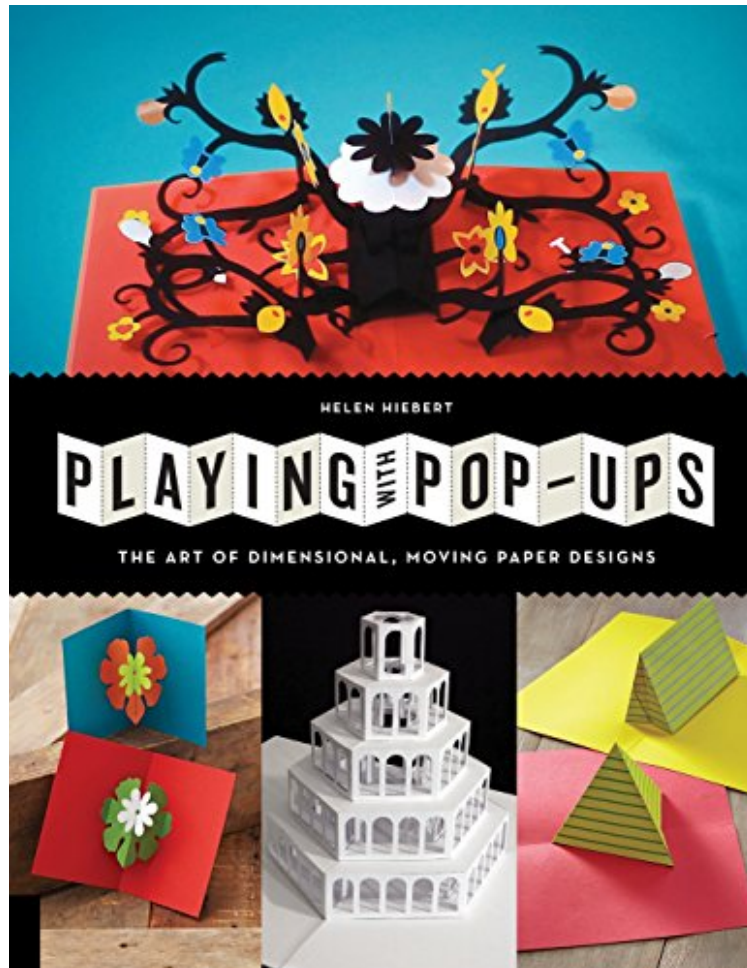


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# Playing with Pop-ups: The Art of Dimensional, Moving Paper Designs

*Helen Hiebert*

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**Helen Hiebert : Playing with Pop-ups: The Art of Dimensional, Moving Paper Designs** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Playing with Pop-ups: The Art of Dimensional, Moving Paper Designs:

18 of 18 people found the following review helpful. Real genius in teaching pop-ups! By Peter Verheyen Reviewed by Suzy Morgan for Bonefolder Extras @ <http://bonefolderextras.blogspot.com/2014/08/playing-with-pop-ups-art-of-dimensional.html> I love pop-up books. I collect pop-up books: my family still gives them to me as birthday and holiday presents, even though I am a grown adult. I work in a library with a substantial collection of pop-up books, and I am quick to tell anyone who will listen that I have gotten to hold and play with an original Meggendorfer pop-up book.

Therefore, I wasn't surprised when I was asked to review Helen Hiebert's new book, *Playing With Pop-Ups*. A passing observer would probably remark that I was elated at the prospect of doing such a review. Teaching the art of the pop-up is difficult, just like any how-to book about bookbinding, because it challenges the author to describe 3-D concepts in a 2-D format. Many pop-up structures function with a front-end and a back-end structure, just like a website: the viewer almost always only sees the front-end result, and the back-end support is not very apparent except to the experienced reader. I've looked at many a damaged pop-up book and wondered, How on EARTH did they make this? while trying to fit two parts of a broken whole back together unsuccessfully. Helen Hiebert's approach to this essential problem with teaching these complicated structures is a combination of providing templates to practice on, and a wealth of concisely illustrated instructions. The book begins with a very brief history of pop-ups, a commentary on the state of pop-up arts today, an interesting glimpse into the production of a commercially published pop-up book, and overview of the basic pop-up terminology, tools, and tricks of the trade. I particularly enjoyed the description of the production line process of a commercially published pop-up, myself. Each different kind of fold and cut used in the following project instructions was clearly illustrated with a nice photograph and a well-written description. Hiebert also provides a list of recommended tools, as well as alternatives for some tools like using a paperclip or the back of a knife instead of a bone folder to fold or score paper. This is a nice touch that makes the craft more accessible and promotes the kind of creative reuse so endemic to bookbinding. However, in my opinion, the real genius of Hiebert's book is the templates she provides for each project. These are pages in the book that are meant to be photocopied onto the paper of your choice, and then you just follow the dotted, dashed, and solid lines with bone folder, knife, and glue, to create the pop-up. The first three projects are termed Pop-up Warm-ups, and are meant to familiarize the budding paper-engineer with the basic tenants of pop-up structure. The projects that follow increase in difficulty, but provide a nicely diverse range of different types of structures and themes. These include a pop-up city skyline, a Valentine's card, paper earrings, a tunnel book, and a volvelle with six slots. Our conservation lab intern and I spent a happy afternoon completing one of the projects using the templates. It's really a no-brainer way of teaching the structure, as it removes the risk of beginner mistakes such as mis-measuring; each part of the template is clearly labeled with different lines for cuts, mountain folds, or valley folds. The other wonderful thing about the templates is that many of them are blank or simple enough that you could easily customize them or slightly modify them to create an original work. In my opinion, the templates get the point across very effectively and leave very little confusion about how they should work. The final section of the book is devoted to a beautifully photographed gallery of current-day pop-up book artists and their work. Seeing these artists' amazing work serves as inspiration to think creatively about your own future projects, as well as a visual bibliography of pop-up books to seek out in your local library or bookstore. As a collector of pop-up books, it was reaffirming to see books from my own library represented and to feel that kindred spark of passion for the art. In other words, We like the same pop-up books! Hiebert's book is a solid addition to the library of any beginner or intermediate paper engineer, and is a welcome complement to other pop-up book manuals, such as Carol Barton's *The Pocket Paper Engineer* series or David Carter and James Diaz's *The Elements of Pop-Up*.

