

The Next Generation of Pop-up Artists: Michael Caputo

Kyle Olmon
New York, New York

At the last Movable Book Society conference in Washington, D.C. a few members asked about a fellow paper engineer who was at the Chicago conference in 2006. I thought it was high time to check in with another up-and-coming paper engineer to see what he has been up to recently. Michael Caputo has been behind the scenes in many of the most stunning pop-ups to come out in recent years. Now I find

that he is stepping into the spotlight with not one, but three new pop-up books in the coming months and he is showing no signs of stopping there. Over some of his delicious chocolate chip cookies, fresh from the oven, we discussed heroes, the 80s, and bringing pop-up classes to the people.

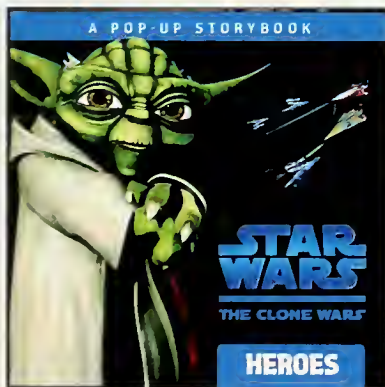


Michael Caputo

Kyle Olmon: First off, you went to the Fashion Institute of Technology. How the heck did you go from fashion and end up in pop-up books?

Michael Caputo: If I had a dollar for every time I got that question... FIT is more than just a school for fashion design and merchandising. They have an array of programs all taught by award-winning designers from the fields of

advertising and graphic design. They even have one of the best toy design programs in the country.



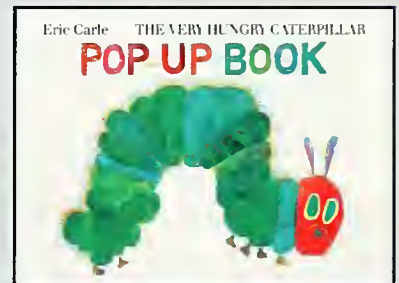
Continued on page 9

Bologna Children's Book Fair 2009

Mick Wells
Brushfire Books
London, England

The Bologna Children's Book Fair, held March 23-26, 2009 in Bologna, Italy, bills itself as "The world's leading event for children's publishing copyright professionals. For 45 years, Bologna hosts in the spring the premiere meeting among the world's producers of children's content: book publishers, packagers, literary agents, tv/film companies, and licensing developers. A forum thoroughly addressing this field."

I've been attending Bologna for more years than I, my best pals, toughest competitors (often one and the same), and all those publishing "legends" just starting out when I did, care to think about.

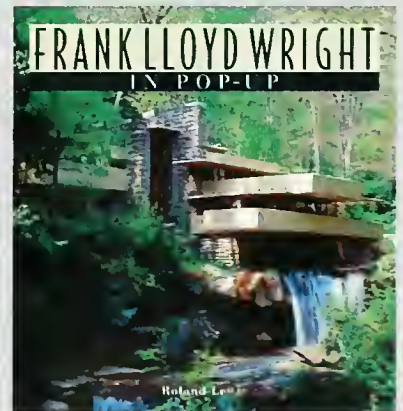


Even the hotel we stay in has changed names three or four times over the years, although it's comforting that the bar staff are the same gentlemen from the day of our initial arrival. I don't think that if I worked the hours those guys do I'd look anyway near as good today!

So, after all those years, all that preparation, patched-up dummies, hours of sincere presentation, and no little amount of desperate pitching of old stuff you hope has been long forgotten – what was it like at Bologna 2009?

More to the point, why I am writing this article...about movable books in all their forms.

When Ann told me she wouldn't be attending the Bologna Children's Book Fair this year, I (in a moment of as yet unexplained stupidity) offered to send in a piece about our Brushfire experience of the fair.



Continued on page 4

The Movable Book Society

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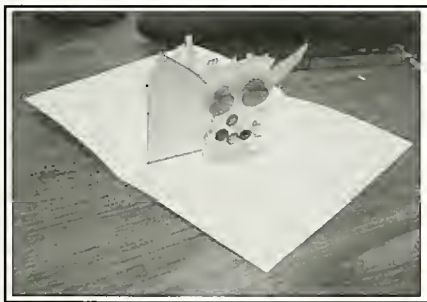
e-mail: montanar@rci.rutgers.edu

The deadline for the November issue is October 15.

Children's Pop-up Making

Susan Hendrix
Boulder, Colorado

Paper engineering isn't just for adults. Children can make marvelous pop-ups, and in the process, can learn a great deal. I'd like to share my experiences in working with five children and watching them build pop-ups.



Bunny and Castle

out whether children were able to learn pop-up making using the software). I'm not going to talk about the program here. However, the program and documentation are available for download free at:

<http://13d.cs.colorado.edu/~ctg/projects/popups/>.

Testing the software gave me a chance watch children make and interact with pop-ups. The children had access to pop-up books and instruction materials, so

they were able to spend time looking at pop-up books and



Bunny and Castle

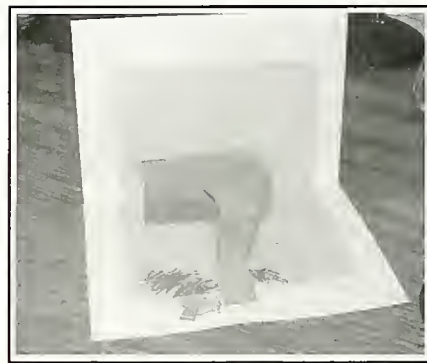
These experiences came about in the course of my Ph.D. dissertation work. The primary focus was testing a program I developed to help children learn pop-up making (in particular to find

finding out how to make mechanisms that were not available in the program. There were a variety of art supplies and tools available. Sessions were videotaped, photographs were made of the finished pop-ups, and the work in progress. I was able to interact with the children, answer questions, help them, and still have a record of what happened for later.

Five kids ages 6-12 spent a total of 43 hours, making from 4 to 14 pop-ups each. I'd like to talk about each of these children in turn and show one pop-up from each to illustrate what they made and encourage others to make pop-ups with kids.

Ursula was six when I started working with her, and she had no previous experience with pop-up making. She was in what I like to describe as a "bunny period" and most of her designs involved bunnies and turtles. She was not particularly interested in the software and preferred to have paper in her

hands as soon as possible. As a result, most of her designs were not computer-colored. One of the best illustrations of her work is "Bunny and Castle." Few elements and the addition of craft sequins, jewels and googly eyes make a design that is simple but effective. The



Volcano Camp

construction is a v-fold for the castle, with a connecting arm that holds up the (rather large) bunny. Most of the children liked these additions, especially googly eyes. The eyes also solve a problem with pop-up designs that I noticed early on in testing. It is hard to make eyes from pop-up elements since they must be placed on folds, usually at the outside or right in the center of the head—not placement that is typical of eyes.

Richard was also six. He didn't have as much time in testing as the other children, but was interesting in that he had made pop-ups before. He showed a great interest in pop-ups as vehicles for storytelling, as he concocted elaborate stories around each one. His "Volcano Camp" pop-up is typical of that. Lava from a mountain flows



Abstract

in a free-form way onto a tent and burns it up. One of the two campers (drawn on the page) is oblivious, and the other camper is telling him to run! This pop-up is interesting in that Richard had a very good idea of what it would look like before he started—most children’s pop-ups grew in the making—and his use of a piece of paper for the lava that he allowed to fold every which way as the page was closed.

