www.AmpersandBooks.co.uk](http://www.AmpersandBooks.co.uk) and his catalogue. Some of his books are classics of the last part of the 20th century, but many are wonderful examples of paper engineering from the 1920s to the 1960s, with some rare early 19th century children's books.

Before leaving on our trip to London, I contacted Michael and asked if it would be possible for us to visit him. He answered "Yes" promptly, but informed me that Ludlow, was about a three hour train ride from London. After many e-mails back and forth, our visit was finalized.

We were invited for lunch and Michael was kind enough to say he would meet us at the train.

The day we had decided to visit Ampersand, turned out to be a bank holiday, sort of like our Labor Day, so the train schedule was slightly different. From Paddington Station, we caught the 9:00 train to Newport, where we were to make a connection to Ludlow. After arriving too late to make our 10:59 connection, because of cows on the track, we called Michael and made the next train, at 11:59. On our arrival, he met us and drove us through the town. It looked lovely and would have been a wonderful place to walk around in, but we never had time to do this.

We soon arrived at Michael and Megan Dawson's delightful home. Ludford Mill is an old converted mill, with the wheel still kept as part of the house. Old beams are everywhere and the house is full of light and charm. Megan's gardens are beautiful, terraced with colors aglow in every corner, with a river passing it by. It is an English dream come true.

Megan had prepared a lovely lunch for us, a poached salmon salad with cucumber. It was perfect! We then presented Michael with *The Paper Jewelry Collection*, a book I purchased at the American Craft Museum in N.Y.C., thinking it would be unavailable in London. I had seen it since in our search through other English bookstores, but with a different cover. (This is something I found that you have to watch for when purchasing books in England. Many of them are the same inside as ones that are published in the U.S.A., but have different covers.) Luckily, Michael didn't have it and was pleased with our gift.

After lunch and tea Michael led me to his oak-beamed treasure room. While Megan took my husband outside and gave him a garden tour, I wallowed in movable books finding one treasure after another. I won't tell you how many I eventually purchased, but it was more than I could possibly take home, so we had to ship them. I was in a movable book fan's paradise.

After sifting through hundreds of books and picking those I couldn't live without, Michael allowed us to view his private collection. Having access to many sources I am sure his is one of the finest collections. Many Bookano, Kubašta, and other books difficult to find are on his shelves.

By this time, even I was slightly booked out and would have loved to browse in the town but it was time for us to start back. By the way, there is a well-known town of books, Hay-on-Wye, less than an hour's drive from Ludow. Michael did also mention that he hopes, some time in the future, to have a room available as a B & B for those people who would like to visit Ampersand.

**Continued on page 5**

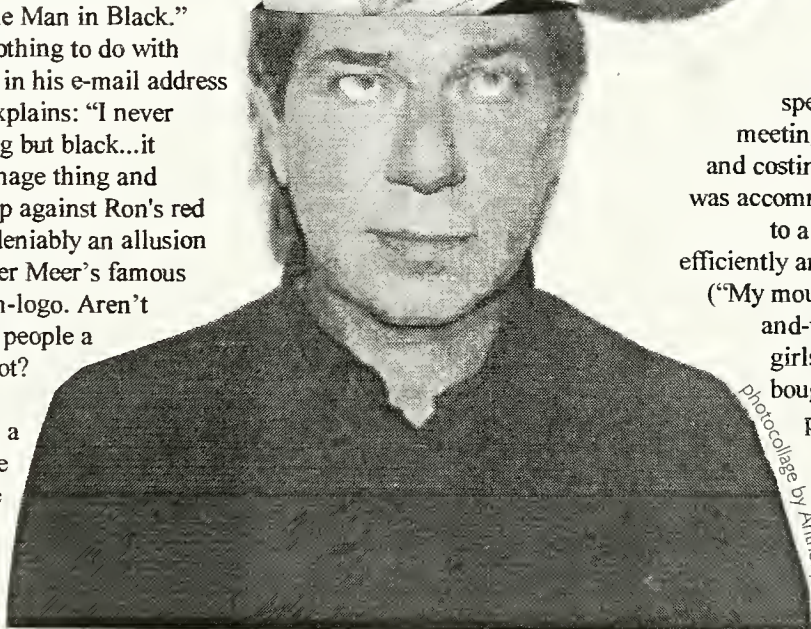
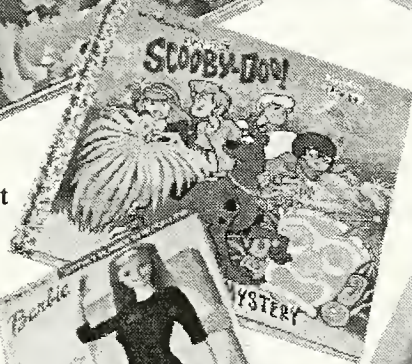
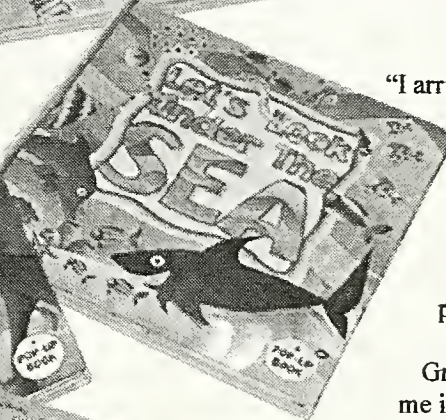
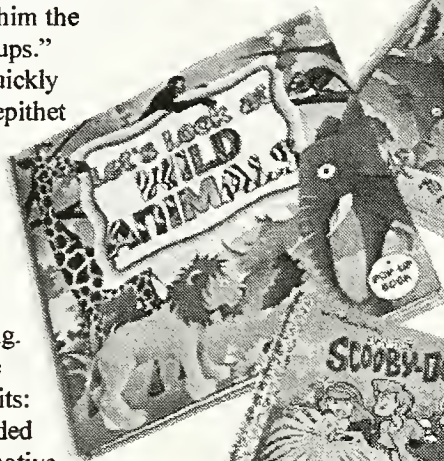
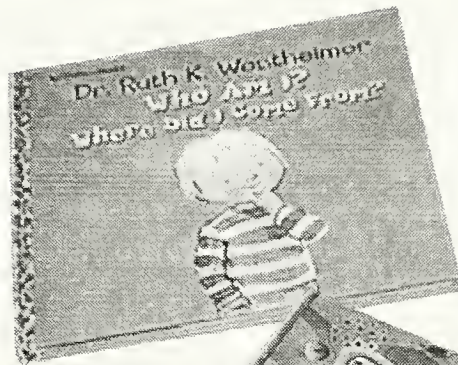
## Graham Brown The Man in Black

Adie C. Pena  
Makati City, the Philippines

His self-promo material calls him “a creative force in children’s book publishing for over two decades” but his namesake Graham Marks in *Publishing News* has dubbed him the “King of the Pop-ups.” Graham Brown quickly clarifies that this epithet was “really a journalistic pun on my e-mail address” -- referring to the “popking” in <graham@popking.demon.co.uk>. He most humbly admits: “I think I have added (to) and been formative in the pop-up world but (I) wouldn’t take the title of ‘king.’ This can only really be attributed to Wally (Hunt). Without him none of us would be in the business as it probably wouldn’t exist.”

He’d really rather be known as “the Man in Black.” (No, it has nothing to do with the “demon” in his e-mail address either.) He explains: “I never wear anything but black...it became an image thing and goes nicely up against Ron’s red shoes” -- undeniably an allusion to Ron van der Meer’s famous footwear-cum-logo. Aren’t these pop-up people a fashionable lot?

So what’s a day in the life of a “creative force” like? Unlike mere mortals who have to



struggle through an unnerving 2-hour commute to work, the 53-year old (“I don’t normally divulge that but I was born in 1948”) Man in Black takes a leisurely 5-minute stroll everyday from his “large Victorian house” to his office -- a “converted Victorian Court House in South East London.”

