

# MOVABLE STATIONERY

Volume 1 Number 2

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## "Poppin' up" and "Movin' on" A Dialogue with the Bookbinder

Bill Streeter  
with Jill Holden

My name is William W. Streeter, and I would like to tell you a bit about myself. I opened my shop ten years ago, specializing in basic bookbinding. I had apprenticed for two years prior to that under a general bookbinder who guided me in becoming what I term a "general practitioner" - meaning a bookbinder who can handle the range of work required by the general public. As a general practitioner I have catered mainly to book collectors, dealers, and the public as well as taking on the restoration of town and church records. In addition, I also teach basic bookbinding on a full-time basis in my studio.

The business has grown to a point that I now have two associates who work with me as bookbinders. Over the years I have cultivated my interest in repairing children's books, especially pop-up and movable books - to the point that you could almost call it a specialization. I find great satisfaction in working with these artistic and mechanical wonders. My work with pop-up and movable books has been well received in the field. In my work, I adhere to these two basic principles: (1) all pH neutral materials go into the work, and (2) as many techniques as possible are fully reversible.

There are numerous issues relating to the repair of pop-up and movable books that I would like to explore in upcoming editions of *Movable Stationery* and invite your suggestions for additional topics.

When talking about the repair of children's books I have come to equate the relationships among the involved parties with the relationships found in a family. I view the dealer as representing the father of the family, with the mother's role being filled by the book collector, the bookbinder working as the family doctor, and at last the book, acting as a youngster in the midst of the "terrible twos" and not really knowing what is best for itself. We can easily recognize through this analogy that the needs of the father (dealer) are somewhat different from those of the mother (collector). For

example, we certainly could not expect a dealer to have the bookbinder put \$200 worth of repair into a book worth \$150, even if the condition of the book warranted \$200 worth of work. The collector, on the other hand, is often very willing to invest in totally restoring a book for the sake of the collection he or she is cultivating. The bookbinder, as the "family doctor," comes from the perspective of wanting to do what is best for the "patient." Now having introduced the characters of my little "pop-up book scenario," I would like to use this column to open a dialogue among the members of this "family" and our interested friends.

For starters, I envision addressing the following issues in upcoming columns:

1. Standards of what should be expected when sending a book to the bookbinder for treatment. Should these standards become implicit or should the customer know to request certain aspects of care?
2. What is meant by reversible treatments and techniques?
3. Which materials constitute pH neutral materials?
4. What should be our standards for improving the cosmetic appearance of the book?
5. Should pop-up and movable books be deacidified? buffered?
6. How far should the bookbinder carry repairs? Keep in mind that the bookbinder may feel obligated that his or her work carry the book into many generations in the future.
7. What are some of the best materials for replacing worn or missing parts of pop-up and movable books? Where can these materials be obtained? For example, what is the proper wire to use when repairing a Meggendorfer and where can it be obtained?

Your response to these issues is essential for the effectiveness of this column. Please let me

know what you think on all of the above topics plus any others you feel need to be addressed. I envision that the work we are doing here will culminate in a workshop on repairing pop-up and movable books. Let me hear from you.


Bill Streeter  
78 Masonic Street  
Northampton, MA 01060  
413-584-2544

### Exhibits of Pop-up Books

The sixth annual pop-up and movable book exhibit will be held at the main library of the University of Arizona during December 1993 and January 1994. The exhibit is free and open to the general public. For information on library hours telephone 602-621-6441.

The exhibit will be in three parts. There will be a special section featuring White Heat Ltd, a pop-up producer from Santa Fe, New Mexico. This section of the exhibit will be in the Special Collections annex adjacent to the main library. Books printed in the later part of 1992 and most of 1993 will be on exhibit on the ground floor of the main library. A holiday exhibit of new and older books will be found in the third floor, exhibit cubes. A list of the books on exhibit will be available. Requests can be sent to James Sinski, building 90, University of Arizona, Tucson, Arizona 85721. The telephone number is 602-621-6912.

"Pop-up Books: An Exhibition of Artists', Architectural and Children's Pop-up Books" will be on display through December 31, 1993. The exhibit is at the George & Gertrude Wisser Memorial Library, New York Institute of Technology in Old Westbury, New York 11568. For exhibit hours or more information call 516-686-7658.



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## The Movable Book Society

*Movable Stationery* is the quarterly publication of The Movable Book Society. Letters and articles from members on relevant subjects are welcome. Advertising is accepted free of charge from members. The annual membership fee for the Society is \$15.00. For more information contact Ann Montanaro, The Movable Book Society, P.O. Box 11654, New Brunswick, New Jersey 09806.  
Daytime telephone: 908-932-5896  
Evening telephone: 908-247-6071  
Fax: 908-932-5888

The deadline for submissions for the next issue of *Movable Stationery* is January 15, 1994.