There were three older children and Daisy was the oldest. Daisy was 12 when she worked with me. All of Daisy’s pop-ups, but one, were fairly abstract. They became faces or aliens with the addition of eyes, but were built up from lots of simple elements on the computer. The first picture (Abstract) illustrates a typical Daisy pop-up. At one point, I suggested that she might like to illustrate a story. She was reading a book with owl characters at the time and decided to make an owl. The second picture shows the result. To give an idea of scale, the paper is about 2 feet in width. The only pop-up element is the body (a v-fold), and the talons are not foldable, making this a paper sculpture rather than a true pop-up.



Owl

I was lucky to have twins involved in testing. Peggy and Emily were 11 when they started, and turned 12 during my work with them. Peggy had a love of the mechanisms themselves and enjoyed looking at

the instruction books for ideas. She was the only child who showed that interest. However, she did not consider herself artistic or to enjoy drawing. She developed a way to make a platform for a table top from a v-fold. The cloud in the picture shown (Sun) is such a structure—it makes the cloud float above the paper. This picture also has a slider that can move some of the tree’s foliage, and the sun is a wheel that makes a moiré pattern when rotated.

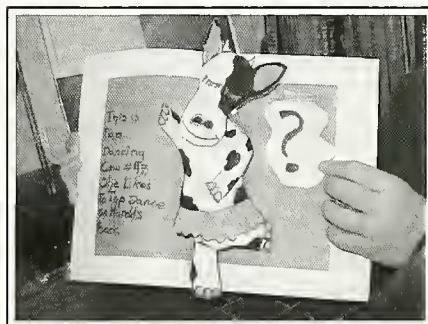
The other twin, Emily, was most definitely artistic. She also had a love of storytelling, and was the only child to connect her pop-ups into a story that could become a book. The pop-ups were a series of animal characters, each connected to the others in some way. As an example,



Sun

“Tap-dancing Cow #47” tap-dances on the back of the previous character (a giraffe) and the next character (a moose) is the cow’s ex-boyfriend. The question mark is a flap concealing a picture of the cow and the giraffe. The cow itself is interesting, as it employs two of the v-fold platforms, one for the head and one for the body. Emily borrowed the idea from her sister Peggy.

These examples illustrate many of the things I saw in working with the children. Pop-ups are suitable for many ages, even young children, and older children do not seem to consider them too “babyish.” They are a good vehicle for storytelling, either during construction or as parts of a book. Children can explore mechanisms, either by developing their own, or by borrowing from books, other children, or professional pop-ups, and this exploration can be interesting even for children who do not ordinarily enjoy art projects. Pop-up making supports both abstract and pictorial artists. Finally, if you want to work with children and pop-ups, it helps to have an array of card stock in bright colors, and some craft decorations such as googly eyes, although these are not required.



Tap-dancing Cow #47

Make pop-ups with the kids you know. You will be surprised and have a great time!

For those of you who are interested in more details of the purposes behind this work, reviews of some related literature (particularly work done with children and pop-up making in the classroom), the design and implementation of the program, and the work the children did, you may download my dissertation *Pop-up Workshop: Computationally Enhanced Paper Engineering for Children* at: http://13d.cs.colorado.edu/~hendrixs/dr_diss/dissertation.pdf. This document also contains pictures of all the pop-ups the children made.

Catalogs Received

La Boutique du Livre Anime. *Bulletin no. 7*. 3 rue Pierre L’Ermite. 75018 Paris. <http://livresanimes.com>. Email: boutiquedulivreanime@orange.fr

Sotheran’s of Sackville Street. *Children’s and Illustrated Books*. Henry Sotheran Limited. 2-5 Sackville St. Piccadilly, London W1S 3DP. Phone: 202 7439 6151. Fax: 020 7434 2019. Email: books@sotherans.co.uk. www.sotherans.co.uk

Award for Work of Mary Beth Cryan

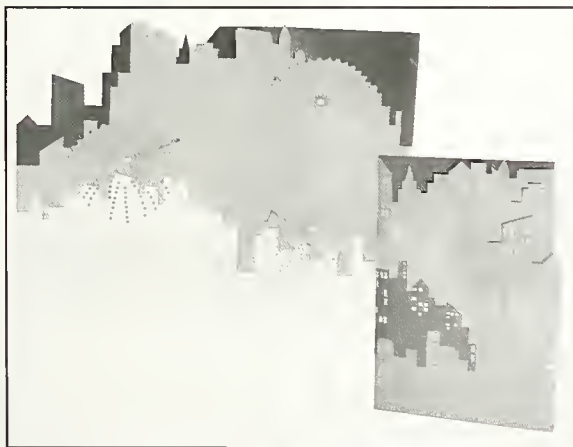
Illustrator and paper engineer Mary Beth Cryan of Woonsocket, Rhode Island won a Louie Award for her "Urban New Year" pop-up card, produced and nominated by the MoMA (Museum of Modern Art in New York City). The award is the highest honor for publishing and creative excellence in the greeting card industry.



Mary Beth Cryan

On May 19, 2009 Cryan's card was recognized at the 21st Annual International Greeting Card Awards as the most outstanding card marketed in the U.S. in the category Christmas/Holiday/Seasonal Counter-General (\$3.00 and Below). 300 industry professionals attended the award ceremony at Capitale in New York City

Mary Beth Cryan has been illustrating and paper engineering pop-up greeting cards and books for five years. Some of her clients include the MoMA, American Greetings, Up With Paper, Barnes & Noble, Gartner Greetings, Toys "R" Us, and others. Before that she worked full-time as a toy and home goods designer. She received her BFA from Syracuse University with a major in Illustration. She became interested in paper engineering when she came across a book on the subject while she was shopping for origami books in Barnes and Noble. She



Award-winning card Urban New Year

teaches pop-up card classes for the Learning Connection and Adobe Illustrator classes for RISD's Continuing Ed program.

The Louie Competition is run by the Greeting Card Association and is named after Louis Prang who is known for producing the first U.S. Christmas Card in 1870. Each year hundreds of cards from around the world are nominated. The cards are judged on imagination, impact, artistry, harmony of visual and verse, sendability, and value. The winners are awarded in 50 categories at the yearly Louie Awards Gala in New York City. The gala coincides with the National Stationery Show.

Bologna Book Fair, continued from page 1

In defense of what you are about to read, I did point out that I would be pinned to our stand by my meeting schedule, so do not think that you are getting any more perspective than my view from the back of our booth.



Brushfire Booth at Bologna Fair

This article will therefore differ from what is usually seen in this newsletter. The focus will be about the mood of the fair, not a resume of new books from all and sundry. Hell, nobody will show us his or her top-secret stuff and we're not about to do so either.

Much like any other trade fair it was back-to-back meetings, trying to both listen, talk and explain the USP [unique selling point] of a variety of projects while constantly being interrupted by someone offering that next great opportunity from some obscure country, which if you didn't pay attention, just might be that — the next great opportunity.