“I arrive about 7:30 a.m., go through my overnight e-mails and reply; read my mail, faxes and respond.” (For 3 days in August, I became an active participant in this daily morning ritual -- with Graham in England, and me in the Philippines. Each one trapped in another time zone, I would e-mail my questions at Manila morning time; and Graham would respond seven or so hours later at London breakfast time.)

In spite of his very busy schedule (“I travel either on production or sales approximately 12 weeks a year so quite a bit of my time is spent in organizing trips; and meetings; and, of course, creating and costing new formats.”), Graham was accommodating enough to accede to a “virtual” interview; and to efficiently answer my e-mailed queries. (“My mousepad has a tasteful black-and-white shot of 6 bikini-clad girls on the beach that my wife bought me [I hasten to add not pornographic] from Harvey Nichols.” Reason probably why BWJ’s Managing Director enjoys working at his computer.

Photocollage by Anthony Kalaw

## The Iowa Series, or How a Tornado Spawned Five Books

By Emily Martin  
Iowa City, Iowa

I come to making books from a painting background. I have been working with narrative images for more than 20 years. For the last 10 years I have been moving back and forth between painting, sculpture, artists' books, print making and writing. Images begun in one format will often appear, modified, in another format. Particularly in the book structures the content, whether visual or text or both, and the formats are always working in tandem.

In 2000 I finally finished what started as a pair of books and eventually became a series of five books with similar texts, using different movable/sculptural structures. It began with the idea of a tornado. I live in Iowa and when I travel, I often get questions along the lines of "how can you stand to live there." So late in 1998, I decided it was time to address my affection for my state in an artists' book. Because I started with the tornado image, almost immediately I had ideas for two different formats, the pop-up tornado and the drawn tornado on Mylar for a tunnel book.

As I was fine-tuning the text for those two books, I realized the text alone would fit well in a woven flexagon format, a fairly simple format that can be produced quickly and cheaply, using photocopies on card stock. The book can be read as an accordion book with all the complaints visible and the rebuttals hidden, or the woven sections can be opened and read page by page with the complaints and rebuttals viewed in combination. So the book, *I Like It. Here*, (1998, 3 3/4" x 2 1/4"), an open edition, became the first of the Iowa books and I now had a set of three books.

Thinking about the woven flexagon also reminded me of similarities with the Jacob's ladder format and the series jumped to four. I'll talk more about that later.

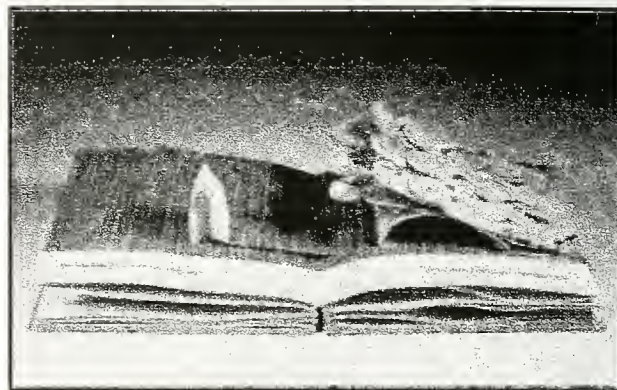
The second Iowa book is the tunnel book, *Life in Iowa*, (1999, 4" x 7", edition of 50). I painted a set of five watercolor landscapes, which were scanned and printed by color Xerox and then hand assembled. The rain and the tornado were drawn, scanned and printed on Mylar. The text for the tunnel book is as follows:

I live in Iowa. I always have. I probably always will.  
This is not easily understood by others:  
The winters are cold and seemingly endless.  
It's damp in the spring.  
There can be floods. Summers are hot and humid.

Tornadoes are terrifying.  
And in the fall everything dies.  
Yes, the weather can be truly awful much of the time.  
However, the human climate is sublime.

The last line is borrowed from my husband's graduate school mentor who lived the first half of his life in New York City.

The third book, *I Live in Iowa*, (1999, 7" x 8 1/2", edition

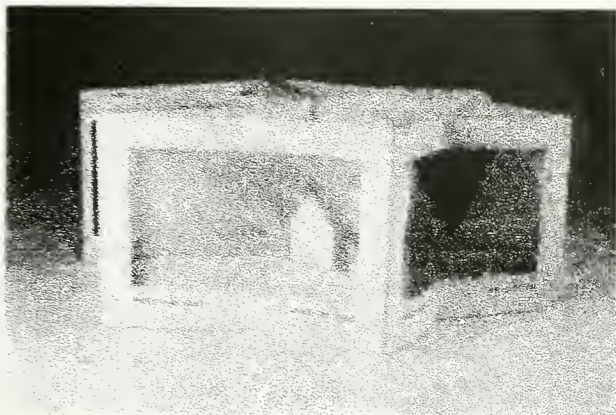


**I Live in Iowa**

of 10) is a pop-up book made of using paste paints and various pop-ups. The houses are constructed from natural cover weight flax paper made at the University of Iowa's Papermaking facility. The first panel for winter is a set of simple horizontal V pop-ups of snowdrifts engulfing a house. I made the flood by draping paste paper sheets over a cylinder pop-up to form a tidal wave. The blazing sun is suspended above the house, with an extension from the horizontal box pop-up; bright yellow cotton strings are attached to represent sun rays. The tornado is constructed of black wire coiled to pop up.

While I was involved in the production of the pop-up components, I got a call from the people at Columbia College Book Center in Chicago. They wanted me to teach a carousel workshop and needed an example of one of my books for the publicity. I hadn't actually ever used the format for an edition, although I have been teaching the assembly for years. So, the carousel book *How Can I Live in Iowa?* (1999, 5" x 7", edition of 25) arose from that request and there were now five Iowa books.

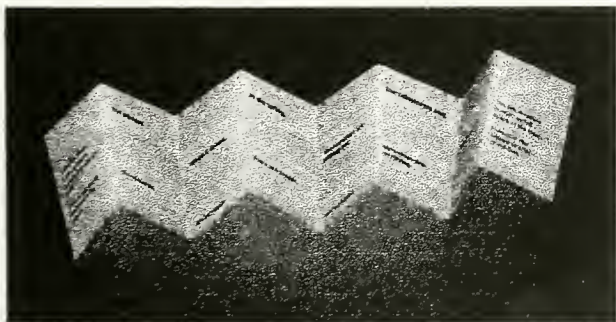
The landscapes are colored pencil drawings of landscapes that were scanned and printed onto Mohawk Superfine using archival ink jet cartridges and then hand cut and assembled. Each of the segments has a front frame with the text and two shaped middle ground panels and then the solid background panel. The house on the tornado page is literally torn from its ground and attached upside down to the Mylar.



**How Can I Live in Iowa?**

The Jacob's ladder ended up being the last one to be produced, even though the ideal and preliminary work was begun at the start of the series. The friend that I do letterpress printing with had a stroke the week before we were to start printing. So the rest of the Iowa books moved ahead and this book was put on hold. I am pleased to say that my friend has recovered enough to be my advisor during the printing. This book is called *Yes, I Live in Iowa* (2000, 2" x 7", edition of 25). I made two patterns, to be made into polymer plates for letterpress printing. The two patterns were layered in different colors on each of the panels, with the text printed on top in black. I wanted the Jacob's ladder to be printed letterpress on two kinds of flax paper for strength and durability.

The straps of the Jacob ladder conceal half of the text at any given time. There are four possible sides, two visible at a time. The book can be viewed page by page and can also be flipped back and forth as a Jacob's ladder. And so at last the five books have all been completed.



**Yes, I Live in Iowa**

[See more of Emily Martin's work online at:  
[www.emilymartin.com](http://www.emilymartin.com).]

## **Amersand Books, continued from page 2**

The train ride back was uneventful, passing interesting towns, houses and old railroad stations. Luckily we had reserved seats, because many people were standing. English trains are wonderful, each car is clean and has its own bathroom. After changing, with no problem this time, we arrived back at Paddington Station at the tail end of the Notting Hill Carnival, a huge Carribean fest. The line to get a taxi was three streets long, because people were also coming in from Heathrow Airport, coming back from the three day holiday and going home from the fair. Luckily our favorite taxi driver had agreed to pick us up and we quickly located him. What a wonderful day! Thank you Michael and Megan Dawson for a great visit.

