

MOVABLE STATIONERY

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An Interview with Dorothy A. Yule

Edward H. Hutchins
Cairo, New York

You might wonder how a French major who graduated from Barnard College in 1972 ended up producing imaginative miniature pop-up books. Dorothy Yule took some art classes in Japanese and western methods of woodcut printmaking as an undergraduate and then went on to get a post graduate certificate in printmaking at London's St. Martin's School of Art. Back in New York, she took classes in etching and silkscreen at Pratt Graphics Center and bookbinding and letterpress printing classes at the Center for Book Arts. In 1989 she was awarded a Master's degree from the Mills College Book Arts Program. This explains how she learned her craft and technique, but it doesn't explain her creativity and uninhibited approach to books.

I was introduced to her books when I discovered "Souvenirs of Great Cities" at the 1995 Washington Book Fair. To learn more, I met Dorothy in San Francisco in 1996 and we've continued our bi-coastal correspondence ever since. One of the first things I wanted to know was how making books became an important part of her life.



Souvenirs of Great Cities

I started making books when I was in grade school. My earliest were poems with illustrations, folded into

signatures and stapled into little books. I continued to produce these simple books into my teens. I grew very interested in printing and printmaking after college. I was also interested in making books as an expressive art form. Owing to the real-life problems of earning a living, it was many years before I had the opportunity to pick up this study again. Now I work as a designer at a newspaper to support my book work.

How did your art background, miniature books and pop-ups all come together?

Several years ago I made a little book for a friend for her birthday. It was a little codex about an inch-and-a-half square, bound in marbled paper scraps and illustrated with rubber stamps. When the next big birthday came along, I had long scraps of paper from another book project that I started idly folding into an accordion. Somehow the idea of the rubber-stamp images and the concertina came together and resulted in my first little pop-up book.

Did this lead to more books?

The first pop-up books I made were very simple structures. Over time I played with the form. I started making more complicated pops -- pops popping off other pops, scenes with several layers of pops, pops with little bits of paper sewn onto them. I started to think about how I could make a book in this form that I could print and bind. I thought of making the concertina out of a piece of paper folded in half so that when you cut the pops out and pulled them forward there would still be a backing sheet behind them to give the illusion that the pop-up was floating off of the paper. I also decided to make the book read both ways so you could use every valley fold for a pop-up.

How did this become "Souvenirs of Great Cities"?

As I was casting around for a subject I had the opportunity to visit Paris. I sent back a lot of rhyming postcards to friends about places I was seeing and that gave me the idea of making books about cities I had lived in: New York, London, Paris and San Francisco. The more complicated pops in the city books came as a solution to the problem of having to print the books in two sheets and needing to deal with the bulky valley fold where the sheets were joined -- so that in New

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Continued from page 1

York, I did a double-layered skyline view of New York from downtown and midtown; in London I did the bridge near Big Ben coming off the main pop as a secondary pop; in Paris I sewed flags to strings off the Eiffel Tower and in San Francisco I made little strips of bay - one with a ferry boat -- coming off the skyline. The result was very playful, the set is almost like toy books.

When I was working on the Cities books, I referred to them as toy books because they are as much like toys as they are like books. I like pop-ups because they are playful and work especially well in this small scale. I have made books as big as three inches square in order to sew more complicated pops -- when I put multiple layers together or sew things I need some space for my big fingers to move.

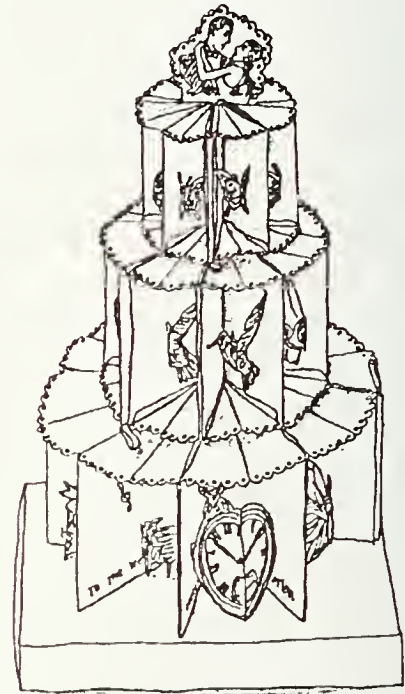
Now tell us about that wonderful "Wedding Cake Book".

