

MOVABLE STATIONERY

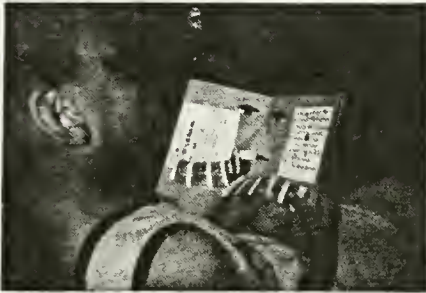
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Pop-ups An Adventure In Teaching

Barbara Valenta
Staten Island, NY

About fifteen years ago, having cycled through post-college jobs as a coffee house waitress (New York City), data analyst and computer programmer (New Mexico), mother, and art school attendee (mostly during eight years in Vienna, Austria), I finally surfaced again in New York City, complete with husband, high school-age child, south-of-Soho art studio, and bravely entered the field of art education. I had always had mixed feelings about this field. I loved children and their art, its energy, spontaneity, directness and innocence, but had been direly warned that if I entered the field

of teaching I could say goodbye to the life of painting and sculpture that meant so much to me. I was told that all my artistic energy would be drained. That I would no longer make my own art. That has not proved to be the case. Although my studio art is abstract, and very different from the



Pop-up made in a poetry workshop

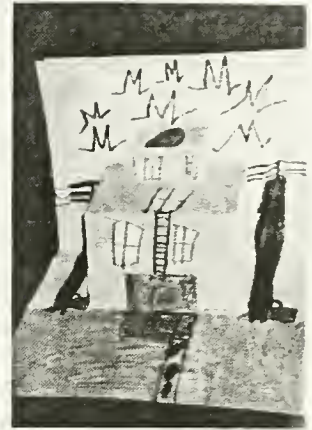
work of my students do, I find that the energy level, joy, creativity and appreciation of my young students buoys me up. In no other area has this been so much the case as in the area of pop-ups. My activity in this field has led me in the most surprising directions, into the authorship of a book, *Pop-o-mania: How to create your own pop-ups* (Dial Books, 1997) the curating of a children's pop-up book show for the Ellis Island Museum near the Statue of Liberty,



At the SoHo
Children's Museum

addressing a state association of librarians in San Antonio, Texas at their annual conference, and meeting countless people from all over the world during bookstore appearances and workshops and library events.

Most recently it has led to the opportunity to teach college-age students at Pratt Institute in New York City, and share the wonderful world of paper engineering with an upcoming generation of graphic designers, illustrators, and architects.



House constructed
by a Second grader

Over the years my approach to teaching pop-ups to elementary and middle school students and to teachers has evolved and developed. I first saw the potential of November 22, 1998 pop-ups while working as a part-time artist-in-residence at an elementary school. Teachers wanted an art project that would tie in with the curriculum, which happened to focus on Christopher Columbus. Two different projects were devised. Both hinged on the use of a step structure made by making two cuts on a the center fold of a page and folding-up, creasing unfolding and pushing the resulting tab-like shape into the interior of the folded page. Most of the classes were led through a structured approach to pop-ups that consisted of the following parts:

1. An introduction to pop-up books, pointing out their structures and the fact that books can also be shaped in interesting and different ways

2. A demonstration of the simple paper engineering required to make a "step." Also an introduction to "spinners" and "sliders." At this time I would liken the construction of pop-ups to building a bridge – something where certain structural principles apply. This would be a very "following directions" phase of the instruction (the emphasis changed as my teaching techniques developed, as I'll explain later.)

3. The third part of the teaching sequence involved a

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drawing lesson, where "the artist as markmaker" was discussed, using Van Gogh's marvelous drawings of trees and fields, water and sky as an example. Foreground, middle ground and background were discussed as children were invited to draw a scene, first with pencil, then with Sharpie Marker, on their paper-engineered page. Then they were invited to draw a smaller picture on a separate piece of paper, to be later cut out and glued to the front of their "step." As they worked they were invited to think of how they could bring further movement onto the page through the use of sliders and turners.



Public school workshop



4. A watercolor lesson showing wet-on-dry and wet-on-wet techniques followed, and imaginative use of color mixing was encouraged. Room was left at the bottom of the page for a story. Children built on the multiple steps that I taught as they became braver and more at ease with my teaching.

Pop-up made in an architectural unit

At the same time that most classes were making water colored pop-up books, one class with a very motivated classroom teacher was working with me to have her class produce oversize collaborative mixed media pop-up books based on Columbus. The teacher actively led the intellectual labors of the students as I introduced the art aspect.

Another project at this time involved a fifth grade class interviewing their families about how they or their ancestors



At a bookstore signing and workshop

came to the United States (in conjunction with a curriculum about New York and immigration). Photocopies of relevant documents were gathered from far flung relatives as well as parents, and interviews incorporated into the books. These books, which took a semester to produce, were later exhibited at the Ellis Island Museum. I approached a curator there with the idea and as a result of our brainstorming a space was found adjacent to the main hall of the Museum that had never been used before for an exhibition. So it was a blessing for all. Parents and



grandparents as well as the students attended the opening, and I began to see that pop-up books could be a catalyst for powerful and warm family feelings. This was borne out later when I moved on to museum and bookstore and library venues with my workshops. The making of pop-ups was most often individual, but also frequently drew parents into the equation as helpers and sometimes, with very young children,

3-D sketch

co-creators. I began to see the potential of pop-up making as a quality time activity that brings busy parents and children together in a joyful way. I have watched children who are often absorbed in computer games find pride of accomplishment and a creative hands-on activity in this area.

Professionally, I began to give pop-up workshops and teacher-training sessions for other arts organizations, and sometimes on my own. I gave presentations on several

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Editing a Fine Art Press Book

Maria G. Pisano
Plainsboro, New Jersey

When I started out making artists' books they were all one-of-a-kind pieces. As such the challenge was to create a unified whole in terms of idea and execution. As one-of-a-kind work also allows an artist to work more intuitively, so that changes and additions can be made up to the last moment. These works for me grow as they go along - in complete flux up to the last closing moments.

An editioned book, in contrast, poses special challenges and discipline. Although each book is individually made, printed, and assembled by the artist (or in collaboration) like a one-of-a-kind, each book in the edition needs to be reasonably alike, if not picture perfect. To achieve this, planning for an editioned book has to be thorough and complete once the model has been designed. Keeping in mind that everything in the edition has to be uniform, every detail has to be attended to.

