

MOVABLE STATIONERY

Volume 3 Number 2

March 1995

Special Issue: Artists' Books

This special issue is devoted to limited edition, artists' books.

Each of the artists/columnists is a member of The Movable Book Society

Book Artist

Carol Barton

I have been producing artists' books for the past twelve years. Most of my books are based on historical "novelty" or "mechanical" book formats. Two of my most recent books, *Loom* and *Instructions for assembly*, are good examples of the way I use traditional formats as the basis for a more sculptural approach to my work. *Loom* is a variation on the traditional "tunnel" or "peepshow" book which first appeared in the mid 1700's. Based on large-scale traveling peepshows, these books have pages which are joined by accordion-fold pleats on two sides and are viewed through a hold in the front cover. A layered dimensional scene is revealed within. 18th-century book makers produced these small-scale theater-like books to commemorate special events like the Queen's coronation, or as souvenirs of tourist attractions such as the Rhine Valley in Germany.

In *Loom* I have pushed this format to a new level by incorporating landscape scenes along the accordion binders and combining astronomical views with oriental rug patterns in the book's interior. The viewer is encouraged to look not just at the scene inside, but to view the piece from all sides as one would a sculpture.

Instructions for assembly is a pop-up book which plays on the notion of "how-to" books. The book itself was a challenge to design. Instead of using the traditional accordion format which is the basis for most pop-up volumes, I wanted to incorporate overlying pop-ups which would build one-over-the-other as the pages are turned. This required some inventive binding. Each section has four page spreads bound on two tyvek tabs pulled through slits in the pages and attached to the spine of the book. With this binding method I achieved the desired affect. The projects appear to "construct themselves" as the viewer turns through the book. Also, to avoid some labor-intensive work which is often the norm in pop-up book

production, I chose to sell two versions of the edition, one assembled and one unassembled with "instructions for assembly" - obviously in keeping with the theme.

The book allows me to combine my background in painting and photography with interests in sculptural forms, printing, and serial images. I own a Chandler and Price letterpress on which I can print and die-cut sculptural books, and I enjoy producing both one-of-a-kind books and larger editions. The experimental nature of the bookmaking process allows for the occurrence of many "happy accidents" and spontaneous moments of expressing in my work. The challenge is to pull these elements into one strong, unified statement. I am constantly learning ways to better achieve the desired result.

There is another appealing aspect to artist-bookmaking: the interesting community of people involved in it. Editions of artists' books are much more accessible than one-of-a-kind artworks. They reach and unite a large audience. Moreover, the process of bookmaking can require sizeable and expensive equipment such as presses, paper cutters, and photo facilities. This equipment is often shared and used communally. Thus, bookmaking is not an isolated activity. It frequently involves an exchange of ideas, tools, and skills. No wonder there seems to be more contact between book artists than between lone sculptors or painters working in separate studios.

My own inspiration comes from varied sources: reading, historical references, functional objects (furniture, jewelry and kinetic toys), architecture, and other artists' books. The book is a flexible framework for these influences. It is a very intimate art form in which the viewer becomes actively involved. This opportunity for personal communication with others is the most enjoyable element for me in making books.

Carol Barton is a book artist residing in Glen Echo, Maryland.

On Making Books

Larry Thomas

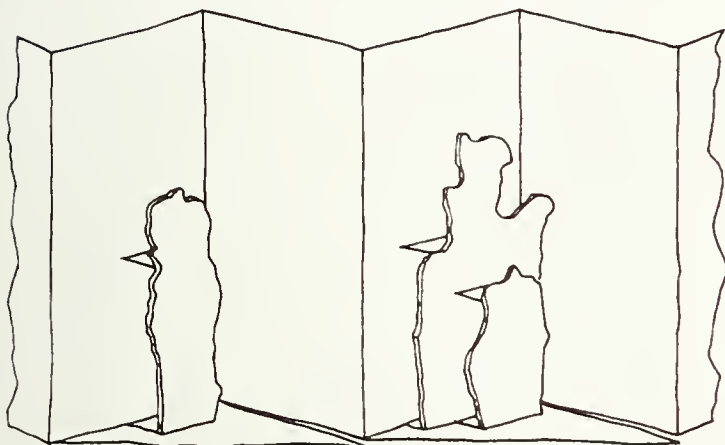
"I make pop-up books." What an outrageous thing to say! It is as if you are standing at my side in the Sistine Chapel and I turn to you and say, "By the way, 'back home' I paint ceilings. TOO!"

