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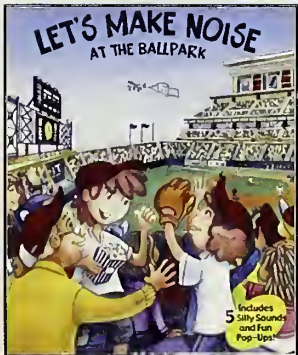
### Pop-ups Sound Off: Aural Meets Visual in Movable Books

Rhonda Harris Taylor and  
Nancy Larson Bluemel

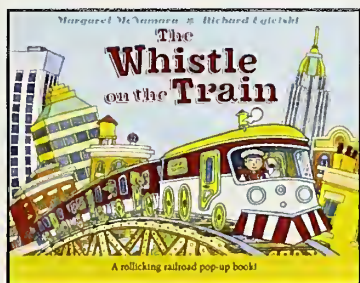
When perusing pop-up books, it is the fascinating 3-D motion that initially captures the eye and one's interest. However, in surveying our own collections of movable books, we have begun to consider not only the visual but also the aural, primarily because there are people in our lives who have hearing challenges.

We have identified three categories of techniques used in interactive books to create "sound effects" to complement the visual elements of their engineering. Those are listed here in the order of our perception of the least utilized to the most common approach:

- 1) books in which the paper engineering literally creates the sound through the action of paper moving against paper;
- 2) books in which a pop-up is accompanied by mechanized sound, such as sound chips, audiocassettes, etc. – technological progress means that over time, such devices have become more sophisticated and smaller as well as potentially longer-lasting due to replaceable batteries;
- 3) books in which paper engineering and/or book layout invite the reader to imagine the sound implicit in the text.



Let's Make Noise  
at the Ballpark



Whistle on the Train

The books discussed here are some of our favorite exemplars of these three techniques, although this is not a definitive coverage of titles that are available. There are many more, including those in your collections.

Providing sound in interactive books is not a recent innovation.

Charles Trebbi's *The Art of Pop-up: The Magical World of Three-dimensional Books* (2012, p. 11) deems *Le Livre d'Images Parlantes* (*The Book of Talking Pictures*, or *The Speaking Picture Book*), which appeared around 1885, to be "the first 'audiobook.'" Readers pulled out tabs on strings to activate small bellows that would produce animal sounds to match the illustrations and poems.

Continued on page 2

### Plagiarized – Yes, no or Maybe

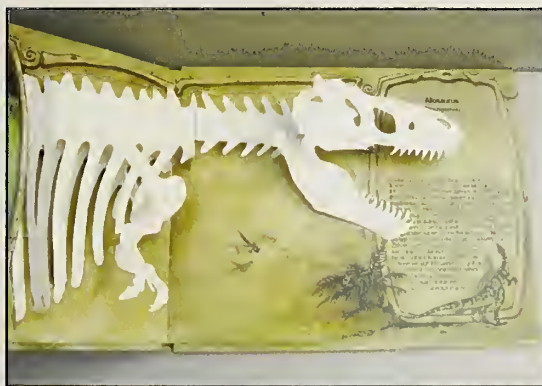
Ulrich Tietz  
Recklinghausen, Germany

#### Part Four: Curious Couples

This fourth installment of the series on plagiarism focuses on some books that look very similar. It doesn't really matter whether they're actual instances of plagiarism, at least according to some leading paper engineers. It's the stories behind these pop-up books that are really of interest to us.

#### The White Pop-ups

In the early 1980s, the first books with plain white pop-ups, authored by Keith Moseley, were published. For example, these include dinosaur skeletons that are 70 cm (27.5 inches) in length and are graphically very innovative. In 1996, Robert Sabuda published some books that also had plain white pop-ups. Regarding the plagiarism allegations that were raised back then, Robert takes position in this interview:



Dinosaur Skeletons. Keith Moseley 1992



The Christmas Alphabet. Robert Sabuda 1996

Continued on page 15

## The Movable Book Society

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*Movable Stationery* is the quarterly publication of The Movable Book Society. Letters and articles from members on relevant subjects are welcome. Back issues are available at: <http://bit.ly/1hpZ90U>.

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 Staples, The Movable Book Society, P. O. Box 9190, Salt Lake City, Utah 84109-0190, USA.

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**The deadline for the February issue is January 15.**

### Pop-ups Sound Off, continued from page 1

Peter Haining, in *Movable Books: An Illustrated History* (1979, p. 136-37), devotes two pages to description and photographs of the 1893 version of *The Speaking Picture Book* and this technique of sound generation. The book can be viewed, and heard, on Youtube at: <http://bit.ly/1OIk9ps>.