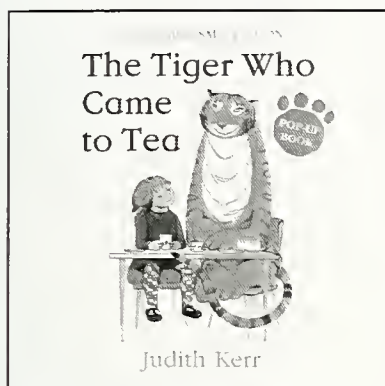
Here's the thing; there were no Americans to speak of and not many Brits from editorial either. But there were a lot of interest and enthusiasm from countries who have stepped up from buying co-editions and now want to create their own titles. The trick for us [as packagers] is getting an order quantity that makes it economically viable for us, them, and the consumer.

This raises an issue that I don't recall seeing discussed to any great extent previously, namely, the way the commercial marketplace works and how we can continue to offer original, creative projects in the most difficult economic climate we have ever experienced.

Arctcraft Paper Products Pop-ups

Ann Montanaro
Salt Lake City, Utah

Our business is largely “front list” which means we are expected to create ever more unique and original novelty formats to present (along with every other packager) in a year that has a shell-shocked publishing community that basically, cannot afford anything.



No doubt about it, if there was one thing that defined this year’s Bologna, it was price. Sure, creativity, originality, and quality are all factors in the mix, as ever, but it don’t mean a thing if it ain’t got that price

point zing. Driven by retailers, publishers were resisting acceptance of even the smallest increase, while at the same time lowering quantities, demanding more and more value, keeping price points static or attempting to reduce them! All this in the year that saw a 40% increase in paper, labor and manufacturing costs in production.

It’s tough out there.

Having said that, Brushfire’s track record is pretty strong; *The Very Hungry Caterpillar Pop-up Book for the 40th Anniversary* was a great project to work on and we were very honored to have been asked to do so. Obviously, it was a key title for us in 2008/9 but we also made a pop-up of Judith Kerr’s *The Tiger Who Came To Tea*, again for a 40th anniversary edition, which was very well received in the UK alone.

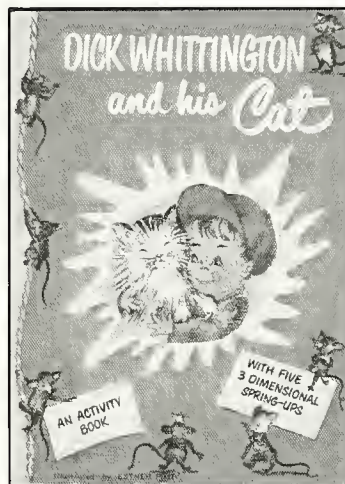
Our architecture pop-ups continue to do well, and the follow up to *Frank Gehry in Pop-up*, *Frank Lloyd Wright in Pop-up*, is scheduled to be published in Fall ‘09.

We also showed a number of new formats, which I’m not going to talk about until they’re published, other than to say they were well received and you will hear more of these as we progress.

Any upside? Yes, there’s still a market for well crafted, original concepts. However, the glory days of the large “all-singing and dancing” pop-up may well be over, due, to a large degree, to over-saturation of the market. Publishers are also finding that printers are not keen, in this financial climate, to subsidize loss-making manufacturing, which was an element of recent production.

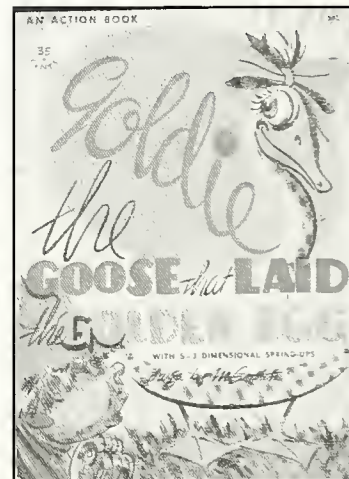
Oh, and by the way, I met my (life) partner in that very Bologna hotel bar late one night several years ago – the best upside of all I’d say!

In the 1950s Arctcraft Paper Products of Cincinnati, Ohio produced a series of 25 pop-up books. These charming, inexpensive books sold for 35 cents and were probably available in variety stores or dime stores; it is unlikely they were offered for sale in book stores. Many of the titles are available through eBay or out-of-print book sellers and are currently being offered for sale from \$5.00 to \$95.00.

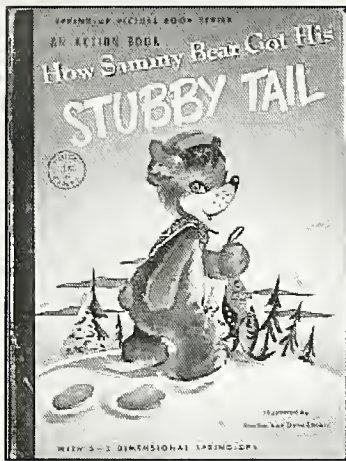


The books were uniform in size (20 x 15 cm) and had ten pages with five simple, fan-folded pop-ups printed in landscape format, parallel to the spine. All of the books were called either An Action Book or An Activity Book. While I do not have the complete series, it appears that the first 12 titles were called An Activity Book and the next 13 were An Action Book. They all have the subtitle “with five 3-dimensional

spring-ups.” However, how the publisher displayed that designation was inconsistent. Sometimes five was spelled out and other times the number 5 was used; 3-dimensional often was not hyphenated. Some books also have “Spring-up Picture Book Series” on the front cover. The list of available titles along with product numbers (SU codes) is on the back of some books under the heading “Complete list of subjects.” Other rear covers identify the titles as “Complete Series of Spring-up Picture Books.” Most, but not all, of the books have the product codes printed on the front or back cover.



Yet, even though these books are consistent in size and format, the illustrations in each of the books are quite different. Many artists and story adaptors contributed to the series, few did more than two or three books for Arctcraft and only two people are recorded as having done books for any other publishers. Who were these people? Were they local Cincinnati writers and artists? Were they using pseudonyms?



It also appears that these are the only books published by Arcraft Paper Products.

The pop-ups were cut from a single sheet of paper and the artists illustrated the full page, leaving a spot for the text block. A variety of styles is seen in the pictures. Frank Kohus illustrated both the German folktale *Isabell and the Enchanted Fish* and *Six Gun Wolf and*

the Three Little Pigs. His colorful, flat drawings are sketchy. By contrast, Esther Poth's illustrations in *Dick Whittington and His Cat* have depth and perception, but reflect a typical 1940s and 1950s style of drawing. M. Smith, illustrator of *Goldie the Goose that Laid the Golden Egg*, *Punch and Judy Fight for Pie*, *Simple Simon*, and *Tom, the Piper's Son*, used a humorous, cartoon-like approach and featured characters with big teeth. Laura V. Schmeing's bright drawings in *Lion and the Mouse Join the Circus*, *The New Adventures of Peter Rabbit*, and *The Race of the Turtle and the Rabbit* are playful and full of characters and background scenery.