I made the "Wedding Cake Book" on the occasion of a friend's marriage. I wanted to make a book that would turn into a cake. I used the basic concertina structure and, playing around with the idea of a round cake, put in section pieces on the top and bottom of the valley folds so that the book could be made into a full circle. This made one layer of the cake. I put rubber-stamp images into the folds that I printed in gold with embossing powder -- butterflies on the top layer, humming birds on the second layer, and larger images that followed a rhyming text on the bottom layer. I made little folded pieces of paper with ribbon loops to connect the concertinas into open circles and made a long thin piece of paper with a

bride-and-groom to wrap the layers around and make a top for the cake. The three little books were tied with gold ribbon and presented in a box with the flat "wedding couple".

What do you have planned for your next pop-up book?

I keep thinking I'm done with this form but it keeps coming back. "Memories of Science," the book I did in prototype last year, is based on that same concertina form but it has french-folded signatures with verses in alternate valley folds and rather more complicated pops -- all tabbed in and sewn through the backing paper. I guess I find it endlessly fascinating to try to make it more and more complicated and I think the small scale in miniature books adds to the charm of the pop-ups.



Where do you get the topics or inspiration for your books?

I get the inspiration for my books from life. What I realized in graduate school is that all my books have strong autobiographical elements. Some are more directly related to my experience than others; some are more personal and some are more abstract and tangentially related.

continued on page 8

Movable Books at School:
A Report of my Experiences in Germany
Ulrich Tietz
Recklinghausen, Germany

From collecting to doing-it-yourself

What will happen if you have been collecting pop-ups for 17 years with all your heart? Either you and your books will be shown the door by your wife some time or other, or both partners will collect pop-ups together and will use this hobby not only by collecting things but also for doing something in a creative way.

My first encounter with a pop-up took place in 1979; it was the German edition of Pienkowski's *The Haunted House*. It goes without saying that in the beginning I was only interested in collecting these books. But then I came across books about folding techniques like the series of books in English by Tarquin Publishing and the books of Masahiro Chatani.

I thought of passing on my own experiences to my pupils. My wife teaches children aged 6-10 at a primary school and I teach children aged 10-16 at a comprehensive school. In the following essay I would like to report about my experiences with pop-ups at school; these experiences reach from simple cards, to whole booklets, up to a huge "book" in the format 1,90 m x 1,30 m and weighing 44 kilos.

Movable books in Germany

Movable books are not very current in Germany. Most of them, and the best of them, have not arrived here at all. Publishing houses fear the risk of editing a German version (Ron Van der Meer's "Paeks" are an exception). Smaller bookshops present pop-ups on their shelves only unwillingly because they are likely to be damaged by kids. As a collector you are dependent on mail-order catalogs, on coincidence, and on the hit list in *Movable Stationery*. The children we teach, in most cases, come from families in low or middle incomes. Such families cannot spend 30 or 40 marks on a children's book of only six pages.

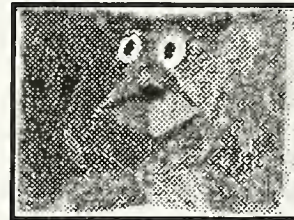
Growing interest for pop-ups among children

Due to the reasons mentioned above, it is obvious that the pupils who are taught art by my wife and me have rarely seen movable books. But this is also a chance to motivate these children. They are fascinated once they have been shown pop-ups; and they are immediately willing to try to rebuild the more simple

techniques. Later on, as they progress, the degree of difficulty is enhanced.

Which technique for which age

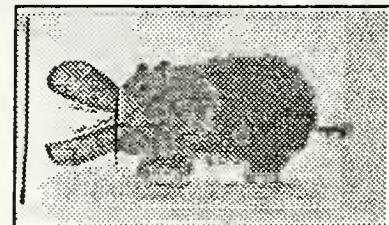
The most popular technique with younger pupils is the double "V," used for producing a big mouth. This angle of crease is easy to rebuild and it also offers many opportunities to make your own ideas come true.



Big mouth

In practice I proceeded in the following way:

1. The children are shown examples of a specific technique (the most beautiful and the biggest mouths surely come from Jan Pieńkowski and Kees Moorbeck).
2. This technique is practiced on drawing-paper (also with jagged cuts).



3. The children plan their own drafts for human beings, animals, robots, monsters, etc.
4. These drafts are transferred to firm cardboard; they are colored and decorated further (with stripes of paper or wool for the hair, with spiral or long tongues, etc.).
5. Finally the completed cards can be bound into a book.

The procedure I have described above can be applied in the same chronology to older pupils as well. Here are some folding techniques which have proved to be of worth and which are popular with pupils:

- rotating discs with windows (fixed by the help of paper fasteners),
- mountain and valley creases with glued elements,
- horizontal "V"-foldings with glue tabs,
- sliding motions are suitable only for advanced pupils because of slots and stoppers.

