

# MOVABLE STATIONERY

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## So What do They Package?

Robert Sabuda

“What is a packager?” is one of the most frequently asked questions I hear at children’s book author/artist conferences.

In standard juvenile publishing there is the author and artist (unless they’re one in the same) and the publishing house. Pretty simple. But when a pop-up or other type of novelty book is produced things get a little trickier. Most publishing houses do not have the expertise (nor the time) to design and execute a movable book from start to finish. It’s bad enough that they have to spend so much time copy editing and color proofing their flat picture books. But correcting die molds and overseeing assembly, too? Forget it!

That’s where the packager comes in. Most packagers are unaffiliated with the publishing houses. They bring ideas and concepts to the houses and then guide the project through its entire production until the books are delivered to the publisher’s doorstep. The publisher writes out a check for the whole lot (the publisher is obligated to buy every copy) and then treats the book as one of their own, marketing and distributing it with the rest of their juvenile titles.

“Does one get paid the same way from a packager?”

No, but this is not necessarily bad. When an author/artist signs a contract for a flat picture book he or she gets an advance plus a royalty (against the advance) for a percentage of the **retail** price of the book. With a packager the royalty is a percentage of the **base** price of the book. The base price is the cost the packager sells the book to the publisher for.

For example, if you are the author/artist of a picture book that retails for \$20.00 and receive 10% royalty, you get \$2.00 for every copy sold. If you are the author/illustrator (and maybe paper engineer) for a pop-up book that retails for \$20.00, you do not get \$2.00. A \$20.00 book has been marked up by the publisher 75% - 80% from the base price, which in this case makes the base price about \$4.50. Your percentage comes from that

\$4.50. If the royalty is 10% you get 45 cents for each book.

“But that’s hideous! You should get the \$2.00”

Maybe. But you have to remember a couple of things: One, the average first printing for a picture book is 10,000 to 20,000 copies. The average pop-up book has a first printing of 40,000 to 80,000 (the packager will sell foreign rights like mad, which the publisher may be more cautious and wait to see how the book does). And, two, if the picture book doesn’t sell well you only get a percentage of those books sold. With pop-up titles the publisher must buy all the books so your percentage is guaranteed for every book. Which is very nice on payday!

“So which is better, a publisher or packager?”

If you don’t have any background or experience in novelty books but have a pop-up idea, you’re better off going to a packager. They can represent you and your concept in the most enticing fashion for a publisher.

A publisher will most likely only work with someone directly on a pop-up project who can execute all the necessary die drawings, nesting sheet (a large sheet that all the pop-up pieces will be cut from like a giant jigsaw puzzle) and answer any and all questions pertaining to the assembly. A big job requirement for one person! But it has the advantage of dealing directly with the publisher. With a packager, the author/artist/engineer sometimes falls out of the loop of communication since so many people become involved with the project: the editor at the packager, the art director at the packager, the paper engineer at the packager, the production coordinator at the packager, **then** the editor at the publisher, the art director at the publisher and the marketing people at the publisher! That’s a lot of people putting in their two cents worth on your project. And trust me, they do.

“A pop-up book sounds like so much work. Is it worth it?”

Absolutely. There’s nothing like ripping the shrink wrap off your latest title (while the employees at the book store scream that there’s already a display copy open) and watching your book come to life!

## The Movable Book Society

*Movable Stationery* is the quarterly publication of The Movable Book Society. Letters and articles from members on relevant subjects are welcome. Advertising is accepted free of charge from members and is included when space permits. The annual membership fee for The Society is \$15.00. For more information contact Ann Montanaro, The Movable Book Society, P.O. Box 11654, New Brunswick, New Jersey 09806.

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The deadline for the next issue is August 15.

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### “Poppin’ up and “movin’ on” A dialogue with the bookbinder Removing tape, part 3

Bill Streeter with Jill Deiss

This is the final installment in our series on removing tape from book covers and pages - it describes treatments that are potentially dangerous for both the book and the bookbinder. We will discuss here the use of solvents (other than water) that can be employed in lifting tape from books.