By a long a curious path I wandered from traditional printmaking, from well-mannered art that hangs from the walls in military correctness to books. In doing so, I came home.

A book will tell you secrets and it will keep yours. Go tell the Computer-Acolytes that a book, too, is information. But a book is also a thing to keep. See it. Yes, read it. Touch it! Take it to the bathroom or on a plane to Mandalay, or up a tree.

A "Bookwork," someone said. "Is a work of art in book form." The art comes down off of the museum wall and lies across your knees. Turn the page. See what happens next. Participate.

In a book anything can happen. Books are the last repository of magic.



Accordion with Pop-ups by Larry Thomas

I make one-of-a-kind books. One is sufficient. Although to be honest, the way I work is so haphazard that no publisher would find it cost-effective to reproduce my work.

I make "pop-ups" because they extend the magic. Sharks, noses, or stealth bombers rise out of the page. They startle. They emphasize. They amaze.

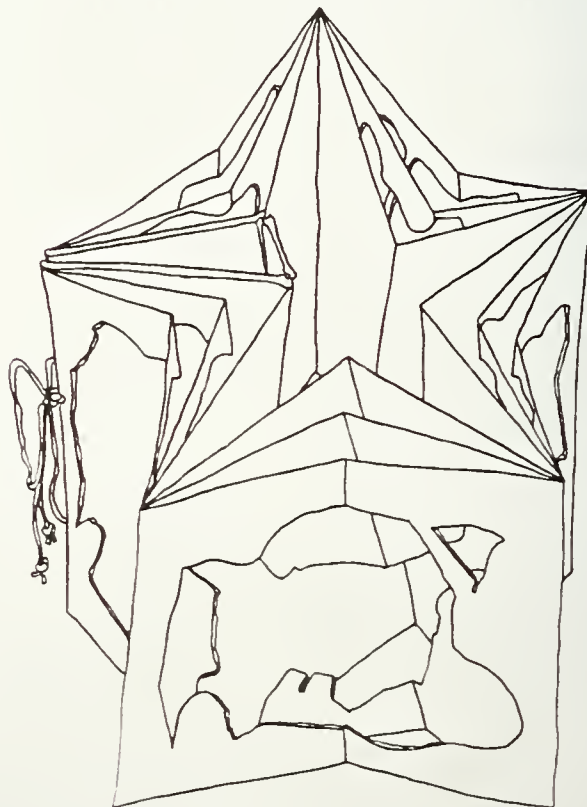
When I think of books and why I like them, I think of a visit to the British Library and a curator named

John Barr. Mr. Barr took an hour to show me - to let me touch Victorian pop-ups from the libraries collection. He was an older man, closer to the end of his career than the beginning. Yet, each time he moved a new book from his cart to the table, Mr. Barr would forget about me. The years would fall away and it was possible to see through the old John Barr down through the years to eight year old John Barr. He would stare at the book, turned away from me so that he alone could see. He would giggle with delight as he turned each page. Eventually Mr. Barr would remember me and turn the book so that I could see as well. Together we would share. Wouldn't it be a fine think, I wondered, to make something that gives so much pleasure.

I make one-of-a-kind pop-up books. A recent book of mine called *No tears for Ramelli*, will be shown in the exhibition, "Scientists' Book/Artists' Book" in Washington, D.C. in May. It is a traditional accordion-fold book with "floors" or stages that drop down when the book is opened to reveal the dimensional pieces.

I am increasingly interested in the "carousel" form which, while it suggests the "tunnel" book, offers different three-dimensional views from all sides. I will continue to make books and, of course, continue to look for opportunities to share (exhibit) them.

Larry Thomas is an Associate Professor of Art at Georgia State University in Atlanta, Georgia.



Carousel by Larry Thomas

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.

Daytime telephone: 908-445-5896
Evening telephone: 908-247-6071
e-mail: montanaro@zodiac.rutgers.edu
Fax: 908-445-5888

The deadline for the next issue is May 15.