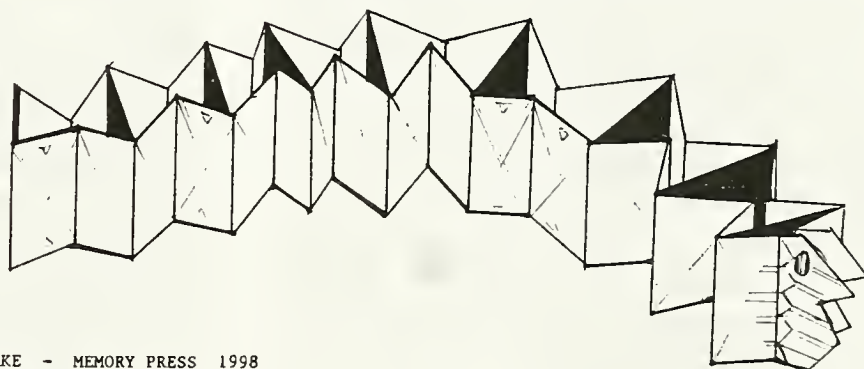
I have been working all this past year in papermaking, knowing that at some point I was going to do a book in handmade paper. I was working with watermarks and wanted this particular feature of the paper to be central to the book.

I chose a book that had been in the works for many years both as an idea on paper and 3D model. The original model needed revising for this project, rather than a simple accordion style book, I worked on designing a double concertina model with interior supports that move and follow the theme of the book.

The result was *Snake*, a book that uses handmade paper with a watermark especially designed for it. Using abaca fiber beaten very fine, and coloring the pulp to a light tint, the sheets were pulled and then cut and assembled to make the design. A double concertina structure with central supports was designed to carry the motif and the movement of the book. The book closed measures 2 ¼ inches high by 2 ¼ inches wide by ½ inch thick. There are 19 pages in front and 19 in back. A limited edition artists' book of 25 copies, with six artist's proofs in a lighter tint,

was created with watermarked handmade paper and relief printing on Arches. The type for the poem is in Cheltenham Open Face. It is enclosed in a case wrapper using the same paper as the book.

The first challenge came in making the paper. Very finely beaten abaca loves to shrink and creates many problems in the drying process. Initially many sheets were lost, since I was pulling more sheets than I could dry at one time and underestimated the shrinking problem. Once this problem was solved, I moved to the next: how to print the text on the paper. I wanted to use the same ink as that used for the interior structure of the book, so I needed a method that would give me that flexibility. Since my poem is a haiku, I decided to have stamps made for each line and then ink them individually with a brayer. In order for the text to be on all the books in the same area, I needed to construct a jig - one of many that have been used to put this book together. I cannot underscore enough the importance of creating jigs for editioned books. They are essential when everything is being printed, cut, and folded individually by hand.



SNAKE - MEMORY PRESS 1998
MARIA G. PISANO

Once the text was printed, a jig was used for the folding pattern, and another to cut the supports so that the two halves could be joined. Two more jigs were needed, one for the tail and one for the head. Needless to say, without the jigs, no two books would have been alike or workable. To begin anew with each book, and reinventing it over would only consume a great deal of time and effort, with poor results. This particular book is especially complex, and the jigs helped tremendously in making a difficult job work smoothly.

The planning for this book, the design of the watermark, the construction for the book format were all steps that needed a lot of careful planning and precision in execution. Creating jigs and planning as many of the details ahead of time as possible, helps tremendously in the long and intensive task of pulling off an edition.

Note: *Snake* has been acquired by the Book Arts Collections at Stanford University, Yale University, Occidental College, and Rutgers University. For more information about *Snake* and other artists' books, contact Maria at 6 Titus Lane, Plainsboro, New Jersey 08536 or mgpstudio@aol.com.

Heard Around the 1998 Convention

Ellen Rubin
Scarsdale, New York

- "There's no better piece of pop-up architecture than Robert Sabuda's cookie house." Allison Abraham-Architect
- "This is better than Christmas!"- participant's reaction to receiving a *Cookie Count* signed bookmark, Ed Hutchins' movable catalog, and the nylon tote-bag with The Movable Book Society logo, a gift to attendees from Adie Peña.
- "In corporate society, there's no brain." -Pat Paris reacting to her own report of Hallmark shredding artwork.
- "It is so exciting to be among book-lovers!"- Howard Rootenberg
- "Where's Andrew? Where's Andrew?"- references to Andrew Baron who was needed to fix broken pop-ups on the spot and had a penchant to disappear, especially from the group on its outing.
- "Can I have your autograph?"- Adie Peña, collector *extraordinaire*, asking paper engineers for their autographs on the Movable Book Society T-shirt he had prepared for the occasion.
- The "final product [pop-up books] is a compromise between (the artist's) vision and the clock." -Chuck Murphy
- "Does a parent like their child?" -Allison Abraham responding to a question about the merits of *The Architecture Pack*.
- "Can you believe a grown man still works for his mother?"- Howard Rootenberg

Ups and Downs of pop-ups

Michael Dawson
Ludlow, England

Christmas is coming and the market for pop-up books is getting fat. About 85% of pop-up titles are published in the autumn to capitalize on the seasonal market. It is not a new phenomenon: the first movables were published in London by Dean & Son in the 1850s – mainly featuring pantomime subjects. Towards the end of the last century publishers such as Ernest Nister, Raphael Tuck and Ward Lock vied with each other to produce the most sumptuous and innovative gift books, aimed at catching the eye of young readers, or more likely that of their parents or grandparents.

There has been something of an explosion in the genre over the last 25 years. Waldo Hunt, chairman of Intervisual Books in California, which is probably responsible for half of all pop-up books packaged internationally, was the first to exploit the opportunities of cheap printing and hand-assembly offered by developing countries, such as Colombia, to produce ever more elaborate feats of paper engineering. It became almost commonplace for rockets to launch themselves from the pages of book he had packaged (Jan Pienkowski's *Robot*, 1981) or anatomical models to erect themselves in scientifically accurate detail (*The Human body* by Jonathan Miller and David Pelham, 1983) or even to see a three-dimensional galaxy form and then explode in the Big Bang (*Universe* by Heather Couper and David Pelham, 1985). Interestingly, although all these international bestsellers were packaged and manufactured abroad, they were designed in the U.K.

