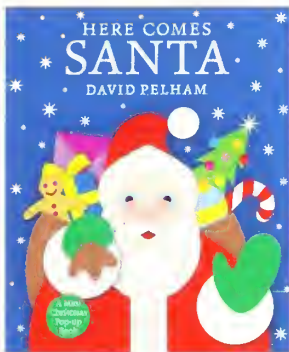


David Pelham
Creative Dimensional Storyteller
and Bookmaker

Mike and Theresa Simkin
 England

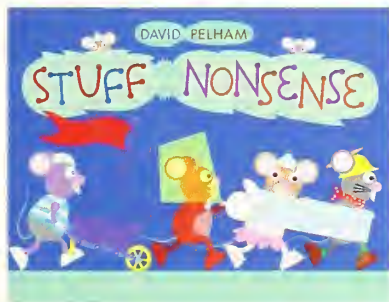
Throughout the 1980s and 1990s, and until today, author, illustrator, designer, and paper engineer David Pelham has created and produced at least thirty-two dimensional discovery books, each with wonderfully crafted texts. The works, including his three latest fresh and revelatory titles, *Trail* (2007), *Here Comes Santa* (2008), and the most recent “Touch and



Here Comes Santa

Feely” title, *Stuff and Nonsense* (2009), are of exceptional quality, uniquely maintaining a fine balance between presenting dynamically subjective content of fact and fantasy. The spectacular paper engineering always extends the meaning of the text as well as being self expressive at the control of the reader. Each book creates something special and a sense of occasion. Taking into account all his books, he has

made a most significant dimensionally distinctive and innovatively creative contribution to the culture and genre of the paper-engineered book. Not only does their dynamic quality involve the reader, but they also establish a passion and authority for the subject in question.



Stuff and Nonsense

His most authoritative books are *The Human Body* (first edition 1983, second edition 1994), *Facts of Life* (1984), *Universe* (1985), and *Dimensional Man* (1989).

Continued on page 2

Pop-up Treasures in the Weaver Collection
Rare Book and Texana Collections
University of North Texas Libraries (Denton)

Rhonda Harris Taylor and
 Nancy Larson Bluemel

“Deep in the heart of Texas” is a cache of pop-up book treasures, part of the Weaver Collection of the Rare Book and Texana Collections of the University of North Texas (UNT) Libraries in Denton. There are hints of the gems in this exceptional group of children’s books in two online exhibits: The Great Menagerie: The Wonderful World of Pop-up and Movable Books, 1811 — 1996 (<http://bit.ly/ApOnAt>) and Pop-up and Movable Books: A Tour Through Their History from the Nineteenth Century to the Present Featuring Examples from the Weaver Collection (<http://bit.ly/yp44fF>).



Dean & Son’s Movable Book of the Royal Punch and Judy

The Great Menagerie was an exhibit in the UNT Willis Library Rare Book Room from November 1997 to February 1998. The online version of The Great Menagerie exhibit is divided into the nineteenth and twentieth centuries and provides not only color reproductions from the covers and pages of the featured books but also several live-action examples of movement from the books. There is also an online bibliography of the exhibit.



Pictures to Please You

The Pop-up and Movable Books online exhibit was a response to the popularity of The Great Menagerie and focuses on post-1850 works. It includes much more detail about, and examples from, the history of pop-up books, organized into categories of Blue Ribbon Publishing, Dean and Sons, French Movable,

S. Louis Giraud, Voitech Kubašta, the McLoughlin Brothers, Lothar Meggendorfer, Ernest Nister, S and J Fuller, Raphael Tuck and Sons, Julian Wehr, and 1965 to Present. It has a title index with links that take the viewer back to the pictures and descriptions of each book; many of these illustrations are also animated to show the action of the books.

Continued on page 9

Z
 1033
 T68
 M68
 CHM:BPAD

The Movable Book Society

ISSN: 1097-1270

Movable Stationery is the quarterly publication of *The Movable Book Society*. Letters and articles from members on relevant subjects are welcome. The index to past issues of Movable Stationery is available at:

<http://movablebooksociety.org>

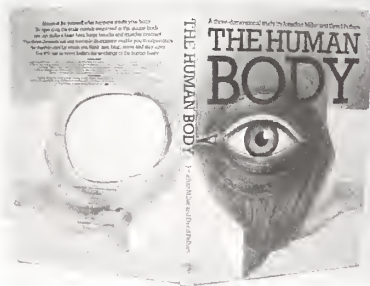
The annual membership fee for the society is \$30.00 in the U. S. and \$35.00 outside of the U. S. For more information contact: Ann Montanaro, The Movable Book Society, P. O. Box 9190, Salt Lake City, Utah 84109-0190, USA.

Telephone: 801-277-6700 or 732-742-9270 (cell)

e-mail: info@movablebooksociety.org.

The deadline for the May issue is April 15.

Pelham, continued from page 1



The Human Body

The Human Body, a truly landmark book was underwritten with the authority of Jonathan Miller, polymath and medical doctor, making it a substantial document and, at the same time, a truly reliable animated visual teaching aid.

Tom Maschler, who I

believe was Pelham's publisher at Jonathan Cape, wrote in his autobiography, "Human Body was a triumph. Reviewers who had never before written about a pop up devoted themselves at length as they praised both the contents and the artistic feat of imagination. It was infinitely the best non-fiction pop up ever published. We sold more than 400,000 copies in the UK and more than a million overseas and it was translated into some 20 languages, which for a pop up was unheard of." The dimensional engineering for *Human Body* was created by Vic Duppa-Whyte and David Rosendale who drew upon mechanics from the past such as lift-the-flaps, intricate pull-tabs, and levers. These are enhanced by spectacular pop-ups, incorporating the exquisitely informative and magical artwork of Harry Willock.

After the publication of *Dimensional Man*, the nature of its life-size scale (fully assembled measuring about 180 x 60 x 15 cm.) created such an impact and impression on its audience that I felt I had to find out, if possible, the ideas behind its origination. I corresponded with David in 1990 and he kindly responded, "The notion of *Dimensional Man* has been with me ever since I completed the *Human Body* with Jonathan Miller in 1983. As we had used so much paper in that book behind the pages in order to operate the mechanicals (as opposed to the pops) I found

myself thinking how effective a job one could make of it if movable pieces were dispensed with and all that hidden paper was shoved into the face of the page where it could be seen and therefore enhance the perceived value of a project. Furthermore instead of sticking all that paper between and behind the pages of a book, which spends 99% of it's time closed on a bookshelf why not design it to be constantly displayed. To prove this point, I hung a copy of this book in our university library; it became a constant eye-catching attraction and a hallmark example of designed paper engineering stimulating all forms of design practice right across the Faculty of Art and Design.

David also worked with Dr. Heather Couper, CBE (President of the British Astronomical Association, 1984-1986), and they co-authored *Universe*. This title was a marvel of paper folding, engineering, and protean effects created by himself, David Carter, and James Diaz. They all help us explore and understand the complexity and wonder of our universe beginning with the Big Bang. In a telephone conversation with Heather soon after publication I learned that she had just returned from a promotional tour in America where she highlighted two significant details about the book. During this tour, bearing in mind the complexity of the engineering, she experienced no faults or breakdowns during the rigorous display sessions and her memories of working with David had only to do with the difficulties of writing the text and having it both make sense and also fit the book's



Universe

semicircular, pull-out pages.



Books in the Sam and Samantha series

Besides working with significant authors, he has also collaborated with other illustrators and fine artists. These books cover the whole range from books for young children to artists' books, an example of the later being Anthony Caro's *Leaf Pool*

(2000). This sweep takes into account the five shaped books in the Sam and Samantha series. Published between 1990 and 1996, they were designed for young children to enjoy while indulging in the delights of surprise sandwiches, pizzas, chocolates, and other edible nourishments. *The Applebee Cat* series followed with five titles published between 1997 and 2006, each wonderfully designed and animated to encourage the early learning of the ABCs and basic concepts. These two series were enhanced by two other wonderful learning titles, *A is for Animals* (1991), and *Counting Creatures: Pop-up Animals from 1 to 100* (2004).