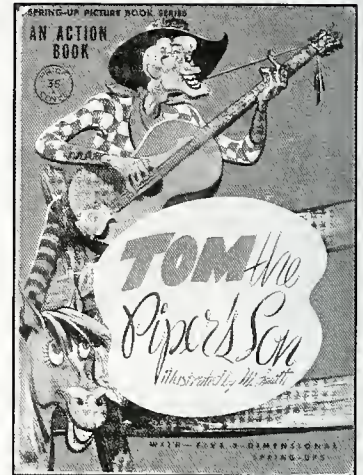


Most of the books featured familiar nursery rhymes, fairy tales, or other well-known stories, but, some of them had an unexpected twist. Some of the story adaptors were very creative. Did you know that the three little pigs were named Tom, Dick, and Harry? Well, they are in James E. Keyser's retelling in *Six Gun Wolf and the Three Little Pigs*. When the pig built their house

of straw, Tom was approached by the fox who called out:

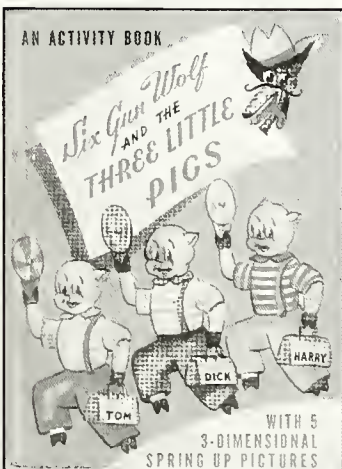
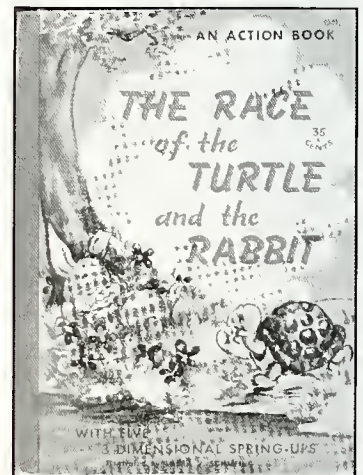
"Open the door, pardner, and let me in;
Said Tom, 'Not by the hair of my chinny chin chin.'
Then the wolf cried out, 'Sure as you're alive,
I'll blow it down with my forty-five.'"

No one is credited for the clever adaptation of *Mary had a Little Lamb in Mary and Her Lamb go into Business*. The story begins with the traditional rhyme but, in this tale, Lamb cannot go everywhere with Mary and must stay away while she babysits unruly, mischievous children. Watching from outside and seeing the children misbehave, Lamb pities her, goes into the house, quiets the children, and helps her get them to bed. Thus Mary's babysitting business is born!



This series provides an interesting look at inexpensive pop-ups of the 1950s. The titles in the series are:

- Dick Whittington and his Cat*. SU-9.
- Goat Gruff*. SU-24.
- Goldie the Goose that Laid the Golden Egg*. SU-23.
- Hansel and Gretel*. SU-11.
- An Activity Book.
- Henny Penny*. SU-25.
- How Sammy Bear got his Stubby Tail*. SU-20.
- Humpty Dumpty and Old King Cole*. SU-14.
- Isabell and the Enchanted Fish*. SU-8.
- Jack and the Bean Stalk*. SU-3.
- King Midas and the Golden Touch*. SU-10.
- The Lion and the Mouse Join the Circus*. SU-16.
- Little Red Riding Hood*. SU-2.
- Mary and Her Lamb go into Business*. SU-17.
- The New Adventures of Peter Rabbit*. SU-15.
- Nursery Rhymes Book (1)*. SU-5.
- Nursery Rhymes Book (2)*. SU-6.
- Punch and Judy Fight for Pie*. SU-21.
- Puss 'n Boots*. SU-7.
- The Race of the Turtle and the Rabbit*. SU-22.
- Simple Simon had a Penny*. SU-18.
- The Sleeping Beauty*. SU-12.
- The Three Bears*. SU-1.
- Six Gun Wolf and the Three Little Pigs*. SU-4.
- The Three Little Kittens*. SU-19.



Poppits

Ellen G.K. Rubin
Scarsdale, New York

MEETING ON MOVABLES

The Children's Books History Society (CBHS) will have their third annual conference on Saturday, October 10, 2009 in London. The Conference theme will be Movable Books. The meeting will open with talks by two MBS members: Rosemary Temperley and Mike Simkin. Rosemary will present the history of movables and pop-ups and their development over time and Mike will discuss the history of techniques and mechanisms. The afternoon will include a workshop by paper engineer Robert Crowther, whose work is well-known to most of us. The final item on the agenda is a talk by Selwyn Goodacre, Lewis Carroll expert and bibliographer, on the application of movable devices in books by Lewis Carroll and Beatrix Potter. Attendees are encouraged to bring a favorite book to share and need not be members of CBHS.

The CBHS meeting will be held from 10 a.m. to 4:30 p.m. at the Church Hall of the Great Crown Court Church of Scotland, in Covent Garden.

For further information about joining the CBHS or the Conference, contact, Pat Garrett, Chairman, Membership Secretary and co-editor of the newsletter, cbhs@abegarrett.demon.co.uk or go to: http://www.torontopubliclibrary.ca/uni_spe_osb_cbhs.jsp for membership information and application.

EXHIBIT

"Pop-up! Das Spiel mit dem Papier - Verwandlungsbücher" (*Playing with Paper-Transformation Books*)

Where: Gottfried Wilhelm Leibniz Bibliothek, Hannover, Germany

When: November 18, 2009 until January 31, 2010.

The curator, Hans Hartung, will give a lecture at the library at 5:00 p. m. at the opening on November 7.

At this printing, the library website does not have more details. <http://www.nlb-hannover.de/>

To search for other exhibits, go to: <http://www.pop-up-hans.de/html/ausstellungen.html>

TIP

For those who are "language-challenged," as I am, here is what I do to translate websites and text into other languages. I go to <http://www.translate.google.com/#> or Google Translate, then choose your native language, and enter in either the URL or text. You can toggle between two languages. Google has the largest number of languages for translation I have found. Of course, the translation is not always perfect, but I haven't insulted anyone either—that I know of.

EXHIBIT FOLLOW-UP

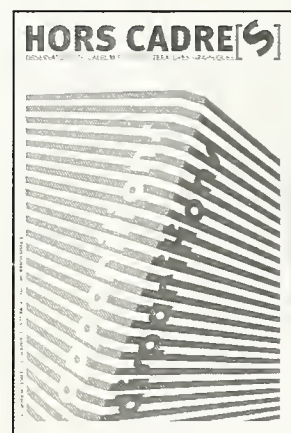
The success of the pop-up exhibit of the collection of Inge Hase in Lindau, Germany, inspired the museum to publish an accompanying 60-page booklet *Wunderwelt Spielbilderbücher*. It contains the Mrs. Hase's speech that opened the exhibition, and a well documented survey of the history of artists, publishing houses, techniques and manifestations of (antique) movable, novelty and pop-up books. It is lavishly illustrated in full color with pictures, examples from the Hase collection.



Also for sale at the museum is the DVD *Spielbilderbücher: Wunderwerke aus Papier*, showing, in action, a range of antique movables from the collection. Price: € 8.50 for the book, € 10.00 for the DVD. Contact kulturamt@lindau.de

READ ABOUT POP-UPS

The French magazine of picture books and graphic design *Hors Cadre(s)* had a special issue on pop-up, movable, and novelty books. The 48 pages of their Nr.4 (March-September, 2009) are packed with well-documented information about various aspects of the antique and modern output including its graphic design, interviews with artists and publishers in the field, and contributions on hitherto neglected themes, for example



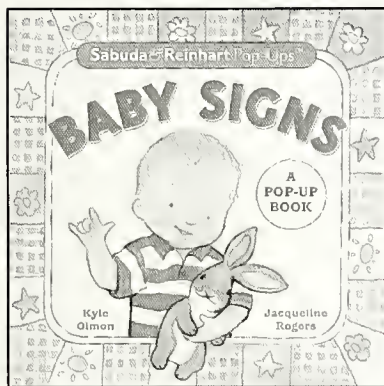
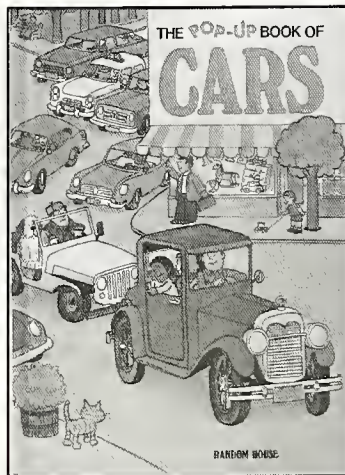
books with gatefolds, and topsy-turvy books. It is richly illustrated and has a special cover designed by Marion Bataille. It is a very interesting – if you read French.