Britain can claim some of the most outstanding paper engineers in the world: Jan Pienkowski and David Pelham have already been mentioned but, for example, Keith Moseley, Ron van der Meer and David Hawcock are equally prolific – yet their contribution to the success of pop-ups has not always been fully appreciated. It is the authors who invariably receive the leading credit in the listings or reviews, even if they contribute only a few words of text. Illustrators receive secondary billing but paper engineers, who may have been responsible for conceiving the book, are usually consigned to small print on the back cover – or worse still, overlooked completely.

Undoubtedly, if individual pop-up titles become bestsellers they generate enormous sales worldwide. It is standard practice to market titles internationally,

sometimes in as many as 17 foreign language editions. *The human body* has sold more than one million copies since it first appeared 14 years ago – and it is still in print. But the proliferation of designers and publishers trying to break into the market during the mid-1980s and early '90s has perhaps led to overkill. Then, the number of pop-up titles competing for space on the shelves of bookshops seemed profligate, especially as many merely duplicate earlier successes. There were surely far too many dinosaurs rearing their ugly heads from pop-up pages than were strictly necessary to satisfy even the most avid tyro-zoologist.

The economics of launching a new pop-up can seem daunting. Because of the high production costs associated with hand-assembly, it is only feasible to think in terms of an initial print run of 25,000, though this can be split between a number of different language editions. Only then can unit costs be kept to manageable proportions. In terms of the American market this is small beer, but for the new breed of packagers now operating in Britain it can be difficult to break in, especially as the U.S. retail book trade is itself experiencing difficulties, particularly in the children's sector. (Packagers are the companies which supervise the creation and production of the pop-up titles, while publishers buy rights to distribute and sell the finished product.)

Even Intervisual Books has been having a difficult time recently. In 1996 it recorded a net deficit of \$544,242, "the worst loss in the 22-year life of the company," Waldo Hunt told his shareholders. Among factors contributing to the downturn were a slump in international sales, fewer tie-ins with Disney and a strong dollar. But the company is fighting back.

"IB is doing fine now," says Waldo Hunt, in his characteristically combative manner. "We will increase sales by \$2m this year and, by the grace of God, may break even. We've started to sell some of our 800 backlist titles under our Piggy Toes and Pop-up Press imprints. Meanwhile, the Hunt Group (which originates new product) has produced 16 novelty board items featuring holographs, fuzzy animals, shaped books and even one which includes a wind-up train. This together have generated \$5m in sales."

Inevitably, though, a sluggish retail market across the Atlantic affects sales in the U.K., too. Edward Piteher, who runs Electric Paper – a comparatively

new London-based pop-up imprint – confirms that America is becoming increasingly difficult to penetrate. "We have no new titles out this year," he says, "as I'm having to adapt to the idea that first print runs can no longer depend on the U.S. We are looking at fresh markets, such as South Africa, in which to launch a new range next year."

Another problem he perceives is a swing away from "traditional" pop-ups, a field in which he believes it is becoming increasingly difficult to come up with original ideas. "Everyone now asks for novelty items with add-ons – sound effects, fluffy toys, trinkets, – it's becoming quite difficult to distinguish books from toys."

Oyster Books is another modestly-sized U.K. packager which has experienced similar problems but seems to have overcome them. Based in Somerset, with a team of 10, including an in-house designer, the company has developed a very distinctive, if somewhat fey, graphic style that encompasses conventional picture books (often in miniature format), novelty items (including inevitably, kits containing fluffy bears, chick and so on) and straight-forward pop-ups. "We are still committed to producing pop-ups and movables," explains co-director Jenny Wood, "but we find customers are becoming increasingly price sensitive. People are being more selective in what they buy for their children. That partly explains why we've only published one title that incorporates complicated paper engineering this season."

The title in question is Fran Thatcher's *The terrific teddy bear pop-up book* produced in association with the publisher Van der Meer. It is in the mould of her *The fantastic fairy tale pop-up book* (1992) and *Snow White and other fantastic fairy tales* (1994). Although the earlier titles achieved large American – and worldwide – sales, U.S. trade rights for *The terrific teddy bear* have not been sold. However, it is published in British, Australian, Italian, French, German, Danish, Brazilian, Dutch, and Spanish editions. Next year it will also be published in Norway, Sweden, and Japan.

A somewhat larger and more venerable enterprise, founded 15 years ago in New York, is the curiously named Sadie Fields Productions (there is apparently no one called Sadie Fields connected with the organization, which was in fact founded by David Fielder and Sheri Safran). It originally operated as a pop-up/novelty book packager, but after relocating in London during the mid-1980s it has – since 1992 –

involved itself extensively in publication for the home market under its own Tango Books imprint. "I'm pretty sure," explains David Fielder, "that we were the first children's book packager to publish in our own domestic market. There were several reasons for this, not the least an awareness that publishers would probably decide that they should try to cut out the 'middle organization' and originate books of this sort themselves. Our decision to publish opened up all sorts of markets that were pretty much closed to us at the time: Australia as a separate publishing territory, book clubs, and, with changes in the U.K. trade, direct sale.

"In making the move we anticipated current trends in America, where other packagers such as Intervisual have been forced to publish themselves. So the market has fragmented from a few creators and producers into a much wider range of publishers."

Sadie Fields/Tango Books prides itself on the variety and scope of its products. It is particularly strong on story or factual books that use pull-tab animations (as opposed to three-dimensional effects) to enhance the pictures. David Hawcock has been responsible for engineering any of these, of which *Machines* (1992), *Clark the toothless shark* by Corinne Mellor and Jonathan Allen (1994) and *Action robots* (1995) are outstanding examples. Jonathan Allen is also responsible for its latest title, *Wake up, Sleeping Beauty*, in which pull-tabs not only animate the scenes but active a sound chip that provides page by page audio accompaniment. This is such an unusual feature that the book is being promoted by means of special counter displays that enable customers to sample the multimedia effects before buying.

