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## An Electrifying Conference

Ellen G. K. Rubin  
Scarsdale, New York

## Pop-up Parodies 101: Discuss

Corrie Allegro  
Australia

**“The value of an idea lies in using it.”**—Thomas A. Edison

Thomas Alva Edison (1847–1931) harnessed electricity for practical use. I can’t wait to see how paper engineers and book artists use the technologies presented at The Movable Society Conference in Salt Lake City (SLC), Utah this past September 27-29, 2012. From its very start, this 9<sup>th</sup> Conference was abuzz with activity and industry; Salt Lake’s symbol is the beehive. Busy Bees. Get it?

### Definition of parody

Noun (plural parodies). An imitation of the style of a particular writer, artist, or genre with deliberate exaggeration for comic effect. *Oxford English Dictionary*.

In this second article on satire and the art of parody in pop-up books, the conversation will range from books with intent to take “the mickey out” of the genre and ends with a “serious” book that should have had a warning label.

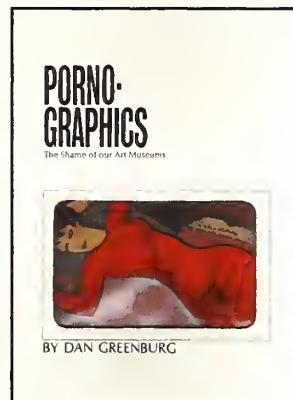
### Porno-graphics:

*The Shame of our Art Museums*

“Couldn’t the so-called Great Artists have painted clothes on their models just as easily as not?” In the prologue of this fascinating little book, Dan Greenburg asked a very pertinent question. Again, “Many years ago in Europe a lot of right-thinking citizens...put fig leaves on...such artwork as the naked people which Michelangelo had the terrible and perverse taste to paint...”

Recently, the Chinese authorities at a Renaissance exhibition in Beijing which included Michelangelo’s David-Apollo statue, endorsed<sup>1</sup> Greenburg’s important argument in his scholarly treatise on this topic. Chinese television pixilated away a dangling appendage that had adorned the statue for hundreds of years. The Beijing masters unwittingly had joined the “Clothe-the-Nakeds” organization publicized in the *Porno-graphics* epilogue<sup>2</sup>.

Greenburg graduated from UCLA as an industrial designer, changed direction, and became a successful author and humorist. But, I think he used his creative academic skills in deconstructing and recovering the great works of art shown in *Porno-Graphics*. In twenty-two pages he uses multiple illustrated acetate overlays, three tabs and a die-cut to cover his art analysis. For example, Modigliani’s *Nude on a Cushion*, when opened, still has another overlay protecting her decency. The full-color graphic overlays compliment seamlessly with the tabs to highlight and hide the offending parts that Greenburg uses to bolster his argument.



Porno-Graphics



Paper Blossoms  
2012 Meggendorfer Prize  
Recipient

Was it the sheer exuberance of getting together or the group of young paper engineers? Or was it the “couples” two-by-two? Husbands and wives. Mothers and daughters. Grandma and granddaughter. Artist and intern. Paper engineer or creative director and their staffs. They formed a veritable Noah’s ark from across the globe—Canada, England, Italy, Australia. All were assembled to receive

The Word. What is the future of pop-up books?

After a buffet dinner, Marsha Apgood, SLC native, delivered the Cliff Notes version of SLC’s history, Ann Montanaro Staples, our President and also an SLC native, gave us a warm welcome then got down to the business of directing us to the buses that would take us to The City Library. There we would have time to explore Ann’s exhibit, *Pop-ups: Books That Spring to Life*, followed by a lecture and book signing by Robert Sabuda, and a reception.

The City Library, like many SLC buildings, was a thoroughly modern affair with soaring panels of glass and a glass enclosed elevator. The Library’s finances are supported in part by a small book-related shop on the ground floor. We traveled to the 4<sup>th</sup> floor and walked into rooms brightly colored by pop-up books in tall vitrines. The books, imaginatively, thematically, and sometimes precariously perched on top of each other, filled two rooms.

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## The Movable Book Society

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Movable Stationery is the quarterly publication of The Movable Book Society. Letters and articles from members on relevant subjects are welcome. The index to past issues of Movable Stationery is available at:

<http://movablebooksociety.org>

The annual membership fee for the society is \$30.00 in the U. S. and \$35.00 outside of the U. S. For more information contact: Ann Montanaro Staples, The Movable Book Society, P. O. Box 9190, Salt Lake City, Utah 84109-0190, USA.

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e-mail: [info@movablebooksociety.org](mailto:info@movablebooksociety.org).

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

## The Soul of Siam A Three-part Pop-up Surprise from Thailand

Ulrich Tietz  
Germany

In February 2012, when Collector A came across some links to a set of three lavishly illustrated Thai pop-up books about the royalty of Siam, he was compelled to find out more about them. He learned that the books would be available in summer 2012, priced at 3,999 Baht (around €100) per set, with additional costs for postage, packaging and customs. Collector A was in over his head, in terms of communication (his English: awful, Thai: nonexistent). He passed the task on to Collector B, a specialist for involved book orders. Meanwhile, seven collectors expressed interest in placing an order together. B came to the conclusion that one set would amount to €194. Since there didn't seem to be any guarantee that the books would actually be delivered, even if they paid the high price in advance, they gave up on the order.

But Collector C had another plan. He had a son in Singapore who knew a Thai-speaking journalist. She was in Thailand at the time and offered to buy the three books and bring them back to the Netherlands by plane. However, she wrote to C, some problems had arisen: she'd bought the

books, but one of them alone weighed eight (!) kg, and she had to send two books by mail. What's more, she explained that the whole operation would cost nearly €600 (!!).

C was about to have a nervous breakdown, but he couldn't just cancel the order now, of course. Two weeks later, the postman delivered a gigantic package that weighed around 16 kg and was plastered with 45 stamps. Now C conjectured that the journalist hadn't just bought one set, but three. His suspicions were confirmed when he opened the package. The three books, each 31 x 31 cm (in terms of volume, larger than a van der Meer pack), were tucked inside a cardboard slipcase, which was housed in a particle board frame covered in brown self adhesive film. Imagine a drawer (38 x 35 x 15 cm) without a bottom, stood on end. On the top and the bottom in the middle, a screw holds the slipcase in place, allowing it to rotate. Certainly no pop-up book has ever had such an intricate presentation box.

His astonishment at the box only increased as he began to unpack the books. He knew from the artist's website (link below) that the three books are an homage to the Thai royal couple on the occasion of the 60th anniversary of the king's accession to the throne.

None of the texts, with the exception of the title *Soul of Siam*, are translated into English. Everything else is in Thai, a very aesthetically pleasing language, but absolutely incomprehensible for those unfamiliar with it. Unfortunately that also goes for the publishing information. The Thai artist Taveepong Limapornvanich made all of the – very realistic – illustrations, likely from photos. He also made all of the moving parts.

The first volume highlights various stages in the royal couple's lives, King Bhumibol and Queen Sirikit. The first spread is already a crowning accomplishment: in the background, photos from the king's childhood and youth tower above an old bellows camera in the foreground, which you can actually look inside. At the press of a button, an illuminated slide of young Bhumibol playing ice hockey comes into view, faintly flickering. A melody accompanies it. The three other two-page spreads show the young couple under a rose trellis, the king sailing, and on tour in a Jeep. Smaller pop-ups with various mechanics show further points of interest, like the saxophone that the king once played together with Benny Goodman.

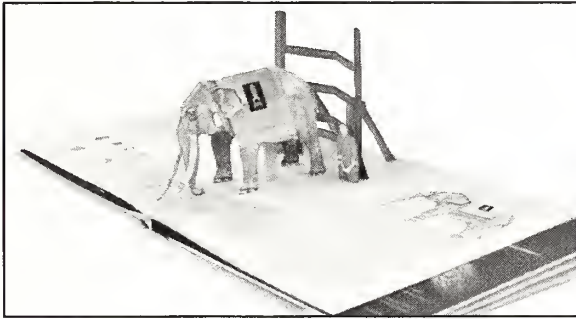
The second volume depicts the symbols of royal power: the five-level throne; one of the ten holy white elephants; on a spread that folds out extensively, one of fifty-two festively bedecked royal barges, with fifty oarsmen. It's part of a royal barge procession for special cultural and religious occasions. Unfolded, the ship is 82 cm long, 9 cm longer than Hawcock's *Titanic*. In terms of mechanics and design, both ships are on par with one another. Small pop-ups and drawings portray further treasures associated with the king.



## Poppits

Ellen G.K. Rubin

The third volume mainly concerns the numerous social, agricultural, and environmental projects the royal house is involved in. The royal couple is very popular because of these projects promoting the people's well-being, and they're nearly revered as gods. This fact is documented in the third spread, in which the people congratulate the king on the 60th anniversary of his accession. The couple stands on the balcony of the Chitralada Palace; in the background a firework explodes (with the help of a few LEDs), the general population cheers the couple and a melody composed by the king plays (with the help of a sound chip). Three smaller pop-ups display close-ups of the couple.



A nice detail: the three back covers, placed next to one another, form a mythical swan, the richly ornamented figurehead of one of the royal barges.

To sum up: the set of books brings the viewer into a previously unknown Thailand. Although you probably can't read a word of the extensive text, through the drawings and pop-ups alone you learn something about the royal house and its activities. But via the links below and with Wikipedia, you can inform yourself comprehensively about the national history, royal couple, their activities and projects, the royal barges, and the white elephants. A supplementary booklet with an English translation of the text would be helpful for readers who don't understand Thai.

In presentation, design, and paper engineering, the work is the equal of any contemporary pop-up book, although Mr. Limapornvanich isn't yet known on the international stage. It seems he has the books of the masters on his shelves, and has studied them thoroughly, although the whole-page pop-ups — especially the royal barge — are impressive and distinctive creations.

As original as the rotating case may be, it makes shipping abroad very inconvenient and expensive. The story ended well for Collector C: the journalist carried one set to the Netherlands in her carry-on. Collectors A and B were offered the two other sets, and were very happy to take them off his hands. However, A and B's books have disappeared for the time being until Christmas due to the lofty price. After that they'll be a prized possession on the shelf. The book can be seen at: <http://www.taveepong.com/> (click on "Special Projects").

### Exhibits

If you can get to the Brandywine River Museum in Chadds Ford, Pennsylvania between November 23 and January 6, 2013, you'll get to see Ann Montanaro's pop-up books in Pop-Up! Illustration in 3-D. <http://bit.ly/T3hQjm>

This Taiwanese exhibit at the Natural History Museum is over but worth looking at for its amazing presentation: in English [bit.ly/OLwiZG](http://bit.ly/OLwiZG).

### Our books are sure poppin-up in France, *Ooh la, la*:

#### Pop & Bugs: Exposition Rétrospective David Carter

An exhibit of David A. Carter's work.