With any technique the trial-and-error stage is vital. On selecting a motif, you have to make sure that it does not protrude from the picture format when folded.

However, children will recognize very soon why the producers of pop-ups are called "paper engineers."

Movable Books at School: Pupils produce an "XXL-book"

The case history

Recklinghausen is a city of approximately 130,000 inhabitants situated at the edge of the Ruhr area. It is a region which has been characterized by the winning of coal and by the production of steel during the last century. In the severe post-war winter of 1946-47 theater people from Hamburg travelled toward the Ruhr area to provide themselves with coal for their cold theater. After almost 300 km they happened to arrive at Recklinghausen. Here the artists were helped by miners. The artists themselves thanked these miners by giving a guest performance. In the years to come, from this lowly beginning, developed the "festivals of the Ruhr," an annual festival of supra-regional importance.

The idea

In 1996 the school where I teach was asked for a contribution to the anniversary of the festival mentioned above. On this occasion it came to my mind to produce with my pupils an oversized movable book. Very quickly I found an interested group of pupils (aged 13); and they developed quite a number of good ideas in a short time.

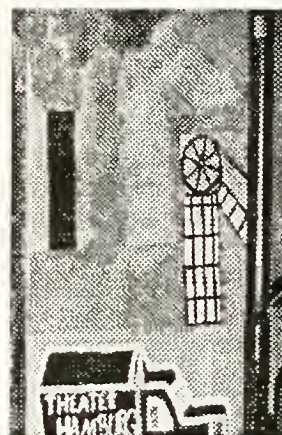
The problems

Very soon the first difficulties emerged, resulting from the oversize format of the book desired. To apply 90° techniques was not possible because of the

high size format; to apply other folding and drawing techniques working excellently on paper or cardboard was not feasible with plywood. However, after attempting this and that and after studying many pop-ups, several techniques could be applied which were compatible with the specific construction of the book. For each page of the book has an overlapping frame at the rear on which is screwed the next page. Thus, a hollow space of approximately 6 cm is created in which the book's technique is hidden.

The solutions

The first scene shows a lorry from Hamburg in the year 1946 in front of a mining scenery. A hidden rotating disc makes smoke rise out of a chimney. The sheave of a headgear is moved by an elastic band which is hidden, too.



**Mining scenery
smoke and sheave move**

In the next scene (from the year 1955) Hamlet appears; he does not only have a skull in his hand, but he can also - by the help of a lever - throw it up if desired by the pupils.



First Book Arts Jamboree a Bestseller

Roy Dicks
Raleigh, North Carolina

The first Book Arts Jamboree, the brainchild of our own Ed Hutchins, was held on June 7-12, 1998 in Cairo, NY (nestled in the Catskills) at the Cedar Terrace Resort. The registration capacity of 60 people was hit early on and, by all accounts, we had a blast. Besides Ed and Robert Sabuda (there as an instructor), other members of the MBS who participated included Judith Bennett, David Damian Full, and myself. Also there were book artists Lisa Melhorn-Boe (whose books were featured in the May, 1998 edition *Movable Stationery*) and C. J. Grossman, who attended part of the MBS convention in Los Angeles.

The Jamboree was an intensive six days of instruction and artistic sharing, with formal classes set up in the mornings and mini-workshops and demonstrations in the afternoon. Ed had one class in tunnel-book making and another in producing work in multiple editions. Robert had two sessions of the same class in pop-up paper engineering. Bookbinder Carolyn Chadwick two sessions of decorative box-making and book artist Miriam Schaefer taught one class entitled "Extraordinary Books/Ordinary Materials" and another on "wearable books."

The spectrum of participants ranged from the those who had never done anything like this before (me!) to a wide range of artisans and craftspersons there to hone their skills, as well as a number of people who are working artists. All were there to add new knowledge and experience to their arsenals.

I personally have never experienced such an open, giving spirit, a feeling of "we're all in this together" as was demonstrated among the participants here. All the classes had projects that had to be completed outside the class time, so much time was spent together in the various studio spaces, which were available 24 hours a day. There was a true sense of camaraderie among those working into the wee hours, with a lot of "what do you think of this" and "how can I get this to work." Participants gladly shared ideas, suggestions and materials, each delighting in the other's solutions and inspirations.