Another main player in the U.K. pop-up book market is Van der Meer. Its founder Ron van der Meer, following the success of *Monster Island* in 1981, has been responsible for a stream of ambitious three-dimensional books of every shape, size and purpose. Originally from Holland, he settled in London after attending the Royal College of Art as a graduate student studying educational graphics. Initially he worked for publishers and packagers, notably with Intervisual on the lavish *Sailing ships* (1984), just being reissued in the U.S., but, increasingly, he has become a rigorously independent packager who likes to develop his own ideas from concept to bookshop itself.

With a small but dedicated team operating from offices in Berkshire, he has tended to concentrate increasingly on a series of fun-learning aids aimed at enquiring teenagers, rather than solely on children's titles.

"Yes, we are deliberately moving into the adult market," he says, "though we still plan to continue publishing five or six titles for children each year as well. There's so much competition now in the field of pop-ups for children, and I'm not really interested in fighting for the middle ground. When *Art pack* was published in 1992 it was a tremendous gamble. Almost everyone predicted a flop. But I managed to prove that a market exists for seriously intentioned pop-ups, even when they retail at £20 or more."

Other titles in the series followed, such as *The maths pack* (1994), which has notched up sales of 300,000 worldwide, *The music pack* (1995) and *The brain pack*, which came out last year in the U.S.

Van der Meer complains that these kits, which try to use paper engineering technique creatively so as to explain and illuminate complex ideas in a dramatic format, tend to be overlooked by critics and educationalists in the U.K. "When *The art pack* came out in the U.S. it was reviewed enthusiastically in several newspapers and it achieved phenomenal sales as a result. Here in Britain it received no coverage at all – and sales were predictably disappointing." Despite the uncertain times, Ron van der Meer remains buoyant. "We sold 2.5 million books at Frankfurt this year. Everything is going swimmingly."

Despite his optimism, the going seems tough at the moment for many other pop-up publishers and packagers, as a current paucity of exciting new products in U.K. bookshops shows. Perhaps too many titles in the past have been of insufficient quality, or perhaps the market has become satiated. Or perhaps it is a lack of innovation. Whatever the reason, the big players refuse to be despondent.

As Waldo Hunt says, "In both the U.S. and the U.K., mergers and acquisitions have hurt the juvenile market. But the business is still there. Now you just have to work harder, be more innovative and explore all means of distribution to make up for weak trade sales. We're fighting back, and I'm sure we're going to make it."

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MOVABLE REVIEWS

ROBERT SABUDA

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



The Amazing Pop-Up Pull-Out Space Shuttle. Written by Claire Bampton. Ill: Derek Matthews & Stephen Seymour. Design & Paper Eng: David Hawcock. DK Publishing, Inc. 0-7894-3457-1. \$19.95 US. 25x30 cm. Foldout, pop-up space shuttle 120 cm (4 ft.) tall. Book consists of one large sheet folded over several times that contains the pop. Text and artwork on the front and back of sheet. Art: photos, realistic and humorous illustrations. Plot: Everything you ever wanted to know about the space shuttle. 3-D shuttle is great (if a bit unwieldy). Chock full of facts as per DK policy. Paper Eng: Complex (and you have to hand 'pop' certain paper elements.



Bed Bugs. By David A. Carter. Little Simon. 0-689-81863-7. \$14.95 US, \$21.00 Can. 23x18cm. 6 spreads. 1 large pop, 1 mini pop-up book with 5 small pops, 2 pull tabs, 1 wheel, and 1 flap with glow in the dark star. Art: Humorous computer generated. Plot: Those crazy bugs are back (we just never seem to be able to get rid of them, do we?) sharing bedtime bug vignettes. Cute and funny as usual from Mr. Carter. Paper Eng: Simple to somewhat complex.



Circus. Written by Meg Davenport & Lisa V. Werenko. Ill: Meg Davenport. Paper Eng: Andrew Baron & Sally Blakemore. Little Simon. 0-689-82093-3. \$18.95 US, \$26.50 Can. 28x27cm. 6 spreads. 5 multi-piece pops, 7 tab/flap mechs, 1 wheel, 7 flaps. Art: Bright, humorous cut paper. Plot: Wacky adventures at the circus with an even wackier aunt. So busy, but lots of fun. Colorful art is great. Nice mechs from up-and-comer Andrew Baron. Paper Eng: Complex.



Das Struwwelpeter-Pop-up-Buch. By Dr. Heinrich Hoffmann. Paper Eng: Massimo Missiroli. Scheiber Publishing. 3-480-20253-5. DM 24,80; Sfr 23. 21x25cm. 6 spreads. 2 pops, 7 tab mechs, 2 flaps. Art: Brightly colored reproductions of 19th cent. etchings. Plot: 6 famous tales of naughty (and nice) children including *wicked Frederic* and *Caspar and the soup*. You won't see a book like this anytime soon at your local U.S. children's bookstore. *The child who sucked his thumbs* has his problem solved when a pair of shears

removes the offending appendages via pull-tab. And the phrase 'starving to death' takes on new meaning as *Casper* takes on a supermodel's figure before our eyes. Delightfully, deliciously wicked. Extra points for bringing back a classic uncensored. Paper Eng: Simple.



Eerie Feary Feeling. Written by Joy N. Hulme. Ill: Paul Ely. Paper Eng: Dick Dudley. Orchard Books. 0-531-30086-2. \$13.95 US, \$19.95 Can. 19x27cm. 6 spreads, 6 pops. Art: Humorous (I think) colored pencil/watercolor. Plot: All the creepy things that come out on Halloween. Basic fare and not too exciting. Paper Eng: Simple.



Fire Engine to the rescue. By Steve Augarde. Tupelo Books (an imprint of William Morrow & Co.). 0-688-16328-9. \$14.95 US. 26x20cm fire truck shape. 10 pages. 8 pull-tabs, 1 wheel, various removable paper items. Art: humorous pencil/watercolor. Plot: Everything you ever wanted to know about fire trucks. For very young readers with very busy hands. Paper eng: Simple to somewhat complex.



Good Night, Lucy. By Gus Clarke. Little Simon. 0-689-81889-0. \$12.95 US, \$17.95 Can. 22x22cm. 12 pages. 6 pull-tabs, 6 "use the-provided-paper-item-and-push-it-down-the-slot-to-make-the-picture-change." Art: Bright, simple paintings. Plot: Help Lucy get ready for bed. It took me a while to get the hang of pushing the thing in the slot (see last month's "I certainly don't like to think of myself as stupid") and I'm sure most young readers are going to rip this thing to shreds. Paper Eng: Simple.