Through November 22

La boutique du livre Animé, 3 rue Pierre l'Ermite, F-75018 Paris

#### Oh, Pop-up, Hooray [Hourra]!

A pop-up exhibit at Alcazar 58 Cours Belsunce 13001 Marseille,

October 25-December 15, 2012

With pop-ups by David A. Carter and Ug

<http://bit.ly/RO47bX>. See Events below.

#### Oh pop-up! Exposition de Livres Animés

Les bibliothèques de Brest: November 10, 2012-January 5, 2013; et Morlaix: December 4, 2012-February 27, 2013; an extensive program of exhibitions of animated books (mostly from the collection of Julien Laparade, bookseller in Brest), workshops pop-up, readings, signings; A catalog will also be available at the price of EUR 5. <http://bit.ly/YNILAg>.

**Magie des Livres Animés, Livres à Surprises ou Pop-ups**  
Médiathèque d'Uzès, France; Du 11 October to December 6,

Pop-ups from the collection of the Library of Uzès.  
<http://bit.ly/UuGeGW>

If you were curious about the Vojtěch Kubašta exhibit at the Bienes Museum in Ft. Lauderdale, Florida in 2005, here are all the images with their signage. <http://bit.ly/fhGaMy>. Oh, Jim Findlay, how you are missed.

Again, an expression of gratitude for Google translate and for our man across the Pond, Theo Gielen, for many of the European postings.

In early November, Movable Book Society member Ellie Levine presented a special two-day pop-up exhibit of books from her collection at the Hebrew Senior Life center in Dedham, Massachusetts. Her program included a brief history of movable books and she divided the exhibited titles into subject categories, describing the types of mechanicals used in the works.

## Events

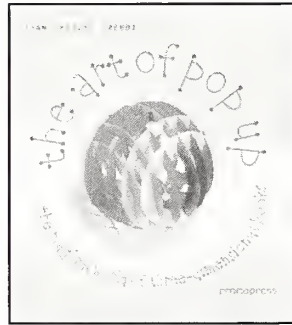
Also at La Boutique du Livre Animé, 3 rue Pierre l'Ermite, F-75018 Paris, a whole day, November 22, of book signings by Kveta Pacovska, Ug, Trebbi, and many other European paper engineers; <http://bit.ly/RG6Shc>

## Publications

*L'art du Pop-up* (The Art of Pop-ups) by Jean-Charles Trebbi; 160pp; Éditions Alternatives, Paris; 2012; £30. This beautifully illustrated book shows the paper engineers and their mechanisms plus a bit of history and how-to with a “changeable” cover. The book is published in English and Spanish as well as French. <http://bit.ly/TtcF7J>.

Also visit Trebbi's site: <http://www.orilum.com/>

At last, a new bibliography, *Lothar Meggendorfer-Catalogue Raisonné*, compiled by Dr. Georg Friedrich and Franziska Katzenhaier, Edition Comboxx, Berlin, 2012. The bibliography includes details on 264 books (168 in



**The Art of Pop Up**

German and 96 in other languages, printed matter, 76 games, and 40 model sheets (Modellierbogen). Each of Meggendorfer's works is listed by its title, publisher, and date of edition. It also includes detailed descriptions and annotations as well as localized copies and references to scientific literature and catalogs. Summaries in English complete the information. In addition,

included is a facsimile of a catalogue of the publishing house J. F. Schreiber dated 1915/16. Price: £128,00, contact for purchase: [comboxx@web.de](mailto:comboxx@web.de). Theo Gielen does not give the book a rave review. He cites several errors and omissions and believes the English will not be sufficient for non-German speakers. The website, [www.cde-books.de](http://www.cde-books.de), I found, was not very helpful.

Movable Dutch Stamps. Available now are two Dutch postal service stamps of children's illustrations by Fleur van der Weel for 2012 *Kinderboekenweek*. The stamps are pull-tabs! See a demo at: <http://bit.ly/U5uZUV>.

What will they think of next? How about a pop-up postcard that doubles as a planter, seeds included? What a gift for your favorite pop-up collector! NOTE: these are called postcardens [that's a C, not a G] <http://bit.ly/X8uUHH>.

The How I Got Started column in the Autumn issue of

*Fine Books & Collections* features pop-up collector and Movable Book Society member Sterling Hennis. He describes how his collection started and has grown and notes that one of the favorites in his collection is by another MBS member Kelly Houle, *Why is a Raven Like a Writing Desk?*

## Multimedia

Here are two sites where one can see images of several classic pop-up books:

1. [www.vintagepopupbooks.com](http://www.vintagepopupbooks.com). This site, by an MBS member, has books for sale.
2. <http://bit.ly/TI00C6>. A very comprehensive site.

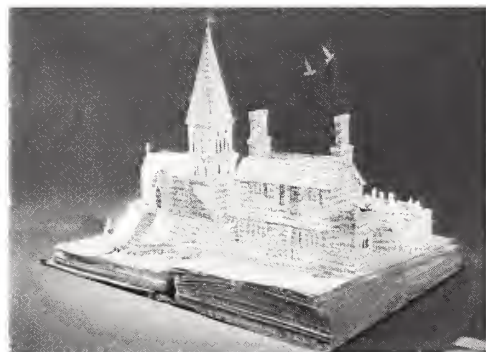
Get ready for Christmas and make your own pop-up Nativity <http://bit.ly/XglyIU>.

Calling themselves, The Popupfan, this Chinese [Taiwan?] couple have a presence on YouTube. Check it out. <http://bit.ly/W5ZYq6>. Or, listen [in Chinese] and watch a demonstration of historical books. <http://bit.ly/RGhP2j>.

If you haven't already seen it, here is a video advertising last year's exhibit, *Livres en forme(s) & Cie*. Pop-up structures are “visited” by a cartoon figure. It's thirteen minutes long. <http://vimeo.com/17191962>.

## Artist Book

Here is a book artist/paper engineer, Su Blackwell, who uses altered books to the extreme. I see them as true works of art. You decide. <http://bit.ly/UgmufD>. She calls it, Bookifull Art.



**Edensor, Derbyshire by Su Blackwell**

## Paper Engineers

The website of our newest Meggendorfer winner, Ray Marshall is <http://raymarshall.com/> Here you will find Christmas pop-ups to download and make.

MBS Board Member, Shawn Sheehy, has been using pop-ups to teach Ecology. Read an interview and on-going blog about his work. <http://bit.ly/SRGELd>.

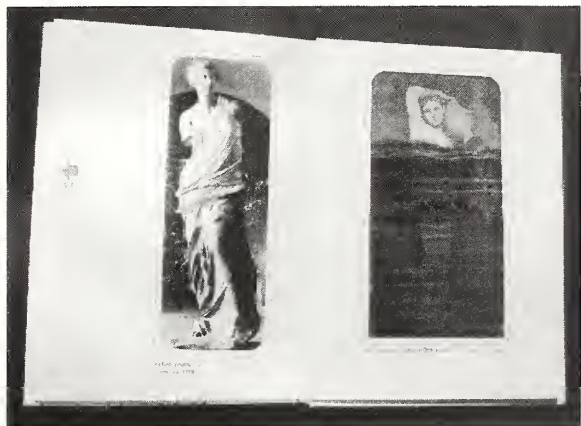
More pop-ups to make with Carol Barton: <http://bit.ly/QdFMkT>.

Stay-tuned for new events popping up around the country. Go to [www.popuplady.com](http://www.popuplady.com) for more information.



Continued from page 1

“Great art need not be dirty” thunders Greenburg, and perusing his examples in eye boggling detail, who are we to argue with such an astute worldly art critic?



**Porno-graphics. Inside plates**

From Manet to Seurat, back to Correggio, on to Leonardo and a clothed Venus de Milo, Greenburg plumbs the classics to make his point that it’s always in the eye of the beholder how art is seen and judged.

Oh, I just checked my facts; Greenburg was involved with Kenneth Tynan’s erotic stage production Oh! Calcutta, the show that brought full nudity to the stage for the first time. *Porno-Graphics* came out later, so perhaps I should give Dan Greenburg the benefit of the doubt and will pretend he saw the wholesome light when he created this little gem of a movable book to cover the naughty bits.

While discussing Oh! Calcutta, it made me think of *Think of England: An Identikit Preview of the New Heir to the Throne* published in 1982 by Penguin.

This little book, only A5 size, comprises ten left-hand die-cut pages of assorted English royalty faces and ten right-hand bound pages slit into three, representing a collection of eyes, noses, and mouths. All are illustrated in fine black line caricatures by (Slick) Willie Rushton, humorist, satirist, and artist, and a great parodist who was

a 1960s multi-media icon talent in England.<sup>3</sup> He spent a lot of time in Australia, performing on television and said of Australians, (which I deny 100%), “They’ve got their priorities right, they’re dedicated to lying in the sun, knocking back ice-cold beer.”<sup>4</sup>



**Think of England**

Rushton parodied across the spectrum and even stood for the British parliament in 1963 against the then Prime Minister Sir Alec Douglas-Home. Sir Alec was a Member of the House of Lords, who was appointed Prime Minister after the resignation of the then ill PM Harold MacMillan. The rules state that a Prime Minister has to be elected to the House of Commons, so a by-election was held. Willie Rushton stood against Lord Home and managed 45 votes. Addressing a large public meeting, Rushton denounced, “the completely arrogant way Lord Home has moved into Downing Street.”<sup>5</sup>

These background stories illustrate where this versatile character came from and what a witty gift he left us with his only movable book.

Through this throwaway little book, available for just over a dollar on AbeBooks, you can magically produce the future royal offsprings by rearranging the features of their forebears. I won’t go down the path of what really happened with the Royals since 1982, we have already witnessed that future. But I will quote the blurb on the back, “Look into the future by ringing the changes on ten thousand permutations of majestic mug shots, ancient and modern. And while you do it...think of England.” Uhhh, is that a sexual innuendo?



Another child of the fifties which became a satirical adolescent of the sixties with an irreverent attitude was *MAD* magazine. After many years, in 2008 it received a parody of itself by “the usual gang of idiots” from the magazine.

**MAD about Politics**

In twelve tumultuous pages, with multiple interactive features this parody plays true homage to *MAD*’s long history of satire. “Engineered with infinite chutzpah...pop-up political parody mocks the stupidity of



both parties in moronic 3D.”<sup>6</sup> Paper engineer and designer Rodger Smith has fashioned a *MAD* magazine into a pop-up book without losing the character, look and feel of the original format. By keeping the three-dimensional paper constructions as part of the text and avoiding overpowering the reader with visual superfluous effects, the jokes are the winners.

The book spreads are overflowing with manipulative elements which, we, as readers, have to interact with and thus become part of a living book experience. We are closer to these mad politicians than we want to be, but did *you* pull the tab on that slick person’s zipper? Or have we become so cynical with the caliber of our representatives that at the end we pull the lever (tab) and Alfred E. Neuman, the boy/man symbol of our dystopia, becomes...