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## **Exhibit Catalog**

In the summer of 2001, an exhibit of pop-up books from the collection of Raphael Grünzweig was held in Ra'anana (Israel) Municipal Town Hall, Art Gallery Yad Lebanim Memorial Center. The exhibition spread over two floors in 27 cases and included about 100 books. Thousands of visitors viewed the exhibition, including 60 organized school groups with students of kindergarten age to a university design department. It was also featured in a magazine, five television shows, and newspapers.

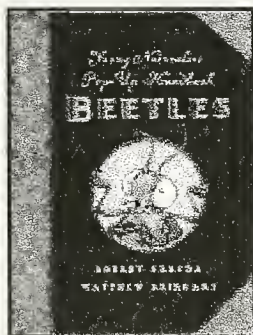
A 40-page exhibition catalog *Toy Books from the Collection of Raphael Grünzweig: Pop-ups, Moveable, 3-D & Novelty Books* was published by the Ra'anana Culture Department. The catalog includes pictures of black and white covers throughout the catalog as well as eight full-color pages. While the text of the catalog is in Hebrew, most of the books shown in the catalog are in English. The catalog was issued in three separate editions. The first edition of 500 copies was destroyed by the printer because of printing errors. (The author retained eight to ten copies as souvenirs.) The second edition of 500 copies was completely sold out. From that edition, about 250 copies were sold or presented to libraries in Israel, 100 went to the media (newspapers, television, radio, etc.), and the rest were sold to the public. The third edition included a larger bibliography was printed in an edition of 350 copies. The third edition is almost all sold.

Some copies of the second and third editions are available from Raphael Grünzweig for \$25 (US) or £15 (UK). However, rather than selling the catalog, he is interested in swapping pop-up, shaped, or miniature books with readers in exchange for the catalog. Raphael can be contacted at P.O. Box 80, Ra'anana 43100, Israel. His fax number is 972-9-7719001. He does not have email.

## Connecticut Book Fair

Jean Giordano  
Norwalk, Connecticut

I attended the 10<sup>th</sup> Annual Connecticut Children's Book Fair, November 10-11, 2001, on the campus of the University of Connecticut at Storrs.

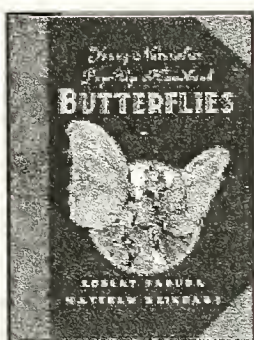


Robert Sabuda and Matthew Reinhart were among the authors and illustrators participating and they did a joint presentation on pop-ups. First they demonstrated simple pop-ups using the two basic elements of paper engineering: the layer and the v-fold. Robert folded and cut the paper, then

handed it to Matthew to draw and color in an image. One was a triple layer which turned into a birthday cake. A double v-fold became a chicken eating a worm. The children were sitting or laying on the floor and really enjoyed the playful demo.

The second part of their presentation was a slide show about how a pop-up book is made. Robert explained the first stage, where they work out the ideas (in this case for the *Beetles* and *Butterflies* books). They don't start with sketches, but with actual pop-ups, so they can see if they are going to work, and how they look within the book. Then Matt talked about his use of watercolor for the illustrations, and how they are adapted to match Robert's cut-outs by scanning into a computer.

Then came the most amazing part of the presentation. Each painstaking step in the process of printing and assembling the pop-up book was explained. They used Matthew's photos from their trip to the printing company in Colombia. Each part of each pop-up in the book is transferred to a wood block. The outlines are burned through with a laser beam. Then thin pieces of metal with sharp edges are fitted into the space of the outline. As each sheet is printed, the metal perforates the outlines. Then with a sledge hammer, a stack of sheets is pounded



to release the cut-out parts. They are banded together and set aside. In the assembly room, many people are seated next to each other. They work on one spread at a time; a person puts in the first part, then hands the spread to the next person for the next piece, and so on. There are supervisors who check to make sure the spreads actually work. Robert said they can produce about 10,000 a books a week!

After the presentation I got to talk with both Matt and Robert, and got my copy of *The Movable Mother Goose* personally autographed. As I told Robert, I felt inspired after their presentation. Although learning paper engineering is difficult, I felt renewed commitment to create a book. Now it's time to get to work!

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## Carvajal to Discontinue Pop-up Production

The Board of Directors of Cargraphics, a Carvajal Group Company, has discontinued its Hand Labor operation, better known as "The Pop-up Book Division" (Libros Animados).

Cargraphics Hand Labor Division was founded in 1968. Printing, die-cutting, and hand labor work was performed in Colombia, South America. In 1993 another hand labor plant was opened in Ibarra, Ecuador but the printing and die-cutting remained in Colombia.

During the history of the Cargraphics Hand Labor Operation, the company successfully produced books for publishers, packagers, and brokers located mainly in Europe and the United States. The pop-up books were printed in 32 different languages and distributed all over the world.

In recent years, due to the high cost of operating in Colombia and Ecuador, as well as increased competition from different countries in Asia, mainly in Hong Kong and China, the Cargraphics Hand Labor Business not been profitable. Therefore, the company has announced its plans to discontinue the Hand Labor Division of Cargraphics starting in the year 2002.

Cargraphics will concentrate its efforts and resources on more profitable areas and activities of the graphics arts field, as well as publishing.

## 2002 Conference Planning

I have been asked to help plan the program for the 2002 Movable Book Society conference in Milwaukee. I would like to have suggestions from members about topics to be covered there. The topics at the first three conferences are listed below as a guide. Please let me know what you would like to see more of, less of, or instead of. Please be as specific as possible. I would also like to hear from any members (authors, book dealers, collectors) who have a topic they would be willing to present at the conference.

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### History of pop-ups and movables:

- 96- Carol Barton - overview
- 98 - Robert Sabuda - overview
- 98 - Howard Rootenberg - Medical and scientific
- 00 - Owen Gingerich - volvelles

### Illustrator/Paper Engineer presentation:

- 96 - Robert Sabuda- *Twelve Days of Christmas*
- 96 - Joan Irvine - lessons from her how-to books
- 98 - Chuck Murphy - *Jack and the Bean Stalk*
- 98 - Pat Paris - Hallmark books
- 00 - Kees Moerbeek - *The Spooky Scrapbook*
- 00- Andrew Baron - *Circus!* and *The Hobbit*
- 00 - Robert Sabuda - *Brooklyn Pops Up*
- 00 - Pam Pease - *The Garden is Open*

### Care, repair and preservation:

- 96 - Joanne Page -repair
- 96 - Maria Pisano - making storage cases
- 00 - Joanne Page - repair

### Book dealer sales, marketing and valuing:

- 96 - Elizabeth Wessels, Bookfinders International

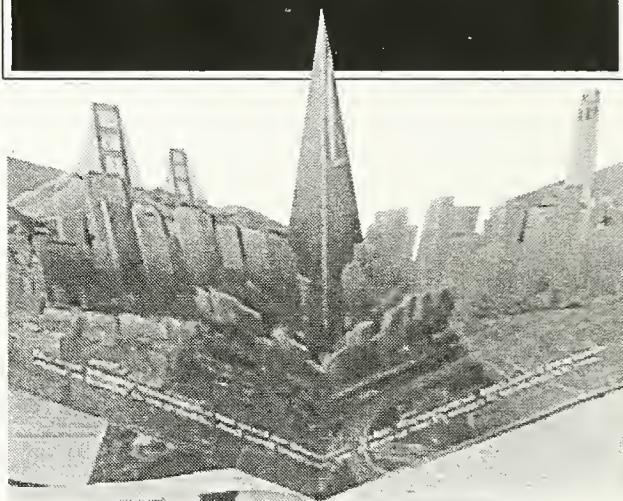
### Artists books:

- 98 - Ed Hutchins
- 00 - Debra Weier and Lois Morrison

### Collecting:

- 98 - Betty Traganza - Hallmark books
- 98 - Ellen Rubin - pop-ups for grownups - erotica
- 00 - Adie Pena - music-related collectibles

# THIS PYRAMID WILL RISE IN MILWAUKEE



**T**he pop-up Transamerica Corporation Tower in the September 8, 1986 issue of Time magazine, that is.

Victoria Gilbert, media director of the advertising agency Della Femina Travisano & Partners, brought along some children's pop-up books to a client meeting, hoping to convince the insurance company to run a three-dimensional representation of the San Francisco skyline within the pages of a widely-circulated weekly magazine. The Transamerica executives bought her idea and the rest, as they say, is history.