The results were truly astounding, as was evidenced by the "show and tell" held on the last morning. The amount of creativity that had been poured into these projects was certainly a product of a very positive synergy that had

been created all week. There were tunnel books with automatically opening front flaps and with movable parts. There were beautiful artworks in the form of a book that could be worn around the neck or attached to clothing. There were magical boxes which held everything from found treasures to 3-D paperfoldings. And there were X-rated pop-ups!

In addition to the formal classes, there were demonstrations and workshops on papermaking, marbling, gocco printing, buttonhole books, mono prints, gelatin printing, paste papers, Jacob's ladders, flexagons, and portfolio wrappers. Robert gave another version of his well-researched history of pop-ups and Miriam gave a history of wearable books.

Other events in the tightly packed schedule were pre-dinner videos on book arts-related subjects, a book exchange (of projects made by the participants), an instructor's "show and tell," a sell-and-trade session, a silent auction of donated works, and a history of alphabet books. There were also the inevitable snafus, such as the bus that didn't show up for the planned afternoon Catskill tour and the sudden illness of Robert (too much popcorn at the Wednesday night video party?) which forced the cancellation of several classes. Nonetheless, Ed deserves much praise for a well-planned, "get-your-money's-worth" event. How he ran everything and had time for his classes (and a daily newsletter for everyone!) is beyond understanding.

There are already plans for next year's Jamboree, so be warned - sign up early!

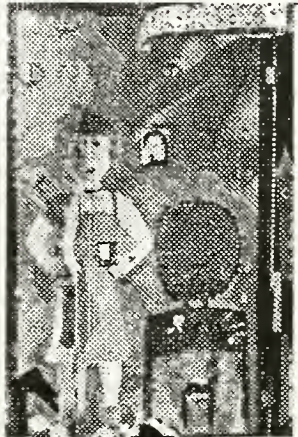
Struwwelpeter Pop-up

Movable Book Society member Massimo Missiroli has paper engineered a new edition of *Struwwelpeter*. Six of the most famous stories – wicked Frederic, Caspar and the soup, the child who sucks his thumbs, John look-at-the-air who falls into the water, and Robert who flies – are among those collected in this pop-up edition.

Massimo lives in Italy and has been dealing with the theory and the practice of all kinds of pop-up books. In exhibitions and workshops he has used pop-ups to examine various means of communicating.

Das Struwwelpeter-pop-up-buch, by Heinrich Hoffman, was issued by Schreiber. It is 20 x 25 cm. and sells for DM 24,80. The ISBN is 3-480-2053-5.

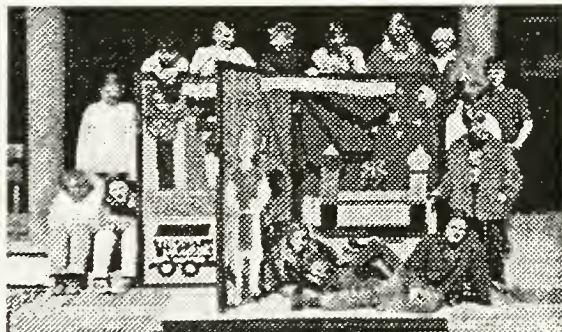
The page from the year 1996 shows a woman who dressed elegantly for a visit to the theater. First she appears in an apron and with a facial pack made of cucumber slices. Half of this symmetrical figure can be folded, thus transforming this housewife into a gentlewoman with an evening dress, a ladies' handbag, and jewelry.



The last picture sends the spectator into the year 2046 and shows the theater of the future. The building can be folded in a parallel way to the front. A foldable cardboard tab with the respective date of the picture hovers like a festoon over all double pages. This idea comes from the Beatles book from 1985. The whole book is 1,90 m high; it is 2,60 m wide when unfolded, and it weighs 44 kilos. It was presented in the theater during the festival in 1996.

The exchange of experience

The finished object being introduced to the local press, the pupils asked proudly if they had produced the world's biggest pop-up (or Europe's ...or at least



Fourteen artists and their XXL-Book

Germany's)? It goes without saying that I could not answer that question.

But perhaps other readers of *Movable stationery* could give their opinions on that matter, could report their own experiences, could launch an international exchange of pupils' works?

I am very much looking forward to your mail:

Ulrich Tietz
Langeoogstrasse 57
D-45665 Recklinghausen

Arizona Pop-up Exhibit

The 11th Annual Pop-Up and Movable Book Exhibit will be held at the University of Arizona from December 1, 1998 through January 31, 1999. The exhibit, consisting mostly of pop-up and movable books published in 1998, will occupy cases in the Special Collections Lobby, and the lobby and third floor of the main Library building. This exhibit is free and open to the public. A catalog will be available for those attending.