The book was published before the last election, and then and now, a dose of “self-deprecating humor to blunt the effect of even the most pointed political satire”<sup>7</sup> is always welcome, especially when it is movable and pops out to put our elected leaders under the spotlight. What—me worry?

What possible ridiculous category for parody can come after politicians?

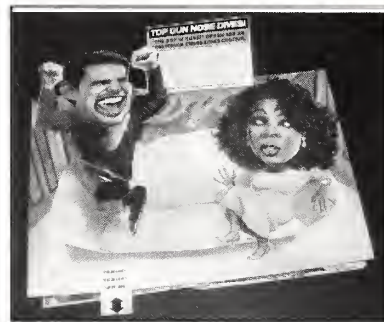
***The Pop-up Book of Celebrity Meltdowns and Even More Outrageous Celebrity Meltdowns***



In 2006 and 2007, Melcher Media packaged together two amazing books showcasing the shenanigans of the weirdly famous. Libel laws and possible defamation actions notwithstanding, (which the *National Lampoon* magazine fought off left, right and center) the celebrity meltdowns of the rich and famous leap out of the pages in glorious pop-up form. The publisher states on the back cover, “Celebrity caricatures not intended as exact depictions of meltdown events.” Phew, I was worried.

The first volume set the style with the very clever paper engineering marvels by Bruce Foster, the spectacular illustrations by Mick Coulas and the succinct text by Heather Havrilesky. Springing from the same stable that brought the Matthew Reinhart masterpieces, *The Pop-Up Book of Phobias* and *The Pop-Up Book of Nightmares*,

which just miss out on this article’s theme, these two celebrity meltdown books are the TV tabloids in-your-face gossip versions in glorious pop-up artwork.



**The Pop-up Book of Celebrity Meltdowns**

In *Even More Outrageous Celebrity Meltdowns* the amazing creative talents of Kees Moerbeek brings to life more atrocious human behavior while we mere mortals pull the tabs and laugh and, think, better than us. Is it mere coincidence that Mr. Moerbeek also created

the *The Pop-up Book of Sex* for Melcher Media without a pop-up pun anywhere in that particular manual populated with anonymous participants? He must have saved it all for the real celebrities suffering from meltdowns.

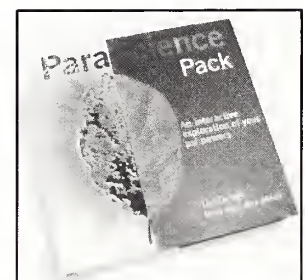
The marriage of fabulous caricature artwork with the full gamut of movable and pop-up paper devices deliver a powerful graphic punch to what we could call “social media” disasters. Is there a possibility of a Twitter and Facebook inspired lampoon of public embarrassments illustrated by a pop-up book?

As a devout skeptical rationalist I cannot go past this parody of a scientific approach to the study of quackery dressed up as enlightenment discourse. The reader can see on which side of the fence I stand.

***ParaScience Pack, an interactive exploration of your psi powers***

Published in 2000 by Van der Meer Publishing, it is one of Ron van der Meer’s lovingly constructed, visually stimulating pop-up packs with amazing inserts, flaps, and mind boggling additions.

Ron van der Meer has been an amazing designer/artist/entrepreneur for decades, a true pioneer of concept movable books. No other book of his many creations more deserves his magic “red shoes” logo on its spine than this gem written by that well-known paranormalist, Uri Geller. The only missing ingredient is that this book does not bend, but our credulity will.



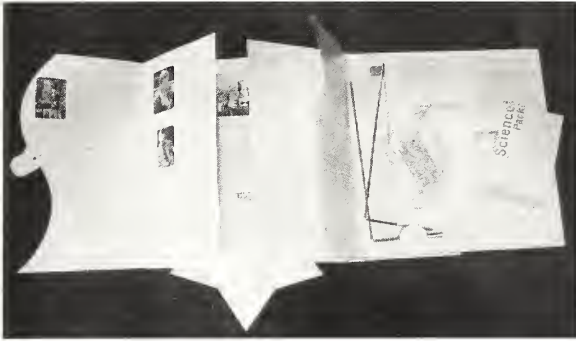
**Parascience Pack**

Seven large paper constructions move, bend and display concepts and ideas in a whimsical eye-catching manner; the reader interacts responses while playing with dowsing rods, cards, and reading mind-altering text.



## Questions and Answers

Ron's Packs are always very wordy, reflecting their inherent importance and with the *ParaScience Pack*; it comes with a heavy layer of pseudo-science waffle supported by fantastic paper engineering.



Parascience Pack inside

My favorite insert is the ancient rock crystal, "believed to possess healing properties" as mentioned on the back cover. The UK magazine *The Skeptic*, reviewed<sup>8</sup> the book politely and pointed out "...the book is beautiful. Ron van



der Meer specializes in what are known as 'pop-up books' but this is a totally inadequate description. His wonderful three-dimensional paper sculptures leap out of the page and amaze the reader with their beauty and complexity. Regardless of context, they are outstanding and stunningly effective." I couldn't say it better.

I realize that in some instances it can be deceptive to recognize an item through the prism of satire, a lampoon or a straightforward parody. It's all in the mind of the reader. It is a regret of mine that I didn't order the book from the Uri Geller website.<sup>9</sup> Under the banner: Buy your copy now, Uri tells us, "I will sign and dedicate this book personally for you. I will also draw a unique artwork inside the book especially for you, which **could**\* act as a positive good luck symbol..." (\* Emphasis added by yours truly.)

It might have turned a skeptical, slightly cynical, book lover onto the straight and narrow path...

### Notes

<sup>1</sup> July 10, 2012. <http://bit.ly/W68S74>.

<sup>2</sup> Dan Greenberg. *Porno-graphics*. (New York, Random House, 1969.)

<sup>3</sup> <http://ind.pn/QdKe37>. November 14, 2012

<sup>4</sup> <http://bit.ly/SozI48>. November 14, 2012

<sup>5</sup> <http://ind.pn/QdKe37>. November 14, 2012

<sup>6</sup> Rodger Smith. *MAD about Politics*. Back cover. (San Rafael, California, Insight Editions, 2008.)

<sup>7</sup> *Ibid*.

<sup>8</sup> <http://bit.ly/UGPWWP>. November 14, 2012

<sup>9</sup> <http://bit.ly/RXLp31>. November 14, 2012

**A.** Jim Haley from Montague, Michigan has reminded me that I overlooked another way Geraldine Clyne's Mother Goose pop-ups were issued. The online bibliography (<http://bit.ly/QBANUG>) includes the following description:

*The Stand-up Mother Goose*. Geraldine Clyne, illustrator. New York, J. S. Pub. Co., 1947.

Description: 20 x 22 cm. Issued in a decorative box. Cover: "8 Mother Goose Stories with stand-up Characters and an unbreakable action record! See and hear your favorite rhymes." One double-page, fanfolded pop-up is inside each of the individual story folders. The text is printed parallel to the spine. The stories are: Baa, Baa Black Sheep; Ding, Dong, Bell! Hey Diddle, Diddle; Mary's Lamb; Mistress Mary; Old King Cole; Sing a Song of Sixpence; and There was an Old Woman. These are the same pop-up folders that were offered for sale in 1953 as *Mother Goose Playhouse* [and *The Mother Goose Play Box*].

The record has stories narrated by William Adams.

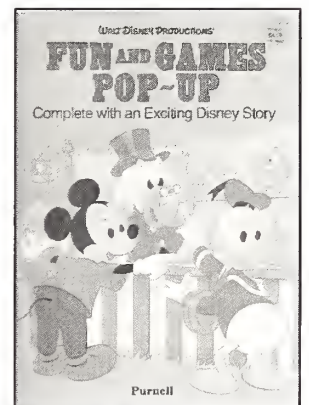


**Q.** I recently acquired Bookano #16 but I don't think the fairy show is correct. How is the wheel activated? Does it stick out from the edge of the page?

Ellen Rubin

**Q.** I have a copy of Walt Disney Productions' *Fun and Games Pop-up: Complete with an Exciting Disney Story*. (Purnell, 1983). It has three double-page pop-up scenes. From the illustrations on the cover, it appears that my copy is missing the lasso from the Rodeo Roping Game and the end of the slide tab on the Scavenger Hunt. I would like to hear from someone who has a copy and would be willing to make me copies of those parts or would loan the book to me so that I can reproduce them.

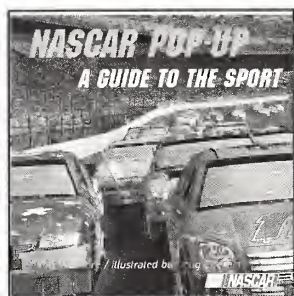
Ann Montanaro Staples  
Salt Lake City, Utah



**Q.** I recently asked Sally Blakemore which page of *NASCAR Pop-up: A Guide to the Sport* activated the sound chip since my copy no longer has sound.

Ann Montanaro Staples

**A.** The sound chip batteries were guaranteed for two years, so it may be weakened by sitting on the shelf. The publisher did not want to pay the extra price to have the battery replaceable, unfortunately.



Try placing and removing the sticky sticker that covers the light optic on the START of the RACE spread. It should respond in a normally lit room if it does not need a charge.

Otherwise, it is one of those fading special effects of the pop-up industry.

Sally Blakemore  
Santa Fe, New Mexico

**Electrifying Conference, continued from page 1**

A third room had wall bookcases. Robert Sabuda was heard to exclaim, "I've never seen a couple of these!" Several books of an adult nature, like *The Pop-up Book of Sex* and *The Kama Sutra* were not displayed openly. Of course, the *Wicked Willie* book is *in flagrante*. Were the books closed due to Mormon or librarian conservatism?

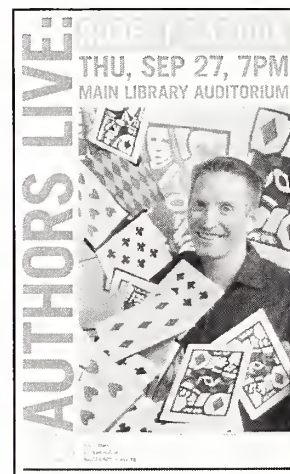
**"I have not failed. I've just found 10,000 ways that won't work."**—Thomas A. Edison

The large auditorium was nearly full when our group arrived. Robert's lecture was open to the public, a segment of the Author Live series. Robert began with a brief overview of the long history of pop-up and movable books beginning with Matthew Paris, the 13<sup>th</sup> century English monk who created the volvelle, used as a calendar. From there Robert worked his way into the 20<sup>th</sup> century with examples of Bookano books—the first true pop-ups seen in 360degrees . Robert talked at length about receiving Kubašta's *Cinderella* for his birthday. It was a milestone for Sabuda. "This paper engineer and artist stands apart from all the others," Robert declared. "You know his craft by the 'breadth and beauty of his illustrations.'" The pull-tabs are "so superbly simple" and "the paper engineering works perfectly with the illustrations. Simply magical." Kubašta's characters had beauty and dignity but could still retain humor.