Just one of the numerous untold stories you'll be hearing at the pop-up advertising exhibit, scheduled in the fall of 2002 at the Eisner Museum of Advertising and Design in Milwaukee.

Make your plans now for that much-needed (commercial) break next September. And enjoy three days of movable feasts, friends and fun!

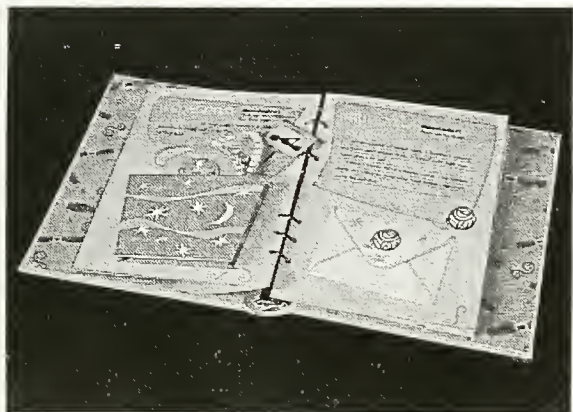


**THE 4TH MOVABLE BOOK  
SOCIETY CONFERENCE**  
SEPTEMBER 19 - 21, 2002  
MILWAUKEE, WISCONSIN

**Graham Brown, continued from page 3**

“My staff arrive around 9 a.m. and we go through the jobs in hand that need chasing or acting on. Illustrators are talked to, printers scheduled, current jobs looked over, etc. This takes most of the morning.” Graham appreciatively talks about some members of his “dedicated team of full-time staff” who have worked with him for the past 14 to 16 years.

Like a proud papa, he starts enumerating them: “Jan who does the DTP work and deals with the many international co-edition work. Ruth, a talented paper engineer and a recent talent in computer illustration. Mike, a licensed character illustrator who has worked on the majority of the Disney books. Lisa, a new member of the team aids as a PA and production manager -- a vital role in the life of a packaging firm.” He probably has all their pictures in his wallet.



**Spread from Barbie's Busy Week**

“After lunch (usually at a “local restaurant”), I do telephone conversations with customers and suppliers and send e-mails. As I do the majority of my work in the USA, this takes me through to usually around 7:30-8 p.m.” I’ve always believed that a man who puts in long hours at the office rightfully deserves a home 5 minutes away.

As in any “real” interview, the location is often a springboard for conversation. Graham gamely sends jpegs of his office. “My walls are mostly shelves which are full of books [my own and others]; and lots of toys – mostly collectible freebies I’ve received from movie launches and promotional parties. Also people buy me playable things...soft toys, figures, wind-ups, reproduction antique toys, as well as license characters I’ve worked on.”

Behind some of his toys rests a framed color picture of wife Ailsa “in front of the pyramids in Egypt.” (Yes, the woman who gave him the non-pornographic mousepad.) “She plays the role of critic, wife, friend and

supporter of my strange life. She worked for a number of years with me when we started up a publishing house doing the sales and playing the role of publisher. I have a son called Gavin. He’s 30 years old and works in the telecommunications business; (and is) currently living in Washington D.C.”

On another shelf are dozens of watches. “I have over 45. It just happened that I kept wanting to buy neat watches. Some serious, some fun. I have ten Disney Frankfurt watches [they do a special watch every year], some off-the-wall fun watches, a few 1930s Bulovas, a Mondavo...” Who says busy executives don’t have any time for themselves?

“My over large desk is usually full of e-mails, faxes, notes and scribbles of ideas. I find filing tends to put things out of memory. I do tidy twice a week for the cleaner to get to my desk.” Aside from the setting, Graham would likewise provide the soundtrack for this “interview” by volunteering the following tidbit: “I hate working in silence and have music on all day. (I listen to) 60s soul, blues, jazz and contemporary (artists) like Prince, All Saints, En Vogue and Keb Mo; as well as a great radio station called Jazz FM.” Graham describes his musical taste as “very eclectic.”

To get into the groove, I slip an R&B CD into my laptop as I learn more about the MiB.

Everyone knows that a person’s musical preferences are usually clues to when he went to school. Graham’s on-line profile states: “Having left art college in 1969 (didn’t the man just say “60s soul”?) with a degree in graphic design, he immediately went freelance...working in the areas of advertising, corporate and magazine design under the name Alias Design.”

Graham adds that “Alias Design dealt mainly with commercial design and corporate company logos and letterheads.” I ask if has designed a logo that’s recognized worldwide and he modestly replies: “Sorry, no...I wasn’t that big a design company.” Apparently the big one was yet to come.

After a “chance meeting” with fellow designers/illustrators Mick Wells and Phil Jacobs, the three formed Brown Wells & Jacobs in 1978. “Combining the skills of illustration, design, typography and marketing,” the new company initially did “illustration jobs for Hamlyn and Intercontinental Books among others. After doing these projects we started to actively look for publishing jobs and started going to the book fairs. It wasn’t long before we wanted to design and package books of our own.”



"The first two pop-up books we packaged for Hamlyn were *My First Pop-up Book Of Opposites* (1984) and *My First Pop-up Book Of Togethers* (1984). Mick and I designed and illustrated them. The second pop-up we did was *The Ultimate Pop-up Cocktail Book* (1984) for Ward Lock." The "Ultimate" book, which featured cocktail recipes, was perhaps one of the first pop-up books that would tackle an above-18 subject matter.

I mention to Graham the July 12, 2001 *Los Angeles Times* article by Jeannine Stein wherein she talks about "a coming-of-age for pop-ups, once considered the domain of the under-10 set but always a secret pleasure for adults." Does he agree with the "coming-of-age" observation? "As I did three 'adult' pop-ups in the 80s (the aforementioned *Cocktail Book* in 1984; *Elvis* and *The Beatles* in 1985), I've always felt there was a very good market for adult pops." Yes, Ms. Stein, the Man in Black was already creating pop-ups for grown-ups 17 years ago!

In the mid-80s, two back-to-back developments kept the MiB ever so busy – a relationship was formed with Simon & Schuster, Inc., New York; and his two partners moved on to "other creative areas" which allowed Graham to run BWJ on his own.

"*The Weather Pop-up Book*, produced for Simon & Schuster in 1986, was one of the first real 'scientific' non-fiction pop-ups treating a complicated subject intelligently for the older child." He tacks on this piece of trivia: "It even used a celebrity author [Francis Wilson] who still heads the Weather (Section) on Sky News."

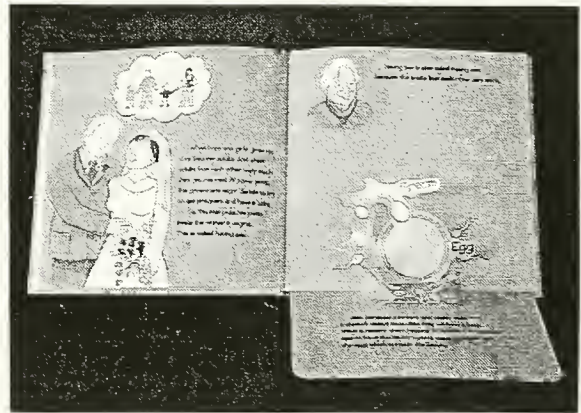
Graham picks up from where he left off: "This led to a large range of similar books from both BWJ and other packagers. We continued this range [*A Three-Dimensional Atlas of the World* (1988); *Planet Earth* (1989); *The Power Pop-up Book* (1991); and *Global Warning* (1992)] for over 5 years with Simon & Schuster. (These books) only recently went out of print."