Participation Book Art

Martha Carothers

"Limited to a conveyor belt, man rarely feels the joy of creation. Unable to encompass the metamorphosis of things which take shape under the work of his hands, he forfeits the sense of accomplishment, the unity and thus the harmony in the doing, which might give him true satisfaction." Gyorgy Kepes voiced this opinion in 1949, and I agree with his observations in regards to creating artists' books. In addition to the hands-on printing and binding process, my satisfaction is in exploring the juxtaposition of the visual and verbal content in Post Press books. My books attempt to challenge the viewer to experience a metamorphosis in one of three ways: viewer as visual participant, mental participant, and physical participant.

Comic books were a significant influence for the visual participant process. Dominantly visual in concept, the images carry the message and what words there are, are only for utilitarian purposes. The visual participant receives the content in a sequential, paced manner with jumps in visual thought. For the most part the viewer is passive in viewing the visual story.

Intrigued by dictionaries, metaphor, and word play the resulting books entice the viewer to be a mental participant in the visual/verbal give and take between pictures and words. This symbolic transformation is a non-literal visual interpretation. The verbal provides part of the information and the visual provides another part of the information. Viewed together they mesh to reinforce each other, not just repeat each other. Alone neither conveys a complete thought. Author Koestler in his 1964 book, *The act of creation*, draws a parallel between communication and jest to make a joke

unfold. It is the technique of implication and the exercise of economy that lifts the viewer "out of his passive role and compels (him) to co-operate, to repeat to some extent the process of inventing the joke, to re-create it in his unagination."

The activity of movable children's books was the influence on my books that causes the viewer to be a physical participant. The structure and format is immediately confronting and tactile, attracting attention. The 3D, movable, die-cut, or pop-up device invites the viewer to hand-activate the image that interprets the text. It is the ultimate means of emphasis.

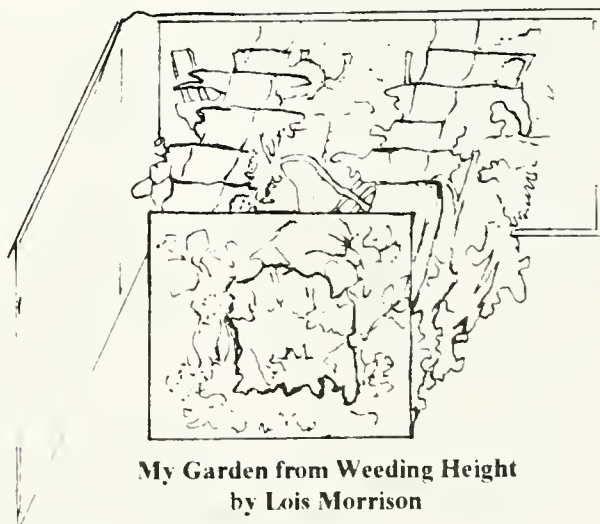
Again quoting Kepes from the book *Graphic forms*: "There is an inherent meter and rhythm in the sequence of words and images. Books of today rarely meet a form that corresponds to the lively pulsation of the reading eye...most of our books are dreary tenements of words badly in need of rhythmical accents -- accents which exist in the spoken language." Incorporating rhythmical accents into the interpretation of the visual/verbal relationship has resulted in visual, mental, and dimensional Post Press books.

Martha Carothers produces Post Press books in Newark, Delaware

Making Book Forms to Match Content

Lois Morrison

Because I must make things and because I have read voraciously ever since I could read, my joy is in making books. As I begin to think about the books I've made in the light of a description of movable books that runs from shaped books to 3-D pop-ups, I realize that all my books fall between these two categories. Trying to get a form to the content of a book has been one of the most intriguing aspects of making them.



**My Garden from Weeding Height
by Lois Morrison**

A vividly colored book on small Mexican kites, *Dead kites*, is shaped like the hands that hold the strings and. *A ransom note for the Statue of Liberty* is shaped like her crown. For collectors of miniature books I made a just under three-inch book, *My cabin in spring*, housed in a square match box. When the little book is lifted out, thirty-some-odd entom insects fall into one's hand. Two Jacob's Ladder books are also shaped. In one, cut-out fish fall between ribbons shaped like gentle waves; in the other, the limbs of entwined figures project from a book on *Adam's fall*.