Let us state here unequivocally that the techniques and materials we discuss are those we use in our shops, and we aren't specifically recommending them for yours - we are merely reporting how we operate. Before we started working with these techniques and materials, we each studied under conservators professionally trained in working with hazardous chemicals such as solvents. We cannot overstate the importance of seeking professional tutelage prior to undertaking the sort of work outlined in this article. These solvents are potentially dangerous to the materials being treated, and more importantly, **SOME PEOPLE HAVE SEVERE LIFE-THREATENING REACTIONS TO CONTACT WITH SOLVENTS.**

We recommend you obtain a copy of *The artist's complete health and safety guide* by Monona Rossol (ISBN 0-927629-10-0). This book describes the proper use and potential health risks of the materials used by artists and craftspeople. In addition, publications called “Chemical Safety Data Sheets” (each chemical has its own Chemical Safety Data Sheet) are published by the manufacturers of chemicals and give valuable information for all the solvents mentioned in this column. Request these data sheets from a chemical supplier (who often can aid in the interpretation of these sheets - as can chemists in industry, academia, or conservation facilities).

When faced with a situation where all attempts to remove tape with moisture or by mechanical means have failed, it would appear that a solvent stronger than water is necessary. Always remember when attempting such treatments it is essential to test the stability of dyes and inks that are under or in the vicinity of the tape that is to be removed. This is done as described in earlier segments of this series: place a dot of solvent (1/8 diameter or smaller) on each variety of print or color that would come in contact with solvent during the planned tape removal. Roll the area with a cotton wand to see if the ink or dye is not stable in the solvent, and that particular solvent cannot be used. In this case, try other solvents until one is found that will remove tape and not disturb the ink or dye around the tape. It is advisable to test and re-test areas several times before actually declaring the solvent safe for the inks and dyes in question. If at all possible it is best to have a fume hood in which to do such work. Fume hoods are available from scientific supply houses or information useful for construction of a fume hood can be found in the volume *Ventilation* by Nancy Clark (Lyons and Burford, 1984). If a fume hood is not available, a respirator affixed with organic solvent filter cartridges should be worn while working with solvents. Working outside can also help reduce your personal risk but may jeopardize the security of the item undergoing treatment. Always wear rubber gloves when working with solvents as many solvents are harmful to your skin. Also, some solvents can enter your system through your skin as well as through your lungs. We find it beneficial to use a medium-sized fan (blowing out from the tape removal work) to draw fumes from the solvents away from the work area. We most often use this in conjunction with any work we do outside. In using a fan for this purpose, be mindful of where the fumes are being drawn to.

Our techniques for using solvents require introducing the solvent underneath the plastic carrier of the tape to get to the adhesive that is holding the plastic carrier to the book or page. Using a dropper, a solvent can be worked under tape at the site where it is attached or from the backside, however, on the binding it is usually not possible to work solvent under tape from the backside as the cover is often too thick for the solvent to penetrate. As the solvent is saturating the area with tape on it, try lifting the edge of the tape with tweezers or a scalpel. If the tape begins to lift, continue to feed solvent (with the dropper) under the tape and proceed to lift the tape away from the book as the adhesive releases. After the plastic carrier has been removed, it is usually necessary to clean the area where the tape was adhered - often residual adhesive is left behind and must be removed by working solvent over the area and either gently scraping the remaining adhesive away with a scalpel or rolling it off using a cotton swab. **Continued on page 5**



## Movable Reviews

Robert Sabuda



Awful



Weak



OK



Good



Fabulous



*All creatures great and small.* Illustrated by Don page. Engineering by Damian Johnston. Random House. \$4.50 US, \$5.95 Canada. 0-679-87218-3. 3 1/4" x 3 1/4". 5 spreads, accordion bound. 5 pops. Art: Humorous pen, ink and watercolor. Plot: Brief religious theme featuring animals. Greeting card flavor. Engineering: Very Simple. Also: *Now the day is over*, 0-679-87217-5.