In 1989, the House of Mouse called up the Man in Black. Impressed by the "major new formats" initiated by BWJ, the Walt Disney Company forged a partnership that would "strengthen and develop (BWJ's) creative talents...and (allow the company) to go into many other licensed character formats." Of the many projects he's done for Disney, Graham is very proud of the "Pop-up Pals" format he did for "Mouse Works" over a 5-year period. "(It) was unique in the way it provided a wonderfully constructed pop-up book at a very good budget price that's not really been improved on or beaten."

When Ann Montanaro gave me this assignment, she noted: "it would be interesting to know what happened to the Disney contract that kept BWJ very busy several years ago." I didn't need to ask the question. Graham, on his own volition, revealed: "I'm not working directly with Disney (anymore) but (I) have now taken on the role of novelty book producer for Random House which includes their Disney list. We are working on two pop-ups for next year. One is a heart-shaped pop using the Disney Princess characters; the other is for 'Treasure Planet.' I (likewise) still produce books for the International Disney licensees."

Though Michael Wells and Philip Jacobs are long gone from BWJ, not only do their names remain on the door but so do their professional ties. "We still all work together on projects. I still use both Mick and Phil for illustration and some design work. I'm currently working with Mick on illustration work for two mini-pop boardbooks for Random House -- *Thomas the Tank Engine* and *Buzz Lightyear*. Phil did the art on a book called *Gel Pen Studio* this year [not a pop-up]; and will be working on *My First Book of Cookie Fun* this fall."

Do you have a "wish list" of topics you would like to pop up? "Yes, there are a number of subjects that I think would make wonderful books and most are more adult in nature. I don't think I can be fully open on their actual subjects in an open article." When pressed to give at least one example, he laughs out loud and asserts: "I don't know anything that wouldn't be suitable if treated right. After all, I have just done a birthing book."

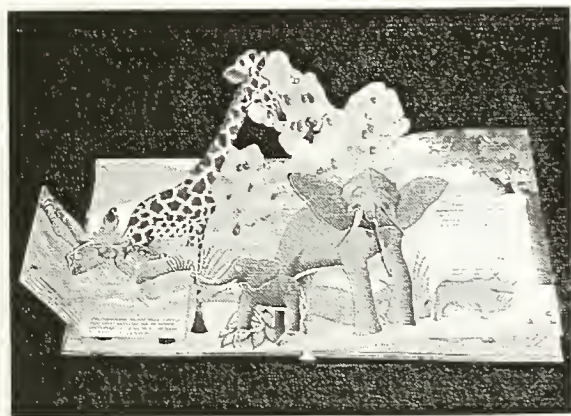


Spread from *Who am I? Where Did I Come From?*

The "birthing book" is *Who Am I? Where Did I Come From?* -- the pop-up volume by sex therapist Dr. Ruth K. Westheimer. Described in pre-publication press articles as "a story for children about where babies come (from)," this much-awaited movable was scheduled for a Spring 2001 release, was postponed to July 2001, and then moved to fall (September 2001).

Why the numerous postponements? He assures me: "We are shipping right now. The delay was due to the money problems Golden was going through which have now been resolved by Golden being acquired by Random House." (According to a July 26 Reuters dispatch, Random House Inc. and Classic Media Inc. made an eleventh-hour bid for the assets of the bankrupt Golden Books. But what makes this seemingly boring business story terribly interesting are the players involved. Keith J. Kelly of the New York Post reported: "[Current Golden chairman Dick] Snyder, an acerbic [sic] one-time CEO of Simon & Schuster, has been a bitter rival of Random House throughout his publishing career. Adding to his discomfort, Classic Media CEO Eric Ellenbogen once worked for Snyder at Golden Books, but left after a falling out with Snyder." Oops! There goes another "Golden"parachute. But I digress.)

Corporate politics aside, will it be worth the wait for us collectors? "As a collectible pop-up, (the Doctor Ruth book) isn't what I would say was one of much complexity. It is more about subject than actual mechanics." Any other BWJ books that we should look out for? "I have produced about 10 lift-the-flap/pop-up books in the last 12 months. My favorites are *Scooby Doo: The Pyramid Mystery* through Golden; and *Let's Look At Wild Animals* and *Let's Look Under The Sea* obtainable from Borders in the US, Social Clubs in Australia and Beascoa in Spain. "Animals" and "Sea" are two of the most complicated [in terms of paper usage, etc.] I have done for a number of years. I also have a Barbie book coming out next month with Golden [which I think is a very exciting new form of pop-up for the older child] called *Barbie's Busy Week*."



Spread from *Let's Look at Wild Animals*

I ask him to name a favorite book artist or paper engineer. "I worked with Vic Duppa-Whyte on *The*

*Legend of King Arthur and the Round Table* (1987). I enjoyed the collaboration greatly because he was a brilliant paper engineer and a very laid-back guy. Unfortunately, he died before it was completed. I was still quite young and it was a great learning experience. In my opinion he was probably the most original and creative paper engineer around."

He reminisces: "We enjoyed being creative over a beer in his local pub." So, do you still drink? "Red wine and lots of it." Any particular brand? "Rhone Valley is preferred." A wine cellar in the house? "Not really a cellar but quite a large store." Ron van der Meer should have dedicated his *Hugh Johnson's Pop-up Wine Book* (1989) to this guy!

Any other pop-up celebrities? "I admire the work of Robert (Sabuda) and Ron (van der Meer). I think Robert has done some magical work with Simon & Schuster. I particularly liked the two Christmas books [*The Christmas Alphabet* (1994) and *12 Days of Christmas* (1996)]. They have a purist quality and celebrate the art of paper engineering without being detracted by the artwork. Ron's art book for DK [*The Kids' Art Pack* (1997)] was also a very inspirational book even though it didn't use a lot of engineering."

Is there a fairly recent pop-up title (not by BWJ) that you wish you were part of? "I would have liked to have been involved in *The New York Pop-up Book* (1999) as it was a great project." Given the much-publicized *California Pop-up Book* and Ron's long-planned *Holland Pack*, how about a "London Pop-up Book?" "If you can find a publisher to fund it then it would be a great book." He quickly reminds me: "I actually did a little fun book entitled *Pop-up London* in 1984." (I was tempted to tell Graham that I had his *Pop-up Scotland* in my collection minus the aforementioned companion volume. Thankfully, my propriety got in the way.)

Is there a published BWJ book, if given the chance, you would redo? "Most of them on reflection but then being a packager entails many compromises." For instance? "The upcoming Doctor Ruth book is a typical example of too many designers getting involved. The finished book only contains 2 of the 8 pops I originally designed. Most of them being replaced with flaps."

Are there really less pop-ups worth collecting nowadays, or is it just me? "There really are less around due to a number of factors. Number one: The market is generally now below age 5. Two: Cost issues effect design and manufacturing. Three: A reluctance by publishers to buy pop-ups. Four: When they buy pop-ups they want low price

points. These are obviously generalizations but are the main causes for there being less around.”

What have you done to address these issues? “Well, for the last 3 years I have done far more novelty books [mainly non-fiction and aimed at the under 5 market] than pop-ups and movables. In the last 12 months I have done something in the region of 64 titles and only about 10 would be classified as pop-ups. I’ve also been very successful in the mini-pop boardbooks having now done 32 titles for various publishers and probably printed in the region of 3 to 4 million units. A good example of the points I raised before [about age, cost, etc.], these are essentially ‘V’ pops in a boardbook.”

What do you see outside your office window? “A few rooftops, lots of trees and skyline. We are in a very wooded area of London and are situated on a hill so I can see quite a long way.” What do you see in your movable crystal ball? “There will always be a role for movable books as long as the subject matter and design works well and captures the public taste.”