Continued on page 7

The Jolly Jump-ups Pop-ups

Jess Kahan

During the latter half of the nineteenth century, and extending into the first decade of the twentieth century, pop-up and movable books flourished. The McLoughlin Brothers were just one of the publishers who successfully published these books. After the First World War, McLoughlin followed the trend of no longer publishing movable books, which languished in obscurity until the 1930s. The great depression posed a new challenge to the publishing world: how to re-invigorate book buying in a tough economy.¹ Rather than re-marketing a similar product to what they had published forty to sixty years previously, McLoughlin re-entered the world of movable books but with a new, innovative product. The *Jolly Jump-ups* series by Geraldine Clyne made its debut in 1939, catapulting McLoughlin Brothers back into the forefront of the movable books market.²



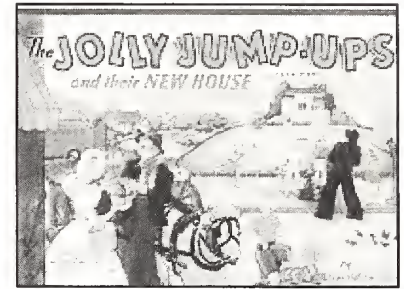
The Jolly Jump-ups See the Circus

A pivotal difference between mid-twentieth century pop-up books from those of the nineteenth century is their intended audience. While earlier pop-up books had adult audiences in mind, *The Jolly Jump-ups* was conceived for children,

with characters American children could potentially relate to. Each book featuring the family contains twelve pages, or six spreads, with encapsulated snapshots about the Jump-up family. These episodes center around one topic, such as *The Jolly Jump-ups See the Circus*, but do not utilize a traditional narrative arch. A few books in the series, such as *The Jolly Jump-ups Mother Goose Book* or *The Jolly Jump-ups a Child's Garden of Verses* do not concern the life of the Jump-up family at all but fall under the series title due to "Jump-up" fanfolds and authorship.

The Jolly Jump-up series also provides an illuminating look into idealized mid-century American life. These characters portray the "perfect" American family with a mother, a father, six children, a cat, and a dog.³ In *The Jolly Jump-ups and Their New House*, the family is shown together during "Children's Hour," a practice which readers are encouraged to follow, shown through the narration about the neighbors who, "thought it was such a good idea, that now many of them also have one hour in the day when all the family gets together and has a good time."⁴ The Jump-up family is a model for middle class America and represents a comforting if not accurate view of life, such as the romanticized take on farm life in *The Jolly Jump-ups on the Farm*. In sharp juxtaposition to the harsh realities of mid-century farm life a few short years after the dust bowl era, the Jump-up children frolic in a swimming hole, help during a bountiful harvest, and enjoy a comfortable farmhouse kitchen.⁵

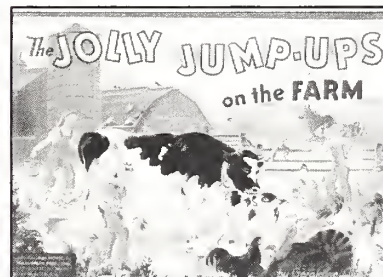
The groundbreaking appearance of *The Jolly Jump-ups and Their New House* marked several "firsts" in the movable book market, making it a historically significant series. *The Jolly Jump-ups* brought forward pioneering efforts on authorship, paper engineering, and contemporary content. Geraldine Clyne was the first woman pop-up illustrator to receive credit on the cover of her book for her work.⁶ She collaborated with her husband, Benjamin Klein, whose name does not appear on any of the books. Goldie Klein was Geraldine's real name, but it was transformed into Geraldine Clyne to sound less German during the time of Adolf Hitler. Although the books were inspired by earlier German pop-ups, both name and content in the *Jolly Jump-ups* were thoroughly Americanized.



The Jolly Jump-ups and Their New House

The Jolly Jump-ups changed the landscape of pop-up architecture with its innovative paper engineering. The Kleins developed the fan-folded method of three-dimensional illustration where paper was "printed on a single sheet, die-cut, and folded"⁷ to come off the page. This architectural design rests along either side of a page spread's gutter, and will project the same angle as the book boards themselves; if a book is held open at ninety degrees, then well-preserved fan-folded pop-ups will also rest at approximately ninety degrees. The *Jolly Jump-ups* design is patented, and each cover has the statement "Trade Mark Reg. U.S. Pat. Off." This trademarked legal protection of this unique design did not entirely prevent subsequent imitations, thus perpetuating the popularity of fan-folded illustrations.

A product of its time, *The Jolly Jump-ups* reinforces predominant gender stereotypes. Each Jump-up girl enjoys her place within the domestic sphere. Janet Jump-up enjoys the story of *Snow White*, especially "the part where she kept house for the seven funny little men" because "she loves to cook and to have everything neat and tidy."⁸ At a party, Jill wishes to be an



The Jolly Jump-ups on the Farm

excellent hostess, and Judy helps her by serving punch.⁹ Judy is shown reading favorite nursery rhymes to the other children.¹⁰ The Jump-up boys on the other hand, are active, athletic, and energetic. Joe Jump-up admires the cadets at West Point¹¹ during a family vacation filled with patriotic landmarks, published during the Second World War. Jim

Visit Salt Lake City

“who is always ready for adventure,”¹² has his heart set on becoming an officer in “Uncle Sam’s Navy”¹³ on the same family trip. Jonathan Jump-up is still only a baby, but is often seen actively playing with something and even at a very young age prefers the biblical story of Noah’s Ark to more secular tales.¹⁴

The *Jolly Jump-up* series combines wholesome text with original paper mechanics, which makes it pivotal to the study of mid-twentieth century movable books. This series of eleven books, published over the span of fifteen years, is an essential part of the pop-up historical landscape.

References

1. Montanaro, Ann R. *Pop-up And Movable Books: a Bibliography*. Metuchen, N.J., Scarecrow Press, 1993. Page xix.
2. Ibid.
3. Clyne, Geraldine. *The Jolly Jump-ups And Their New House*. Springfield, Mass., McLoughlin Bros., Inc., 1939.
4. Ibid.
5. Clyne, Geraldine. *The Jolly Jump-ups On the Farm*. Springfield, Mass., McLoughlin Bros., 1940.
6. DuLong, Jessica. *A Celebration of Pop-up and Movable Books*. Special limited edition. [New Brunswick, N.J.], Movable Book Society , 2004. Unpaginated.
7. Ibid.
8. Clyne, Geraldine. *The Jolly Jump-ups Favorite Nursery Stories*. Springfield, Mass., McLoughlin Bros., 1942.
9. Clyne, Geraldine. *The Jolly Jump-ups And Their New House*. Springfield, Mass., McLoughlin Bros., Inc., 1939.
10. Clyne, Geraldine. *The Jolly Jump-ups Favorite Nursery Stories*. Springfield, Mass., McLoughlin Bros., 1942.
11. Clyne, Geraldine. *The Jolly Jump-ups Vacation Trip₂*. Springfield, Mass., McLoughlin Bros., 1942.
12. Clyne, Geraldine. *The Jolly Jump-ups Favorite Nursery Stories*. Springfield, Mass., McLoughlin Bros., 1942.
13. Clyne, Geraldine. *The Jolly Jump-ups Vacation Trip₂*. Springfield, Mass., McLoughlin Bros., 1942.
14. Clyne, Geraldine. *The Jolly Jump-ups Favorite Nursery Stories*. Springfield, Mass., McLoughlin Bros., 1942.

The author is a second year graduate student at the University of Michigan's School of Information. This article was written for a class titled Media for Children and Young Adults. She expresses her thanks to Kristin Fontichiaro, William Gosling, Jeffrey Pickell, and the University of Michigan Special Collections for advice and for providing materials for this article.

When you come to Salt Lake City for The Movable Book Society Conference, plan to come early and/or stay late. There is a lot to see and do in the area. Enjoy Utah’s year-round outdoor recreational facilities as well its cultural and geographical diversity. You’ll find that Salt Lake is easy to navigate, no matter where you venture, as it is all built on a grid. And, with the surrounding mountains, it’s almost impossible to get lost.