The exhibit will feature hand made or limited edition books made by Arizona artists. These will be exhibited in the Special Collections Lobby. For four days following the opening of the exhibit there will be a short presentation (talks, demonstrations, and/or hands on workshop) each day, in the Special Collections Lobby. The schedule of presentations is as follows:

Tuesday, December 1, 1998

Dr. James Sinski, Exhibit Curator

Wednesday, December 2, 1998

Mabel Dean, Book Artist

Thursday, December 3, 1998

Joyce Brodsky, Book Artist

Friday, December 4, 1998

Shirley Johannesma, Book Artist

These events are intended for adults. The exact times and titles will be announced later. Information can be gathered from the local press, by phone (520) 621-4300 or e-mail SINSKIJ@u.arizona.edu.

Learning how to make pop-ups: Part II.

Robert Sabuda
New York, New York

These titles are for pop-up makers of any age, but whose skill level is intermediate. Advanced books will appear in the next issue.

Hiner, Mark. **Paper engineering for pop-up books and cards**. Tarquin Publications 1985. ISBN 0-906212-49-9, \$11.95 US, 30x21cm. 48 pp softcover, simple black & white illustrations filled with flat areas of colors.

Areas covered: V-fold, layers, box, rotating disc, basic tab mechanisms.

Lessons or projects: 10 lessons, each demonstrating a pop-up principle.

Intended audience: Adults.

Advantages: Clearly illustrated with lessons that are to be cut from the pages and actually assembled. Includes sidebars of "Technical considerations" and ideas for specific projects. Considered a classic.

Disadvantages: Where's the sequel?

Irvine, Joan. **How to make super-pops**. Beech Tree Books 1992. ISBN 0-688-11521-7, \$6.95 US, 21x24cm. 96 pp softcover, humorous black & white illustrations.

Areas covered: V-fold, layers, full 360 degree 3-D structures, cones, tab mechanisms, "Volvelle" (rhymes with *pole-bell*; interlocking Victorian turning circle, audio mechanisms, rubber band mechanisms, pop-up masks, large scale pop-ups.

Lessons or projects: Approx. 30 projects of wide variety, each creating a finished object.

Intended audience: Children.

Advantages: Clearly illustrated with numbered instructions. Excellent projects, many quite challenging and requiring up to 20 steps. Some patterns to trace or photocopy.

Disadvantages: Could use a few more patterns.

Jackson, Paul. **The Pop-up Book**. Henry Holt & Co, 1993. ISBN 0-8050-2884-6, \$18.95, 23x28cm. 160 pp softcover, color illustrations and photos.

Areas covered: V-fold, layers and full 360 degree 3-D structures.

Lessons or projects: Approx. 20 projects many making abstract or geometric forms. Variation ideas given for some of the projects.

Intended audience: Adults.

Advantages: Instructions clearly numbered and accompanied by photos. Has a gallery of many

finished pop-up projects (although most are much more advanced than the book's lessons).

Disadvantages: No templates or patterns to trace or photocopy but measurements are given. Too many abstract projects.

Jackson, Paul. **Make it with paper – Paper pop-ups**. Quarry Books 1997. ISBN 1-56496-170-2, \$19.99 US, 22x28cm. 112 pp softcover, color illustrations and photos.

Areas covered: V-fold, layers, "Tent," box, coils.

Lessons or projects: 11 projects each creating a finished object: flowers, animals, etc.

Intended audience: Adults.

Advantages: Instructions clearly numbered and accompanied by photos. Includes actual paper examples which can be photocopied or cut out and assembled.

Disadvantages: Only a few pop-up principles explored. Too few projects.

Munneke, Idelette. **Pop-Ups zelf maken**. Cantecler 1988 (unknown if still in print, given to me as a gift). ISBN 90-213-0430-9, price unknown, 14x21cm. 60 pp softcover, simple black & white illustrations and color photos. German text.

Areas covered: V-fold, layers, full 360 degree 3-D structures.

Lessons or projects: 31 projects, each creating a finished object: some abstract forms, others scenes with people and animals.

Intended audience: Adults.

Advantages: Actual size patterns given which can be photocopied to make the pops. Most projects are layer variety requiring very few steps. Others are quite complex.

Disadvantages: Only a few pop-up principles given. Could be more diverse.

Palmer, Mike. **Pop-up Greetings Cards**. Chartwell books 1993. ISBN 1-55521-897-0, \$12.98 US, 22x28cm. 112 pp hardcover, color illustrations and photos.

Areas covered: V-fold, layers, full 360 degree 3-D structures, box, paper chains, simple envelopes.