Anything else? “Licensed characters will still remain a valid area for the pop-up format as the hype and publicity help (increase) the quantities produced.” And “pop-ups for grown-ups?” “If the market would accept both the cost and the principle, (the adult genre) could be a very exciting (one).”

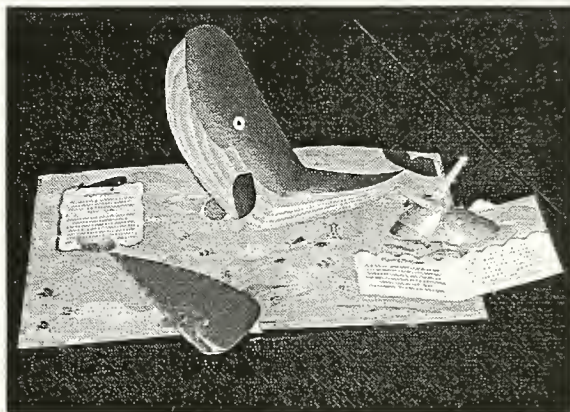
And new talent? “There are also a lot of designers coming out of art college who have studied paper engineering in their course. This is bringing about a lot of advertising work that can be classified as pop-ups. Maybe they will move into books at a later stage.” The Man in Black is obviously talking from experience.

Any up-and-coming pop-up personalities? “No names. I’m just aware that I’m getting more and more mail shots containing simple pop-ups and mechanics. There are also a number of courses at art colleges today; as well as a course project [one of the choices is to design a pop-up book for children] at secondary school. I get about 40 to 50 letters a year from school children [they find me I presume on the Web] asking advice for their project. Interestingly 98% (are) female as traditionally there have been only a few female paper engineers.”

By the way, as a child, what was the very first pop-up book you ever owned? “Unfortunately I don’t have a memory of pop-ups as a child. My first interest was at art college (Leicester College of Art and then Ravensbourne College of Art) in the 60s.” Any specific title or artist? “No. I don’t think I had developed a sense of names and

personalities (then). I just saw it as a way of doing original graphic design.”

What does your family think of the work you do? “I’ve never really asked. It’s a fairly interesting career that has given us the opportunity for a reasonably good life. My wife thinks I work far to long and hard but appreciates the vagaries of the business.”



**Spread from Let's Look Under the Sea**

If you could have any job you wanted, what would it be? “The one I have. I work with some great people, great properties (i.e. licensed characters, movies, etc.) and get to travel the world.” The Man in Black surely travels a lot. Two days after the “interview,” as a courtesy, I e-mailed the first draft of my write-up to Graham. He wrote back: “I’m in Spain but will read (the article) again over the weekend.” He replied a day later with a few “suggested changes” plus this bit of info: “You’ll be glad to know its 33C (degrees Centigrade) here and I’m just post lunch.” It’s almost midnight-snack time here in the Philippines and the man is talking about lunch in Spain. Tengo mucha hambre ahora.

Any regrets? “Not really regrets. Maybe a bit more financially successful but all in all I’ve had a comfortable life and what better way than spending your time creating for kids. I found I had the ability to still retain a wonder and naivete in my thinking that still makes me smile.”

The hesitant heir to the pop-up throne finally discloses: “There is a satisfying idea that a career like mine gives a certain longevity in that there will be books around on people’s shelves for many years and that I’ve given some fun to adults and children over the years.” Expect more fun from the Man in Black in the years to come.

## Royalty, continued from page 1

Note that I wrote “currently,” meaning the crown is NOT permanently his. And we are talking about a crown of success and NOT a crown of succession (i.e. royalty).

I continued: “Second, I’d like to think that aside from being a very self-assured (albeit humble -- uh-huh, he blushes when praised!) person, Robert definitely knows the distinction between “pop-up” and “movable” hence will not even flinch when he sees the “movable crown” phrase. Third, as I’ve just mentioned, there is a BIG difference

between movable books and pop-up books thus collectors worth their salt would surely know that. Now, as for the BLIND (yes, pun intended) adoring ‘fans’ who won’t be able to SEE that distinction, too bad! Ignorance is inexcusable.”

At this stage, I was tempted to share with Andy what I knew. Over lunch last year, Robert intimated to me that he believed Andy was the “pull-tab expert.” It is a fact that Robert has graciously recommended Andy’s name to publishers and illustrators who are looking for this kind of expertise. But I seriously didn’t know where Andy was coming from. What was this fuss all about? Did I imply he was jumping the succession line? I simply couldn’t put my finger on it.

I decided to keep everything to myself, so I ended my treatise with: “Fourth, name me a paper engineer (or paper engineers) that has (have) recently made great strides in the pull-tab mech arena. C’mon, this should be an easy one to answer since it’s a VERY, VERY short list. Enough said.” I don’t know if Andy didn’t but I certainly did hear the generous praises he got from the crowd at the



**Pull-tab Maker.** The future “Baron of Sante Fe.” Andrew Baron wrote, “I called my mom and she says it’s a school picture from approximately the fourth grade, so I would have been about ten.”

New York Conference after he wowed them with his paper mechanics.

Anyway, I thought that was the last I would hear from Andy about the subject, so I moved on to my next assignment. I began to do a little research in preparation for an interview with BWJ Managing Director Graham Brown. And what would I discover on my first day of cyber-sleuthing? Graham Marks in Publishing News had bestowed on Graham Brown the “King of the Pop-ups” title. Another movable maelstrom in the making? I made a mental note of it and I promised myself that I would take it up with him.

A few days later, I received this apologetic note from Andy: “Please don’t be upset with me, but I called Ann just a little while ago, and asked her to make a tiny change to the article by substituting ‘pull-tab’ in place of ‘movable’ in the sentence that was making me nervous. This keeps your intent while providing a specific term for anyone who might perceive ‘movable’ as a general description.”

Here I was, tearing my hair out, carefully crafting the Graham questionnaire, trying to find a tactful way of introducing the “King of the Pop-ups” subject -- and I receive this note from Andy. What a welcome break from this thankless, tortuous exercise! I never had a good chuckle in ages. I replied: “I am not upset but amused. I initially wrote ‘pull-tab crown’ (certainly more precise as far as our movable lexicon is concerned) but decided to use ‘movable crown’ instead since the former, after a second reading, reminded me of beer (or soda) containers!”

I explained: “A ‘pull-tab’ was a ‘ring’ a drinker pulled to open a beer can. (I say ‘was’ because the ‘ring pull-tab’ [or RPT, for short] has since been replaced by a ‘push-tab,’ which does not separate from the can. I believe this innovation prevented people from littering. One wonders how many non-biodegradable aluminum RPTs people have thrown out of their car windows?) A ‘crown,’ on the other hand, is the crimped cap on a beer bottle. So you can imagine my amusement when I re-read the sentence. (Yes, I’ve written countless briefs for beer and soda -- and ‘pull-tab crown’ takes on another dimension given my advertising and marketing background.) I could see in my mind a picture of Andrew Baron wearing a gigantic beer cap on his head!”

I continued: “Thus I revised it to ‘movable crown’ -- comfortable with the thought that it was within the context of Meggendorfer and Wehr who are known for their pull (or slide) tabs, and certainly not pop-ups. As every MBS member knows, the first true pop-ups, technically speaking, were created by Harold B. Lentz and S. Louis Giraud (with partner Theodore Brown) in the 1930s.”

Finally, I wrote: "Anyway, at this point, I seriously don't think 'pull-tab crown' would be mistakenly confused with beer containers since the term is likewise within the context of Lothar and Julian. (I just hope I'm the only MBS member who's familiar with the other meaning of 'pull-tab crown.' I don't want to be the cause of any ugly rumor that Lothar Meggendorfer, Julian Wehr and Andrew Baron were/are inveterate inebriates.) Yes, I can absolutely live with 'pull-tab crown.'"