The University of Utah Book Arts Program and The Movable Book Society are co-sponsoring Animate the Page: Pop-ups and Movable Structures, a pre-conference workshop given by Shawn Sheehy. It will be held from 9:00 a.m. until 4:00 p.m. on Thursday, September 27. He will end in time for participants to be downtown for the conference registration. The workshop “teaches how pop-up and movable structures work together to create a sense of animation. Participants assemble a sequence of increasingly complex structures and leave with a collection of samples that can be used for further study and practice, or even crafted into ‘moving’ gifts. Beginners are encouraged.” See: <http://bit.ly/yhQVG6> for workshop pricing and registration information.

While you are in Salt Lake you will want to visit Temple Square located just blocks from the Hilton Hotel. It is the home of the world headquarters of The Church of Jesus Christ of Latter-day Saints. The church’s Mormon Tabernacle Choir performs in the Tabernacle on Temple Square Sunday mornings at 9:30 (plan to be in your seat shortly after 8:00 a.m. to hear them rehearse and to be part of the live thirty-minute broadcast). The Choir, if they are not on tour, rehearses in the Tabernacle Thursdays from 8:00 until 9:30 p.m. and visitors are welcome to come and go during the rehearsal. Thirty minute organ recitals are given in the Tabernacle each weekday and Saturday at noon and Sundays at 2:00 p.m. More information about Temple Square is available at: visitemplesquare.com.

Are you interested in genealogy? FamilySearch, located in downtown Salt Lake, is the largest genealogy organization in the world. While records are readily available online, by visiting the large Family History Library you will have the opportunity to work with staff who can guide you through the search process and help you use the resources. See: familysearch.org for additional information.

If you have more time to spend in Utah, visit historic Park City or the southern parks: Cedar Breaks, Zion, and Bryce Canyon. These unusual parks offer visitor spectacular natural beauty in a desert landscape.

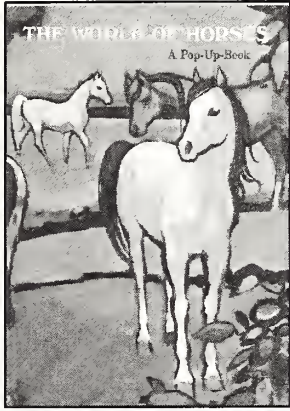
Come to the conference even if it is only for a few days. You will have some free time to explore and enjoy Salt Lake!

Request additional information and visitor guides from any or all of these sites: utah.com, visitsaltlake.com, downtownslc.org .

Backward Glance Pop-ups You May Have Missed

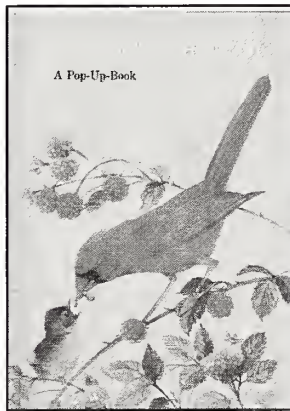
Ann Montanaro
Salt Lake City, Utah

Hallmark Cards produced an attractive, slipcased set of four small pop-up books (500JEB110-1): *The Backyard Zoo*, *The Kingdom of the Sea*, *The Terrible Lizards*, and *The World of Horses*. On the cover, each of the books has



The World of Horses

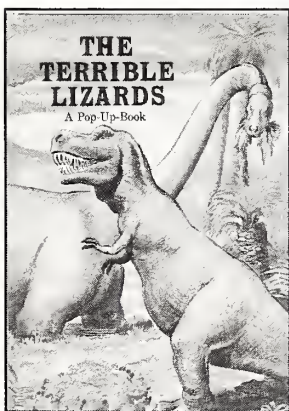
the subtitle A Pop-Up-Book; the verso of the title page identifies them as The Collection of Hallmark Animal Pop-Up-Books. The 36-page, 15 cm. books were written by Mary Loberg and David L. Harrison but they were illustrated by three different artists: *The Backyard Zoo* (125JEB 114-1) was illustrated by Frieda L. Staake and Robert S. Robison, *The Kingdom of the Sea* (125JEB 111-1) by Brad Holland, *The Terrible Lizards* (125JEB 112-1) by Robert S. Robison, and *The World of Horses* (125JEB 113-1) by Louis Marak. None of the books has a publication date but I would place them in the late 1960s. (Harrison's bibliography, <http://anse.rs/p2a0C0>, dates them 1972 but his own profile, <http://www.davidlharrison.com/>, dates them 1966) They were printed in Japan and two of the artists, according to the OCLC database, Louis Marak and Robert S. Robison had no work published after the 1960s.



The Backyard Zoo

The only reference to Frieda Staake in OCLC is as an illustrator for Hallmark books. No paper engineer is credited.

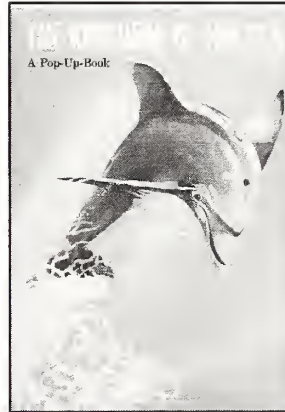
It is interesting that in the 1980s Hallmark published another book also called *The Kingdom of the Sea: A Hallmark Pop-up Book*. It was also written by Mary Alice Loberg and David L. Harrison but was illustrated by Carl Cassler. (The middle name



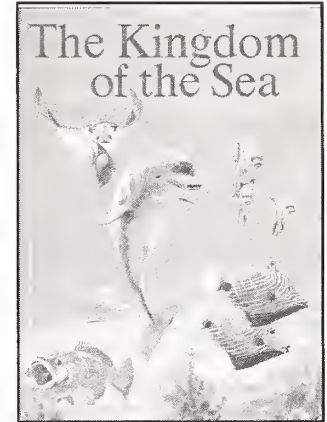
The Terrible Lizards

Alice did not appear on the first book. Later works identify her as Mary Loberg Walley. Since she worked with Dean Walley, who did a number of pop-up books for Hallmark in the early 1970s, perhaps they were married.) It was a larger format (16 pages, 24 x 17 cm.) with a glazed paper cover and a completely different text.

The books, written for a juvenile audience, have a conversational style yet are educational in content. For example: "Which animal do you suppose is man's best helper?... You've probably guessed anyway. It's the horse." The books each have between twelve and fourteen full-page color illustrations and three V-fold double-page pop-ups in the center and inside each of the covers.



**The Kingdom of the Sea.
1960s**



**The Kingdom of the Sea
1980s**



Slipcase



Slipcase

David Pelham

Personal Information: Born on May 12, 1938 in Gloucester England. Education: St. Martin's School of Art, National Diploma of Design, c. 1958.

Career: Affiliated with two small magazines; Harper's Bazaar, England, art director, beginning in 1960s; Penguin Books, London, England, art director for book cover designs, 1968-80; illustrator and author.

Sidelights: With a best-selling children's picture book and a million-selling nonfiction book to his credit, David Pelham has enjoyed success among diverse audiences. Writing, however, was not his original career. Trained as a designer at an art school in London, England, Pelham worked in magazine and book illustration at first, spending more than ten years with Penguin Books as an art director. During this time he translated a lifelong love into his first book.



The Penguin Book of Kites

Pelham made his writing debut with a study of a centuries-old flying framework that has served as a toy and even as a signaling device: the kite. In his 1976 work, *The Penguin Book of Kites*, he traced more than two thousand years of kite development. Pelham also presented a wealth of related information, including

instructions for building kites, a discussion of aerodynamics, and a list of associations for kite enthusiasts. His book, inspired by a lifetime of flying and designing kites, sold more than one million copies and was translated into several languages. With his second publication, *Kites to Make and Fly*, Pelham emphasized kite construction. He designed the book's pages to be cut out and assembled into ten paper kites that could be flown to heights of one thousand feet or more.