*Babette Cole's cats.* Engineering by Bruce Reifel. Warner Treasures. \$4.95 US. 0-446-91067-8. 3 1/2" x 4 1/4". 5 spreads, accordion bound. 5 pops. Art: Outrageous, wild watercolor. Plot: Humorous, rhyming text about adventures and misadventures of cats. Classic Cole. Engineering: Simple. Also: *Babette Cole's dogs*, 0-446-91068-6; *Babette Cole's fish*, 0-446-91070-0; *Babette Cole's ponies*, 0-446-91071-6.



*Baby Clown.* By Thierry Dedieu. Engineering by Jerome Bruandet. Hyperion. \$12.95 US, \$16.95 Canada. 0-7868-0075-5. 8 1/4" x 8 1/4". 7 spreads, accordion bound. 6 tab mechanisms (1 makes sawing noise), 1 revolving wheel. Art: Bright, bold, heavily brushed oil or acrylic. Plot: Baby Clown prepares and performs in the circus. Wonderfully understated engineering and beautiful artwork. Engineering: Simple.



*The butterfly: A circular pop-up book.* By David Hawcock. Illustrated by Bryan Poole. Hyperion. \$6.95 US. 0-7868-0098-4. 5" x 5". 1 large circular fold-out (18" diameter) containing 6 pops. Art: Realistic watercolor. Plot: Life cycle and migration of the butterfly. Illustrations and pops are dull. Engineering is fragile. Circular fold-out merely falls out of book unsupported. Engineering: Very simple. Also: *The frog*, 0-7868-0099-22; *The salmon*, 0-7868-0100-x; *The swallow*, 0-7868-0101-8.



*Dinosaur pop-up ABC.* By Arlene Maguire. Illustrated by Paul Mirocha. Engineering by Dick Dudley. Little Simon. \$14.95 US, \$19.95 Canada. 0-671-89076-x. 10" x 8". 7 spreads, signature sewn. Approx. 15 pops.

Art: Realistic watercolor and airbrush. Plot: A dinosaur with a small amount of personal information at each letter. Nice engineering, but standard dinosaur fare. Engineering: Somewhat complex.



*Help, mama, help!: A touch-and-feel pull-tab pop-up book.* By Shen Roddie. Illustrated by Frances Cony. Engineering by Shonagh Rae. Little Brown. \$14.95 US. 0-316-75357-2. 9" x 9 1/2". 11 spreads, signature sewn. 1 pop, 4 tab mechanisms plus various items to touch and feel. Art: Humorous pen, ink and watercolor. Plot: A baby chick camps out for the first time and encounters animals and a scary shadow. Cute and simple. Engineering: Simple.



*The honeybee and the robber: A moving pictures pop-up book.* [Reissue from 1982] By Eric Carle. Engineering by James Roger Diaz, Tor Lokvig, and John Strejan. Philomel. \$17.95 US. 0-399-20767-8. 8 1/4" x 11 1/2". 8 spreads, accordion bound. 1 pop, 8 tab mechanisms, 1 flap. Art: Paper collage. Plot: A hungry bear tries to steal honey from some very wise bees. Typically beautiful art by Carle, fun engineering. Last spread's lengthy thesis on bees seems a bit heavy handed. Engineering: Somewhat complex.



*Joan Walsh Anglund's Mother Goose pop-up.* Engineering by Bruce Reifel. Little Simon. \$11.95 US, \$15.50 Canada. 0-671-87079-3. 7 1/4" x 8 3/4". 6 spreads, accordion bound. 5 pops, 4 tab mechanisms, 4 flaps. Art: pen, ink and watercolor. Plot: retelling of 8 basic Mother Goose rhymes. Illustrations trite and weary. Engineering: Simple.



*Just you and me, grandpa: A pop-up story about a special day.* By Marcy Heller. Illustrated by Joanna Yardley. Joshua Morris. \$9.95 US, \$13.95 Canada. 0-89577-664-2. 7 1/2" x 6". 6 spreads, signature sewn. 4 pops (2 threaded with black string for fishing line), 2 tab mechanisms, 2 flaps. Art: Realistic pencil and watercolor. Plot: A boy and his grandfather go on a politically correct fishing trip. Pleasant and obvious. Engineering: Somewhat complex.