Sabuda then segued into how he became a paper engineer, beginning with his roots in Michigan and a father who was a carpenter. He lauded his art teachers for encouraging both his talent and his going to Pratt to study. In his junior year, Robert worked for a book publisher and based on that experience, he decided to be children's book illustrator. A printmaker first, Robert spoke of his love of paper "its touch, weight, color and sound it makes when it unrolls."

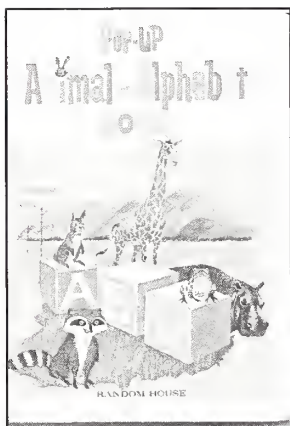
Examples of his work from cut and dyed paper to mosaics was, well, awesome. Even those of us who are so familiar with his work felt a new appreciation for his artistry.

Repeatedly, Robert stressed, "How do I make these books? By trial and error." He starts with white paper, scissors, and tape and then refines his work, over and over again. Starting with a manuscript "playing scenes over and over in [his] head," he uses basic tools. "Paper engineering is just hope," he confesses. "If it moves, doesn't break, and stays inside the pages, it's a success." With slides and video, Robert took us through the laborious process of breaking down the mock-up to each part, creating die-lines, and putting all the pieces, like a puzzle, on a nesting sheet. He 'took' us to China to see the printing and assembling process. The

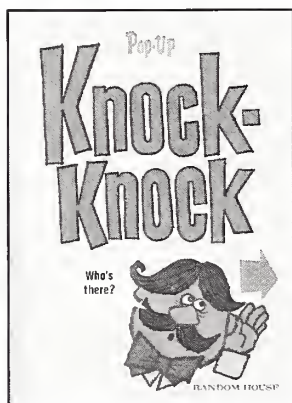


**Q.** I have two copies of *Pop-up Animal Alphabet Book* (Random House, 1967] and both are missing a piece on the I-J spread. What is lacking is the piece that should be attached to the pull tab. What is that piece?

Ann Montanaro Staples



**Q.** I recently picked up a damaged copy of *Knock-Knock: Who's There?* (Number 20 of the Random House series). When I compared it to other copies in my collection, I realized all three of the copies had the same problem with the zombie spread. In each of my copies, when the tab is pulled, the cape sticks and does not open easily. When the cape is opened, there is a small piece of transparent tape on body of the character and the adhesive has bled through. Was there once something attached to the tape?



Ann Montanaro Staples



hand-made dies, he told us, have to withstand 100,000 impressions. Twenty-five thousand books can be assembled in a week.

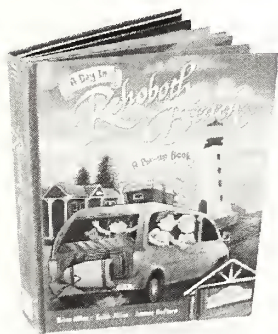
Robert is grateful that he's a bookmaker. He has just finished making *The Little Mermaid*. Not surprisingly, Robert's calendar is booked for the next few years designing pop-ups.

We had to walk around the long line of Sabuda fans to get to the lovely spread put out by the City Library. This was the first real opportunity for MBS members to mingle and munch. I was so preoccupied with my conversation with PE, Becca Zerkin, I missed the bus back to the hotel. I loitered on the street corner waiting for other latecomers to gather. We walked back to the Hilton together.

[The morning of the presentation, Robert was interviewed on the radio by Jennifer Napier-Pearce. That interview can be heard at <http://bit.ly/RdVOeN>.]

**"There are no rules here -- we're trying to accomplish something."**—Thomas A. Edison

In the hotel lobby a small group was trying to find a way to extend the evening. I offered my room. About ten of us convened in the little living room. Larry Seidman and I were the elder statesmen. Inexplicably, Uncle Larry did not fill his pockets with tiny pop-up goodies this year. The room thrummed with young blood. I was excited to hear and see what the next generation would talk about and show us. Kyle, recently back from Germany, had produced a facsimile of a Biedermeier card, love tokens, like baseball cards, with extraordinarily intricate movables. Larry has been campaigning for years to produce a line of facsimile greeting cards. The Biedermeiers would be a good place to begin.



**A Day in Rehoboth Beach**

Keith Allen, a paper engineer for American Greeting Cards in Cleveland, Ohio, shared with us his self-published pop-up book, *A Day in Rehoboth Beach* (Delaware). The book was written by his grandmother and illustrated by his brother. Talk about a family venture! Two thousand copies were produced in China and are completely sold out. A second printing is expected. Asked if he would do another book, Keith enthusiastically said, "Yes" but with the same vehemence continued, "but not with my family." Enough said.

Shelby Arnold, a paper engineer working in Robert Sabuda's studio, reluctantly brought out a concertina with multiple pop-ups. She was in the process of laboriously covering the book with minutely fine black line designs.

The book is arranged so that the illustrations wrap around and continue on the reverse side. It is a bold and impressive effort.

Next was Jie Qi (pronounced gee key) whose work I had seen on YouTube under "Electronic Popables." This presentation was a precursor to the one to be given to the membership tomorrow that I will describe fully later. But be prepared to fasten your seat belts!

Poor Kim Yoojin, a freshman at the Maryland Institute College of Art, was so reluctant to follow Jie and the enthusiastic response Jie elicited. Shy, and fantastically skilled, Kim also wowed us with her high school projects. Her work had a grace, intricacy, and elegance any collector would want on their shelves. She's another young paper engineer to watch.

Eyeing all these presentations, Larry kept looking for ways to make each of the presenter's creations commercial. Turning great pop-up spreads into greeting cards or recreating old cards, like the Biedermeiers, is a great idea. Any backers out there?

**"If there is a way to do it better... find it."**—Thomas A. Edison

Exhausted from a full day of traveling, schmoozing, and note taking, I shooed the group out to get some rest in preparation for tomorrow's full day. Friday began early with a panel discussion, well titled, Can't Stop the Pop: The State of Contemporary Pop-up Books, moderated by Kyle Olmon. The panel consisted of Robert Sabuda, paper engineer; Monika Brandup; V.P. and Creative Director at Up With Paper, a veteran of and award-winner in the greeting card field; and myself, The Populady, Collector.

Kyle asked some probing questions:

**1.** What changes have you seen in pop-up books during the last two years in the Great Recession?

**Robert:** Having five million books in print, Robert told the group of his experience with traditional publishers. They don't see where they can make a profit with digital books with apps costing in the range of \$60,000. He himself doesn't see participating in digital books anytime soon. In addition, price point has become more important than ever with publishers trying to keep the books under \$20.

**Ellen:** Mostly I've seen changes in the number of books out there, their diminished size, and the increase in pop-up greeting cards.

**Monika:** She has also observed publishers bringing down their price points by decreasing pop-up spreads from 12 to 8. Further, lowering prices has been hampered by increased Chinese wages, labor shortages, and rising material costs. Book buyers are ordering smaller quantities and being more selective, depending more on test markets. Children's books

have become more of a crossover nature, being both a novelty gift and activity book.

2. What do you see as the future of traditional pop-up books and cards in this digital age of eBooks?

**Monika:** “Pop-up books [are] like art books, [they] can’t be replaced” due to the tangibility, sound and smell of the paper. For some holidays, like Christmas, spending more on books and cards is acceptable and may replace a gift. Pop-up greeting cards in general have had positive sales and “have a special niche.” “I would never give my Mother an e-card on Mothers’ Day,” she avowed.

Ellen: There are quite successful pop-up apps already out. The website [www.zooburst.com](http://www.zooburst.com) provides software to create one’s own pop-up app. Charlotte Johnson, sitting in the audience, held up the digital book she created with it.

Having seen tablet ads targeting young children, I conceded that every child would sooner or later have one. Chris Stevens of [thedailybeast.com](http://thedailybeast.com) said, “pop-ups will be fine thanks to their weird position as art objects for children” though he recognizes e-books and book apps are undercutting the market for traditional books. I added paper pop-ups will remain in the toy, education, and artist book realms partially due to the nostalgia factor.

3. With the gradual but steady demise of bookstores, especially independent ones, how will collectors find pop-up books and cards?

**Ellen:** Barnes & Nobles no longer has a separate shelf for pop-ups books. Increasingly, I find my books on-line, in catalogs, or in unlikely places, like the clothing store, Anthropology, where I found the Meggendorfer Prize candidate, *Paper Blossoms*.

**Monika:** Despite her products being in about 3,500 retailers, and especially with the Mom and Pop stores closing, it’s important for all of us to support our local booksellers.

4. In terms of eBook pricing litigation, how has that affected your work, Robert?

**Robert:** He felt traditional publishers are “standing scared” of all that is changing in the publishing field. “They tend to circle their wagons.” As for e-books, art directors of children’s illustrated books have been telling Robert, e-books are too expensive to produce, and there is no consistently good model” for producing them and making a profit. The unique situation of publishers accepting returned unsold books further depresses their bottom line. By the next conference, “everything I’m saying could be completely different.”

**Ellen:** It is my view that traditional publishers may go the way of the buggy manufacturers who refused to make cars. Tech savvy groups will become publishers.

**Monika:** Jumping Jack Press treads carefully when considering e-books not knowing what the return might be. Monika further commented, “Pop-up books are Grandma Bait.” Is she ever right!

5. What is the one thing our group can do to reach and inspire the next generation of paper engineers?

**Robert:** He hopes that the “private sharing moment” of reading to kids will continue.

**Ellen:** I basically agreed with Robert’s sentiments to continue the tradition of reading to children.

**Monika:** She gave kudos to Robert for training so many interns and sending them out into the world to create their own books. Monika suggested broadcasting ones passion for pop-ups with lectures, workshops, and exhibits in galleries to keep the industry vibrant. She encouraged librarians to promote pop-ups with speakers and exhibits. “I think it’s really up to us to keep it [pop-ups] going.”

After a break, we got down to our scheduled presentations.

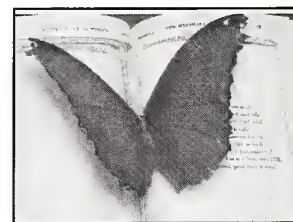
**“To invent, you need a good imagination and a pile of junk.”—Thomas A. Edison**



Jie Qi

Talk about flipping a switch. Here is where the membership got to hear Jie Qi, who gave a mini-presentation last night. Her presentation, *The Fine Art of Electronics*, would electrify the room. She is a PhD student at MIT majoring in engineering and a part of a group called, The Hi-Low Tech Media Lab, who are trying to find ways to use electricity in creative media.