Lessons or projects: 38 projects, each creating a finished object most of which are holiday themed.

Intended audience: Adults.

Advantages: Instructions clearly numbered and accompanied by photos. Great projects. Has "star" rating system for complexity of projects. Grid patterns for each project included which can be enlarged.

Disadvantages: Could use a few more pop-up principles.

Watt, Fiona. The Usborne book of paper engineering. Usborne Publishing 1997. ISBN 0-7460-2327-8, \$5.95 US, 20x25cm. 32 pp softcover, color illustrations and photos.

Areas covered: V-fold, layers, full 360 degree 3-D structures, tab mechanisms, "twisting box heads" (not pop-ups), automaton of squawking bird.

Lessons or projects: 12 projects, each creating a finished object: animals, 3-D scenes, decorated boxes.

Intended audience: Children and adults.

Advantages: Clearly illustrated and numbered instructions. Templates to trace for every project. Interesting projects, some very challenging.

Disadvantages: Many projects are not actually pop-ups even though the title does say "paper engineering" (but who says "paper engineering has to mean pop-ups?"). Several projects are 3-D paper constructed projects only, and may be too complex for younger pop-up makers.

continued from page 2

The cities of "Souvenirs," for example, are cities I had lived in. "Memories of Science" (the next edition) was based on my experiences in the sciences in school and college.

Have you considered collaborating with other artists on a book?

I am lucky to have a wonderful illustrator, my sister -- Susan Hunt Yule -- who was willing to work with me on the Cities books to make drawings that would work with the pop-ups I wanted to do. We would go back and forth between drawing and engineering. I think my ongoing collaboration with my sister works because we share so much (genetics, personal history) that communication is multi-leveled. When we first started working together, it was more an art director/illustrator relationship, but as we go on, there is more give and take. Susan has started making her own books. My hope is that we can build a stronger collaboration if we both work in the book form. Many book artists confine themselves to unique, one-of-a-kind books.

What appeals to you about making editions?

I find unique books are a good way to explore thematic ideas, structures and forms. If I look at my books over time I can see themes that come and go and evolve. When I do an edition, I learn a lot about a specific book -- I always think when you've finished an

edition you know then how you should have done the book. Especially in the process of binding, I find I understand more profoundly how structures work and I also find in the repetitive process a kind of meditative state that often brings up new and different ideas, inspirations and visions.

Have you ever considered making larger books?

I have made several editions of larger books. Working large allows for a lot more elaboration and complexity, though increasingly I try for more complexity in my small books, too. I have always had a fascination for the small (when I was young I collected dollhouse miniatures) and I think working in a small scale gives a certain kind of control -- you can fit all the pieces in a smaller space, work in a closer and more intimate way -- sort of the difference between hand-sewing something tiny and full-scale tailoring. Probably the reason I started making tiny books, apart from anything else, was that all those off-cuts from larger projects were so seductive and it was so easy to play with something small that you could work in your hand.

Based on your experience with pop-ups, how do you see your work evolving in the future?

I'm not sure how my work will evolve. I know that I like to play with increasingly complicated pop-up structures and I like the idea of creating something that surprises readers and draws them in unexpectedly.

Changing Pages

The Collins Gallery introduced British artists' books to the exhibition program in 1995 with "Brought to Book." "Changing Pages" continues with this medium, focusing on American and British movable books by contemporary artists. The exhibition is intended to appeal to all ages and will incorporate children's pop-ups by major publishers, available for handling. This will be accompanied by an introduction into the origins and development movable books for children from the turn-of-the-century to the 1980's.

The exhibit will include historic and contemporary books from both private and public collections. The works of over 30 artists will be represented with one-of-a-kind and limited edition pop-up structures in addition to over 100 recent books by British and American publishers.

"Changing Pages" begins a two year tour in the U.K. beginning in November 1998. For a tour itinerary contact Morag Davidson, exhibitions organizer, Collins Gallery, University of Strathclyde, 22 Richmond Street, Glasgow G1 1XQ Scotland.

MOVABLE REVIEWS

ROBERT SABUDA

1 ☆ - AWFUL
2 ☆ - POOR
3 ☆ - OK
4 ☆ - GOOD
5 ☆ - SUPERB



Amazing pop-up & pull-tab circus performers. By Ken Wilson-Max. Cartwheel Books/Scholastic. 0-590-37224-6 \$15.99 US, \$19.99 Can. 24x25 cm. 6 spreads. 2 multi-piece pops, 4 tab/flap mechs, 1 shooting paper projectile, 3 removable paper clowns. Art: Bright, brushy simple paintings. Plot: Circus performers strut their stuff. Art is great, but not a lot of activity for such a large book. Shooting man from cannon is a definite plus. Paper Eng: Simple.