The concept of "non-books" – the author's term for books such as *Kites to Make and Fly* – accompanied Pelham into children's publishing. With *Worms Wiggle* he created a pop-up book with movable figures of animals and other creatures on each page; in *A is for Animals* he hid various pop-up animals under flaps bearing a letter of the alphabet. His best-selling *Sam's Sandwich* features foldouts representing sandwich ingredients such as cheese or lettuce, in which Sam hides unpleasant things for his sister to find. To complete the presentation, the book was bound with a cover of thick boards, like sandwich bread.

Pelham created another enduring children's book character with his cat named Applebee. The author features the sprightly feline in several books teaching elemental structures, including *Applebee's Opposites*, *Applebee's*

Shapes, and *Applebee's Colors*. In his 2007 work, *Trail: Paper Poetry*, Pelham presents a pop-up book of "five magnificent spreads," as a *Kirkus Reviews* contributor notes. These intricately designed pop-ups are mostly in white paper with the occasional addition of transparent pieces. The trail of the title is in silver as are the few words of the rhyming text. These words follow a snail in its diurnal wandering and ends with a "final, amazing spread," according to the *Kirkus Reviews* contributor, who termed the work "astonishing." For the same reviewer, *Trail* crossed the line from "fabulous pop-up to artist book."

Excerpted from *Contemporary Authors Online*. January 19, 2012.

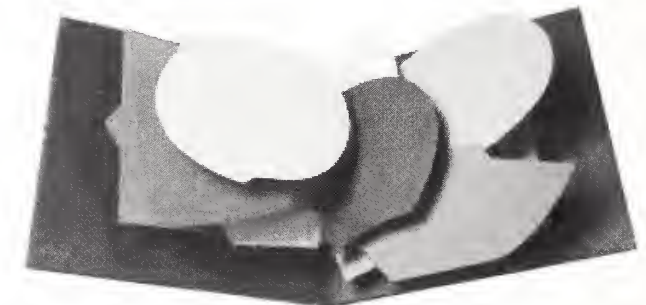


Leaf Pool

Anthony Caro's *Leaf Pool* (1996/2000) is the result of a collaboration between the sculptor and the award-winning designer and paper engineer David Pelham.

Known for working in a wide range of materials, Caro has now added heavy-weight card to his repertoire with this folding wall-sculpture. Consistent with his wish to make the physical and emotional experience of art more accessible, Caro was inspired by Pelham's pop-up creations, seeing in them the potential for a different kind of art work available to a new and wider audience. Using the card in a way natural to it, Caro worked with Pelham to create *Leaf Pool* which, as it opens, grows into a sculpture before one's eyes.

Issued in an edition of 500 and measuring 30 x 60 cm., each sculpture is meticulously hand-assembled under the scrutiny of both artist and designer. Supplied in a substantial slipcase, it may be locked open and hung on a wall or kept as a book in a bookshelf. Each sculpture is numbered and individually signed by Caro.



Leaf Pool. Pop-up

Leaf Pool is available through Bernard Jacobson Gallery, 6 Cork Street, London W1, tel: 020 7734 3431, email: prints@jacobsongallery.com.

Pop-up Treasures, continued from page 1

The books highlighted in the online exhibits are from the Gustine Courson Weaver Collection of Juvenile Materials. Mrs. Weaver “(1873-1942) was a missionary, an author, a storyteller, a collector, and a philanthropist,” and her initial donations provided a core collection of almost 2,000 children’s books, which include “over 400 pop-up, toy, and movable books. Ranging in date from the 1860’s to the present, the collection shows the development of paper-engineering as well as the variety of toy books that have been produced” (<http://bit.ly/yfEFQD>).

Being in Denton in the Fall of 2011 to provide a presentation on “The Art of Paper Engineering” to UNT’s Emeritus College, which is part of the Center for Achievement and Lifelong Learning (<http://bit.ly/Av9b4D>) serving adults aged fifty and older, gave us an opportunity to visit the Rare Book Collections and actually see some of the pop-up books in the Weaver Collection. A search of the UNT libraries’ online catalog (<http://iii.library.unt.edu/>), using “Toy and Movable Books” as “Subject” and restricting the search to “Archives/Rare Book Colls.,” provided a detailed listing by century and geographic areas of available books, including the numbers of items (books) under those categories. We were particularly interested in titles from the first “Golden Age” of pop-ups and were

easily able to compile a selection, with call numbers. Contacting the Curator of Rare Books, Jennifer Sheehan, in advance of our visit and providing that list meant that the staff could have the books ready for our viewing of them. It was truly a memorable occasion to be able to see the original works of revered paper engineers and producers and to actually peruse some of the historic books about which we have read and heard! What was especially amazing to us,

given their age, was the excellent condition of the books and their mechanisms and the clarity of the colors in the illustrations. We provide here our comments about the books that were of particular delight to us, as examples of the wonderful items in the collection.

Pre-1900

We were thrilled to see a book from 1861: *Dean & Son's Moveable Book of the Royal Punch & Judy: As Played before the Queen at Windsor Castle & the Crystal Palace*. The cover and an animated page from the title can be found on The Pop-up and Movable Books online

exhibit. Tabs move the Punch and Judy figures at the top of pages that are the theater; musicians on the sides also move. The text is in verse.

The Ballad of Beauty and the Beast (ca. 1873), also from Dean and Son, has its cover and an animated illustration posted on The Pop-up and Movable Books online exhibit. We were enchanted with this book that is actually a theater, with different-sized flaps that move the plot of the story, which is all in verse. The book promises “five set scenes & nine trick changes.” The beast in this version is a bear, and in the finale, there is this unintentionally amusing pronouncement:

He was dying, poor Bear! “Oh! I love you!” she cried,
As she flung her white arms round his shaggy old hide.

Both *The Snake Charmer* (1886) and *The Lion's Den* (1880), from the McLoughlin Brothers, charmed us with their illustrations and wording. Open one of these books and it becomes a three-dimensional scene from the circus, with verses on the opposite page (base), such as this sample from *The Lion's Den*:

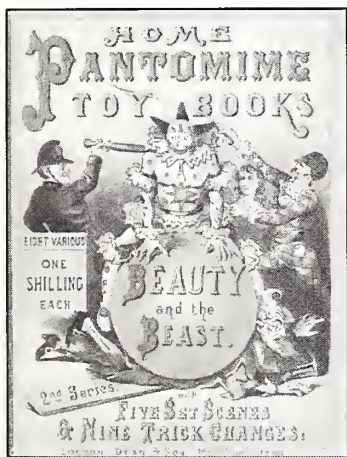
Behold the fearless Lion Queen. . .
The influence of the voice and mind,
The fiercest brutes soon learn to know;
She tries them first with treatment kind,
And if it fails then comes the *blow*.

The Lion's Den cover and inside are provided on both The Great Menagerie and The Pop-up and Movable Books online exhibits. Both of the titles are from The Little Showman's Series, which also includes *Wild Beast Show* (1886) and *The Aquarium* (1880), and we are sure they would be just as charming.

It is notable that the back covers of Dean books had ads for other Dean titles, which were characterized in such flowery phrases as “Pinafore’ toy books” and “Changing panoramic pantomime toy books” and “Embossed or raised relief picture toy books” and “Living picture nursery rhymes.” See a reproduction of one of those ads on The Pop-up and Movable Books online exhibit.

High on a list of our “must sees” was a Lothar Meggendorfer work, and we were able to look at *Comic Actors: A New Movable Toybook* (1890). This book had a delightful preface in verse that summarized our own reactions to it:

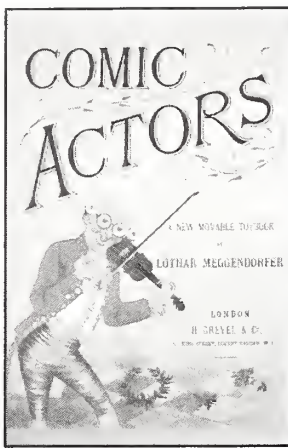
When to them your hand apply
These figures dance and caper
“’Tis really hard” I hear you cry
“To think them only paper.”