Jie’s challenge was to use conductive material with paper. She taught herself to make pop-ups, applied programmable chips to magnets and put magnets on the pages. Using switches and pull-tabs, muscle wire, conductive paint, or variously activated sensors, she made her pop-ups “dance.” Her book, *Electronic Popables*, can be seen at: <http://bit.ly/WdNMIH>. “Pull-tabs are much like switches,” she said. Flowers opened. Cityscapes lit up. Octopi swam. A Venus flytrap grabbed at its stimulant. You could hear the sudden intake of our breaths. One could feel the creative energy rise in the room as the paper engineers’ brains whirred thinking, “Where can I use this stuff?”



Jie Qi’s fluttery butterfly

When I asked Robert Sabuda, seated next to me, is he thinking about using these materials, he responded, “It’ll be too expensive.” Right on cue, Jie told us most materials were bought in a hardware



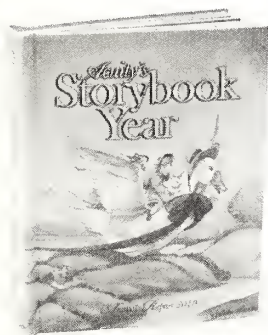
store and were cheap. She used: touch sensors that played “Twinkle, Twinkle Little Star”; muscle memory wire that made real butterfly wings flutter; conductive paint and no wires to make LED lights glitter in a laser-cut NYC skyline. We... were... awestruck!!

Most stunning of all was the calligraphic “painting” of dandelions. With the use of a breath sensor, blowing on the dandelions aglow with yellow LED lights caused their seeds to scatter gracefully outward, dispersing white sparkles, like little fireflies. Another work of art was of hanging paper strips embedded with motion-detecting wire. When someone walked by it, the strips would “dance” around creating a kinetic artwork.

Jie was able to explain all this to us in the most basic language. She calls her work, “Scrapbooking with electronics.” How fortunate are the elementary and middle school students who attend her workshops! She would like to write a guidebook to her techniques. Her website is [technojie.com](http://technojie.com). MBS came short of giving Jie a standing ovation.

**“A genius is just a talented person who does his homework.”**—Thomas A. Edison

Jie is a tough act to follow but not for Andy Baron, referred to in earlier times as “The Wunderkind.” His presentation covered the production of the 2010 pop-up annual report for the Acuity Insurance Company of Sheboygan, Wisconsin. (Yes, Collectors. There are pop-up annual reports. They are very rare and special.)



**Acuity's Storybook Year**

Acuity already had a history of unusual annual reports before they tapped Andy for the job. In an attempt to be “anti-ephemera” and not be tossed out without a second glance, their reports were in pizza boxes with lift-the-flap pepperoni, and record jackets. Andy worked with the Dufour ad agency’s illustrator, Aaron Boyd, to come up with the spreads. Each spread of *A Storybook Year*, a takeoff on children’s nursery rhymes with pop-ups, would include a booklet with real Acuity information. Andy had to work closely with Boyd who had no pop-up illustrating experience. Even Andy’s wife, Paula, got into the act suggesting the pigs who were to catch Humpty Dumpty do so with a frying pan. There were many more jokes incorporated into the spreads. For example, the pigs in the barn were reminiscent of Mission Control taking care of “The Cow that jumped over the Moon.” The cow appears in a rocket. The final spread of the Old Woman in a Shoe featured the Acuity Board of Directors as the children. Visit [www.popyrus.com](http://www.popyrus.com) and <http://makingofapopup.com/> for more images.

Andy had to work doubly hard on cost cutting after the catastrophic earthquake in Chile exponentially increased the cost of wood pulp used for papermaking. He went to China to oversee the production of 19,000 books to be distributed to insurance brokers throughout the country.

The Annual Report garnered much media attention and coveted awards such as Best Annual Report in the United States. Andy reported Acuity is a good employer who gave Girl Scout cookies and coupons to employees at the reports launching. In the past, insurance agents who thought lavish annual reports were a waste of money returned them to Acuity. None of the Storybook copies were returned. Generously, Andy made two copies available for the Silent Auction. “What’s in your wallet?”

**“We don't know a millionth of 1 percent about anything.”**—Thomas A. Edison

Think we could sit back, schmooze over lunch, and digest all we’d seen and heard? No way! Grab a lunch bag and get on the bus; we’re going to the J. Willard Marriott Library of the University of Utah (UU). We are to visit the exhibit, with the Smithsonian-like title, *Fold, Flap, Peek, Pull, Pop: A Hands-On Experience with Movable Books*. The Marriott Library was another modern grand affair with exhibits on several floors. The ground floor had a very impressive student exhibit. In a vitrine marked, “Is this a book?” was a clear plastic box with etched text. Kinda begs the question.

Upstairs, at the Book Arts Center, we were divided into A and B groups. My group started with Luise Poulton, Rare Books Manager, Special Collections. We sat around a long table, a book in front of each of us; 40 in all. Her rules were quite stringent:

1. Leave all belongings in a locker. No notebook or camera for me.
2. Careful wiping of all aspects of ones hands with the available wipes, then throw the wipe over one’s shoulder to be collected by someone else. (This reminded me of scrubbing for surgery.)
3. Do NOT touch the books until given instructions. (Tsk, tsk, Richard Staples. I saw you cheating.)
4. Do not move the books from their places.
5. The lists and descriptions of the books on the tables were for us to keep.

When Louise gave us the go-ahead to visit each book, it was like musical chairs moving from one place to another. So many of us were collectors and couldn’t help ticking off which books we had and which we wanted. The book list became a shopping list. There were some books I had never handled before, like Maryline Poole Adams’ *A Brief But Moving History of Printing*, 1985 and a couple of her peepshows. One book, *The Lending Library*, made up of three library pockets to hold lending cards (remember them?) inspired Ann to try her hand at using her supply of pockets for an art project.

When it was time to switch locations, Group B went into the printing section of the Book Arts Center where students learn to use the various types of printing presses. We were given a brief demonstration on simple paper repairs and shown ways to differentiate between engravings and lithographs. Yours truly needed one-on-one instruction using the book examples placed around the shop.

Finally, we picked up our pre-scored commemorative pop-up cards designed by Shawn Sheehy and put them in the letterpress. We rolled the handle and *Voila!* They emerged with a beautiful golden beehive design on them. No one, I'm told, lost a finger in the process.

I would have rested before our dinner/Board meeting but the buzz on the bus said that MBS was invited to the Red Queen Book Arts bookstore for an open house. This store specializes in pop-ups, movables, the book arts, and illustrated books. It was 95 degrees but we were going... on foot. Frank Gagliardi and I were among the first to arrive. No AC. Ceiling fan. Shelves stocked with movables and a flat vitrine with ephemera. Before you knew it, the place was packed and the shelves had gaping holes like a hillbilly's smile. I was able to score some movable postcards including two Livermore & Knight, a pioneer publisher who put advertisements on movable postcards at the turn of the 19<sup>th</sup> Century.



Attendees making conference commemorative

I was about to head back to my cool room when Kyle walked into the bookstore grinning, "Have you been around the corner to Ken Sanders' shop? Lots of good stuff." And then he winked! No cool room for me. I came away from Ken Sanders' shop with a miniature artist book by Peter Thomas' daughter, Suzanne, entitled, *Protection*. Does her Daddy know she

made an accordion book with pockets, each containing a condom, and a line of text reading, "papa says, 'never leave the house without protection in your purse'"? Kids!

Despite the heat on the walk back, I did have a delightful time with Leah Hamilton whose pop-up exhibition at the University of Rochester I was privileged to see. This show was Leah's curatorial debut and a first for pop-ups at the University. The show was so well received; it was extended for several weeks. I'll be looking for more exhibits from Leah.

Our Board meeting included our newest members, Shawn Sheehy and Monika Brandup. It was a lively and productive get together. Ann reported that our membership has declined. Abby volunteered to put us on Facebook to give MBS greater exposure, especially to a younger population. It was decided that proceeds from the Silent Auction would be earmarked for conference programming and for scholarships to sponsor members to attend the conferences. Ann confided that her husband, Richard, had remarked that Ann "Wasn't getting any younger." (Ouch!) Consequently, for each new idea proposed, Ann looked for a volunteer to step up to take care of it. (C'mon, Members! Volunteer to help out. It takes more hands to run this organization.)

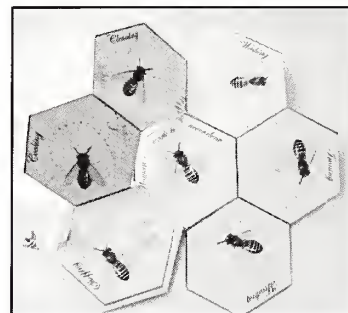
**"If we did all the things we are capable of, we would literally astound ourselves."**—Thomas A. Edison

Saturday morning began with Ann reporting on the state of our organization. Our financials and statistics were passed out stating our lowest membership to date, 355. We are launched into the digital age and have a Facebook presence. Check us out. There will be no change in dues, and we can pay them with PayPal [with the additional PayPal fee]. The back issues of *Movable Stationery* are being digitized by the Smithsonian Library and will soon appear there. After reporting on the Board's decision on the use of Silent Auction proceeds, she encouraged us "to bid and spend money!" We were reminded to choose among the thirteen books (listed below) vetted for the Meggendorfer Prize. Ballots had been sent out with the last issue of *Movable Stationery* to MBS members not in attendance here. Finally, Ann implored, "write for the newsletter."

**"Discontent is the first necessity of progress."**—Thomas A. Edison

Maria Winkler, a long time MBS member, is a recently retired art professor at California State University-Sacramento. Though mainly a fine artist, she taught herself paper engineering after she began collecting pop-ups. Her art later segued into the book arts and allowed her to do twenty solo shows and exhibits in addition to workshops.

Maria's presentation *Feminist and Social Issues Through Artist's Books*, began by thanking Ed Hutchins and Emily Martin for showing her various book making techniques. She admitted it was only in the last ten years she realized these books were artists' books. Making books has allowed Maria to show "who I really am," a feminist.



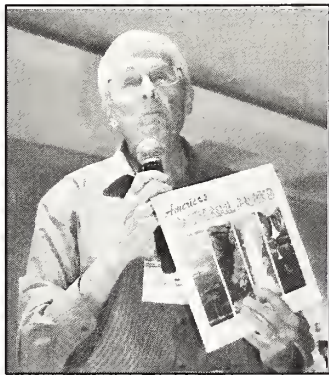
Busy as a Bee



Maria's books are mostly unique ones that often incorporate found objects. *Busy as a Bee* is about women's work. The bee moves from hexagonal page to hexagonal page shopping, cooking and cleaning until fully open, it resembles a hive. The final page states, "A woman's work is never done." <http://bit.ly/Q1HZyA>

Each of the books Maria displayed for us expounded some aspect of a woman's life or thoughts. Some reveal the lies men and women tell each other or, in the case of *The Body: Vessel for the Soul, A Book of Vices and Virtues* (2009) entreats one to accept "It's What's Inside That Counts."