Annie ate apples. By Lynette Ruschak. Ill: Bonnie Matthews. Paper Eng: Vicki Teague-Cooper. DK Ink. 0-7894-2478-9. \$14.95 US. 19x25cm. 7 multi-piece pops, 16 tab/flap mechs, 2 wheels. Art: Humorous pen/watercolor. Plot: Annie amazingly has at least one friend whose first name and hobby begins with each letter of the alphabet. Wacky fun. Lots to play with. Paper Eng: Simple.



Black cat, white cat. By Chuck Murphy. Little Simon. 0-689-81415-1. \$12.95 US, \$17.50 Can. 16x16cm. 10 pages. 3 multi-piece pops, 6 tab/flap mechs, 1 flap. Art: Sophisticated computer generated images. Plot: "A pop-up book of opposites." Murphy continues his loosely based 'black and white' series with very nice results. Cats are elegant and regal, and the last pull-tab makes it all worth while. Paper Eng: Somewhat complex.



Curious critters. Words by Alan Benjamin. Ill & Paper Eng: David A. Carter. Little Simon. 0-689-81586-7. \$16.95 US, \$22.95 Can. 23x23cm. 5 spreads. 2 pops, 7 pull-tabs, 1 sound chip of a very bad soprano. Art: Humorous, colorful computer generated imagery. Plot: A variety of hybrid animals, the likes of which you've never seen. Terrific fun and silly as would be expected. Sound chip is one of the best ever. Paper Eng: Somewhat complex.



Desmond the dog. Text & Paper Eng: Nick Denchfield. Ill: Ant Parker. Red Wagon Books/Harcourt Brace. 0-15-201340-7. \$12.95 US. 19x19cm. 7 spreads. 3 pop/pull tabs, 1 large fold-up flap. Art: Humorous pen/watercolor. Plot: The very simple adventures of a very

disobedient dog. Fun, bold art for young readers. Paper Eng: Simple.



The Haggada of Passover. Design and Paper Eng: Keith Moseley. Ill: Linda Birkinshaw. The Israel Museum, Jerusalem & Kidsbooks, Inc. 1-56156-498-2. \$39.95 US, \$49.95 Can. 21x29cm. 66 pages. 3 pops, 16 tab/flap mechs, slipcase for book. English and Hebrew text. Art: Watercolor reproductions (surprisingly Maurice Sendak-like in execution) of the Bird's-head Haggada c. 1300. Plot: Major scenes and events from the Haggada. A most unusual title due to the subject matter and the original from which it is derived. Pops sparsely placed throughout. A must have if you collect (and can afford the steep price tag). Paper Eng: Simple.



Lest we forget. By Velma Maia Thomas. Paper Eng: Uncredited. Crown Publishing Group. 0-609-60030-3. \$29.95 US, \$41.95 Can. 24x24cm. 32 pages. 1 pull-tab, 3 flaps, 4 removable paper items in envelopes. Art: Photos and engravings. Plot: Exploring the origins of the enslavement of over 100 million Africans with words and visual elements from the Black Holocaust Exhibit. Beautifully designed and full of details. Quite moving and notable as one of the very few African American movables. Paper Eng: Very simple.



The long-nosed pig. By Keith Faulkner. Ill: Jonathan Lambert. Paper Eng: Uncredited. Dial Books. 0-8037-2296-6. \$11.99 US, \$17.50 Can. 24x24cm. 7 spreads, 6 pops. Art: Brightly painted cut paper. Plot: As a result of his vanity, the world's first pig is taught a lesson. Basic and cute fun, although pops are quite predictable. For very young readers. Paper Eng: Very simple.



Pop-up trucks. By Richard Fowler. Red Wagon Books/Harcourt Brace. 0-15-201681-3. \$14.95 US, \$20.95 Can. 23x23 cm. 5 spreads. 4 pops, 6 pull-tabs. Art: Humorous pen/watercolor. Plot: Everything a young reader wants to know about trucks. Basic technical specifications are given for all 5 vehicles. Nice detailed art for truck lovers. Paper Eng: Simple.