The price is € 15.00. Contact: horscades@poissonsoluble.com and see <http://www.poissonsoluble.com/main.html>.

TRIVIA

Check it out! Paper engineers, Kees Moerbeek and his wife, Carla Dijs, have their images reflected in the glass of egg cream in the *Brooklyn Pops Up* catalog (2000) a la the well-known painting, *The Marriage of Arnolfini* by Jan van Eyck (1434).

I was told by Guillermo Holguin, a Patron Saint in the pop-up world—may his memory be for a blessing—that the first pop-up made for Random House by Carvajal was *The Pop-up Book of Cars*.



Kyle Olmon's new book *Baby Signs* is based on American Sign Language. At his website www.kyleolmon.com/newsletters/2009-05 you can learn more about *Baby Signs* and make your own pop-up card.

The French magazine of children's books *La Revue des Livres pour Enfants*, No.246 (April 2009, pages 133-143) shows pop-up books as well. In their "Dossier" on art and the children's book, there is an interesting article on the artistry of current pop-up books and an interview with the French paper engineer Gérard LeMonaco. Both are nicely illustrated.

Questions and Answers

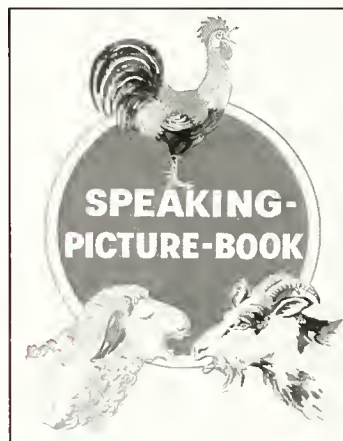
A. My message about the German movable furniture catalog brought a knowledgeable reaction from Rosemary Temperley of Birmingham, U. K. She has some further editions of this same catalog in her collection that solves the mystery of the company hiding behind the "DM"-monogram of the described first edition. In the second edition the name of the company is given in full: D. Maile & Co. from Nuremberg and specified as a "Büro für Innenarchitektur" (Office of interior design). Since the first edition just offered a variety of cupboards with interchangeable upper, middle, and lower parts, the second

edition was enlarged with two more mix-and-match spreads of similar lady's dressing tables and beds! Clearly their trade was successful, since a fourth edition of this catalog is in the collection of Mrs. Temperley as well. Because of the Art Deco design of the pictured furniture, Mrs. Temperley also thinks that the editions have to be dated somewhere between 1925 and 1935. In her collection is another help for interior design that, she thinks, can be dated to pre-World War I. It mixes and matches color schemes for floors, walls and ceilings....!

A. Information about when F.A.O. Schwarz was at its various locations in Manhattan was gratefully received from Diane Sandoval of the Toy Collection of the Museum of the City of New York. However, the history of the company appears rather undocumented and further information is welcome to enable me to precisely date the editions of their *Speaking Picture Book*.



Speaking Picture Book.
F.A.O. Schwarz, ca. 18908



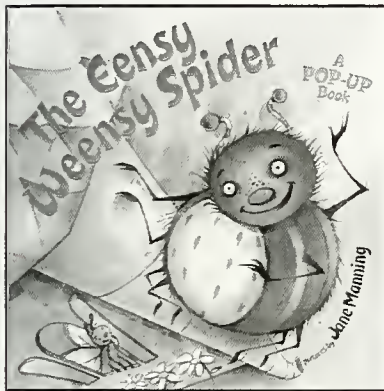
Speaking Picture Book.
F.A.O. Schwarz, ca. 1940

A. Book restorer Robin Cooper Sutton cleverly keeps a digital archive of books she has worked on. As a result, she was able to furnish the information I requested about Volume 3 of the series of movable books published by the International News Company in the 1880s. It is entitled *Theatre Picture Book* and proves to be the English language version of Schreiber's *Theater Bilderbuch*. Thanks to all for the responses.

Theo Gielen
The Netherlands

Q. The Smithsonian Institution Libraries need to raise \$165,000 to design and fabricate their upcoming exhibition. The funds will be used to make the video, hold an opening event, lecture series and classes. A prospectus is available from Susan Frampton, FramptonS@si.edu. Small donations, even \$500-\$1000 all add up. Donors names will be on exhibit panels and in any printed literature, e.g., brochures, announcements, etc., and they will be invited to an opening event.

I graduated from the two-year Associates program with an overall design degree in advertising, graphic design, and packaging and had to reapply for the BA program with one major. Graphic design was my calling. I can't help designing things. After graduating I got a job as the assistant to the Art Director at HarperFestival. At the time, Festival was Harper's novelty imprint. I worked on some flap books and very simple pull-tab books. My co-worker Gene Vosough and I decided to take a pop-up class [taught by Barbara Valenta] at Parson's in 1999. Later that following year, Gene left Harper to become the Art Director for Robert Sabuda's books at Simon & Schuster. At that time Matthew Reinhart had just started working on his own projects and my friend Gene found out that Robert and Matthew were looking for an intern to help out around their studio. That was when I got hooked. I helped Matthew every Saturday for over a year on *Phobias* and both *Beetles* and *Butterflies*.



KO: Speaking of pop-up classes, I understand that you recently taught a pop-up course at the Center for Book Arts in New York. How did it feel to be on the other side of the desk?

MC: After we met and you took over the class [at Pratt Institute] from Matthew, there were

times when you needed someone to fill in when you went on press. That was my first time in front of a class. I guess after a handful of substitutions I decided to reach out to The Center for Book Arts here in the city. I had taken a number of classes at the Center and knew of the one-day seminars taught by Carol Barton. I proposed an eight-week program in which we would start at the beginning and work our way through different techniques and end up with a finished spread. I had fun meeting such a wide variety of people interested in learning pop-ups. There was an English professor from NYU and even an award-winning children's book illustrator and his wife. There's a need for more pop-up classes. The Pratt class is the only one here in the city and it is only for their own students. More art schools should offer classes to both students and people in Continuing Education programs. You and I had a rare opportunity to learn from some of the best in the world. Not everyone gets that chance.

KO: We met at the end of 2004 when you came to work full-time at the Sabuda & Reinhart studio, but you mentioned developing pop-ups at HarperFestival. Can you share some of your earlier projects? We often see pop-up books that do not list the paper engineer. It's possible that

some readers may have books you designed in their collections.