In the Q&A, Robert Sabuda asked how Maria transitioned from sculpture to book arts. Maria recounted having dinner with a student who was a pop-up collector. Remembering a pop-up book she had as a child, she decided to collect them. Not having much money, she bought damaged ones and learned how to repair them. The learning experience allowed her to engineer her own books, and more importantly, opened the floodgates for all of "the [feminist] feelings from the '60s." Her books are now available for sale.



**Don Compton with his forthcoming pop-up book America's National Parks**

**"I never did a day's work in my life. It was all fun."**— Thomas A. Edison

Like an electrical grid sending its energy out along the wires, Kyle Olmon's animated talk, *Tracing Old footsteps and Forging New Paths in Germany*, lit up the map of Europe. After working with Andy Baron, Robert Sabuda and Matthew Reinhart, Kyle got married and followed his bride to Germany. His experience with the German language was echoed by Mark Twain who said, "There isn't anything one can't learn in Berlin except the German language."

Kyle's odyssey began in Berlin's Stadtbibliothek where he examined the rare books. There he explored several of the original Meggendorfers including the scarce shadow book. His interpreter was Maika Biederstädt, a young paper engineer who has been trying to publish an erotic pop-up book for nearly ten years. It's unlikely we'll ever see it in the prudish U.S. of A.

Maika aided Kyle in giving a pop-up workshop to young German students who, being under 25, "spoke better

English than [he] did." After Berlin, Kyle began his honeymoon in Mallorca where he visited the grave of Ramon Llull, one of the earliest people to work with "stacked paper discs," namely, volvelles. After passing through Prague and standing on Kubašta's doorstep, he moved on to Munich, the Bavarian city of beer, pretzels, and the birthplace of our "patron saint, Meggendorfer." Kyle walked the medieval streets trod by Meggendorfer and stayed near "Papa Schmidt's Marionette Theater" where a young Meggendorfer had seen a production of *Princess Rose Red and Princess Lily White*. Kyle speculates this was an inspiration for Meggendorfer's life-long fascination with make-believe.

Kyle's visit to Bologna coincided with the massive, 1,200 vender Children's Book Fair. It's where "one takes the pulse of the current children's publishing industry." He saw the "friendly faces" of paper engineers he knows, met with packagers and publishers, and was saddened to have missed meeting with famous paper engineer, David Pelham. Kyle found the booth of Massimo Missiroli, who was celebrating his 20<sup>th</sup> year at the Fair. Massimo is best known for his recent pop-up, *Pinocchio*. On the booth's walls hung photos of paper engineers who had visited Massimo over the 20 years including a young Robert Sabuda and a bushy mustached Ron Van der Meer. Kyle's hoping his photo will hang at the booth at next year's Fair.

"Oh to be in Paris..." In Paris, Kyle always visits the Boutique de Livre Animé, a shop dedicated to pop-up books run by Jacques Desse and Thibaut Brunessaux. Wherever Kyle visited, often in the shadow of Beethoven or Schubert, Kyle's prodigious ability to network allowed him to meet with paper engineers who had much to teach him. In Hamburg, Kyle found Martin Graf whose website includes downloadable DIY erotica. [www.edition8x8.de](http://www.edition8x8.de). Graf demonstrated playing a real 45 rpm record on a paper gramophone. Kyle also met Antje von Stemm who has always been a favorite paper engineer of mine.

Finally, in Bonn, there was Falk Keutin, a K-12 teacher (lucky kids) who reverse-engineered Meggendorfers and Biedermeiers and created kits so you could make them yourself. It was Keutin who introduced Kyle to Hans Happ, a paper engineer born in 1899 and still working at 98 years old! Kyle showed us examples, including a video, of Hans' work with intricate movables, ones "without rivets using interwoven paper." Kyle wondered, "Did Hans' path ever cross Meggendorfer's?" Hmm.

Kyle, now home, is working as a freelance paper engineer, and temporarily, as a superb MBS Conference Program Director.

With our travelogue over, Shawn Sheehy took over to help us assemble and fold our commemorative Beehive pop-ups. His helpers were among the foremost paper engineers in America and every one of us went home with an attractive keepsake, one we had printed ourselves!

**"I began where others left off."**—Thomas A. Edison

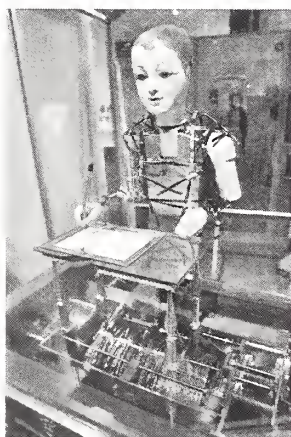
During a delicious lunch, Helen Hiebert, book artist and papermaker, treated us to a film on her work. (Watch her do her thing on Sesame Street for just for the fun of it! <http://bit.ly/RYOGH1> ) During the 16-minute film, Helen made paper, sandwiched wires between layers, and then took time-lapse photography to "watch" it dry. Shades of *Electronic Popables!* As the paper morphed and re-morphed into all kinds of organic shapes, if you weren't thinking how this paper could be used with electronic sensors or wires attached, you were not paying attention during this conference! The final projects were beautiful by themselves, but if they were electronically wired??..... Again, there was a Buzz in the room.



**Helen Hiebert's  
Water Paper Time**

**"Remember, nothing that's good works by itself, just to please you. You have to make the damn thing work."**Thomas. A. Edison

Also during lunch, we were to be amazed by a creation from the pre-electrical age. Andy Baron started by answering the question, "What do PEs do for a living?" with "We are Mechanics!" And that is exactly what he is, using his talents on more than just paper. Andy recounted the story of his being recruited by Brian Selznick, (*The Invention of Hugo Cabret*, 2007), via Paul O. Zelinsky. (Andy and Paul had created *Knick-Knack Paddywhack!* for which Andy won the 2004 Meggendorfer Prize.) In doing research for *Hugo*, Brian had discovered a defunct 200+ year-old automaton created by Maillardet in need of repair. This automaton, now owned by the Franklin Institute in Philadelphia, had not worked properly, really almost not at all, for decades. Who else could repair one of the most complicated mechanisms ever built? Andy! And repair it he did. Andy showed us a video of the automaton at work, writing poetry in



**Maillardet's Automaton**

French and English and drawing four ornate images. Talk of inventiveness. The Automaton runs life-like with moving wrists and shoulders and rolling eyes. And all without the use of electricity! I was privileged to be there in

Philadelphia for the automaton's debut. Oh, how spectacular a moment. See the automaton at work. <http://bit.ly/RZbZYP>. Andy's restoration notes are at his website, [www.popyrus.com](http://www.popyrus.com). He half-jokes, "It would be a good sleeping aid."

**"The chief function of the body is to carry the brain around."**—Thomas A. Edison

The diminutive Julie Chen stood tall, all of 5 feet, to give her talk, *Books on the Move: The Interactive Artists' Books of Julie Chen*. An associate professor of book arts at Mills College, Julie's refined limited edition works at Flying Fish Press are in collections of some of the finest institutions, including the Victoria and Albert Museum. Her main interest is "how the physical format of the book can become part of the content of the book." What's really important, she says, is "the experience of the reader with the interaction of the format as well as the text and images."

Julie is very interested in movable structures. Everything she produces tends to fold and come out of a box. She usually produces one book a year doing most work on a computer and puts them together on demand, 3-4 at a time. After writing her own text and doing her own images, she then works on a letterpress. Many of her books are games requiring much interactivity.



**Julie Chen**

In 2010, The Bibliotheca Alexandrina in Alexandria, Egypt hosted The Fourth International Biennale for the Artist Book. Chen was invited to participate. Its theme was Nomadism. Julie, through her research, came to focus on Mongolia and the disappearing grasslands. These grasslands became the basis of her submission, *Invented Landscape*. She walked through her thought processes including exploring the Mongolian "long song" that helped her shape the book, basically a Hedi Kyle flag book.

Another book, *Memento*, commemorates the 2007 bombing of Mutanabbi Street, the bookseller venue in Baghdad. Julie's focus was on how we in the USA are free to read what we want. Shaped like a diary, the book housed a locket reminiscent of Victorian-like mourning jewelry. Instead of a lock of hair, Chen wove together the preamble to the Constitutions of the US and Iraq.

Besides Julie's slides, we were happy to have seen several of her books in the UU library. They truly are works of art and things of beauty. Julie is currently working on a project with 40 students at the Ringling Center of the Arts. Subject: Shhhh!



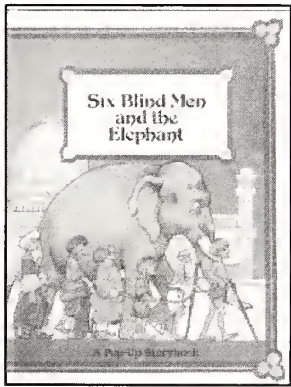
**“To have a great idea, have a lot of them.”—Thomas A. Edison**

I was grateful to find Wayne Kalama on our schedule of presenters since I didn't have my notebook when we sat together on the bus to the UU Library. I'd never met Wayne and was excited to learn of his very early roots in paper engineering and his having worked with Pat Paris, Roger Smith, José Seminario and David Myers, among many others.

The son of a Hawaiian/Japanese art teacher, Wayne began paper engineering doing origami with napkins graduated to cutting with scissors. He was not fully aware of pop-ups books since “things came to the Hawaiian Islands at least two years later.”

Wayne worked for Intervisual Books with Vic Duppa-Whyte and David Rosendale on David Pelham's *The Human Body*. It was Wayne's first commercial project. In a typical understatement, Wayne said, “Wally (Hunt) was an interesting guy. Wally would come over to the creative side of the office in the morning and give us ideas.” Wayne was in awe of the paper engineers he worked with, people who “became recognizable names in the industry,” like Renee Jablow, in the MBS audience, Jan Pieńkowski “who was as funny as his books,” and John Strejan.

After spending time developing the ideas of Chuck Murphy, Kees Moerbeek, and David Carter, Wayne started creating book ideas of his own. At the suggestion of others, he presented these ideas to Compass Productions who produced his first book series, *Six Blind Men and an Elephant* and *The Miller and his Son* published by Troll.



**Six Blind Men and the Elephant**

world changes.