Harley-Davidson: A Three-Dimensional Tribute to an American Icon. Written by Jerry Hatfield & Dawn Bentley. Design: Jim Deeing. Paper Eng: Rodger Smith. Pop-Up Press. 1-58117-013-0. \$40.00 US. 32x27cm. 5 spreads, 10 side flaps. 14 pops, 2 tab/flap mechs, 1 wheel, 1 small removable book, 1 assemble-your-own 2D motoreyele, 1 sound chip of a motoreyele in front cover. Art: Photos. Plot: A visually gorgeous overview of the legendary motoreyele. Photos are fantastic, text is great but why is it a pop-up book? Pops are mostly just 2-dimensional extensions of the pages. For such a hefty price a bit more could have been done. Paper Eng: Simple.

Christmas Books by Byj and Vardon

Ann Montanaro
East Brunswick, NJ

During the early 1950s Charlot Byj and Beth Vardon collaborated on the production of a number of Christmas books. In no case was the publisher identified on the box or the book, nor was the publication date specified. Each of these was issued in an illustrated cardboard box (measuring 23 x 29 cm.) and included a spiral bound book typically 20 pages long. Each book included pop-ups, games, and toys and, judging from the number which



have survived in excellent condition, must have been considered Christmas treasures and put aside as the season ended.

Pranky's Christmas has press-out goodies to paste on the shelves of Old Mother Hubbard's cupboard. One of the pop-ups has Santa waving from inside the monitor of a black and white tv. He says "There was an old woman who lived in a shoe - she had so many children she didn't know what to do! So I sent her a t.v. to keep them in sight, and make them behave from morning till night!"

Davey and his donkey help clean out the stable to prepare for the birth of Jesus in *Davey and the first Christmas*. Davey is illustrated in the typical Byj style with round face, wide eyes and turned up nose. A board game, "Going to Egypt" is printed on the back cover.



Larry's little lamb has one pop-up Christmas scene and includes a bell and a Chicklets box. In *Poochy the Christmas pup*, Poochy gets a home for Christmas. There are double-page pop-ups inside the front and back covers and tiny toys throughout.

Little Touselhead, of *The shiniest star*, polished his star until it glowed brightly enough for the wisemen of

Bethlehem to see the baby Jesus. The book has two fan-folded pop-ups, a removable wiseman, and a toy, fish-shaped whistle. A separate scene includes a manger to set up and twelve stand-up people and animals.



The wonderful window features a typical 1950s story. Christmas is nearing and Katie's guardian angel is worried because she has caused plenty of problems all year long. (In June she had the audacity to beat all the boys at a track meet!) Even Katie knows she has to repent after she breaks the stained glass window in the church. Illustrated with bright colors, this book includes a small plastic whistle; a punch-out angel, rabbit, and lamb to set up in a scene; and five punch-out angels to hang from a string to form a mobile.

Christmas at the little zoo is the only book from this group to be reprinted and Wishing Well Books reissued it in 1993. It is a story about animals celebrating Christmas at the zoo and includes two pop-ups. A pocket inside the front cover contains a paper ruler and a ticket to the zoo.

Charlot Byj illustrated *The story of Velvet Eyes* which was edited by Emil W. Klimack. Velvet Eyes is a fawn too young to help the reindeer on Christmas eve so Santa gives him the job of moving the broken toys out of the workshop. When Velvet Eyes trips, all of the toys scatter and are collected for use by the animals. The cover has a gold star embossed "Award of Golden Order to the No. 1 Christmas Helper." The book has three simple fold-out pop-ups, stickers, small toys, and game pieces.



Kerry Kitten's Christmas adventures

was written by Beth Vardon and illustrated by Jason Lee. Kerry is scared by snow and the excitement of Christmas preparations. Two pop-ups, a sheriff's badge, water pistol, present, and coloring book complete this book.



I wonder what's under there? Written/Ill: Deborah Lattimore. Paper Eng: David A. Carter. Browndeer Press Harcourt Brace & Co. 0-15-276652-9. \$15.95 US, \$21.95 Can. 19x23cm. 12 spreads. 6 simple pops, 2 pull-tabs, 30 flaps. Art: Humorous pen/watercolor. Plot: A brief history of underwear. Funny concept and surprisingly educational with lots of facts for inquiring minds. Would have been a bit stronger perhaps if Mr. Carter had done the art. Paper Eng: Simple.



Robert Crowther's deep down under ground. Candlewick Press. 0-7636-0321-x. \$14.99 US, \$18.99 Can. 22x26cm. 9 spreads. 16 tab/flap mechs, 17 flaps. Art: Humorous pen/watercolor. Plot: An exploration of everything and anything under ground, from cemeteries to subway systems. This title continues Mr. Crowther's series of busy exploration books, but with one HUGE difference. The front-to-back pages have been split apart for the reader to see the actual, inside working parts for each tab mech, including it's technical name and function! What a wonderful idea for the curious! An absolute must have for any movable collection due to this unique feature. Paper Eng: Simple.



Santa's surprise! Written by Dawn Bentley. Ill & Paper Eng: Kees Moerbeek. Piggy Toes Press. 1-58117-018-1. \$12.95 US, \$17.95 Can. 20x18x6cm. 7 spreads. 3 pop-up scenes, 21 flaps. Plot: The trials and tribulations of Santa's big night told in delightful rebus verse. Format is nice (one half of book in each side of an Xmas-like box). A good sharing book for adults and young readers. Paper Eng: Somewhat complex.



The Secret Mermaid Handbook. Text copyright: Orchard Books. Ill: Penny Dann. Paper Eng: Damian Johnston. Little Simon. 0-689-82255-3. \$14.95 US, \$21.00 Can. 14x20cm. 9 spreads. 5 pops, 4 tab/flap mechs, 2 flaps, various removable paper & plastic items. Art: Humorous watercolor. Plot: The carefree life of a mermaid who really loves jewelry (I don't even know how she can float with so much on). For very young readers who like jewelry. Paper Eng: Simple.