The Ballad of Beauty and the Beast



The Lion's Den

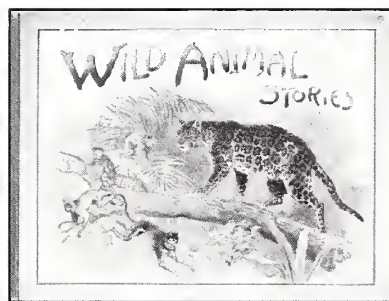


Comic Actors

Both of us love of our copies of *The Genius of Lotzlar Meggendorfer (1985)*, with facsimiles of examples from his work, and it was wonderful to see some of the original movables. We were especially entranced by The Girls of Alsace page, on which pull tab action makes possible moving the churn dash up and down, the girl's head moving up and down, a child patting the cat, and the dog facing the child wagging its tail. Other figures in this book include The Dancing Master, The Tailor, The

Sportsman, the Lady Singer, The Photographer, and two that would be recognized today as stereotypical, Washing the Black Nurse and The Dandy Nigger. The latter figure illustrates a clever twist on marketing: He is reading a newspaper that advertises two movable books by Meggendorfer: *Look at Me!* and *Travels of Little Lord Thumb and His Man Damian*. Both were published around 1891. The cover of this book, and the pages with the Sportsman and The Lady Singer (with movement), can be viewed on The Pop-up and Movable Book online exhibit.

And, naturally, we absolutely had to see some Ernest Nister titles, starting with *Wild Animal Stories: A Novel Panorama Picture Book (1897)*. The front cover and one page (the polar bears) from this book are pictured in



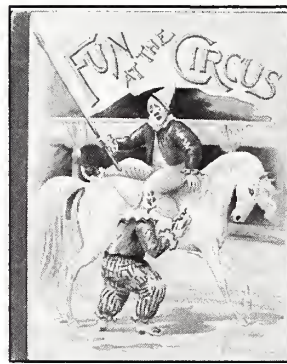
Wild Animal Stories

The Great Menagerie online exhibit, and an additional page (jaguar) can be seen on The Pop-up and Movable Books online exhibit. Also, Peter Haining devotes five pages (60-64) to this important title, with four full-page illustrations from the cover and pages of this work in his *Movable Books: An Illustrated History (1979)*. As a page in *Wild Animal Stories* is turned, a full-page framed vignette becomes three-dimensional (the panorama). The animals include a lion that is hunting, two bears being hunted, a jaguar and monkeys, polar bear with two cubs fishing, and a bison facing a wolf pack.

We also saw Nister's *Pictures to Please You (1890)*, with text in verse. Use the ribbon to lift a flap and there are two stages of action; as the introductory verses say:

Turn the bright pages
Over, you'll see
Each pretty picture
Double will be.

The "pictures to please you" include sentimental scenes of a kitten, a boy on a pony, a girl and a dog, girls with geese, a brother and sister, and monkeys at the zoo. An animation of two vignettes from the book can be viewed on the Great Menagerie online exhibit.

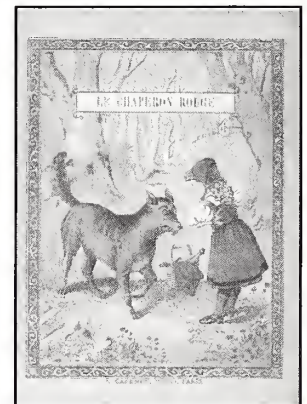


Fun at the Circus

Raphael Tuck and Son's *Fun at the Circus (1892)* was a small book but quite delightful. One page (Piggie's Jump) from it can be seen on The Great Menagerie online exhibit, both on the portal page to the exhibit and in the Nineteenth Century section. Also, the book's cover illustration and a second page from the book are available on The Pop-up and Movable Books online exhibit. As the directions on the verso of the cover

instruct: "To secure desired effect, push the picture to the right. Do not lift picture." The interaction results in each picture, like a postcard, standing up above the page. The story line is about Uncle Jim taking the children to the circus, where they see performers such as a trick rider, a clown on a donkey, dogs jumping through a barrel, a clown and a pig, and an elephant on a bicycle. We were fascinated by the inscription in this book: "To Master Tod [?]," which was dated Christmas 1893, "From cousins, George and Annie Holbrook"—what is the history of apparently a child's gift book, that has survived more than a century in such wonderful condition?

Le Chaperon Rouge (1880) is illustrated on The Great Menagerie online exhibit with an animated page of the wolf, in grandmother's night cap, attempting to gobble up Red Riding Hood. The same illustration and the book cover can be accessed on The Pop-up and Movable books online exhibit. The book has pull tabs to activate the full page pop-ups; the facing page provides the story. We really loved the French text, which explained that Red Riding Hood would take her sick grandmother a galette (cake) and a petit pot de beurre (little pot of butter). Just as delightful was the finale of the Woodsman and Grandmother and Red Riding Hood toasting each other with wine glasses and eating sliced cake.

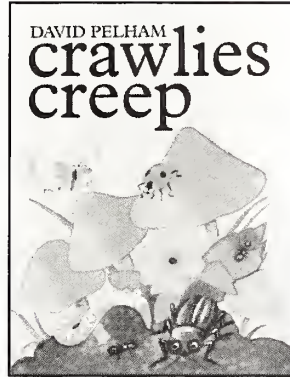


Le Chaperon Rouge

F. A. O. Schwarz's *The Speaking Picture Book: A Special Book with Picture, Rhyme and Sound for Little People (1893)* was an unexpected discovery for us because of its unique format! It does not actually "pop" but is most assuredly interactive. Haining allocates two pages to this item (*Movable Books*, 136-37), including a full-page photograph of it being

In all, between 1986 and 2006, David published a range of nine stimulating books of all shapes and sizes for young readers, which, by the wealth of their mechanics and dimensional effects, gave credibility to engineered children's books as being of empirical value for creative thinking and for developing essential motor skills. They also excited children to the potential of storytelling and getting involved with words and pictures in books.

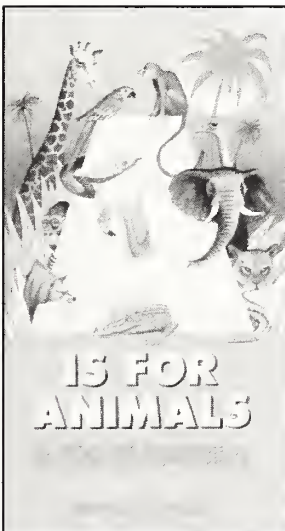
Twinkle, Twinkle Little Star (1986), a lullaby, was made in collaboration with illustrator Jannat Messenger. David's signature design qualities incorporate not only dazzling clarity and the appropriate visual impact, but are enhanced by the sensual delights of lights and sound. The single pop-up was engineered by Rodger Smith.



Crawlies Creep

Two small books with alliterative titles have movements that demonstrate the fundamentals and phenomena of natural movement with creatures large and small. *Worms Wiggle* (1988) was created in collaboration with illustrator Michael Foreman; David contributed the design and paper engineering. This is an excellent book experience with rhyming text to appeal to young children, that has an impact on their learning process. *Crawlies Creep* (1996) is similar and has magical and rewarding surprises for small hands to control.

A is for Animals (1991) with concept, design, paper engineering and illustration by David is a massively appealing book with immaculate eye-catching design. It is enhanced by pop-up subjects of all shapes and sizes that captivate their audience as the varied well-known and more unpredictable creatures confront and view the reader as they make their dimensional appearance. This book was promoted in bookshops with a beautiful, eye-catching multi-creature mobile as a point-of-sale feature display.



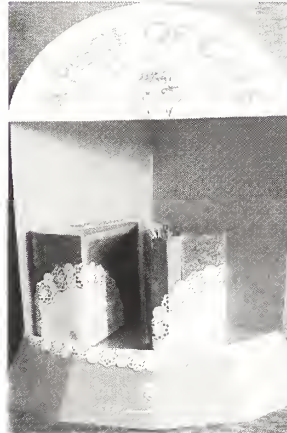
A is for Animals

In 1998 David Pelham designed, wrote, and illustrated one of the most innovative animated books to incorporate pop-ups, press-outs, and transparent windows. This is

Skeleton in the Cupboard, a complete package of magical involvement which adds fun to the memorable storytelling experience.