The twentieth and twenty-first centuries have provided many examples of book interactivity married to sound.

### Children Singing Along

Readily available are interactive books that interpret popular children's songs and rhymes, and some have enhancements that help to evoke the auditory.



The Wheels on the Bus 2000

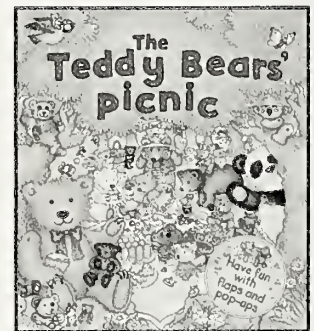
Dating from the first third of the twentieth century, the song "Wheels on the Bus" (which recollects the traditional rhyme and singing game of "Here We Go Round the Mulberry Bush") has been the theme of several interactive books. In 1990, it came to life as a movable book of the same name, adapted and

illustrated by 1998 Caldecott Medalist Paul O. Zelinsky. Paper engineering is by Rodger Smith. In 2000, the book's popularity resulted in a tenth anniversary special edition with a sparkly cover. The book uses an effective integration of interactivity and visual presentation to convey the illusion of song. Each double-page spread's tabs and flaps and the final pages of bus pop-ups all cleverly demonstrate the various actions of the song, including that "wheels on the bus go round and round," and that "the windows on the bus slide up and down." The book's layout of text uses word font selection and placement to capture the sense of music and rhythm. For instance, the driver's "Move on back! Move on back! Move on back!" is placed next to the driver's head, and the command's placement follows the lines of sound emanating from a megaphone. "The wipers on the bus go swish, swish, swish," and the "swish" words follow the semicircular lines of windshield wipers' motion. The book's back cover provides the music notation with lyrics for the song, which also emphasizes the importance of sound in the book.

A 1994 title in a Publications International series (Pop-up Songbook) is *Wheels on the Bus: Songs That Go* (various illustrators, sound design by Kristan Nordine), and it includes that song and nine others related to transportation (bus, taxi, horse, boat, plane). One of the most interesting aspects of the series' illustrations and pop-ups is the integration of two songs on each double-page pop-up spread. In the case of "Wheels," it is combined with a song titled "Did You Ever See a Taxi?" that has the refrain "Go this Way and That?" A battery-operated sound chip powers the bar of ten sound buttons at the bottom of the book. Each button has a picture of a transportation mode so that a child can match the tune to each pop-up picture and the words of its two songs. An interesting aspect of the series' format is that the pages are opened by lifting them up, rather than opening the book to the left. Thus the pop-ups on the lifted page provide a stage-like scene for the song lyrics that are printed on the page that lies flat just above the sound bar.

The 2008 book, *The Whistle on the Train*, is, as its cover announces, "an homage to the favorite preschool song 'The Wheels on the Bus.'" Written by Margaret McNamara and illustrated by Richard Egielski, it is paper engineered by Gene Vosough. Double-page spreads of intricate illustrated pop-ups provide detailed scenes of train movement and people's activities and interactions, serving as backdrops to sounds such as "The wheels on the train go clackety-clack" and "The gates at the crossing go ding ding ding." Italicized and bold italicized print for the words representing sound (such as "who who who," "clackety-clack," and "tickets please!") emphasize those sounds, but reader memory must provide the song's music.

Versions of the "Teddy Bear's Picnic" (music written by John W. Bratton in the early twentieth century, with lyrics penned by Jimmy Kennedy in the 1930s) include Barron's 2001 book of the same title, illustrated by Fran Thatcher and designed by Katy Rhodes. Without either actual sound or music notation, the book's presentation emphasizes narrative, and the song's verses on each page have been translated into action by pop-ups and flaps. Thus "Beneath the trees where nobody sees" is a double-page spread of silhouetted woods with frolicking teddies, and one pop-up is a three-dimensional cottage that is home where it's "safer to stay." The back cover terms this "everyone's favorite childhood song," but the book has added an educational value with speech (dialog) balloons scattered across page tops, with such instructions as "Count the bears up in the trees."