MOVABLE BOOK PLAYSETS



Van Gogh's House. By Bob Hersey. Paper Eng: Uncredited. Universe Publishing (published in conjunction with the Van

Gogh Museum and the National Gallery). 0-7893-0219-5. \$16.95 US, \$22.99 Can. 11x13cm. 1 small 3D model of the interior of Van Gogh's "yellow house," various paper items including 6 stand up figures, one small non-pop booklet, 1 softcover slip case to hold everything. Art: Actual reproductions of paintings, Van Gogh-like paintings to create interior of house. Plot: Come visit the genius at home. Reader can change all the paintings in the house and even the exterior environment from pastoral day to starry night. At first I didn't really like this because it was so small and expensive but it kind of grows on you. Booklet is lovely and accurate ("For purposes of this production, it has been necessary to alter the proportions of some of the paintings reproduced in the pop-up house."). Paper Eng: Simple.

Catalogs Received

Aleph-Bet Books. Catalogue 58. 218 Waters Edge, Valley Cottage, NY 10989. Phone: 914-268-7410. Fax: 914-268-5942. Email: alephbet@ix.netcom.com.

Book central: Your source for instructional manuals about the book arts. Catalog 1 and 1998-99 Winter supplement. P.O. Box 895, Cairo, New York 12413. 518-622-0113. Email: bookcentral@artistbooks.com.

A. Dalrymple. Catalogue 24. 1791 Graefield, Birmingham, MI 48009. Phone: 248-649-2149.

Ann Dumler Books: Children's & Illustrated Books. Fall 1998 Catalogue. 645 Melrose, Kenilworth, IL 60034. Phone: 847-2034. Fax: 847-251-2044.

J. Whirler Used & Rare Children's Books. Catalogue 5. P.O. Box 2321. Portland, Oregon 97208-2321. Phone: 503-236-2364. Email: box2321@teleport.com.

Jo Ann Reisler, Ltd. Catalogues 45 and 46. 360 Glyndon St., NE, Vienna VA. Phone: 703-938-2967. Fax: 703-938-9057. Email: Reisler@clark.net.

Rose Lasley. Movable & Toy Books. 5827 Burr Oak, Berkeley, IL 60163-1424. Phone: 708-547-6239.

Donating or Selling

Dan Stern
Santa Monica, California

The other side of collecting is donating or selling. Much as we would like to, we can't take it with us.

This assumes you haven't been saving the books for your children or grandchildren – a wonderful legacy! – while they temporarily outgrow them. But even they might consider donating or selling some of the books that have appreciated considerably or ones they don't want to keep.

Donating

Depending on your tax bracket, it can actually be more advantageous financially to donate a book than to see it. Ask your accountant to be sure.

Also, in an era where libraries are being cut back in every way, individuals can play a key role in creating important, imaginative collections. This is especially important in light of a Supreme Court decision of the late 1970's that made inventory taxable, forcing publishers to put books out-of-print much sooner than they would otherwise choose to do so. So while there may be more than 5,000 children's books being published each year, they now go out-of-print at an even faster pace and will soon be lost to future generations and scholars.

Always get written documentation when you make a donation, so you will have proof when you claim a tax deduction. If you need a written appraisal (required for donations greater than \$5,000) you can contact a children's rare book dealer or The American Society of Appraisers, a 6,500-member nonprofit professional organization based in Washington which has a directory of certified specialists. They adhere to a code of ethics calling for no selling, and flat or hourly fees (no percentage fees).

Consider the research collections listed below. They may want all your books or be looking for some of the items you have to fill gaps in their own collections. In this way your books would be well taken care of for future scholars of children's books. They are also great places for doing research on children's books:

The de Grummond Children's Literature Research Collection.
McCain Library and Archives
Southern Station, Box 5148
The University of Southern Mississippi
Hattiesburg, Mississippi 39406-5148
Dee Jones, Curator

A major research center, The de Grummond collection is also probably the easiest to donate to. They seem to have the room for any of the collections and will take materials from anyone. They also provide an appraisal free of charge that you can use for tax purposes.

J. Eugene Smith Library
Eastern Connecticut State University
83 Windham Street
Willimantic, Connecticut 06226-2295
Lois G. Wolf, Collection Development Librarian

The Eastern Connecticut State University is interested in developing a collection of pop-up and action books. Their new library building provides for additional staff and increased space for their Children's collections. Before books are donated to the collection, the library needs to know what is being donated and the condition, what preconditions the donor may set and whether they are acceptable.

The Northeast Children's Literature Collections
Special Collections Department U-55C
Homer Babbidge Library, 369 Fairfield Road
Storrs, Connecticut 06269-1005

Specializes in writers and illustrators from the northeast United States.

The University of California at Los Angeles
UCLA Special Collections
1713 Young Research Library, Box 951575
Los Angeles, CA 90095-1575

Selling

First of all, consult at least two rare book dealers who specialize in children's books. Some auction houses have free appraisal clinics, like California Book Auctions. It can also be helpful to speak to a children's book librarian or professor of children's literature, as they often have a good grasp of the history of the field and usually no interest in buying and selling themselves. If it turns out to be a very valuable book, you should consult more dealers and several auction houses as well.

Once you are armed with some specific information, you are ready to sell. If you happen to know any collectors who might be interested in your books, the best thing to do is approach them directly as you can then keep all the profit yourself. But short of that, there are three ways of selling: through dealers, at auction, or advertising.

Selling through dealers

Approach several dealers. Because they cater to different clienteles and have different specialities, their offers can vary quite a bit.

If they have an immediate customer they may give you close to what they would charge for the book in order to get it for their client. If it is an area they are especially interested in and knowledgeable about, but they have no ready buyer, the offer will be roughly 50% of the final price (i.e. the price you would see the book advertised for in the dealer's catalog). If the book is not desirable to them, they may offer as little as 20% of the expected price or they may pass altogether.

Selling on consignment can yield a higher return to you, but not every dealer will do it. The more valuable the book, however, the more likely that a dealer will accept it on consignment. The dealer's fee for selling on consignment is negotiable, but usually runs 20% to 30% of the final asking price of the book.

Selling at auction

Auctions set useful benchmarks for what the open market is willing to pay and their catalogs are fascinating to study, but they should be taken with a grain of salt.