I have found the tunnel book useful in depicting *The Gadarene swine's* mass suicide. Looking through the aperture, one can see layers of diminishing waves and more drowning swine in front of a background of cliffs from which they are jumping. In *My garden at weeding height* the top is secured by strips of vines that allow the layers of foliage to spill over the sides in an enthusiasm of growth. At the moment, another more regimented garden has me working on a *Jardin de Guadalupe*, with two apertures whose sight lines converge on a photograph of a small Mexican shrine to the Virgin of Guadalupe.

Before these two books, Julie Chen and I collaborated on a proscenium book, which presents the improbable Ste. Ostrich wending her way through Manhattan in a series of vignettes that show her, among others, memorializing King Kong atop the Empire State building and wrestling with alligators in the sewers under the city. Each scene has several detailed layers.

Julie Chen has made an amazing tunnel book that, when set on the floor and raised to its full height,



The Caterpillar Who is a Corps De Ballet
by Lois Morrison

comes above one's waist. Ed Hutchinson has made the smallest: a pair of miniature books that show one view into and one out of his window. Carol Barton, who showed me my first tunnel book, makes beautifully structured ones.

Two tools have helped me to make the books I want. The first is a precise eyelet-setter that permits me to make jointed figures. The first book in which it was used is based on a 19th century Australian tin toy, *The Australian finger-biker in New Zealand* allows one to wheel a paper bicyclist down a golden road, in an accordion-fold book, through New Zealand's North Island. My second is about *The caterpillar who is a corps de ballet*. Shaped like what she is, with ten movable legs, she dances in ballets all over the globe. This same machine will be used to make *The Mexican dog tosser*, whose arms will be jointed to allow him to toss dead dogs over the fence and off the road. (The Mexican books come from visits to my daughter, who lives in Mexico City.)

None of my more recent books would have been possible without the second tool, a Gocco printer. It is an inexpensive Japanese gizmo that sets a drawing onto a small (4" x 5 1/2") screen, from which up to 100 copies can be printed in colors. The quality of the printing is somewhat like that of a rubber stamp, and since that is limited, I then go back into each print with inks and water colors to get the effect I want. This very portable machine has freed me from the need for a large printing establishment, and has allowed me to make my books anywhere. Although this has little to do with form matching content, it has everything to do with how I make books

To receive a complete list of my books in print call me at 201-261-6479, or write to Lois Morrison, 105 Palmer Place, Leonia, New Jersey 07605, USA.

Back Issues Available

Back issues of *Movable Stationery* are available for \$2.50 per issue, postage included.

Volume 1, #1 - Pricing Pop-up Books.

Volume 1, #2 - "Poppin' up and Movin' on" A Dialogue with the Bookbinder

Volume 2, #1 - Building a Basic Reference Collection

Volume 2, #2 - Belgian Pop-up Exhibit

Volume 2, #3 - ABA Convention Report

Volume 2, #4 - Selected Bibliography on Making pop-ups

Volume 2, #5 - Movable Books in the Lilly Library

Volume 3, #1 - Frankfurt Book Fair 1994

Book Forms as Sculpture

Robert C. Smith

My career has mostly been in graphic design professional practice as well as teaching. I have additional experience in industrial technology and sculpture. These interests have merged comfortably in recent years in the book arts.

Most of my books are about play, pleasure, surprise, and objectivity rather than content that is literary or symbolic.



Page from *Poparama* by Robert Smith

I set the type by hand, print with letterpress, screen-process or offset, and I bind my own work. The publications are in many formats: case bound, folios, pamphlets, posters, etc. The book becomes transformed into a tactile sculptural experience for me. I like the change from the flat surface of paper to an object with color, volume, space, and movement. My subjects are very basic. For example, one book called *Checkbook*, consists of black and white abstract patterns, including many checkerboard designs, covering each page. A geometric shape is cut out of each center and then folded back onto the sheet. This opens up passages revealing pages behind. The entire effect is quite active and makes the book somewhat of a kinetic three-dimensional print. The folded size is 11 1/4" by 5 3/4", bound with sewn signatures and paper cover.