*Leonardo Da Vinci: A three-dimensional study.* By Jerome R. Corsi. Engineering by Paul Wilgress. Pomegranate Artbooks. \$19.95 US. 1-56640-988-8. 9 3/4" x 11 1/2". 6 spreads, accordion bound. 5 pops, 2 tab mechanisms. Art: Da Vinci reproductions. Plot: Studies

of Da Vinci's inventions and artwork. Well intended but a bit underwhelming. Worth a look.  
Engineering: Simple (spreads 2 and 6: Complex).



**Maisy's ABC.** By Lucy Cousins.  
Candlewick Press. \$12.95 US, \$14.95 Canada. 1-56402-419-9. 7 1/2" x 7 1/2".  
8 spreads, accordion bound. 9 tab mechanisms, 6 flaps. Art: Colorful, brushy tempera or acrylic. Plot: The popular mouse returns in an ABC adventure that features one (obvious) image per letter of the alphabet. Light and fun. Engineering: Simple.



**One to ten pop-up surprises!** By Chuck Murphy. Little Simon. \$12.95 US, \$17.50 Canada. 0-671-89908-2. 6 1/2" x 6 1/2".  
10 pages, accordion bound. 8 pops, 2 tab mechanisms. Art: Realistic watercolor and airbrush. Plot: Each page contains an image(s) behind a large flap in the shape of a number. Nice artwork and no two pops the same. Engineering: Complex.



**Pink drink: A pop-up book of color rhymes.** By S. Simeon. Illustrated by Chris Reed. Little Simon. \$8.95 US, \$11.50 Canada. 0-671-89833-7. 5 7/8" x 5 7/8".  
5 spreads, accordion bound. 10 pops hidden behind full page flaps. Art: Humorous pen, ink and watercolor. Plot: Rhyming words and colors. Quirky fun. Engineering: Simple. Also: *In and out and round-about: A pop-up book of directions*, 0671-89832-9.



**The pop-up farm.** By Rod Campbell. Little Simon. \$4.95 US, \$6.50 Canada. 4" x 4". 0-689-71834-9. 8 spreads, accordion bound. 2 pops, 4 tab mechanisms, 1 flap. Art: Pen, ink and watercolor. Plot: A small mouse encounters many farm animals on it's way home. For very young readers. Engineering: Very simple.



**Robert Crowther's incredible animal alphabet.** Candlewick Press. \$14.95 US, \$19.95 Canada. 9 1/4" x 9 1/4".  
1-56402-427-x. 6 spreads, accordion bound. 18 pull tabs (no mechanisms), 38 flaps. Art: Humorous pen, ink and watercolor. Plot: Each page is covered with the names of the animal in bold, black type on top of white flaps. Underneath (or pulled out) is the animal. Nice design. Engineering: Very simple.



**Say no, little fish.** By Carla Dijs. Little Simon. \$7.95 US, \$10.50 Canada. 7 1/2" x 7 3/4". 0-671-50742-7. 6 spreads, accordion bound. 6 pops. Art: Bright, humorous

pen, ink and airbrush. Plot: Fish heeds it's mother's warnings about strangers. Standard Dijs. Engineering: Very simple (except for one large octopus). Also: *Hurry home, hungry frog*, 0-671-50707-9.



**Snack Pack: A pop-up book in every box!** Concept and stories by Edmon J. Rodman, Illustrations by Ted and Linda Bick. Little, Brown. \$8.95 US, \$11.95 Canada. 3 small boxes, 2 3/4" x 4", each containing one, 6 spread, accordion bound book. 6 pops per book. Art: Flat, graphic, bright colors outlined in black. Plot: Each book deals with recognizing and counting a shape (circle, triangle, square). For very young readers. Books are somewhat fragile do to lack of hard cover. Engineering: Simple.



**There was a crooked man.** Illustrations by Kevin O'Malley. Little Simon. \$9.95 US, \$13.00 Canada. 6 1/2" x 8 3/4" (crooked). 0-671-89477-3. 6 spreads, accordion bound. 4 pops, 4 tab mechanisms. Art: Humorous pencil, watercolor, pastel. Plot: Tradional rhyme of living in a crooked world. Cute, but not much more. Engineering: Simple



**"What's new?" asked the Gnu.** By Arnold Shapiro. Illustrated by Wendy Paris. Engineering by Dick Dudley. Dial Books. \$12.95 US. 7 3/4" x 10". 0-8037-1627-3. 6 spreads accordion bound. 10 pops, 5 tab mechanisms. Art: humorous watercolor. Plot: Rhyming word play from anthropomorphic animals. A few illustrations seem garish. Engineering: Somewhat complex.