Prices can fluctuate widely depending on a variety of factors: timing of a sale relative to general economy; the appearance of important children's books in a fine literature sale driving up prices because they seem so cheap to collectors accustomed to paying extraordinary prices; the presence of two buyers competing for the same book, sending the price through the roof. It can also be difficult sometimes to determine the condition of a book from auction catalogs.

Specialists at auction houses will sometimes give you an estimate over the phone and it can be interesting to compare their estimates to those of dealers – my experience has been that auction houses tend to estimate on the high side and dealers on the low side and that the final price lies somewhere in between. Auction houses sometimes have free appraisal clinics.

California Book Auctions, located in San Francisco and Los Angeles, accepts individual books with a minimum value of \$500, but they also handle estates and collections with less expensive books. They have free appraisal clinics in their California offices as well as other parts of the country.

Both Sotheby's and Christie's auction houses handle children's books in their New York and London offices, but unless you have something very rare (i.e. minimum value \$1,500 for Sotheby's and \$5,000 for Christie's) or a major collection this is not the right venue for you.

Swann Galleries in New York handles books, maps, atlases, autographs and anything on paper. They require a minimum of \$1,000 worth of material from a consigner to include them in an auction. Their minimum price at auction is \$100.

Waverly Auctions in Bethesda, Maryland handles books, autographs, maps, prints, and ephemera. They have ten auctions per year, nine of which include books, and their prices tend to be quite reasonable, often under \$100. They take individual books and collections.

Selling through advertising

Selling directly to other collectors has the potential of bringing the highest possible return, but it requires more homework. Get an idea about price from several dealers (keeping in mind what their mark up will be). Check recent auctions to see if there have been any comparable sales of the book that could help in assessing its market value (keeping in mind factors that may distort auction prices, mentioned above).

You might try to contact collectors you know directly. Be prepared to back up the rationale behind your price. Otherwise you can advertise directly through the following publications:

AB Bookman's Weekly

P.O. Box AB
Clifton, New Jersey 07015

The publication of the antiquarian book selling trade. It has a special children's edition every year in November which is also a useful source for finding dealers.

Firsts: Collecting Modern First Editions

4445 N. Alvernon Way
Tucson, Arizona 85718-6139

A magazine on collecting modern first editions with occasional articles on children's books. The January-April 1991 issues had a particularly helpful four-part series on how to sell collectible books.

Martha's KidLit Newsletter

For Antiquarian and Out of Print Children's Booklovers

Box 1488
Ames, Iowa 50014

An informative newsletter that specializes in children's literature.

From The family guide to collecting children's books: investing in the future while enjoying books of today.

Continued from page 2

occasions at the New York City Art Teachers Association. I also put together a proposal for a do-it-yourself pop-up book kit. While there was much interest in the kit idea, negotiations always seemed to fall through. So I finally filed the idea in a drawer and forgot about it. Then one day I was riding on the Staten Island ferry on my way to New Jersey to conduct a pop-up workshop. I had some of my students' pop-up books with me, and showed them to a woman whom I had met only once before. She was a fellow artist whose "day job" involved designing book covers for a publisher. I told her, without giving it much thought, that I would love to put together a do-it-yourself kit on pop-up books.



Classroom 3-D exploration

Her face lit up and she said she'd find out who I should talk to at the publishing company. Soon thereafter I met a young editor who loved my ideas. The kit idea became a proposal for a how-to book on pop-ups whose instructions would themselves be three dimensional pop-ups. I was signed on with the publisher and it was decided that I would create the book in their offices, a very unusual arrangement for them. I walked in one day to find that my editor had moved on to another job. I met my new editor, who had a very hands-on style of working. When I wasn't teaching I was working on the book. Things changed. Instead of abstract



Poetry workshop

paintings, birds and frogs and houses, boats and trees flowed from my fingers. I didn't know where they were coming from. It was both wonderful and a bit confusing, in light of the fact that my studio work now involved very abstract minimal but highly textured paintings that strove, with their use of monochromatic pulsating color, for the transcendent. There were tasks with the book that I really found difficult. Not the paper engineering-not the color-not the art work. But the exact

rectangles and very demanding measurements were a real challenge. Only high motivation made me willing to do all the exacting things that I would never otherwise have done. I stayed late, leaving the office at eleven at

night to catch a late ferry home. *Pop-O-Mania: How To Create Your Own Pop-Ups* was completed and published. It was well reviewed. It is reaching thousands of people and that is very satisfying.

I began to do bookstore appearances and library workshops. My philosophy of teaching in the classroom has really changed. A very polished product is no longer so important for me. The learning process of the child interests me more. I have done collaborative



Grade school architectural design

residencies with poets, used pop-ups during a just-completed architecture unit for second graders, and even let kids just make cards for the fun of it. I now teach basic principles and then let the children experiment. They come up with wonderful ways of doing things. Sometimes these are ingenious applications of what I have taught and sometimes they forge ahead into new territory as yet uncharted by me.

It's very exciting. I believe that pop-ups are a very interesting educational device because they encourage convergent "scientific" thinking skills, and then lead from there into very "divergent" creative areas of thought. So they cover the field of thought processes. Teaching is an ever evolving process. The teacher learns from her students. And that is as it should be.

Hands On!

The University of Arizona 11th Annual
Pop-up and Movable Book Exhibit
December 1, 1998 - January 3, 1999
257-page exhibit catalog is available for \$10.00
from The University of Arizona, Special Collections/
Main Library, Tucson, Arizona 85721

Learning how to make pop-ups: Part III.

Robert Sabuda
New York, New York

These titles are for pop-up makers of any age, but whose skill level is advanced.

Birmingham, Duncan. Pop Up! A manual of paper mechanisms. Tarquin Publications 1997. ISBN 1-899618-09-0, \$18.95 US, 18x25cm. 96 pp softcover, simple black & white illustrations.

Areas covered: Almost everything known to the field of pop-ups and paper engineering.

Lessons or projects: Approx. 60, mostly paper engineering lessons and principals. Applications of the principals to specific projects are given.

Intended audience: Adults.

Advantages: The most thorough book to date on the subject. Many lessons are known only to commercial paper engineers. Excellent for those serious about commercial, complex pop-ups.

Disadvantages: No templates or patterns given to trace or photocopy. A great deal of math is used in the text (most of which went right over my head, but I'm a really bad mathematician), but you don't have to understand it to make the pop-ups.