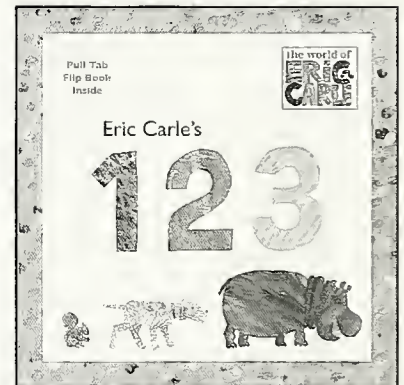
MC: Most of the earlier pop-ups were on the very simple side. A pull tab here, a pop-up there. While at Harper I did a cute little book with artist Jane Manning called *The Eensy Weensy Spider*. It was a combination of pull tabs and pop-ups. After that I did some freelance engineering for Simon & Schuster. *Spring is Here*



was a pop-up board book. I even had an opportunity to design the *Strawberry Shortcake Playhouse* for Penguin. A few years back, Harper called to help with a reissue of an old Mercer Mayer book, *Just a Snowy Day*. The die lines for the original book were lost and needed to be recreated.

KO: After you and I worked side by side on almost every project at the studio for three years, you found yourself back at a major publishing house. Tell me about your current position?

MC: Right now I am the Senior Novelty Designer for Penguin. I was hired to help Grosset & Dunlap and Price Stern Sloan get back to doing what they did in the 1980s and '90s. Back then PSS! was publishing Jan Pieńkowski, Kees Moerbeek, and John Strejan. They published *The Naughty Nineties* in

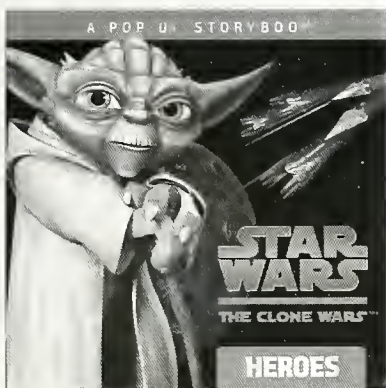


1982 and the follow up, *The Roaring Twenties*, in 1984. My job is to add novelty elements like pop-ups and even pull-tabs to our book plus line. Last year I created a pull-tab flipbook for *Eric Carle's 123* which, with one pull, counts from one to ten. I am not limited to just pop-ups here. I am getting to find and work with amazing artists from all over the world on all different types of book-plus projects that I help come up with. Having someone on staff who can engineer saves the publishers money. Lucky for me, there are not many people who do what we do.

KO: Now one of your first projects is about to be released. I'm talking about *Heroes: A Pop-up Storybook*, which features characters from the Clone Wars series in the Star Wars saga. Tell us about your new book.

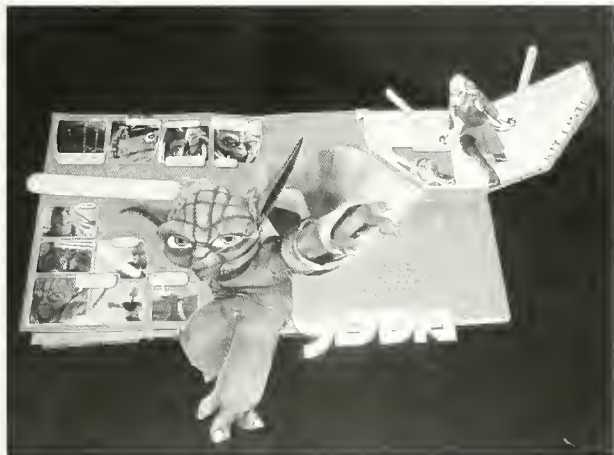
MC: I was hired around the same time that Penguin was pitching Lucasfilm for the rights to publish the new movie

and TV show books. The editor had to plan out a two-year publishing program and, when our former publisher and art



Heroes: A Pop-up Storybook

director told them that I was about to join the team, they added a pop-up to the mix. This book is more of an introduction to the new characters from the Clone Wars series along with a few familiar faces. It has six spreads and three flaps, one on every other page. The book is set up like a comic, showing two or three short tales, with a character on each spread. This makes it very easy to read and, since it depicts short scenes from the movie, all the stories should be recognizable to the fans. After helping out on Matthew's epic *Star Wars* book I wanted to keep it more child friendly.



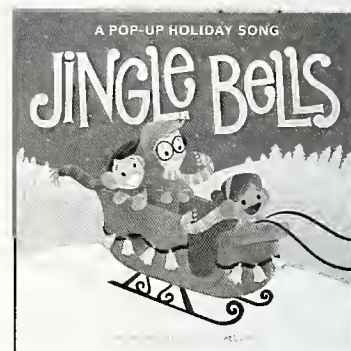
Heroes: A Pop-up Storybook

KO: What was it like to create pop-ups from preexisting art?

MC: Creating pop-ups from existing art is not the easiest thing to do. You have to worry about getting all of the movements in the correct position because you have a very specific final image to recreate. After all the years of working on Robert and Matthew's books I was able to see shapes move in my head. I would flip through my style guide images and pick the one that had the best movement. I would start by making a very quick model of the basic movement and then take a printed image and cut out the pieces to match up with the pop pieces. There was a lot of back and forth trying to get everything to fit in the proper spots, but I feel like I was able to get the finished open pop-up to perfectly match the flat style guide image. It is all trial and error. You have to be willing to make mistakes and try again.

KO: Now I know that you have some other books coming fast on the heels of *Heroes*. Can you tell us about your future projects?

MC: After *Heroes* is released on September 17, 2009, I have a few more coming out. I was able to work on two other pop-ups after I wrapped up the Clone Wars project. *Jingle Bells* [releasing on October 1, 2009] is a pop-up of the classic Christmas song. It is a cute 6" by 6" book,



perfect for the hands of small children, with six spreads and the lyrics on every page for you to sing along. Right before the end of the year I created *Everyone Says I Love You* [releasing on December 24, 2009] which is the same size as *Jingle Bells*. The book takes you on a journey around the world to six amazing locations and shows you how the phrase "I Love You" is said in different languages. Right now I am working on the sequel to *Heroes* called *Villains* and, as you can guess, it is an introduction to the new evil side of the Clone Wars. There are a few more in the works to keep me busy.

KO: Well, it sounds like you have not been idle lately. Thank you for sharing your stories and more importantly, these cookies. My last question is an easy one. Can I get the recipe?

Fold, Pull, Pop & Turn: Books that Move

Smithsonian Libraries Exhibition Gallery
in the National Museum of American History,
Washington, D. C.

Opening February 2010 and continuing for a year.

Curated by Stephen Van Dyk, Department Head,
Smithsonian Art Libraries and Librarian,
Cooper-Hewitt, National Design Museum Library,
New York City

Participate in the blog at:
<http://smithsonianlibraries.si.edu/foldpullpopturn/>

New Publications

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

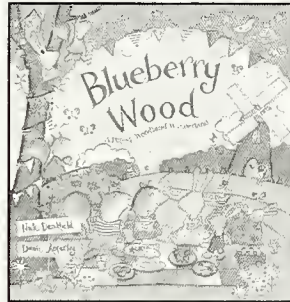
Aliens and UFOs. October. Carlton Books. \$19.99.
9781847321381.



Angels: A Pop-up Book. By Chuck Fischer. October. Little Brown. \$30.00.
9780316039703.

Barbie Push and Pop-up Book. Egmont. £4.99.
9781405244831.