Say Cheese (1998) is a wedge-shaped book with a peephole in the cover showing the dramatic events leading up to the family photograph. The stunning spread of the white flashlight is perhaps one of the most dazzling paper-engineered impressions of a momentary experience to be found in any book.

Behind You (1999) is a very small board book for young readers with imaginative, fun, fold-out pages making it a lively safari into the world of books. The rhyming texts give anticipatory choices and surprises for the reader to complete.



A Piece of Cake
Tabletop Display

A Piece of Cake (2000), a very tasty wedge-shaped book illustrated by David, tells, through explosive pop-ups, the story of the preparations and dramatic journey the mice take to Church Mouse Hall for a birthday party. It far exceeds all others highlighted with a special birthday treat of a grandma's cheesecake.

Counting Creatures: Pop-up Animals From 1 to 100 was made in collaboration with his daughter Sophie in 2004. This long-awaited companion to the 1991 *ABC* incorporated twenty-eight peek-a-boo flaps. The first twenty creatures are illustrated in groups of ten for easy counting. This remarkable achievement contains a most compelling use of alliterative wording and compulsive design by blending the illustrations and pop-up experiences. Again, this book is made all the more memorable as a learning experience by mixing both familiar and lesser-known creatures.

We must celebrate David's contribution to history by noting his creatively distinctive design that brought us the wonders and delights of Lothar Meggendorfer in *The Genius of Meggendorfer* (1985). In it he shows himself to be both an exponent and master expressing great reverence for one of the past masters of the genre. When collaborating with other people, David has always brought a fresh dimensional approach to the book. Never was this more apparent than in the title *Ben's Box* (1986) which he designed along with



Counting Creatures pop-ups

paper engineer David Carter and illustrator Michael Foreman. This was a completely new and exciting challenge for Michael, which he enjoyed doing immensely. It was a pop-up fantasy and is still one of the best as it makes a dream story come to life from a child's imagination. A simple cardboard box becomes Ben's vehicle for a big, surprising adventure involving dragons, a huge octopus, and panic below the surface of the sea before the ultimate flight into space. Everything came together to produce a book of exuberant imagination and creatively fulfilling storytelling.

David's design flair and fine detailing has always been evident not only in his books but in the unique promotional and point-of-sale materials that support his titles. I can recall that *Human Body* was first

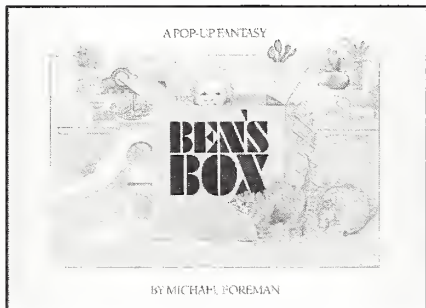


Dimensional Man

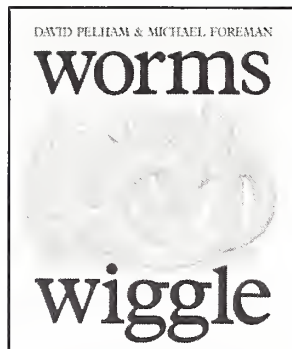
being animated by a page-turning machine that enhanced the drama of a main spread such as the forming skull or flexing muscles. Other attractive memorable displays include the customized paper bag for packing *Sam's Sandwich* and

the tasty table top displays for *Say Cheese* and a *Piece of Cake* where three or four books were arranged to form a total cheese and a total cake for our delight and eye-catching experience. *Sam's Pizza* also had its own very attractive display bin.

Over the years we have always waited in anticipation and excitement for the release of a new title from David; they always surpass our expectation in their innovatively fresh approach and lively construction for telling a story. At the same time they never



Ben's Box. 1986



Worms Wiggle

fail to encourage the reader to engage, explore, and discover, leaving us wishing for more. David's books have always uniquely hit the mark and at the same time set a standard of excellence for book design and dimensional storytelling.

References and Bibliography of David Pelham's pop-up and movable books:

ABC Fun. Dutton Children's Books, 1997.

A is for Animals. MacMillan, 1991.

Applebee's Colors. Running Press Kids, 2005.

Applebee's Numbers. Running Press Kids, 2005.

Applebee's Opposites. Running Press Kids, 2005.

Applebee's Shapes. Running Press Kids, 2006.

Behind You: Fold-out Fun in the Jungle. Jonathan Cape, 1999.

Ben's Box. Hodder & Stoughton 1986; Piggy Toes Press, 1997.

Counting Creatures. Little Simon, 2004.

Crawlies Creep. Dutton Juvenile, 1996.

Dimensional Man. Jonathan Cape, 1989; Fireside Books, 1992.

Dimensional Mazes. Viking Penguin, 1989.

Facts of Life. Viking, 1984. (1)

The Genius of Lothar Meggendorfer. Random House, 1985.

Here Comes Santa. Little Simon, 2008.

The Human Body. Jonathan Cape; Viking, 1983.

A Piece of Cake. Jonathan Cape, 2000.

Sam's Sandwich. Jonathan Cape, 1990.

Sam's Snack. Dutton Children's Books, 1994.

Sam's Pizza. Dutton Children's Books, 1996.

Say Cheese. Jonathan Cape, 1998.

The Sensational Samburger. Dutton Children's Books, 1995.

Skeleton in the Cupboard. Jonathan Cape, 1998.

Stuff and Nonsense. Little Simon, 2009.

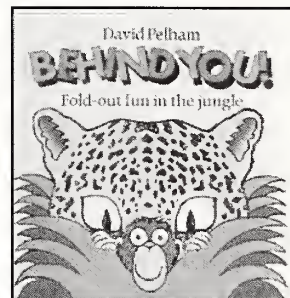
Tom Maschler: Publisher. Picador, 2005

Trail: Paper Poetry Pop-up. Little Simon, 2007.

Twinkle, Twinkle Little Star. Collins, 1987.

The Universe. Century Publishing; Random House, 1985.

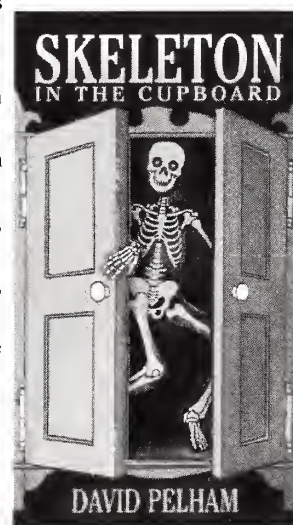
Worms Wiggle. Simon and Schuster Books for Young Readers, 1988.



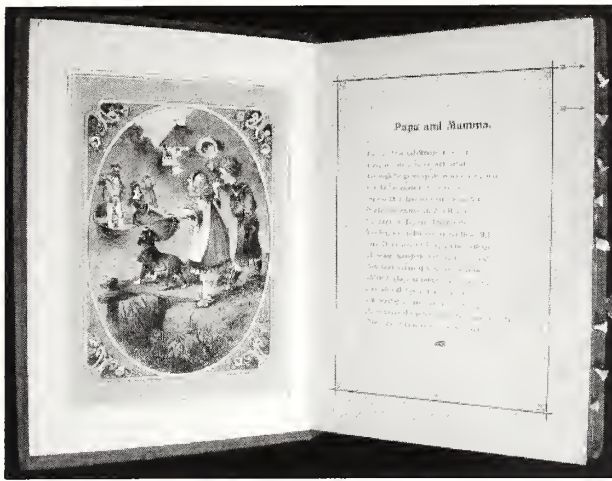
Behind You



Applebee's Opposites



Skeleton in the Cupboard



The Speaking Picture Book

used. This special book looks, at first glance, like a red wooden candy box with gold gilt edges, where leaf shapes disguise the speakers for the book (for this book does indeed “speak”). Turn a page in the book, and then pull a white knob (appropriate one is indicated by an arrow) on the right hand side of the “box,” and hear the sounds of a rooster, donkey, lamb, birds, cow, cuckoo, or goat. The final sound is children crying for the return of their mamma and papa! The specimen that we saw was a sixteenth edition, made in Germany, and inside it was noted that: “This work can be had at all Bookseller’s and toy Shops; In English, German, French, and Spanish editions.” The book itself underscored its “special” nature, declaring in the rhyming Introduction that:

But you must treat the book with care,
As something special, choice and rare.
Or it will go away!
It’s meant for children good and mild,
Not for the rude and naughty child
Who cries and stamps with rage.
But you, I know, deserve this treat,
So, side by side, upon the seat,
We’ll turn each pretty page.