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### Collector Profile: James T. Sinski

Jim Sinski started collecting in 1974. His collection is mostly contemporary, and at present consists of 1200 titles. The scope of the collection was defined by those types included in two resources books: *Movable Books* (1979) by Peter Haining and *The Best of 3D Books* (1989) by Tadashi Yokoyama. About twelve antique books are included in the collection. Titles from the collection have been used for over ten exhibits, mostly in cities in Arizona but also in New York. Photographs of books from Jim's collection have been taken to illustrate lectures for graphic arts and graduate library courses. The "how to make pop-up books" have been used as guides to teach primary grade students how to design books and integrate the ideas into the curriculum.

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## Russian Pop-ups

Firebird Publications distributes English-language publications from Russia. Their most recent catalog includes fifteen pop-up books for children. Their list includes *Masha and the bear*, *A bookful of animals*, *Emelya and the Pike*, and *Into space*. The titles are not new but are not available from other sources. For more information or a catalog write Firebird Publications, Inc. 27 Dubon Court, Farmingdale, New York 11735. Phone: 800-854-9595 or fax: 516-293-9596.

## Letters

In response to the inquiry from William Streeter in the September 1993 issue of *Movable Stationery* concerning the repair of movable books, I would like to make the following comments. I am also a member of the Guild of Book Workers and repair pop-up and other movable books purchased for my own collection.

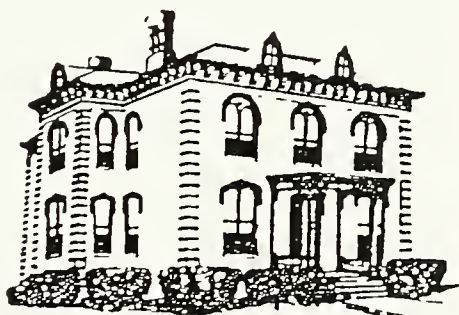
I do remove materials from one book to fix another. I frequently buy books from library book sales for this purpose. I remove only materials which are not bound into the book, such as parts or all of a mechanism if this can be done without disbinding either book. I avoid doing repairs which cannot be made to look like the original such as opening doubled or sealed pages. I also try to mix materials only from the same edition of a book.

When the books are bound, which pop-up is put into a specific volume is purely arbitrary and I consider mixing them to be similar to mixing matching volumes from different sets to complete a set. I do not remove pages, end papers, covers or other material which would not normally be removed from one book to fix another without destroying its value to a collector.

I rarely sell or swap movable books from my collection but when I do any repair or restoration work on any books, I keep a careful record of what work was done on the volume and when. This record is usually on an individual index card or acid-free slip of paper. This card includes date and price of purchase, minor work such as cleaning as well as extensive restoration work or rebinding.

When I dispose of books which have had more than routing cleaning work done on them, I remove the purchase information from the card, mark the volume as restored and include the repair record with the book. This allows the new owner to make up his own mind as to how much and what restoration work is acceptable to him. If I think the work done is extensive enough to permanently mark the volume, I will permanently mark the volume as restored by me on the book pasted down endpaper to prevent its new owner from reselling the book without any indication that it was restored. I would be interested in knowing how other binders mark their work and what type of repairs or restoration they do.

Carol Casciani



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Congratulations to Ann Montanaro on the first issue of the Movable Book Society newsletter!

Dorothy Cook's article was most interesting and informative - to say nothing of great help to collectors.

May I put my two cents worth in to agree that to "dedicated collectors...books...top condition." How true that is and, in my experience, nowhere is it truer than in the case of pop-ups. The whole point of a pop-up is that IT WORKS! It is amazing how one small tear can ruin a large double-page pop-up. The engineering today is so sophisticated that everything seems to be inter-related and, therefore, must work perfectly for the proper effect.

I get offered many pop-ups with "two small tape repairs" etc. Unless it is of extraordinary rarity, I pass. Once in a while, a pop-up comes along that is perfect inside but with cover problems. I have found the avid collector will want that for the scarcity value - as long as the price reflects the problem.

There are a few expert repairers and I am in total awe of their talents. Their main talent lies, of course, in the fact that one cannot tell where the repairs are.

Finally, a news item that may be of interest to readers. A customer of mine was in Prague this summer and I had asked him to find out whether Kubasta was alive. There is a paucity of phones in Prague and finally, his host managed to arrange to receive a call at a pay phone. The conversation went thus: "I am Kubasta's grandson - he is dead." No elaboration - so we do not know when or at what age. But we do know!

Elizabeth Wessels  
Book Finders International  
216 Ringwood Lane  
Elgin, South Carolina 29045

## SARAH KEY BOOKS

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We sell a very wide range of pop-ups, moveables and novelty books and cards. If you collect you should contact us, and when in the U.K. be sure to visit our well stocked book room. We are open by appointment, and are but a fifteen minute walk from Cambridge's historic city centre.