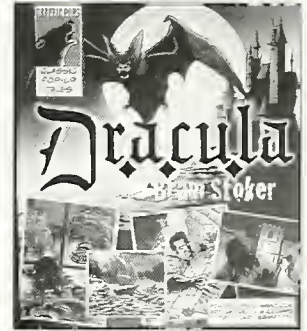
Blueberry Wood. October. Alison Green Books.
9781407103303.



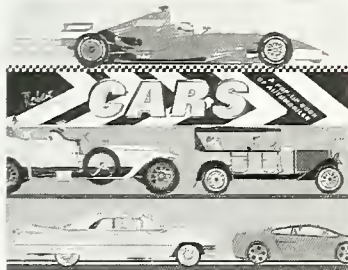
Christmas Is Coming! A Holiday Pop-up Book. Abrams. \$16.95.
9780810938984.

Cinderella: Peek Inside the 3-D Windows. October. Lorenz Books. 9780754821168.
Also: *Little Red Riding Hood*. 9780754821175.

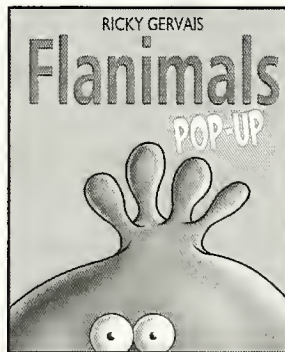
Dracula: A Classic Pop-up Tale. September. Universe. \$29.95. 9780789320506.



Fireman Sam Push and Pop-up Book. Egmont. \$14.95. 9781405244824.



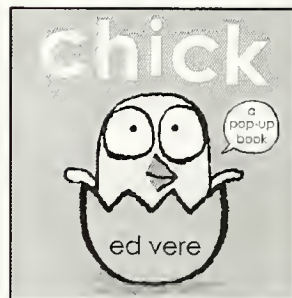
Cars. By Robert Crowther. November. Walker. £12.99.
9781406312270.



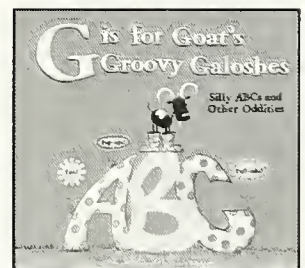
Flanimals. October. Walker Books. £14.99.
9781406323580.

Frank Lloyd Wright in Pop-up. Thunder Bay. \$24.99.
9781607100089.

Chick. £7.99. Puffin.
9780141384863.



G is for Goat's Groovy Galoshes. Dalmation Publishing Group. \$12.95. 9781581177831.

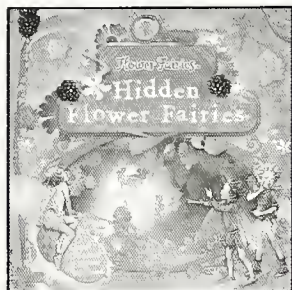


Handy Manny Pop-up Tool Book. Disney Press. \$12.99.
9781423121145.

Harry and the Pop-up Dinosaur Hunt. Puffin. October.
£12.99. 9780141326757.

*Heroes: A Pop-up
Storybook.* October.
Grosset & Dunlap.
\$24.99. 9780448452036.

Hidden Flower Fairies.
Warne. 9780723264040.

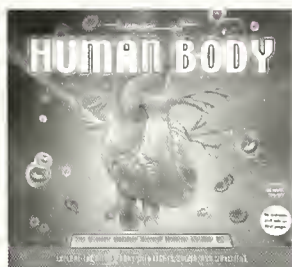


The Little Prince. October.
Harcourt. \$30.00.
9780547260693.

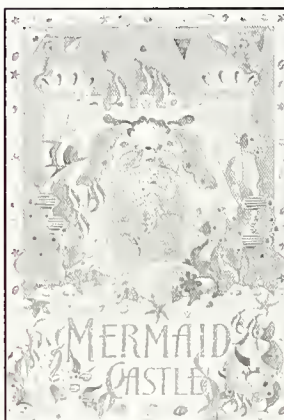


*The Incredible Book Eating
Boy.* October. HarperCollins.
£14.99 . 9780007320912.

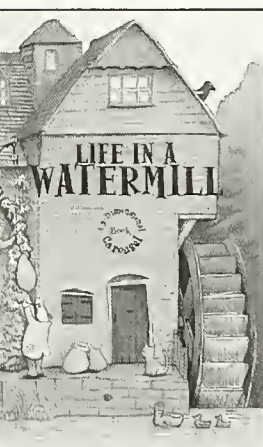
Human Body. Learning in Action. 9781592239382.
Silver Dolphin. \$24.95.
Also: *Insects.* 9781592239399.
Dinosaurs. 9781592239405.



*Jingle Bells: A Pop-up Holiday
Song.* October. Price Stern
Sloan. \$12.99. 9780843189537.



Mermaid Castle. [Described as a "3D Pop Up"].
Templar. £15.25. 9781840117332.

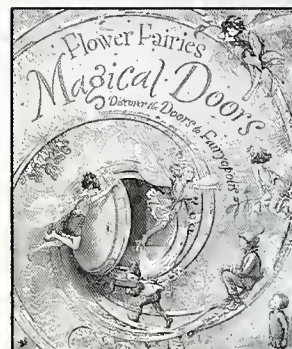


Jungle Trek. Parragon. \$9.99.
9781407513034.
Also: *Ocean Dive.*
9781407513041.
Ice World. 9781407513027.
Forest Trail. 9781407513010.

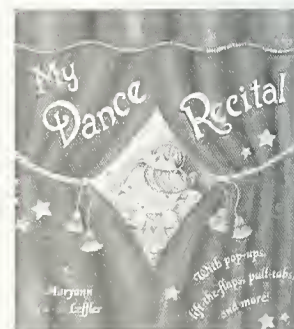
*Life in a Watermill: A
3-dimensional Carousel Book.*
October. Tango. £16.99.
9781857077377.



*My First School Bag: A Fun
Pop-up Book.* Tango books.
£4.99. 9781857077384.

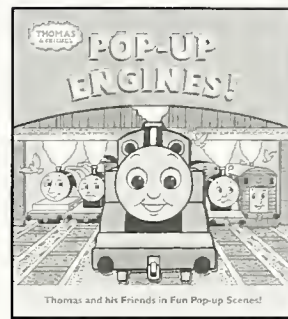
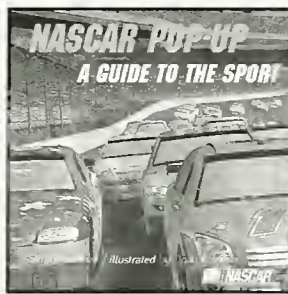


*Magical Doors: Discover
the Doors to Fairyopolis.*
Warne. 978723263517.
\$18.99.



My Dance Recital. October.
Robin Corey Books. \$11.99.
9780375847080.

Nascar Pop-up Book.
Gibbs Smith. \$30.00.
9781423604914.



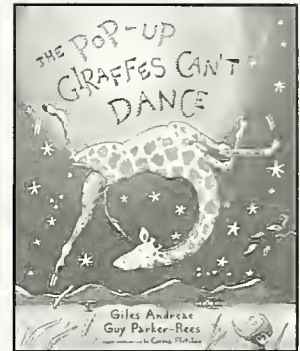
Pop-up Engines! Thomas & Friends. Egmont Books.
£7.99. 9781405247054.