With that out of the way, I continued to work on the Graham Brown interview. I managed to slip in the "King of the Pop-ups" question and Graham gamely clarified that the epithet was "really a journalistic pun on my e-mail address" -- referring to the 'popking' in <graham@popking.demon.co.uk>. He humbly acknowledged: "I think I have added (to) and been formative in the pop-up world but (I) wouldn't take the title of 'King.'" After my experience with Andy, I made it a point that this revelation would appear in the first paragraph and not somewhere else in the article.

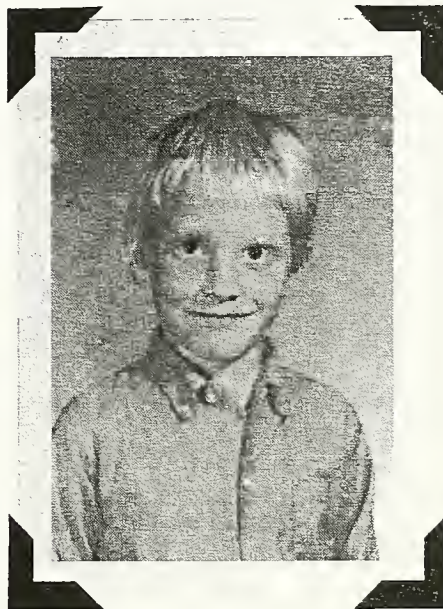
After two days of putting the write-up together, as a courtesy, just like I did with Andy, I cleared my first draft with Graham. He wrote back: "I'm in Spain but will read (your article) again over the weekend. I should mention Wally [Intervisual's Waldo H. Hunt] as he has been a great friend." A day later, Graham affixed these two sentences to the first paragraph: "This [referring to the 'King of the Pop-ups' title] can only really be attributed to Wally. Without him none of us would be in the business as it probably wouldn't exist."

Suddenly, everything made sense to me. I finally knew where Andy was coming from. This wasn't about him jumping the succession line. It had nothing to do with royalty. Our pop-up planet was not ruled by "royalty" but by another seven-letter "R" word called "respect." No wonder Andy was quibbling about one innocuous word. No wonder Graham asked me to wait one night for two sentences. It was all about "respect." Respect for their peers, their colleagues, their mentors and their friends.

Yes, I'd like to report that this royalty rubbish is just a crass creation of a puerile press. David Carter states: "I have never understood the fascination with royalty; and I certainly do not think the art of pop-ups, or any art form, should have anything to do with it in any way, shape or form. But if there was to be a King, Wally would certainly be the top choice. I agree with Graham Brown that, without Waldo, the pop-up industry that we know today would simply not exist." I fly across cyberspace in my laptop to ask Michael Dawson for his opinion. Michael concurs: "Undoubtedly, Wally's influence has been enormous so I can understand Graham Brown's reluctance

to steal his thunder."

David Carter fondly adds: "I have known Wally for close to twenty years and, now that I think of it, I would choose to refer to Wally as 'The Godfather of Pop-ups' or 'The Energizer Bunny of Pop-ups' or even 'The Timex of Pop-ups' -- he takes a lickin' and keeps on tickin'! -- and you can print that." So I e-mail the "Godfather of Pop-ups" to ask him what he thinks of all this adulation, er, respect from Graham and the rest.



**The Little Prince. The future "King of New York." Robert Sabuda labeled this picture "little paper engineer" but wrote, "Sorry, no photos with scissors."**

He replies by Royal Fax: "I confess, many people consider me the 'Pop-up King.' All I can do is present my credentials so you can decide for yourself. My company, Graphics International, pioneered the pop-up magazine insert, direct mail, and point of purchase display business starting in 1960."

The "Godfather of Pop-ups" continues: "We developed pop-up book lines for Random House and Hallmark from 1965 to 1973. I launched Intervisual in 1974 and we have produced over 1,300 moveable book titles to date and millions of pop-up magazine inserts and premium books for major advertisers." While the numbers are evident, Wally's immense contribution to the Second Golden Age of Pop-up Books is immeasurable. I can fully understand why David and Graham bow their heads in respect.

The "Energizer Bunny of Pop-ups" keeps on going: "The millions of books we have produced and delivered to over 200 publishers throughout the world have had a retail value of over one billion dollars." The "enormous influence" that Michael is talking about seems like an understatement now.

The "Timex of Pop-ups" finally writes: "In 1991 we spun off our commercial division to RR Donnelly. It continued with the name Intervisual Communications and we became Intervisual Books. Our non-compete agreement expired

several years ago and we are once again in the commercial pop-up business.”

(Author's Note: I have only met the “Energizer Bunny of Pop-ups” once – and that was 3 years ago -- yet he hasn't forgotten me. I received a surprise package from the lovable, thoughtful man this April. Wally wrote: “Intervisual is back in the premium business and we have two items to add to your collection.” These were the Kid Rhino “Blue's Big Musical” and “All Aboard with Thomas” pop-up CD packages/playsets -- two wonderful additions to my movable music packaging collection. Yes, the king is kind, too.)

Meanwhile, the “Baron of Santa Fe” reminisces: “I well remember RPTs. When I was a little guy at the beach in Miami where I grew up, while my brother and sister were playing in the surf I was scouring the sand in search of pull-tabs to make into chains. I recall that I put together chains of RPTs that were longer than I was tall. I don't remember what I did with them after I got them home (Mom probably threw them away when I was at school).”

The ex-maker of pull-tab chains continues: “I don't think I can read the words ‘pull-tab crown’ in quite the same way now. You're the first, but probably far from the last to draw the comparison on these words. I guess the only upside is that I can now honestly say that my experience with pull-tabs goes back to my earliest childhood! (Sounds better than 1995, anyway). Perhaps a caricature of me with a crimped-on crown and a ring pull-tab necklace should be my new logo!”

Robert Sabuda states: “The best pull-tab maker today is without a doubt Andrew Baron. His designs are unique, complex, thoughtful and he doesn't skimp on the amount of paper or rivets needed to accomplish an action. His upcoming book *This Old Man*, illustrated by multiple Caldecott-winner Paul O. Zelinsky, is a tour-de-force of pull-tab movement.” I can hear the “Queen of Soul,” Aretha Franklin, belting out “R-E-S-P-E-C-T” in my head.

David Carter provides this insight: “This art is much too individualistic and there is room at the top for everybody.” I totally agree. But be careful, David. Your publicist might hear you. (“How about the ‘King of Invertebrate Anthropol-ups,’ Mr. Carter?”) And let's hope those crown-struck, throne-stuck journalists don't get their hands on your *Elements of Pop-up*. What's next? The “Emperor of Parallel Folds” The “Tetrarch of Tube Straps”? The list is actually endless. The “Czar of Post Armatures”? The “Viceroy of V-Folds”? This is a family publication so I'm not gonna go there.

Since some people collect pop-ups with a religious fervor, some monikers can be quite, er, reverent. Tom Nelson, author of *Perfect Pop-up: Greeting Cards the Easy Way* (1993), is called the “Pope of Pop-ups.” Tom admits that this is “an entirely self-assumed sobriquet” which he took when he published the said book. Ann Montanaro, amused by this self-baptism, exclaims: “I'm trying to decide how to market myself now that I see how easy it is to do!” How about the “Mother Superior of Movables,” Ann?

Michael Dawson offers this personal observation: “I think it's a bit pointless trying to award imaginary honors, especially since I'm a republican!” Long live the pop-up republic! And long live respect!

And what does Robert think of the “Prince of Paper” handle? “The title ‘Prince of Pop-ups’ is rather strange. Is it because I'm young? When I get old will I become the ‘Queen Mother of Pop-ups’?” No you won't, Robert, for two reasons.



Ellen Teddy. The Future “Lady of Pop-ups.” “Ellen Gail Kreiger at about 3 years old with her constant companion teddy bear. I Never had a pop-up book or saw one until my sons were born.”

After a little arm-twisting, David Carter complies: “Well, all right, if you insist. Determining the ‘Queen of Pop-ups’ is going to be much more difficult. But I would have to say that the honor would have to go to Wally's wife Pat Hunt. Even though Pat has never been involved in the day-to-day business of pop-ups, she has had to deal with Wally's

One, it is written in the stars that you shall be King.