Up. \_\_\_\_\_ Suzy Morgan is a 2009 graduate of the School of Information at the University of Texas at Austin, where she received a certificate in advanced studies in conservation from the Kilgarlin Center for the Preservation of the Historic Record. She has had internships at Northwestern University, Syracuse University, the Cincinnati Art Museum and the Ringling Museum of Art. After working as the web developer at the Newberry Library and working in private practice as a book conservator and preservation consultant, she is now Preservation Specialist for the Arizona State Library. She is also the creator of The Multi-lingual Bookbinding/Conservation Dictionary Project: The goal of this project is to combine, in one place, all the known bookbinding and book conservation terminology, in as many languages as possible. 0 of 0 people found the following review helpful. *Playing with Pop-ups* By K. M. Krieger There are a lot of examples and patterns; I can't bring myself to cut up a book, so didn't use the patterns, but the examples are clear enough, and very well explained, so as to give me a good mental image and adapt the information to my own "experiments". I would personally have liked if there were more examples of mechanisms, or of a larger number of more complex pop-ups, but overall, it's got the all basics and is very nice in both a visual and tactile way, with bright, quality printing and nice, heavyweight paper, so it's also made to stand up to a lot of use. 0 of 0 people found the following review helpful. Four Stars By Sandra Litzenberger A good book for teachers to learn the craft of pop-up. Not so useful for middle school student use.

Enter the enchanting world of pop-ups and handmade paper crafts. Join author Helen Hiebert as she guides you through materials, tools and pop-up basics including parallel folds, angle folds, combinations and variations, and layered pop-ups. Enjoy creating 20 projects to play with ranging from cards and books to buildings, graphic design pieces, and more, plus access to downloadable templates. Featuring a high-end gallery of artists, whose beautiful work will inspire you to make your own amazing paper art, *Playing with Pop-Ups* will teach you to create interactive pieces that everyone will enjoy.

"For the last 20 years, Hiebert (*Playing with Paper*) has studied papermaking and book arts, including paper

engineering and pop-up design. In this guide, the author and a variety of guests introduce novices to the foundational skills of pop-up design via a series of fun, decorative projects. Paper engineering, at its simplest, involves cutting, scoring, and folding to make the shapes or designs literally pop off the page, and the basics will be familiar to paper crafters with origami experience. The projects feature a wide range of styles, from a whimsical robot to a realistic rib cage that pops up from the surface of a card via a pull tab. Templates with cutting lines are provided, and an extensive full-color gallery of works by prominent pop-up artists provides added inspiration. VERDICT Pop-ups are popular with all ages, and paper crafters may be surprised at how easy it is to master the basics. The only minor concern for libraries is that this book has consumable pages on which readers are directed to cut from the book." ?? Library Journal

About the Author Helen Hiebert is a Portland, Oregon artist who constructs installations, sculptures, films and artist books using handmade paper, thread and light to create transcendent experiences that alter viewers' perceptions of time, space and form. She teaches and lectures about papermaking and lamp-making internationally, and serves as an adjunct faculty member at Oregon College of Art Craft. Helen exhibits her work internationally, she is author of the books *Papermaking with Plants*, *The Papermaker's Companion*, and *Paper Illuminated*, and she is a regular contributor to *Hand Papermaking Newsletter*. Helen has an extensive network of paper colleagues around the world and her interest in how things are made (from paper) keeps her up-to-date on current paper trends. Visit her online at <http://www.helenhiebertstudio.com>.