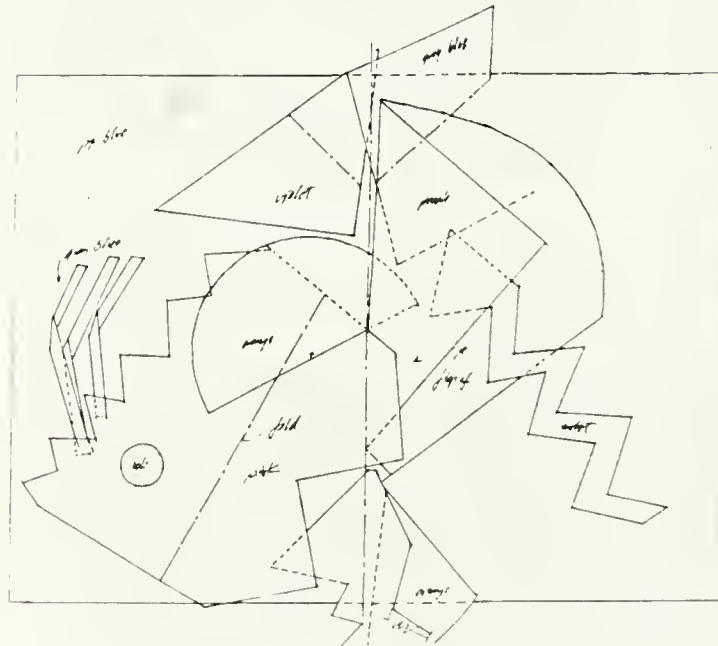
A more complex book is called *Masterspieces*. I excerpted sections from paintings by six famous artists, including Picasso, Klee, and Modrian. These "pieces" were of chairs or tables. They were printed by screen

process in colors related to the original art. Then they were cut out by hand, so that when the pages open the tables or chairs pop forward of the painting, creating a three-dimensional interpretation. A brief text was printed by letterpress and the book casebound in cloth, 9 1/4" x 6 3/4", in an edition of 20.

My process is similar to my usual graphic design production. After rough drawings and notes and miniature dummies I construct a full size model (or several) with patching and design changes placed where needed. All the type and colors are included. After things work satisfactorily, I make careful tracings of images, cutting areas and other details for every page. The tracings are helpful in making corrections or duplications as they are needed. The editions are small, some as few as five, mostly twenty to twenty-five. I work on at least four or five books concurrently. They take from eight weeks to a year to complete.

Inevitably, the question comes up, "Where do you get your ideas?" I really have no enlightened answer to this. Ideas seem to occur beyond my capacity to produce them. They probably come from just observing and absorbing information and experience. I think seemingly unrelated thoughts eventually make new "connections" and thereby begin a future project. The joy and reward to all this is the surprise that comes after all the tedious effort with the thing "really works."

Robert Charles Smith is a designer in St. Louis, Missouri.



Working template by Robert Smith

Miniature Books

Jane W. Conneen

Most people think of miniature books as inexpensive "cute" little books for children. Often charming, but of little value. This was well illustrated to me last year when *Victoria* magazine published a photo and small mention of three of my books. I received about 200 inquiries and almost everyone who called gasped when they heard the prices, obviously not realizing the time involved in doing these little books all by hand or the value of a special little book done in an edition of 100 or less. First writing and illustrating, then printing, coloring the illustrations, then folding and sewing and finally binding. Usually all done by one person, though sometimes planned by the publisher with the printing and binding executed by master craftsmen in those fields. Fortunately, through publicity such as the small article in *Victoria*, and by word of mouth, the world of miniature books is rapidly expanding. As both a collector and book artist, it is exciting to be in the forefront of the growing appreciation of these wonderful little books.

For me, a "book of my own" seemed an impossible dream. Though I have been a printmaker (linocuts and etchings) since 1970, it wasn't until 1976, when I saw a magazine ad for a small herbal, that I discovered miniature books. A little book, done all by hand seemed within the realm of possibility. But where does one learn how to bind a book? What kind of paper does one use for such a small book? How does it get printed? These problems took another 14 years to figure out and it wasn't until 1990 that my first book *The winding roads of Ireland* was published. It was well received and even won an award from the Miniature Book Society, bolstering my confidence to go on and try another book. Now the problem is too many book ideas and not enough time!

The rule for miniature books is that they can be no larger than three inches. Many collectors do not buy books over two and a half inches. The fascination of these little books, to me, is in their amazing inventiveness and creativity. Each book artist or publisher starts with a unique idea and each is carried out in a unique way. Some books are special because of the beauty of their typography, some for their subjects, some for their bindings or illustrations, and some for their construction. My collection started out with micro-mini books since I did not know any other kind. These are dollhouse size, under one inch, amazing little books but often hard to read or sit properly on a shelf. It was with great delight that I discovered the slightly larger "readable" size.