*The reviewer is a an award winning children's book author/illustrator and Gold Medal recipient of the 1994 Dimension Illustration Awards for paper engineering.*

## Catalogs Recently Received

Each of these catalogs includes pop-up or movable books.

**Al Dalrymple**, Bookseller. Catalogue #17. 1791 Graefield, Birmingham, MI 48009. 810-649-2149.

**Bibliomania**. 1539 San Pablo Ave. Oakland, CA 94612. 510-835-5733.

**Books of the Ages**. Catalogue No. 6. Gary Overmann, 4764 Silverwood Dr. Batabia, Ohio 45103.

**Jo Ann Reisler, Ltd.** Catalogue 30. 360 Glyndon St. NE. Vienna, Virginia 22180. 703-938-2967.

**Mr. Books**. Pop-up Book List #11. 9019 N. 51st Ave. Glendale, Arizona 85302. 602-931-9035 or 800-743-3252.

**Robin Greer**. 29 Oxberry Ave. London SW6 5SP. 0171-736-3707. Fax: 0171-731-8353.



Removing tape, continued from page 2

A technique useful in tape removal is called "poulticing." For poulticing, dampen cotton with solvent and lay it over the area you wish to saturate with solvent. You can poultice either on the top or underside of the tape. For the more volatile solvents it is useful to lay a thin sheet of mylar over the saturated cotton (this keeps the solvent from evaporating as quickly as it would if left uncovered - if the solvent evaporates too fast, it doesn't have time enough to work to loosen the tape's adhesive). Always use a small amount of solvent - the smallest amount that will do the job. An excess of solvent can result in a stain, called a "tideline," that outlines the area dampened by solvent. Using a minimal amount of solvent will reduce - but not eliminate - the risk of creating a tideline.

It sometimes works to stuff cotton dampened with solvent into the bottom of a jar and turn the jar upside down over the area that needs contact with a solvent - sometimes fumes from a solvent are adequate for the removal of tape. It may be necessary to push a piece of flexible screen into the jar down over the cotton to keep the cotton from falling out when the jar is inverted. This technique requires much longer to be effective than techniques involving direct contact of solvent with the book, however, using the cotton in the bottom of a jar is the most secure method for removing tape from the book as the book in no way becomes dampened by a liquid, and thus the risks to the book are minimized.

In our shops we try to avoid using solvents other than water. If a book has tape that absolutely will not lift mechanically or with water, we then must decide whether to use solvents on the item. This decision comes after consideration of factors such as the worth of the item vs the extremely toxic nature of the solvents, and the client's needs combined with our personal preference to avoid contact with toxic solvents.

When it becomes necessary to use solvents in tape removal, we start by using the least toxic solvents and gradually moving up through the more toxic solvents. The first solvents we would try for removing tape is ethanol (ethyl alcohol). If ethanol does not prove effective, we would next try amyl acetate. Amyl acetate (N-Amyl alcohol) is a naturally occurring material (often known as "banana oil" as it is one of the components of the flavor in bananas and pears) and is a major solvent used in industry. Amyl acetate almost always works in removing medical and surgical tape and in lifting "duck" tape. More harmful to humans are solvents including acetone, heptane, and toluene. Under no circumstances should you use these solvents without proper ventilation (as described in the previously-cited book *Ventilation*). There are times, however, when nothing but these dangerous solvents will remove tape from a book. The clear pressure sensitive tapes often will not lift with

ethanol or amyl acetate, while one of these more toxic solvents will likely do the work. Again, whenever we use solvents in our shops we try the least harmful solvents first (ethanol and amyl acetate), then we try heptane, and then (in this order) we use acetone and toluene.