Chatani, Masahiro. Pop-up Origami Architecture. Ondori 1984. ISBN0-87040-656-6, \$15.00 US, 18x26cm. 88 pp softcover, simple black & white instructional illustrations and photos plus color photos of some finished projects.

Areas covered: Very simple v-fold and layers, and more complex full 360 degree 3-D structures.

Lessons or projects: Approx. 40 projects, each creating a finished object (face, animal, building) or geometric shape.

Intended audience: Adults.

Advantages: 23 of the simpler projects are to be cut from the pages and actually assembled. Full 360 degree 3-D structures (most of which are geometric) are amazing. Patterns are given for these.

Disadvantages: The more complex projects are very time-consuming and extremely delicate to construct. Many require rice paper for binding and string for attaching, although for those with patience (not me) it will certainly be rewarding.

Other titles in the Origamic Architecture Series by Masahiro Chatani (I realize this list is incomplete, but these are the only titles currently in print):

Paper Magic – Pop-up Paper Craft. Ondori 1988. ISBN 0-87040-757-0, \$15.00 US, 18x26cm. 90 pp softcover.

Pop-Up Gift Cards. Ondori 1988. ISBN 0-87040-768-6, \$15.00 US, 18x26cm. 80 pp softcover.

Pop-Up Greeting Cards. Ondori 1986. ISBN 0-87040-733-3, \$15.00 US, 18x26cm. 92 pp softcover.

Pop-up Geometric Origami. With Keiko Nakazawa. Ondori 1994. ISBN 0-87040-943-3, \$15.00 US, 18x26cm. softcover.

Hiner, Mark. Up-pops – Paper engineering with elastic bands. Tarquin Publications 1991. ISBN 0-906212-79-0, \$11.95 US, 30x21cm. 40 pp softcover, simple black and white illustrations filled with flat areas of color.

Areas covered: Mechanisms that spring to 3-dimensions because of an elastic band placed within the structure.

Lessons or projects: 10, mostly creating finished geometric shapes.

Intended audience: Adults.

Advantages: Clearly illustrated with lessons that are to be cut from the pages and actually assembled. Many projects are a bit challenging to construct.

Disadvantages: Where's the sequel?

Nakazawa, Keiko. Pop-up Best Greeting Cards. Ondori 1995. ISBN 0-87040-964-6, \$17.00 US, 18x26cm. 122 pp softcover, simple black & white instructional illustrations and photos plus color photos of some finished projects.

Areas covered: Very simple layers and tents, more complex boxes and full 360 degree 3-D structures, simple envelope.

Lessons or projects: Approx. 50 projects, each creating a finished object: animal, flower, building.

Advantages: Patterns to trace or photocopy of each project. Many beautiful and unusual designs.

Disadvantages: The more complex projects are very time-consuming and extremely delicate to construct. Many require rice paper for binding and string for attaching, but what results! Simple projects are really simple.

Uribe, Diego. Fractal Cuts. Tarquin Publications 1993. ISBN 0-906212-88-x, \$17.95 US, 24x21cm. 96 pp softcover, simple black & white illustrations some filled with flat areas of color.

Areas covered: V-fold and layer combinations, from the simple to the very complex.



Lessons or projects: 10 projects, each creating a finished geometric structure.

Intended audience: Adults

Advantages: Clearly illustrated lessons that are to be cut from the pages and actually assembled. Mechanisms are interesting. Includes all the information you would ever need on generational fractal cuts.

Disadvantages: Includes all the information you would ever need on generational fractal cuts. Would have liked some non-abstract structures, too. Lots of math and mathey-looking diagrams.

The Snowman. Walking in the air. CBS Records 1982. DTA 3950. The record cover is an Advent calendar with flaps.

The Cramps, Off the Bone, illegal Records 1983, made in the UK. 1LP012. This album cover has an anaglyph image or red and green image on the cover to be seen through glasses.

Mike Simkin
West Midlands, UK

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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.

The amazing inventions of Professor Screwloose. By Iain Smyth. 8½ x 11. 12 pages. Envision Publishing. 1-890633-09-7. \$15.95.

Dracula's tomb. By Colin McNaughton. 9 x 12. Candlewick Press. 0-7636-0495-x. \$15.99.

Fuzzy Bear: A getting dressed book. By Dawn Bentley. 7½ x 9. 10 pages. [1 pop-up]. Piggy Toes Press. 1-58117-011-4.

Guess how much I love you. By Sam McBratney. Candlewick Press. 8½ x 9. 14 pages. 0-7636-0675-8. \$17.99.

Jack and the beanstalk. A Classic Collectible Pop-up. By Chuck Murphy. Little Simon. 9 x 12. 12 pages. 0-689-82207-3. \$19.95.

Jim Henson's scary scary monsters. Golden Books. 9 x 12. 10 pages. \$14.95. 0-307-33200-4.

Max. [Tabs]. By Ken Wilson-Max. Hyperion. 8 x 9. 12 pages. 0-7868-0412-2. \$12.95.

Tonka: The best Christmas tree ever. [one pop-up] Scholastic. November. 8 x 10. 18 pages. 0-590-03283-6. \$9.95.

Questions and Answers

A. In a recent issue of *Movable stationery* a reader asked about pop-ups in LP record albums. I have several: Twisted Sister, Jethro Tull, A Christmas manger scene on a German record, A Christmas manger scene on a Ronco (TV sales) record, Inxs band pop-up on a CD, and Elvis Presley CD with a pop-up of Graceland.

Lindig Hall Harris
Nashville, North Carolina

A. There is an album of Charlotte's Web that has a pop-up inside the cover.

A. In relation to the request for CD, LP and 33½ record albums with pop-ups:

CD album. Erasure. I say I say I say. 1994. Mute Records Ltd. Made in UK Stumm 115. This has quite an elaborate pop-up.

45 rpm. Simply Red. Open up the Red Box Remix. 1986. EMI. The cover becomes a red box.

33½ rpm. The Damned, Anything 1986, MCA Records. A small center fold pop-up.

Out of the Blue, Electric Light Orchestra, 1977, Marketed by United Artists Records JET 400. This album includes a press out and assemble sheet.

No Earthly Connection, Rick Wakeman MCK 64583, A&M Records Ltd. This album includes an anamorphic image.