As librarians, we very much appreciated the book’s offering of helpful and practical advice (as a “Notice”) for preservation, especially appropriate for an item now in a rare book collection: “The book itself should at all times be guarded from damp and dust, and when not in use should always be kept in its case.” Per the Haining coverage, the original case would have been a cardboard box.

Post-1900

We also wanted to view some notable items from the early twentieth century, and they were certainly available in the Weaver Collection.

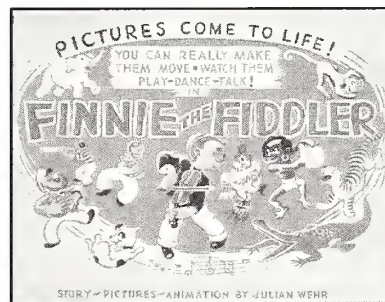
We had time to look at three Bookano Stories by S. Louis Giraud and only wished that we had more time to examine them. We did take a peek at no. 4 (1937), no. 9

(1942), and no. 16 (1949). The titles noted that they were books “with pictures that spring up in model form,” as was the promise with the *Daily Express Children’s Annual* (1930). And they certainly did! Open the book and here and there popping up were the advertised “living models” of scenes from the stories included in the anthologies. See two pop-ups from the *Bookano Stories* in Haining’s *Movable Books* (138-39). Similarly, *Old Rhymes and New Stories*, no. 3 (series from 1930 to 1939) also delivered its “pictures that spring up in model form.” We did notice that the placement of the pop-ups was sometimes a bit “off” from the stories that they were to accompany, obviously dictated by the constraints of working with anthologies. We also thought that every paper engineer would sympathize with the preface by “The Wizard,” for the *Bookano Stories*:



Bookano Stories. 4

Have you ever built a castle in the air—
A castle that has seemed both strong and fair—
And then returned to view it the next day
To find it but a vision—passed away?
Such castles I myself will sometimes stage
And then attempt to move them to a page
Of my Bookano Stories Book for you
Only to find my plans have fallen through,
My angles become curves, my curves to angles turned,
And fate t’would seem my great desire has spurned.



The Exciting Adventures of Finnie the Fiddler

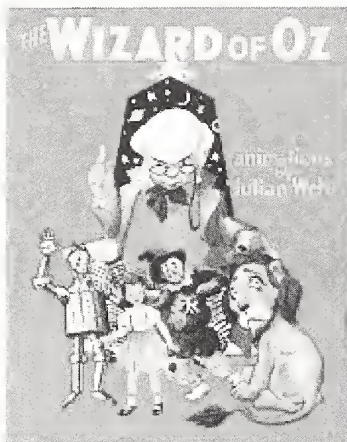
Julian Wehr’s 1942 book *The Exciting Adventures of Finnie the Fiddler* was bound in cardboard covers with red plastic rings. We appreciated the nod to twentieth century technology in the book’s attribution of “Story—picture—animation by Julian Wehr.”

As in some of the nineteenth century items, the book touted its miracles (on its cover), declaring:

Pictures come to life!
You can really make
Them move * watch them
Play--dance—talk!

The book’s story is about a young stowaway who becomes a fiddler, and we confess that we thought he looked just a bit

like Popeye the Sailor Man! The cover and three animated illustrations from the book are on The Pop-up and Movable Books online exhibit and clearly demonstrate the action made possible with tabs.

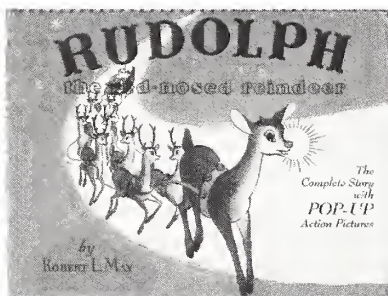


The Wizard of Oz

We were especially interested in Wehr's 1944 version of *The Wizard of Oz* in light of the various contemporary pop-up versions, including those by Robert Sabuda (*The Wonderful Wizard of Oz*, 2000) and Paul Hess (*The Wizard of Oz: A Classic Story Pop-up Book with Sounds*, 2010). Wehr's version did not disappoint. As with *Finnie the Fiddler*, we enjoyed the book's assertion that it was

"animated by Julian Wehr" and the pops without glue were certainly a tribute to his "animation" skill. Also as with *Finnie the Fiddler*, this book was bound in cardboard covers with red plastic rings.

A 1939 version of *Rudolph the Red-Nosed Reindeer* was subtitled *The Complete Story with Pop-up Action Pictures*—we thought the phrase "action figures" a very twentieth century wording! And, the inclusion of an airplane in the story certainly "modernized" it. However, we never figured out why the printing included red underlining of some of the words in the book.



Rudolph the Red-Nosed Reindeer

Along the same lines as *Rudolph*, the White Plains Greeting Card Corporation's 1953 *Santa Visits Mother Goose* was another typical twentieth century approach—it was definitely intended to be a consumable! Most of this interactive book's toys, candy, etc. that had once been glued in place on various pages were missing, presumably used/consumed by the child to whom the book was probably a Christmas gift. However, it still had its flaps and pop-ups. Bound with a metal spiral, the book evidently originally came in a box, judging from descriptions of it on Alibris.com and Amazon.com. We thought the book a very contemporary approach in its "mash-up" of Santa Claus and Mother Goose. We also found ourselves amused by another twentieth century signifier: the ingredient disclaimer. In this case, it was promised that the now-missing candy was "made of the following pure ingredients: Sugar, corn syrup, natural cinnamon oil, U.S. certified food color." We tried to think of a contemporary pop-up book that includes edibles but came up blank!



Santa Visits Mother Goose

One thing that did stand out to us about the latter three twentieth century titles, especially the *Santa Visits Mother Goose* book, was how much more fragile the paper was compared to nineteenth century products, which was somewhat saddening.

Conclusion

We can enthusiastically recommend a visit to the UNT Rare Book and Texana Collection to access the pop-up books in the Weaver collection. The Rare Book Room is being renovated during the Spring of 2012 and will only be open by appointment, with resources requested ahead of any visit (<http://bit.ly/yKgLMO>). Maps to the campus and to the library are available online: <http://bit.ly/yqN0bA>. Finally, we suggest allowing plenty of time for an excursion, since you will not want to leave once you see these wonderful pop-ups!

Nancy Larson Bluemel is a retired school library media specialist and former school library district coordinator from Denton, Texas. Rhonda Harris Taylor is Associate Professor in the School of Library and Information Studies, University of Oklahoma. They are the authors of the forthcoming book Pop-up Books: A Guide for Teachers and Librarians

Note: Most of the images used in this article came from the UNT web pages.

Best Wishes for a Speedy Recovery

Theo Gielen, our respected colleague and contributor is ill. His niece recently wrote that "Because of serious health problems, in this issue again, there will be no contributions" from him. She further added that you can encourage him by sending a supportive email to theogielen@wanadoo.nl or, better, by sending a nice pop-up-postcard to him at: Strosteege 35 / 3511 VR Utrecht / The Netherlands.

We all send our best wishes to Theo.

Catalogs Received

Aleph-Bet Books. *Catalogue 100*. helen@alephbet.com. www.alephbet.com.

Poppits

Ellen G. K. Rubin
Scarsdale, New York

Hello Pop-up Fans! It's a new year and one with a Movable Book Society Conference, September 27-29 in Salt Lake City. It's not too early to make your travel plans.

EXHIBIT

Merry Company: Pop-ups, Movable and Toy Books
University of Washington, Special Collections,
November 14, 2011 - March 16, 2012

A Slideshow of samples of the 150 or so books may be seen at: <http://bit.ly/w4ryZb> and an article with photos at: <http://bit.ly/sJGyQb>.