Solvents can be purchased through some bookbinding suppliers as listed in the *Guild of Bookworkers' guide to suppliers*. Some hardware stores sell solvents. Solvents come in technical grade and purified grade. Purified grade is without impurities of any kind. Technical grade contains a variety of impurities (usually inert). These impurities are outlined in the chemicals Chemical Technical Data Sheet. The items you are treating are best served if you use purified grade, however, if you are knowledgeable about chemicals and their use, there may be instances in which the less costly technical grade may be substituted for the purified grade, however, if you are in doubt, always use the purified solvent.

One last time let us say: you need at the very least a solvents respirator, and we highly recommend that you have a fume hood. Try not to use the more harmful chemicals at all (acetone, heptane, toluene). Only use these solvents if absolutely necessary. Please read all about the potential hazards of these and all chemicals before using them. We cannot overemphasize the care with which you need to handle such materials. If at all possible, remove tape using the techniques we have described in part I and part II of this series. If you can see you will need to use these solvents in your work, please seek an internship or apprenticeship in the hope of a conservator who regularly and properly uses these materials and other solvents not included in this article.

## Questions and Answers

**Q.** Is *The Best of 3D Books* available?

**A.** Kinokuniya Book Stores recently had copies for sale for \$75.00. The address is: 123 Astronaut Ellison S. Onizuka St. Suite 205, Los Angeles, CA. 90012. 213-687-4480 or Fax: 213-621-4456.

Ellen Rubin

**A.** In response to the question posed by Joanne Page (*Movable Stationery*, vol. 3, no. 3.) requesting information about *The adventures of Sinbad the Sailor*, Bancroft & Co. Ltd, Westminster, London. 1960. Artia Prague.

This title is the fourth - bearing the printing number 344 - from a series of four books designed and illustrated by Jaroslav Běza and Frantisek Sklár and originally published in Czech and German editions in 1959. The first three titles are:

*Aladdin and his magic lamp.* No. 341.  
*Alibaba and the forty thieves.* No. 342.  
*The fisherman and the demon.* No. 343.

All other bibliographic dates are identical to the Sinbad title. For *Alibaba...* and *The fisherman...* see Montanaro p. 6 and p. 94. Maybe the *Aladdin...* is in Montanaro, p. 5, but in that case the illustrations are mistakenly credited to Kubasta; besides, there are in the *Aladdin* from this series two pop-ups!

As far as I know, Kubasta only did one *Aladdin* title, published just in Czech, measuring about 250 x 250 mm and done in, for him, rare shadow-box technique.

Theo Giclen

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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.

*Creepy crawly crunch cake.* Mouse Works. August.  
10 ¼ x 8 ¼. \$8.98. 1-57082-280-8.

*Dare you go into the forest: A spooky cut-out pop-up book.* Golden Books. 16 pages. [onc pop-up] 7 ¼ x 7 ½  
\$5.95. 0-307-14551-4.

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P.O. Box 11654

New Brunswick, New Jersey 08906

Also: *Dare you go into the jungle.* 0-307-14552-2  
*Dare you go over the hill.* 0-307-14553-7.  
*Dare you go under the sea.* 0-307-14550-6.

*Disney's Winnie the pooh's nightmare: A pop-up book.*  
Disney Press. August. 8 x 10. \$12.95. 0-7868-3019-0.

*Dogs: Our faithful friends.* Andrews & McMeel. \$4.95.  
3 x 3 ½. 16 pages. 0-8362-0046-2.

*Food, glorious food.* Andrews & McMeel. \$4.95.  
3 x 3 ½. 16 pages. 0-8362-0048-9.

*Gardens: Peaceful places.* Andrews & McMeel. \$4.95.  
3 x 3 ½. 16 pages. 0-8362-0047-0.

*Golf: Words from the green.* Andrews & McMeel.  
\$4.95. 3 x 3 ½. 16 pages. 0-8362-0051-9.

*Sentiments of love.* Andrews & McMeel. \$4.95. 3 x 3 ½.  
16 pages. 0-8362-0052-7.

*Women: A celebration.* Andrews & McMeel. \$4.95. 3 x  
3 ½. 16 pages. 0-8362-0055-1.