Say Cheese! By David Pelham. Dutton Children's Books. 0-525-45979-0. \$13.99 US. 14x13cm (shaped like a 3-D wedge of cheese). 12 spreads. 12 pops, 3 tab/flap mechs, one 3-D mouse inserted in cover. Art: Humorous pen/

watercolor. Plot: Grandma Mouse tries to get all her family members to "say cheese" for a family portrait. A delightful and tasty treasure for all. The unique wedge shape and little mouse in a cheese hole are particularly inviting. Paper Eng: Simple.



The think tank. By Ivan Muscovich. DK Ink. 0-7894-2429-0. \$24.95 US. 21x28cm. 10 spreads, 10 paper pages of answers. 3 pops, 12 multi-piece paper games with various playing pieces. Art: Photos and computer generated images. Plot: Games and puzzles to challenge logic, perception and creativity. I certainly don't like to think of myself as stupid, but yikes! Challenging is an understatement! Or maybe I'm just too impatient. All the movables look great and the text is full of info but some of the little paper pieces are difficult to move around. Paper Eng: Simple.



Top to tail bear. By Jasmine Brook. Ill: Anthony Lewis. Paper Eng: Uncredited. Barrons. 0-7641-5072-3. \$7.95 US, \$9.95 Can. 18x18cm. 5 spreads. 2 tab/flap mechs, 2 flaps. Art: Humorous, cute pen/watercolor. Plot: A baby bear's introduction to other animals tail's (boy, that sounds dirty doesn't it?). Sugary and sweet for very young readers. Paper Eng: Very simple. Also: *Over the moon bear*, 0-7641-5071-5.

Questions and Answers

A. In response to a question posed in the last issue requesting information about pop-ups in record albums. I have a 33-1/3 record "Walt Disney's Sword in the Stone" - "LP Record and Pop-up Panorama Storybook." Along with the record, the album cover has eight pages: three double-page large pop-up scenes from the movie, each with text telling the story. It is marked "Copyright 1963 Walt Disney Productions" and "Litho in Japan by Graphics International, Inc. Los Angeles," numbered "ST 4901."

Carolyn Lilly
San Diego, California

Further Explanation

Volume 6, Number 2 of *Movable Stationery* included a Convention Trivia quotation "First edition Hallmark books sold for \$4 indicated in code on the books' back cover, have double-sided artwork, and illustrated endpapers." This statement was made about identifying SOME Hallmark books published in multiple editions. When two books appear to be identical, it is possible to tell which one was issued first by the price code printed on the back cover and printing on both the front and back side of the pop-up.

Origami Festival

Charlotte, North Carolina will host the Southeastern "Origami Festival: A celebration of the paper-folding arts" from September 22-27, 1998. The festival offers "something for everyone." Visitors, students of art or science, fine art collectors, anyone curious about the art of origami will appreciate the variety of activities planned for this event. Among the featured presenters and teachers are Japan's internationally recognized origami master Akira Yoshizawa; Paul Jackson, author of several pop-up "how-to" books; and Joyce Aysta, Movable Book Society member and creator of pop-up cards.

For more information contact the Southeastern Origami Festival, P.O. Box 2573, Charlotte, North Carolina 28247-2573, Phone: 704-375-3692 or Fax: 704-542-3991.

New Publications

The following titles have been identified from pre-publication publicity, publisher's catalogs, or advertising. All titles include pop-ups unless otherwise identified. Titles reviewed in Robert Sabuda's "Movable Reviews" column are not included in this list.

ABC Disney. By Robert Sabuda. Disney Press September . 8 x 10. 26 pages. \$21.95. 0-7868-3132-4.

Circus! A pop-up adventure. Little Simon. September. 11 x 11. 12 pages. \$18.95. 0-689-82093-3.

Dracula steps out. Orchard Books, September. 1998. 12 pages. 8 1/2 x 11. 12 pages. \$15.95. 0-531-30100-1.

Eerie feary feeling: A hairy scary pop-up book. Orchard Books. 8 1/2 x 11. 12 pages. \$13.95. 0-531-30086-2.

Fire engine to the rescue: A pop-up book. [Contains only tab-operated mechanicals.] By Steve Augarde. Tupelo Books, September. 8 x 10. 10 pages. \$14.95. 0-688-16328-9.

Robert Crowther's deep down under ground: Pop-up book of amazing facts and feats. [Contains only tab-operated mechanicals.] Candlewick Press, September. 18 pages. 8 1/2 x 11. \$14.99. 0-7636-0321-x.

Our Lady of Guadalupe. By Francisco Serrano. Groundwork Book, Distributed in the US by Publishers Group West. September. 8 1/2 x 11. 12 pages. \$16.95. 0-88899-335-8. Also available in Spanish. *La Virgen de Guadalupe.* 0-88899-340-4.