MULTIMEDIA

A discussion of the book arts, TV's PBS *Off Book*, with an appearance by Matthew Reinhart, may be seen at <http://bit.ly/rUtCbe>.

The *New York Times* Pop-up Book Roundup, December 14, 2011, touted eight pop-up books including *Puff the Magic Dragon*, engineered by Bruce Foster, and *Lots of Bots!* engineered by David Carter. A slideshow and the article are at: <http://nyti.ms/rFkqfO>.

Pop-up [Green] Porn

By now you, my readers, must think I am oversexed or downright dirty, but I swear I'm not. I do some research on your behalf and this is what turns up. On the Sundance Channel, Isabella Rossellini, the noted fine actress, has been teaching sex using paper engineered animals. The series she writes, directs, and stars in for Green Porno is called, *Seduce Me*. She dresses in some of the paper costumes simulating the animals. [Don't miss her whale's penis.] The sex she discusses may be hetero-, homo-, transgender, bisexual, or just plain kinky. Each episode, under two minutes, is very tastefully done, as you would expect from Rossellini. I watched the two seasons [thirteen episodes including two on how they're made] and roared with laughter . . . and learned something, too. Everything is scientifically accurate.

Start with Noah to get really hooked, then work your way through the two seasons. Write me if you don't laugh your head off. I have a license to prescribe anti-depressants. <http://bit.ly/30foF1>.

NEW ARTISTS' BOOKS

It has been my observations that fine artists are turning more and more to pop-ups to express themselves. One of the newest, and by far the largest and heaviest (almost 30 lbs.!) is one by Tauba Auerbach. It was published by Printed Matter in NYC in a limited edition of 1000 books at \$550 each. Ms Auerbach has created six single folios each with a colorful pop-up reflecting a geometric form, one almost 18" tall. The set of six books, in a linen-covered slipcase, is entitled, *2D, 3D*.

I was offered this book in July of 2010 at a discount and patiently watched as the deadline for several delivery dates came and went. Once I was told the wrong paper had been delivered. Another time, it was confided to me that Tauba was having difficulty with the constructs. Ms. Auerbach has been described as "a leader of the 'neo-op-art movement,' of young artists creating optical illusions on the canvas through various automatic and semi-automatic techniques." The book was printed in China. Oh, if she had only consulted David Carter! Nonetheless, this is not a book one can overlook. Images may be seen at: <http://bit.ly/AwYesV>

Angelika Oeckl is attempting to make the world's smallest pop-up book. See her reproduction of Franz Bonn's 1878 German pop-up *Theater Bilderbuch* at her website. <http://bit.ly/zCZ4yC>.

Bernadette Puleo contacted MBS members to weigh in on her MFA Thesis on pop-ups. It has been completed and there is a video of her work at: <http://bit.ly/yth5DC>.

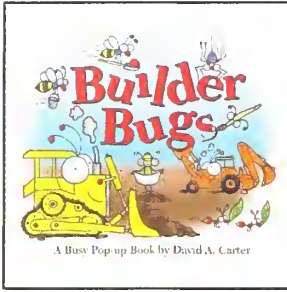


The Movable Book Society
9th Biennial Conference
Salt Lake City, Utah

September 27-29, 2012

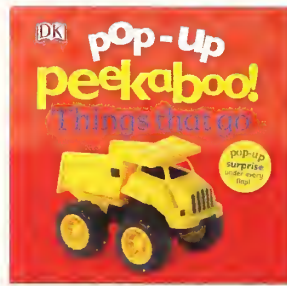
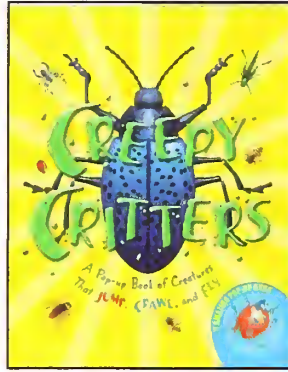
New Publications

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.



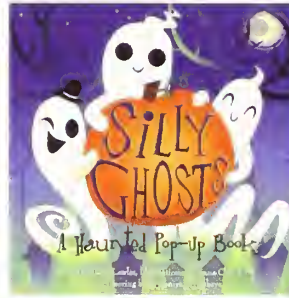
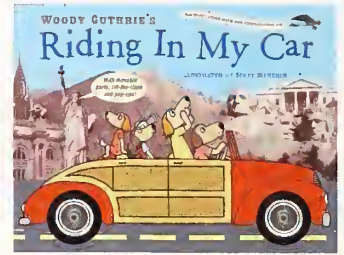
Builder Bugs: A Busy Pop-up Book. By David A. Carter. April. Little Simon. \$12.99. 9781442426481.

Creepy Critters: A Pop-up Book of Creatures That Jump, Crawl, and Fly. March. Abrams Books for Young Readers. \$14.95. 9780810989429.



Riding In My Car. March. LB Kids. \$19.99. 9780316052160.

Pop-up Peekaboo! Things That Go. DK Preschool. \$9.99. 9780756690090.

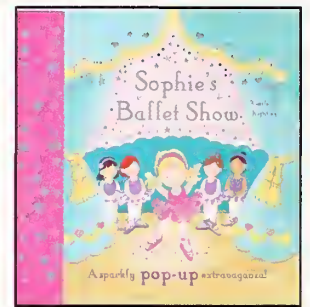


Silly Ghosts a Haunted Pop-up Book. Jumping Jack Press. \$19.95. 9781605807089.



Dino Express. April. Running Press. \$13.95. 9780762443376.

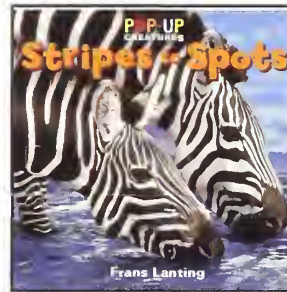
On the Farm. Funny Faces. [pop-up masks] April. Campbell Books. £4.99. 9780230759305. Also: *Dressing Up.* 9780230759459.



Sophie's Ballet Show: A Sparkly Pop-up Extravaganza! March. By Richard Ferguson. \$14.99. 9780764165085.

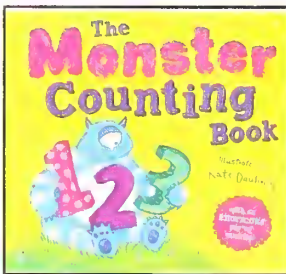
Monkey Counts. Running Press Kids. \$11.95. 9780762441952.

Molly Dolly: Let's Dress-up! [One pop-up] Simon & Schuster's Children's Books. £6.99. 9781847386083.



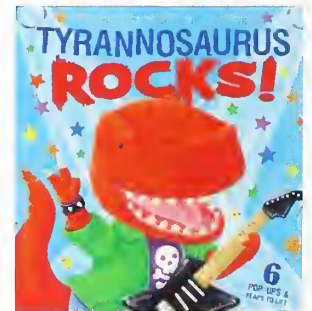
Spooky, Spooky House Book. Picture Corgi. £6.99. 9780552561167.

Stripes to Spots. Pop-up Creatures. Running Press Kids. \$13.99. 978-0762441358 Also: *Eye to Eye.* Pop-up Creatures. 9780762441341



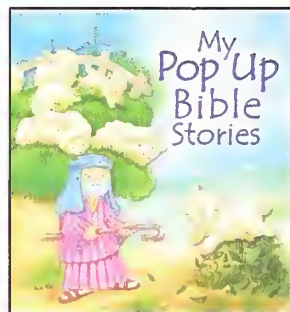
The Monster Counting Book. Caterpillar Books. £8.99. 9781848571044.

Tyrannosaurus Rocks! By Jonathan Emmett. Simon & Schuster. £10.99. 9781847388094.



Monsters: A Frightful Pop-up Book. Brimax. £14.99. 9781743001837.

My Pop-up Bible Stories. April. Candle Books. £5.99. 9781859852378.



Wild West. Sounds of the Past. Ruth Wickings, paper engineer. Silver Dolphin Books. \$18.95. 978160710196.

