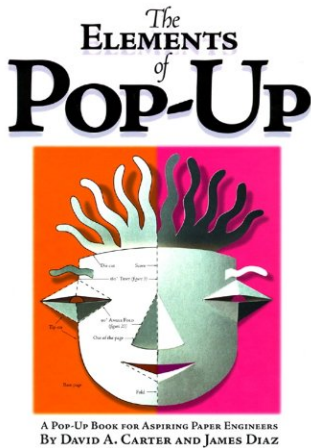


# [PDF] Elements Of Pop Up

David A. Carter, James Diaz - pdf download free book

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**Books Details:**

Title: Elements Of Pop Up  
Author: David A. Carter, James Diaz  
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**Description:**

Believe it or not, the first known pop-up element in a book appeared in an astrological manuscript in 1306. During the ensuing centuries, movable mechanics were used in more and more books--but only for adults. In the 1700s a British bookseller came up with the idea of illustrating well-known children's stories with movable flaps of paper. The rest, as they say, is history. Now aspiring paper mechanics (creative engineer-artists who create dimensional and movable books, otherwise known as pop-ups) can learn the how-tos and wherefores of this marvelous craft. From tip-ons to dummies to glue knock-outs, all the intricacies of pop-up production are outlined and explained.

Readers are invited to take apart the sample pop-ups (as long as they promise to put them back together!) to determine exactly how each score folds and where each glue

point is. Instructions are somewhat advanced, but the dimensional samples and the step-by-step photographic essay on how a pop-up is made will ease the journey. David Carter and James Diaz have each created many, many pop-up books, and are passionate about their trade. So blow the cobwebs out of the geometry corner of your brain, and get to work! (Ages 9 and older) --*Emilie Coulter*

**From School Library Journal** Grade 3 Up—Two eminent paper engineers offer a nearly encyclopedic gallery of moving effects, with more than 50 different working models. They are set-when appropriate—on flaps, making the inner workings visible, and include precise design and assembly notes, all sandwiched between a partial history of pop-ups and an artist's-eye view of the production stages of this popular art form. A commanding safety note warns children away from craft knives, and though most of the effects require dexterity and patience to reproduce, the authors have flagged easier projects. All of the models, even the spectacular, full-spread opener, are constructed of white, undecorated stock, but the authors urge aspiring paper engineers to expand the possibilities by experimenting with combined effects or even inventing new ones. Despite some sketchy peripherals—the opening history stops with Jonathan Miller's *The Human Body* (Viking, 1983)—this book is not only a work of art in itself, but also a practical manual that takes a huge step past Barbara Valenta's *Pop-o-mania* (Dial, 1997). A link from the authors' and publisher's Web sites leads to reproducible, flat patterns for every tab, tube, cutout, wheel, and cam.

*John Peters, New York Public Library*

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