Luck struck when Chuck Murphy called to say he was leaving Disney's Mouseworks in Burbank, California to start White Heat Publishing with Jim Diaz and Paul Henness. Wayne was hired and began his Disney career on *The Lion King*. What he loved about working for Disney were the Thursday afternoon art classes that significantly

Wayne sees 1993 as a turning point in pop-up production. Until then, Intervisual and Compass dominated the industry and there were only a couple of manufacturers. Those Asian producers dictated the parameters of design. But in '93 at Book Expo America, several other producers came on the scene “willing to do whatever it took to manufacture a pop-up book.” In walks Robert Sabuda at this crossroad, and the pop-up

improved his illustrating ability. Wayne wowed us with the all the familiar Disney projects on which he participated. For a Pixar Dinosaur movie to be released in 2014, Wayne is engineering two pop-up books.

Wayne's Dad told him, “In this great country, you can make a living doing what you love.” Wayne says, (PEs) “cut paper and make it an art form. My Dad was right.”

**“Anything that won't sell, I don't want to invent. Its sale is proof of utility, and utility is success.”—Thomas A. Edison**

While the booksellers set up their wares, I jumped out of the hotel to view Peter and Donna Thomas' Gypsy Wagon. They have been touring the USA in it. Talk about close quarters! And they're still married! Colorful and compact like their miniature books, it was great to climb into this peripatetic world.

There were about a dozen booksellers ringing the sales room. My first stop was at Maria Winkler's booth. She had her artist books for sale in addition to pop-ups in excellent condition. I was able to complete my Pop-Sites collection. Those are mailable cards of US landmarks paper engineered by Ib Penick. Check those off my hunting list. Julie Chen and Emily Martin also had their artist books available. For the first time, Ann Montanaro was selling from her collection. It was a wide array of books including “The Have-to-Haves” for any pop-up collector.

I retired to my room to count the Meggendorfer Prize ballots. Don't I have a great job? With the winner revealed, I dressed for our banquet and an end to the Conference.

**“I am proud of the fact that I never invented weapons to kill.”—Thomas A. Edison**

It would be inconceivable for Chuck Fischer, our keynote speaker, to be a killing machine. Mild-mannered, soft-spoken, well dressed, who could mistake him for anything else but the artist he is?

With seven pop-up books and four apps, Chuck's work needed no introduction. Yet MBS members needed to know how a boy from the Ozarks got to design fine china for Lenox, wallpaper for Brunschwig & Fil and Schumacher, have his work in the Smithsonian's Cooper Hewitt Museum, and then go on to conceive and design pop-up books. Chuck lives his mantra, “Everything comes from what came before.”



**Robert Sabuda and Chuck Fischer**



Ellen Rubin, Yevgeniya Yeretskaya, and Collette Fu

As a young artist, Chuck was always drawing, usually with drafting tools. Leaving Missouri for the University of Kansas, School of Architecture, Chuck pledged a fraternity because it was in a former governor's mansion. It turned out to be more like *Animal House* and he transferred to the School of Fine Arts.

After graduation, Chuck came to the Big Apple to be an actor. His bio photo clearly showed that career had promise. "Being clean-cut and without an accent," he landed a speaking part in Woody Allen's *Stardust Memories*. That scene landed on the cutting room floor. A friend at a high-end decorating studio asked him to help paint *trompe l'oeil* valances. Despite not even knowing what *trompe l'oeil* was, Chuck took on the assignment. It turned out this company decorated for the Kennedy White House. The take home messages from this experience were:

Just say, "Yes;" Loosen up; Nothing is ever perfect; Learn when to stop.

Chuck earned enough money from this project to travel to Europe. He parlayed what he learned from the great buildings and homes of Europe into a successful decorative designing career. While shopping around a book proposal, Chuck met Charlie Myers of Rizzoli. Myers appreciated Chuck's renderings, and saw in Chuck's studio 3D objects being prepared for a Lenox project. Charlie suggested, "Why don't you do a pop-up book?" Rizzoli published *Great American House and Gardens* in 2002. Chuck did two more books with David Hawcock as the paper engineer. His *Christmas in New York*'s first printing sold out in one month!

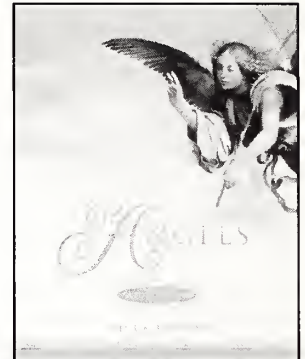
Just when Chuck was looking for a more local paper engineer, I sent him the pop-up invitation designed by Bruce Foster for the 2005 New Paltz, New York exhibit, *Ideas in Motion*. Chuck liked Bruce's work, and they teamed up to create some wonderfully imagined books. They also prepared a video for the Smithsonian showing



Christmas in New York

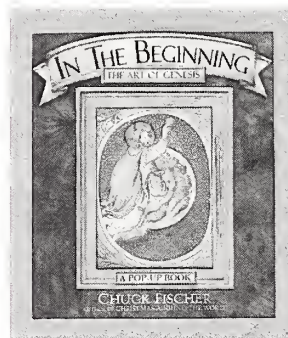
them collaborating on *Angels*. It surprised Chuck that his Bible book, *In the Beginning: The Art of Genesis* "tanked." He analyzed the reasons why: it was in the Religion section in bookstores; was published at the start of the recession; was confined to the Adult Book category. "There is no gift book or pop-up category." Also, Christians didn't like the naked images, and the Jewish Museum deemed it "too Christian."

A video was produced to promote *In the Beginning*. Fischer believes that a video is a great marketing tool despite his sales problems. The *Angels* video will travel with the Smithsonian exhibit.



Angels

Despite all attempts to end on an up-note, Chuck was compelled to present the problems facing getting pop-up books published today: cost of production, lack of shelf space, the challenges of display, and fewer big box stores. "What are needed are lower price points," he said, affirming what was mentioned at Friday's conference panel.



In the Beginning

His experience with apps didn't make the future any brighter. Traditional publishers, especially his publisher, Little, Brown, "are not ready" for the challenges of putting out an app. To make matters worse, Little, Brown is no longer producing pop-up books. Chuck was able to produce the iPad app for *A Christmas Carol* by first securing the digital rights from Little, Brown and then using his own money to create the app. He didn't have to rework his art and now collaborated with a software engineer instead of a paper engineer. He found the venture to be expensive, impeded by iTunes, and hard to discount in a medium that wants everything for free.

Chuck, ending on an up-note, played an exciting TED video of Marco Tempest's tribute to Nikola Tesla using magic light and a pop-up book. Tesla is credited with refining alternating current for practical use. How fitting for this electric storm of a Conference to end with a pioneer of electricity. <http://bit.ly/Y4hJob>

Only two orders of business remain to the Conference, The Silent Auction and the Meggendorfer Prize. The Silent Auction took in \$3,000 and would be a boon to future conferences. Frank Gagliardi thanked the generous donors profusely as well as Dina Scheel who was a tremendous help to Frank. Some of us came away with real gems for our collections.



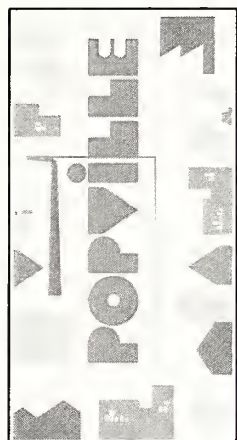
Finally, I was to uphold the tradition of my presenting the Meggendorfer Prize. The two runners-up were announced first. Ta Da!!

Second runner-up: Yevgeniya Yeretskaya for *Snowflakes*, Jumping Jack Press, 2010.



**Snowflakes**

First runner-up: Anouck Boisrobert, Louis Rigard, Les Associes Reunis for *Popville*, Roaring Brook Press, 2010



**Popville**

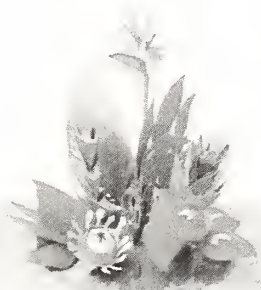
**Meggendorfer First Prize Winner**

**Ray Marshall for *Paper Blossoms: A Book of Beautiful Bouquets for the Table* Chronicle Books, 2010**



**Ray Marshall**

How exciting for a classic paper engineer to win the prize.



**Paper Blossoms interior spread**

We either dispersed to give our goodbyes or some drew up chairs to listen to a conference postscript, Uncle Larry, with empty pockets but a PowerPoint presentation of his movable miniatures. We can't stand for it to end! See you on the US East Coast in two years! Be There!

**2012 Meggendorfer Prize Candidates**

(books published in the last 2 years)

<b>Title</b>	<b>Paper Engineer</b>
1. <i>Aesop's Fables</i>	Kees Moerbeek
2. <i>Beauty and the Beast</i>	Robert Sabuda
3. <i>Chanukah Lights</i>	Robert Sabuda
4. <i>A Christmas Carol</i>	Bruce Foster
5. <i>D. C. Super Heroes</i>	Matthew Reinhart
6. <i>Dragons &amp; Monsters</i>	Sabuda/Reinhart
7. <i>Frankenstein</i>	Sam Ita
8. <i>Harry Potter</i>	Bruce Foster
9. <i>M. C. Escher Pop-ups</i>	Courtney Watson McCarthy
10. <i>Paper Blossoms</i>	Ray Marshall
11. <i>Popville</i>	Boisrobert/Rigaud/Les Associés Reunis
12. <i>Snowflakes</i>	Yevgeniya Yeretskaya
13. <i>Wild Oceans</i>	Lucio and Meera Santoro



**The Movable Book Society Board of Directors.  
Back row: Monika Brandrup, Shawn Sheehy, Ann Montanaro Staples, Larry Seidman, Kyle Olmon.  
Front row: Abby Ranson, Ellen Rubin, Frank Gagliardi**

**You can be a part of *Movable Stationery***

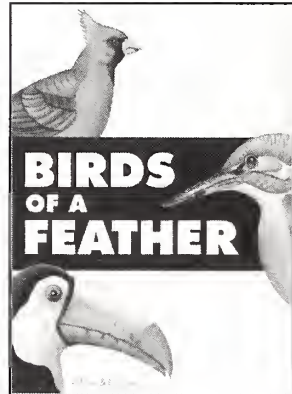
Here are some of the ways to contribute:

1. Research a topic of interest to you and write an article about it.
2. Suggest research topics you would like to see covered in the newsletter.
3. Conduct an interview with a paper engineer. (A list is available of paper engineers who have not yet been interviewed.)
4. Tell us how you share your collection with others through exhibits, book talks, articles, or alternative ways.
5. List your ten favorite pop-up books and explain why each made the list.

## New Publications

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

*Birds of a Feather.*  
Chronicle Books. \$24.99.  
9781452110660.



*Car: Pop-up Book with Sound.* Noisy Pops. Tango Books. \$11.95.

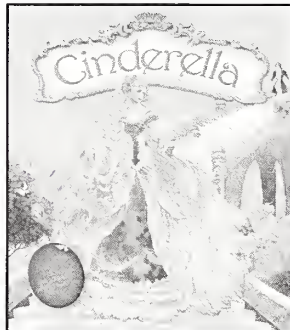


9781857078022.  
*Christmas Magic: A Changing Picture Book.*  
Sterling Children's Books.  
\$14.95. 9781402770753.