Several book artists are creating pop-up, miniature books. Maryline Poole Adams has created *Jack-in-the-box: An alphabet* (1991), *A brief but moving history of printing* (1985), *A peep-show Alice* (1989), *Pepys pops up* (1986), and *Punch & Judy* (1988). Another artist who does wonderful books of the same type is Dianne Weiss of Figment Press. She has a carousel book that is opened by pulling around to show the whole carousel and it plays and hurdy gurdy tune. Diane and Maryline, along with Carol Cunningham (Sunflower Press) and Susan Acker (Feathered Serpent Press) have gotten together as The Splendid Press - at least once and probably more times - to do a joint publication. Their publication, *The sun full circle*, has four separate little books in a slip case: *North, South, East, and West*.

My own miniature books, starting out as a "sideline" to my etchings, now seem to be taking over and have given me a wonderful new world, full of fascinating, interesting people and unique little books - a world that I could not have dreamt of almost twenty years ago when I bought my first miniature herbal. So far I have been able to carry my love of flowers into three little volumes on *The language of herbs*, as well as one on *Violets*, and one on *Strawberries*. Two more books were inspired by travels to Ireland and England. There are many more planned that I hope to have time to do in the future.

A brochure describing Jane Conneen's work is available from The Little Farm Press, 820 Andrews Road, Bath, Pennsylvania 18014.



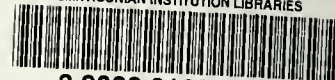
New Publications

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

African folktales. Telltale Theater [book and audiocassette] Running Press. March. \$12.95. 12 pages. 2 1/2" x 4" 1-56138-501-8.

All creatures great and small. Little Bible Pop-ups. Random House. April. \$4.50. 3 1/4" x 3 1/4" 0-679-87218-3