The “Lady of Pop-ius,” Ellen Rubin, proclaims: “Like many a prince, he will go on to become King by virtue of age. This issue of ascendancy need not be strictly like UK royalty. When he is either old enough, has produced enough ‘winners’ or is just ‘ready,’ he will be crowned.

I think of him as the Crown Prince (usually youthful) who is destined to be King.”

Two, the “Queen of Pop-ups” position is no longer vacant.

24-hour-a-day obsession. For forty years Wally has dragged her around the world in the pursuit of pop-ups, for forty years she has been on call to house and entertain Wally's pop-up guests. She has been Wally's support through the highs and the lows. Pat Hunt deserves to be anointed the 'Queen of Pop-ups' if for no other reason than she has put up with the 'King of Pop-ups' for all of these years. And I think that even though she may not admit it, she loves pop-ups as much as Waldo does; and can you imagine all of the insider stories she must know." Hmmm...I smell another article coming.

The "Prince of Paper" ponders: "Maybe the 'Duke' or 'Earl of Pop-ups' would be better because no one really cares what Dukes or Earls do. They just gallivant off, having fun and not worrying about the miserable pressure of palace life." I am distressed by this display of indecisiveness, this shiftlessness. On bended knee, I ask the "Lady of Pop-ups" if he truly deserves the "Prince of Paper" title. She snaps at me "Is he worthy, Adie!!???? What a question!!!" The palace guards fling me across the moat.



The Royal Hunts. Pat and Wally Hunt. David Carter wrote: "This is a recent photo, I would say it was taken in 2001."

Perhaps the closest brush our movable nation will ever have with royalty occurred a little over five-and-a-half centuries ago. In 1541, Charles V, emperor of the Holy Roman Empire (1519-56), gave Petrus Apianus, his royal astronomer, the sum of 3000 florins and granted him a patent of nobility – an act of respect, if I may add -- for his volvelle-laden masterpiece, *Astronomicum Caesareum*.

For the meanwhile, our movable "non-monarchy" has to be content with pop-up images of castles and knights -- and of Prince Charles and Lady Di. Yes, I can absolutely live with that, pull-tab crowns and all.

Respectfully yours,  
Pop-Up Adie  
<popupadi@compass.com.ph>

## New Novel Has Paper Engineer Character

Roy C. Dicks  
Raleigh, North Carolina

Movable Book Society members should delight in a recently published novel, *The Grand Complication* by Allen Kurzweil (Theia/Hyperion, 2001, \$24.95, 0-7868-6603-9). Besides featuring a reference librarian as the lead character and a plot concerning the pursuit of a rare antique by an obsessed collector, the book contains a number of references to pop-ups and movables.

Author Kurzweil obviously has had good advice from his acknowledged pop-up experts, Carol Barton (an MBS member) and Michelle Venditelli. He has made the wife of the main character a paper engineer who teaches pop-up design and works up creative advertising movables for various clients. The descriptions of her home studio (paper scraps piled up in the hallway, glue pots everywhere) and her movable ad designs (swaying palms for a travel brochure, a pop-up leg splint for a medical supply company) are believable and apt.

There is a clever sequence about the courtship of the librarian Alexander and his wife Nic, which includes references to a manuscript with volvelles and the Meggendorfer *Circus*. Nic also later creates her own pop-up version of the *Kama Sutra* (apparently more explicit than the 1984 one by Jonathan Biggs!) In another section, Nic is teaching her class to do full dissolves. Additionally, there are mentions of paper making, bookbinding and calligraphy. Unfortunately, the paper engineering elements are only incidental to the plot and appear sparingly throughout the book. Nonetheless, since most MBS members are book lovers and many are obsessed collectors, *The Grand Complication* will have much appeal. The plot moves quickly, with Alexander being hired to do research on a missing item from an eighteenth century cabinet, which leads to many revelations and surprises. The ending may be too contrived for some, but getting to that point is great fun. Now the challenge is for someone to do a full novel about a paper engineer. Any takers out there?





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## Questions and Answers

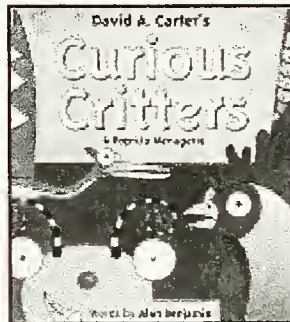
**Q.** Have you ever had pop-up jewelry? *The Paper Jewelry Collection* by Wendy Ramshaw and David Watkins (Thames & Hudson, 2000) is a stunning book of pop-out paper jewelry to wear. It is for adults, not children. There are over 20 high fashion necklaces, bracelets, earrings, pins and rings. Included are micro-perforated custom papers, metal findings, clear instructions and color photos of the finished pieces. No tools are required to assemble the pieces. I recommend two copies of this book, one to make the jewelry and one to keep.

Marilyn Olin  
Livingston, New Jersey

**Q.** A book seller has contacted me about selling two books: *Peeps Into Fairyland* (1895) and Haining's *Movable Books* (1979) she would prefer to sell both books together but would consider selling them individually. If you are interested, please contact me and I will give you the seller's name.

Ann Montanaro  
East Brunswick, New Jersey

**Q.** I want to share my experiences with ordering the *Curious Critters* book. I used booksamillion.com online book dealer to order the book along with some other pop-ups, and other titles.



In the first copy that they sent, the binding was bent, and the tab arrows showed wear. On the first illustration, "Acrobatpillars," the hoop was out of shape. On the third illustration, "The Shine-o-saur," the silver wing of the bottom creature was broken off. On the fifth illustration, "The Grinsect," the tab did not work completely.

I returned the copy and order another copy from booksamillion.com.

There were defects with this second copy. There was a problem again with the "Grinsect" page, where the tab did not work properly. The tab did not work at all on the "Sopranosaurus" page, and the voice of the "Soprano" when the button was pressed was not quite right.

At this point I did not want to even risk getting a third copy with possible other defects. I have returned both and will receive credit. I think the book is wonderful, so I then called around to some local book stores. The Barnes and Noble store in Santa Barbara had two copies. I went down to the store and the copy that they were holding for me at

the counter was also defective. As with the first copy that BAM sent me, the silver wing of the bottom creature was broken off. Fortunately they had another copy still in its original plastic wrapper. This turned out to be a perfect copy.

I'm pretty sure that other collectors have experienced the same thing. I realize that there are a lot of factors that can cause defects, these books are very delicately constructed. Also the fact that many of the books in bookstores are on open shelves, and many people, including myself, can go through them to see what they are like can cause harm through repeated handling with not enough care. Perhaps it is the luck of the draw. The other pop-ups that I ordered from BAM came in perfect condition. Perhaps the best guarantee to get a perfect copy is to purchase one that is in its original plastic wrapping. And then perhaps in some cases there is a breakdown in quality control in the construction of some of the books. I'd be interested in knowing what other collectors have experienced.

Allen Cohen  
Santa Barbara, CA

### Pop-ups in the News

"Join the Pop-up Book Club!" reads the headline under "Great Finds" in the Winter, 2001 issue of *Country Collectibles*. The two-page article includes a brief history of pop-ups and seven color photographs.

The article "Authors of Invention" in *Book Magazine*, November/December 2001, includes a paragraph on "Pop Star: Lothar Meggendorfer, Poohbah of the Pop-up Book."

### 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.

*Dr Optic's Amazing Illusions*. Macmillan Children's Book (London). 12" x 12". 10 pages. 0-333-78126-0.

*Pop Goes the Monster! A Powerpuff Girls Pop-up Adventure*. 9" x 10". 12 pages. 0-439-30548-9.

*Snappy Little Families*. 9" x 11". 20 pages. Millbrook Press. 0-7613-1526-8.

Also: *Snappy Little Jungle*.

*Soccer*. Robert Crowther. Candlewick Press. 9" x 12". 10 pages. \$17.99. 0-7636-1627-3.