*Christmas Story.* Igloo. £8.99.  
9780857808585.

**Also:** *Santa's Snowy Surprise.* 9780857808592.

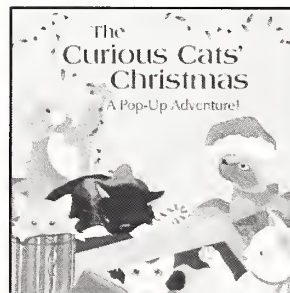
*Cinderella: A Classic Fairytale Pop-up Book with Sounds.* Templar.  
£14.99. 978184877767.



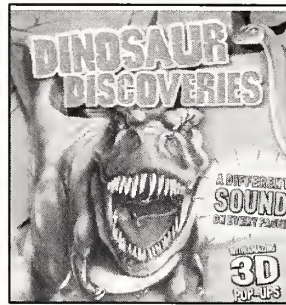
*Cinderella: With Flaps to Open, Wheels to Turn, and a Pop-up Ballroom Scene.*  
Carlton. \$16.95.  
9781780971117.



*The Curious Cats' Christmas A Pop-up Adventure!* [2011]  
Jumping Jack Press.  
\$19.99. 9781605806709.

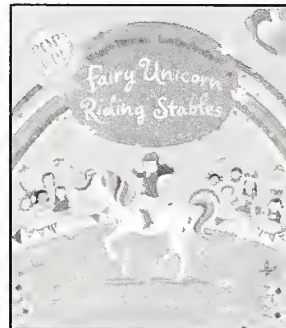


*A Day in Rehoboth Beach.*  
By the Bay Books. \$24.99.  
www.bythebaybooks.com.



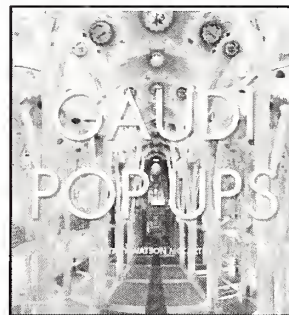
*Dinosaur Discoveries: A different Sound on Every Page: With Amazing 3-D Pop-ups.* Igloo. \$16.00.  
9780857347527.

*Ellie in the Fall.* [Changing pictures] Sandy Creek.  
\$7.98. 9781435136120.



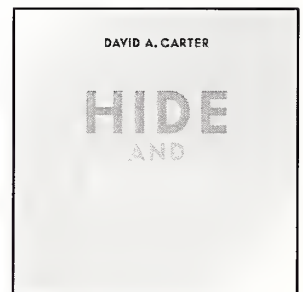
*Fairy Unicorn Riding Stables: Pop-up!* By Maggie Bateson.  
Pan McMillan. \$22.99.  
9780230743311.

*Forest.* Sounds of the Wild.  
Maurice Pledger. Silver Dolphin Books. \$18.95.  
9781607103714.



*Gaudi Pop-ups.* By Courtney Watson McCarthy. Thames & Hudson. \$29.95.  
9780500516508.

*Hide and Seek.* By David Carter. Tate Publishing.  
\$24.99. 9781849761017.

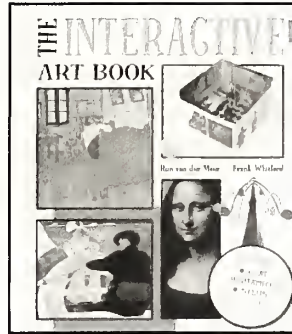


*Icky Sticky Monster Pop-up.*  
By Jo Lodge. Nosy Crow.  
\$12.99. 9780763661731.





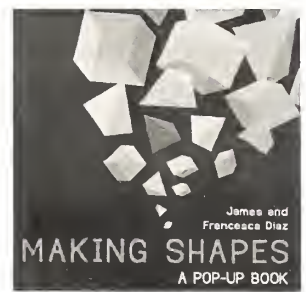
*Inspiration: A Pop-up Book.*  
By Ron Van der Meer. Tango.  
9781909142039.



*The*

*Interactive Art Book.* By Frank Whitford and Ron van der Meer. Tango. \$25.00. 9781909142022.

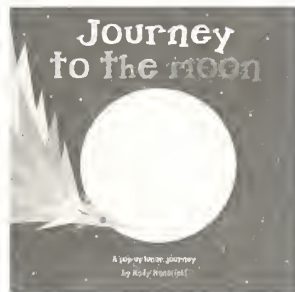
*Making Shapes: A Pop-up Book* By James Diaz. Tango Books. £12.99. 9781857078275.



*Marvel: Super Heroes vs. Villains.* Jumping Jack Press. \$29.95. 9781605807744.



*Itsy Bitsy Spider.* Atheneum Books for Young Readers. \$19.99. 9781416998952.



*Journey to the Moon.* By Andy Mansfield. Templar. £14.99. 9781848772243.

*Matter Matters: Crammed with Pop-up Chemistry Fun.* Super Science. Templar. \$19.99. 9780763660963.



*The Mighty Avengers Mix & Match.* Reader's Digest. \$14.99. 9780794425883.

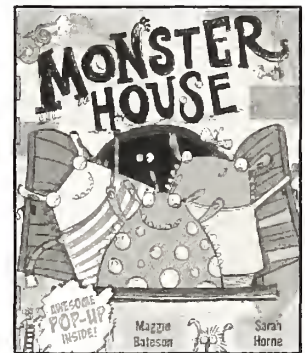


*Mike the Knight: How to Be a Knight.* Simon and Schuster. £9.99. 9780857075949.

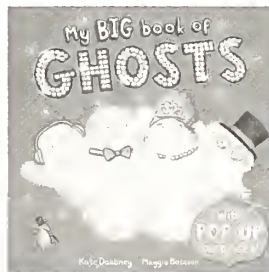


*Land Ahoy, Mr Croc: A Flap and Pop-up Book.* By Jo Lodge. Hodder & Stoughton. \$12.99. 9780340988756.  
**Also:** *Zoom and Fly, Mr Croc.* 9780340960035.  
*Wiggle, Jump, Stomp, Mr Croc.* 9780340998847.

*Monster House: Awesome Pop-up Inside!* By Maggie Bateson. Simon & Schuster. £12.99. 9780857073310.



*Little Red Riding Hood.* Five Mile Press. £7.99. 9781743006474.  
**Also:** *Three Little Pigs.* 9781743006481.



*My Big Book of Ghosts: With Pop-up Surprises!* By Maggie Bateson. Campbell Books. \$11.00. 9780230757356.



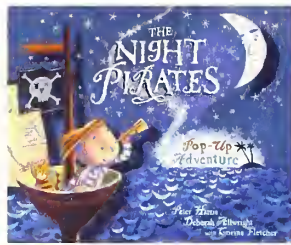
*Maisy's Band.* [tabs] By Lucy Cousins. Candlewick. \$17.99. 9780763660444.

*The Night Before Christmas: A Magical Pop-up Edition.* Walker. £12.99. 9781406338645.



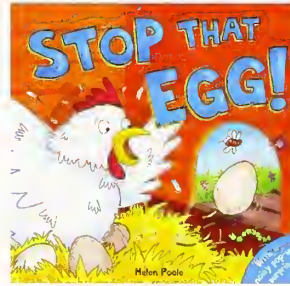


*The Night Pirates: Pop-up Adventure.* Egmont Books. £12.99. 9781405256780.



*Octonauts: The Amazing Octopod: A Pop-up and Play Adventure.* Simon and Schuster. \$24.99. 9780857075741.

*Star Wars: A Galactic Pop-up Adventure.* By Matthew Reinhart. Orchard. \$36.99. 9780545176163. **Also:** Limited edition: \$300.00. 9780545442466.



*Stop That Egg! With a Noisy Pop-up Surprise.* Caterpillar Books. £7.99. 9781848572072. **Also:** *Don't Wake the Lion.* 9781848570764.

*Frog in the Bog.* 9781848571563.  
*It's My Birthday!* 9781848571730.

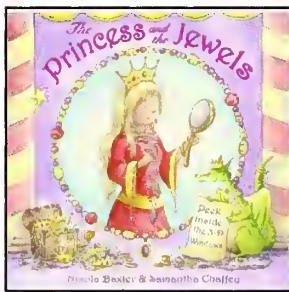
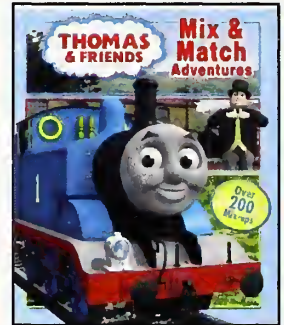


*One Spotted Giraffe.* Candlewick. \$15.99. 9780763661571.  
*Phineas and Ferb: All Systems Go! [lenticulars]* Disney Press. \$12.99. 9781423146599.



*Playbook Farm.* Nosy Crow. \$24.00. 9780763661656.

*Thomas & Friends. Mix & Match Adventures.* Reader's Digest. January. \$14.99. 9780794427894.



*The Princess and the Jewels.* Peek Inside the Pop-up Windows. Armadillo. \$16.99. 9781843229261. **Also:** *The Dragon's Magic Wish.* 9781843228561.



*Toy Story: An Interactive Pop-up Book...And Beyond!* Illustrated by Yevgeniya Yeretskaya. Jumping Jack Press. \$24.99. 9781605807454.

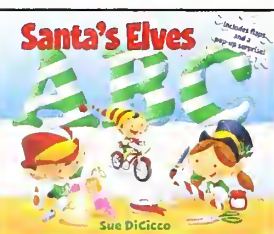
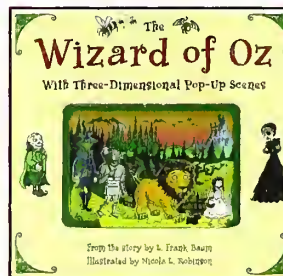
*Fairy Midnight Surprise Party:* 9781843227632.  
*The Knight's First Tournament.* 9781843227601.  
*The Mermaid's Treasure Hunt.* 9781843227625.  
*Pirate Ship Adventure.* 9781843229667.

*Ready to Rock, Mr Croc!* Hodder's Children. \$10.00. 9781444909913.



*Rise of the Guardians: A Deluxe Pop-up.* October. Reader's Digest. \$24.99. 978079442706.

*Tractor Tom: A Pop-up Adventure Around the Farm!* January. Priddy Books. \$9.00. 9781849158671. **Also:** *Trucks: A Pop-up Book Packed with Mighty Machines.* 9780312515126.



*Rise of the Guardians Mix & Match.* October. Reader's Digest. \$14.99. 9780794426033.

*Santa's Elves ABC.* Silver Dolphin. \$12.95. 9781607105985.

*The Wizard of Oz: A Pop-up Book.* Tango Books. £16.99. 9781857078916.

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