- Bertie the bus and Thomas the tank engine.* Little Pops. By Rev. W. Awdry. Random House. May. \$4.50. 5" x 5". 12 pages. 0-679-86996-4.
- The best of Mother Goose.* Telltale Theater. [book and audiocassette] Running Press. March. \$12.95. 12 pages. 2 1/2" x 4". 1-56138-502-6.
- A bouquet of flowers: A treasury of blossoms.* Miniature Editions. Running Press. March. \$4.95. 12 pages. 2 3/4" x 3 1/4". 1-56138-574-3.
- The butterfly: A circular pop-up book.* By David Hawcock. Hyperion. May. \$6.95. 5" x 5". 12 pages. 0-7868-0098-4.
- Dinosaur pop-up ABC.* Little Simon. May. \$14.95. 10" x 8". 14 pages. 0-671-89076-x.
- Disney's 1,2,3, under the sea: a Little Mermaid pop-up counting book.* Disney Press. April. \$12.95. 8 1/2" x 7 1/4". 20 pages. 0-7868-3035-2.
- Disney's the Lion King jungle days.* A Tiny Changing Pictures Book. Disney Press. March. 10 pages. 3 1/4" x 3 1/4". \$4.95. 0-7868-3011-5.
- Disney's the Lion King puzzle pop-up game book.* [three-dimensional game board in storybook] Disney Press. March. 11 1/4" x 7". 12 pages. March. \$17.95. 0-7868-3037-9.
- The frog: A circular pop-up book.* By David Hawcock. Hyperion. May. \$6.95. 5" x 5". 12 pages. 0-7868-0099-2.
- Help the animals of Africa.* By Robert Sabuda. Joshua Morris. April. \$4.99. 6" x 6". 0-89577-668-5.
- Help the animals of Asia.* By Robert Sabuda. Joshua Morris. April. \$4.99. 6" x 6". 0-89577-667-7.
- Help the animals of North America.* By Robert Sabuda. Joshua Morris. April. \$4.99. 6" x 6". 0-89577-665-0.
- Help the animals of South America.* By Robert Sabuda. Joshua Morris. April. \$4.99. 6" x 6". 0-89577-666-9.
- Help, mama, help!: A touch-and-feel pull-tab pop-up book.* By Shen Roddie. Little Brown. April. \$14.95. 9 1/2" x 8 3/4". 0-316-75357-2.
- Hey diddle, diddle and other Mother Goose rhymes.* A Nursery Pop-up. By Jonathan Langley. HarperFestival \$4.95. February. 5" x 6". 10 pages. 0-694-00634-3.
- The honeybee and the robber: A moving pictures pop-up book.* [Reissue]. Philomel. January. \$17.95. 0-399-20767-8.
- In and out and roundabout: A pop-up book of directions.* Little Simon. April. \$8.95. 6" x 6". 10 pages. 0-671-89832-9.
- Joan Walsh Anglund's Mother Goose pop-up.* Little Simon. May. \$11.95. 16 pages. 7" x 8 1/2". 0-689-00008-1.
- Just you and me, grandpa: A pop-up story about a special day.* Joshua Morris. \$9.95. 12 pages. 7 3/4" x 6 1/4". 0-89577-664-2.
- Kisses: A treasury of romance.* Miniature Editions. Running Press. March. \$4.95. 12 pages. 2 3/4" x 3 1/4". 1-56138-552-2.
- Mothers: A celebration of love.* Miniature Editions. Running Press. March. \$4.95. 12 pages. 2 3/4" x 3 1/4". 1-56138-553-0.
- My sister: A treasury of companionship.* Miniature Editions. Running Press. March. \$4.95. 12 pages. 2 3/4" x 3 1/4". 1-56138-554-9.
- Now the day is over.* Little Bible Pop-ups. Random House. April. \$4.50. 3 1/4" x 3 1/4". 0-679-87217-5.
- Old King Cole and other Mother Goose rhymes.* A Nursery Pop-up. By Jonathan Langley. HarperFestival. \$4.95. February. 5" x 6". 10 pages. 0-694-00635-1.
- Percy the small engine and the scarf.* Little Pops. By Rev. W. Awdry. Random House. May. \$4.50. 5" x 5". 12 pages. 0-679-86995-6.
- Pink drink: A pop-up book of color rhymes.* Little Simon. April. \$8.95. 6" x 6". 10 pages. 0-671-89832-9.
- The poetry of friendship.* Miniature Editions. Running Press. March. \$4.95. 12 pages. 2 3/4" x 3 1/4". 1-56138-555-7.
- A rain forest pop-up poster and story.* By Maria Mudd Ruth. Little Simon. March. Poster 19" x 44" x 4 1/4" deep. \$16.95. 0-671-51080-0.
- The salmon: A circular pop-up book.* By David Hawcock. Hyperion. May. \$6.95. 5" x 5". 12 pages. 0-7868-0100-x.



3 9088 01629 2690

Smile! Twenty-five happy reminders. Miniature Editions. Running Press. March. \$4.95. 12 pages. 2 3/4" x 3 1/4". 1-56138-556-5.

Snack Pack: A pop-up book in every box! [three mini "cereal boxes"] Little Brown. April. \$8.95. 2 3/4" x 4" x 1". 3 books 12 pages each. 0-316-15241-2.

The swallow: A circular pop-up book. By David Hawcock. Hyperion. May. \$6.95. 5" x 5". 12 pages. 0-7868-0101-8.

Tambourina's troubles: A pop-up storybook. Joshua Morris. May. \$11.95. 5 1/2" x 11". 18 pages. 0-89577-674-x.

Thomas the tank engine and the scrambles eggs. Little Pops. By Rev. W. Awdry. Random House. May. \$4.50. 5" x 5". 12 pages. 0-679-86993-x.

Thomas the tank engine catches a thief. Little Pops. By Rev. W. Awdry. Random House. May. \$4.50. 5" x 5". 12 pages. 0-679-86994-8.

Walt Disney's Peter Pan off to Never Land. A Tiny Changing Pictures Book. Disney Press. March. 10 pages. 3 1/4" x 3 1/4". \$4.95. 0-7868-3016-6.

Millisecond to Millennia: The Art of Time

More than sixty examples of artist-made books in this exhibit, organized by The Hand Workshop at the Virginia Center for Craft Arts.
Curated by Carol Barton.

March 7 - April 15, 1995
Montserrat College of Art Gallery
23 Essex Street
Beverly, Massachusetts 01915
508-922-8222

MOVABLE STATIONERY

The Movable Book Society
P.O. Box 11654
New Brunswick, New Jersey 08906