## Questions and Answers

**Q.** I recently purchased a copy of a pop-up book entitled *Moschops and the surprise* published by Purnell Books in 1984. In the catalog of the British Library there is an entry for *Moschops and the sneezes* also published by Purnell Books in 1983. The British Library cataloging record does not include any indication of the format of either of these books. Do you have *Moschops and the sneezes* in your collection? Is it a pop-up book?

**Q.** The *Cinderella panorama* book published by Collins in the 1930s contains six three-dimensional scenes which come together like a carousel book. Does this book have a title page? A copy was offered for sale at a recent book show. The pages had separated slightly from the cover and it looked like a title page might be missing.

[Ed. This title was omitted from *Pop-up and movable books: A bibliography* as the only cataloging available described the book as having "6 fold-out scenes." It was not clear that the scenes were pop-ups.]



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**Q.** Can anyone recommend a good software package for keeping track of a book collection? It should be simple to input but allow information from various fields to be sorted and printed.

**Q.** The Cooper Hewitt Museum had an exhibit of pop-up books many years ago. There was a film showing books being opened and plates being moved. Is a copy of that film available?

**A.** There is a 13 minute video available from the museum. It costs \$15.00 plus \$2.50 for postage. To purchase a copy write:

Cooper Hewitt Museum  
Rights and Reproduction Department  
2 East 91st Street  
New York, New York 10028

### Pop-up Wearables

Helen Hiebert creates wonderful three-dimensional earrings. The diamond-shaped, drop earrings are made from two one-inch squares of handmade paper. They are available in solid color or decorative papers. The earrings cost \$15.00 plus \$1.00 for shipping and handling. For more information or to order contact Helen at 718-622-3053. 93 8th Ave., Brooklyn, New York 11215.

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### Books Wanted !

If there are books you are looking for or have titles for sale or trade, send your list to *Movable Stationery*. Each subscriber can list up to five titles per issue. Include your name and address with the list and indicate if the title is being sought, sold, or offered for trade.

#### Sought/Trade

*The fairies pop-up book.*

*The ultimate pop-up cocktail book.*

*Great buildings of the world: A pop-up history*

*The crocodile and the dumper truck.*

#### Offered/Trade

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## New Publications

SMITHSONIAN INSTITUTION LIBRARIES



3 9088 01629 2633

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

*Animal acrobats.* Robert Cremins, illustrator. Rick Morrison, paper engineer. National Geographic Society. 9 x 9. 10p. 0-87044-955-9.

*Christmas at the little zoo.* By Beth Vardon. Charlot Byi, illustrator. Wishing Well Books. 9 x 11 1/2. 22 p. \$9.95. 0-88705-575-3.

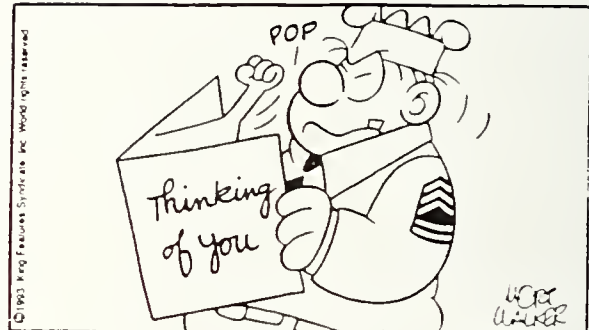
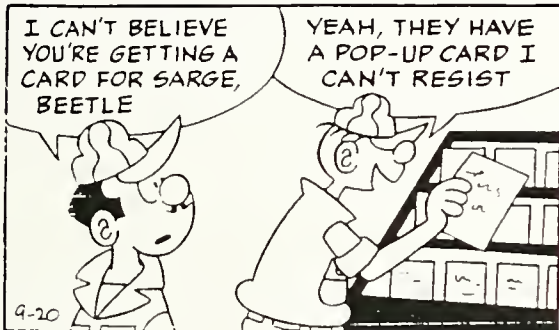
*Clifford's I love you.* By Norman Bridwell. Cartwheel Books. January, 1994. 4 x 4. 10p. \$4.95. 0-590-47309-3.

*Clifford's springtime.* By Norman Bridwell. Cartwheel Books. January, 1994. \$4.95. 10p. 4 x 4. 0-590-47293-3.

*The hunter who was king and other African tales.* By Bernette Ford. George Ford, illustrator. Hyperion Books for Children. January 1994. \$14.95. 22p. 8 x 11. 1-56282-585-2.

*Secret treasures.* John Buxton, illustrator. Tor Lokvig, paper engineer. National Geographic Society. 9 x 9. 10 p. 0-87044-956-7.

### BEETLE BAILEY



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