Pop-up Facts: Inventions.
November. Templar. £12.99.
9781840118803.

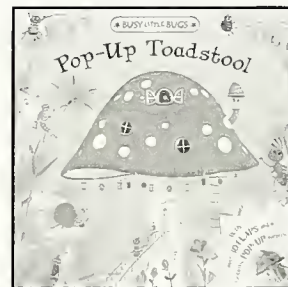
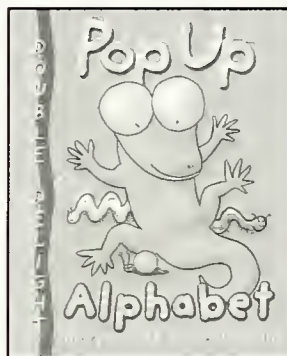


Peter Rabbit: A Winter's Tale.
Warne. £17.99.
9780723264316.

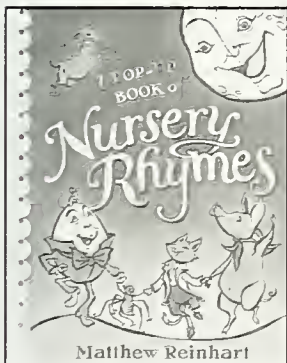
The Pop-up Giraffes Can't Dance. Orchard.
October. \$29.99.
9781846165146



Pop-up Alphabet. Double Delight. Little Hare Books. \$12.99.
9781921272615
Also: *Pop-up Numbers.*
9781921272608.



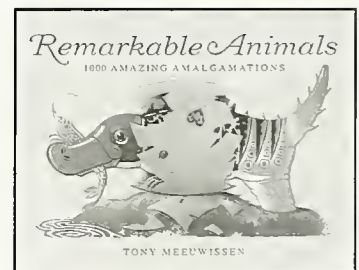
Pop-up Toadstool. Busy Little Bugs. Campbell Books. £6.99.
9780230709638.



A Pop-up Book of Nursery Rhymes. A Classic Collectible Pop-up. By Matthew Reinhart.
Little Simon. September.
\$26.99. 9781416918257.
Also: Limited Edition.
\$250.00. 9781416991540.

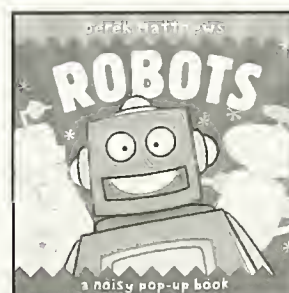
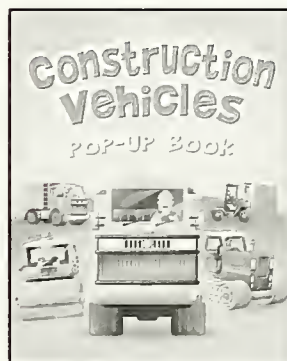
Radio City Christmas Spectacular Pop-up. \$35.00.
Madison Square Garden Entertainment. 9780615288437.

Red Riding Hood: A Pop-up Book.
October. Tango.
£14.99.
9781857077414.



Remarkable Animals: 1000 Amazing Amalgamations.
[Mix-and-match] Frances Lincoln Children's Books.
\$7.99. 9781845079017.

Pop-up Construction Vehicles. Pop-up Vehicle Series. October. Lobster Press. \$9.99.
9781897550366.
Also: *Pop-up Flying Vehicles.* 9781897550359.
Pop-up Rescue Vehicles.
9781897550342.
Pop-up Sea Vehicles.
9781897550373.

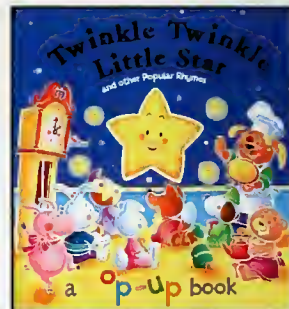


Robots: A Noisy Pop-up Book. Templar. £9.99.
9781840117585.

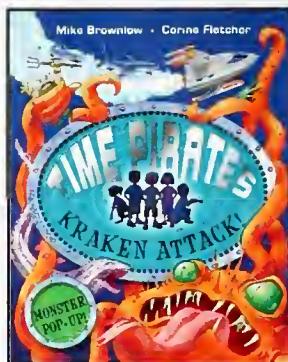
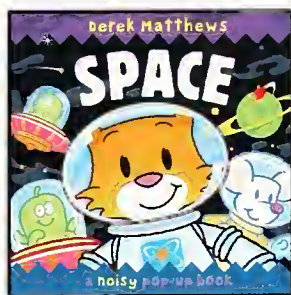


Sausages! A Pop-up Book!
October. Tango. £11.99.
9781857077360.

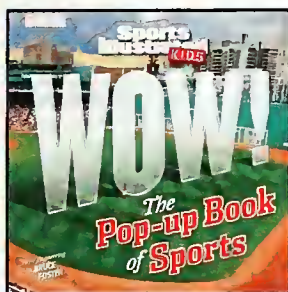
**Twinkle Twinkle Little Star:
And Other Popular Rhymes.**
Igloo. £8.99. 9781848174603.
**Also: Incy Wincy Spider: And
Other Popular Rhymes.**
9781848174610.



**Space: A Noisy Pop-up
Book.** Templar. £9.99.
9781840117639.

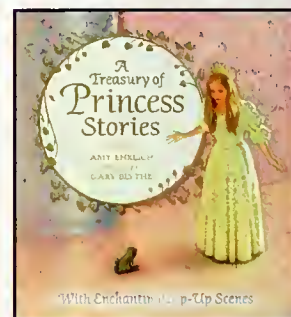


Time Pirates Kraken Attack!
October. Macmillan.
9780230739017.

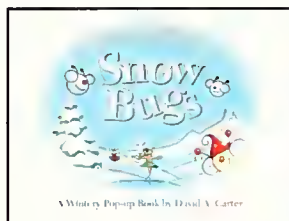


**Sports Illustrated Kids WOW!
The Pop-up Book of Sports.**
October. Sports Illustrated.
\$26.95. 9781603200905.

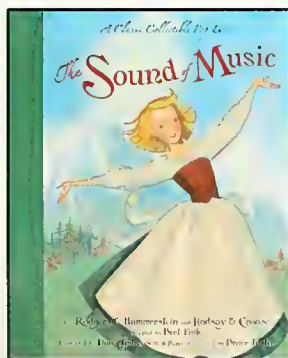
**A Treasury of Princess
Stories.** September.
Walker Books.
9781406310412.



**Snow Bugs: A Wintery
Pop-up Book by David A.
Carter.** October. Little
Simon. \$11.99.
9781416950547.



A Walk Down Sesame Street.
October. Candlewick.
\$19.99. 9780763646004.



**The Sound of Music. A Classic
Collectible Pop-up.** Little
Simon. 9781416936558.
\$26.99.

**White Noise: A Pop-up
Book for Children of All
Ages by David A. Carter.**
Little Simon. October.
\$22.99. 9781416940944.



**The Three Little Pigs:
..and the Big Bad
Wolf. [Pop Up
Carousel].** Caterpillar.
£9.99.
9781848570474.



**Wicked: A Pop-up Compendium of Splendiferous Delight
and Thrillifying Intrigue.** DK Publishing. \$29.95.
9781595910547.