The Teddy Bear's Picnic 2001

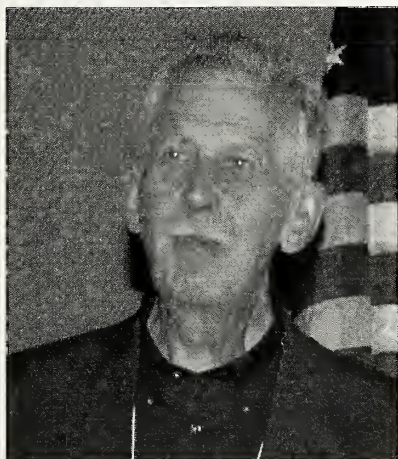
Continued on page 5

## In Memoriam Theo Gielen (1946-2015)

*This tribute, prepared by Jeannette Kok, was translated by Kees Moerbeek and Kyle Olmon. It originally appeared in Stichting Geschiedenis Kinder-En Jeugdliteratuur (SGKJ), News Bulletin 5, September 14, 2015.*

On Friday, September 11, Theo Gielen passed away. His health had been deteriorating in recent years and the latest complications proved too much for him.

Theo Gielen has meant a lot to the SGKJ. In 2008, he received the Hieronymus van Alphen prize. On this occasion Frits Booy wrote an ode in the style of Van Alphen (an 18<sup>th</sup> century Dutch poet) in which Theo's beloved children's book topics were praised: Struwwelpeter, movable books and the Dutch publisher I. De Haan.



Theo Gielen, 2008

In addition to his research on Struwwelpeter books he developed a huge interest in 19<sup>th</sup> century commercial picture books. For many years he researched the history of El Pintor and contributed some of his findings in *De Verbeelders* by Saskia de Bodt. Unfortunately, he was not given enough time to finalize his book about this subject.

Theo had an expansive knowledge of the book business. He made many students enthusiastic about books as a teacher of children's and young adult literature. He worked in Utrecht at a leftist bookstore called De Rooie Rat (The Red Rat) and in later years at the bookstore of the Centraal Museum in Utrecht. In 1997, he was one of the organizers of a major exhibition of pop-up books at the Frans Hals Museum in Haarlem.

Theo was recognized and praised internationally and had many foreign contacts. In Germany he was the authority on Struwwelpeter and in America he was an expert on pop-up books. Some years ago he was invited by The Movable Book Society to present a keynote speech for fans of pop-up books.

He published many articles on movable books in *Movable Stationery*; in *Leesgoed* (a Dutch magazine on literature) and in *Aus dem Antiquariat*. He published about Struwwelpeter and related books in *Tot Volle Wasdom* (2000), in *Boekenwereld*; and commercial picture books in *Prentenboeken: Ideologie en Illustratie 1890-1950* by Saskia de Bodt and Jeroen Kapelle. He also wrote about El Pintor in *De Verbeelders*. Theo gave various lectures for students of Saskia de Bodt on movable and three-dimensional illustrated children's books and the work of El Pintor.

Theo carefully studied many of the auction catalogs and gave regular suggestions on books that had potential for the KB or Koninklijke Bibliotheek (Royal Library in The Hague) collection. For example, the KB became the owner of the first Dutch movable book *De Nieuwe Rijschool*, which he wrote about in *De Boekenwereld*. We would have liked a lot more publications from Theo.

Many collectors and researchers have been able to benefit from his extensive knowledge, which he was gladly willing to share. Theo was also critical; he never trusted other's sources: He preferred to research things himself to make sure the information was correct. He was a source of information for me and others, especially when it came to dating children's books or writing a blog.

Since September 2002 we have worked together on the *Berichten uit de Wereld van het Oude Kinderboek* starting from number 35 up to number 84 which was issued in September, 2015. We collaborated for thirteen years; in the last few years a few times from a hospital room. It was never boring. Theo's vast knowledge and network resulted in solid work. His humor and playful perspective helped make him a great writer and editor.

We will miss him dearly.

## The Movable Book Society

11<sup>th</sup> Biennial Conference

Boston Park Plaza Hotel

Boston, Massachusetts

September 15-17, 2016

Information will be available early in 2016

## Poppits

Ellen G. K. Rubin  
Scarsdale, New York

### Obituaries

We mourn the passing of several long-time members of The Movable Book Society. Allen Steinberg, who looked so hail and hearty at our Philadelphia conference, died shortly thereafter in December, 2014. Allen was a devoted collector who never missed our conferences. RIP Pop-up Lover. Allen's full obituary is at: [bit.ly/1jky4oM](http://bit.ly/1jky4oM)

Collector James Horner died in a plane crash in June, 2015. Best known for his work on the 1997 best picture winner *Titanic*, Horner captured the Oscar for original dramatic score. He had been a member of The Movable Book Society since 1996.

Winnie Tengbom of Wauwatoa, Wisconsin died in June, 2014. She had been Society member since 1998 and was an avid pop-up book collector.

The Movable Book Society has also lost a loyal member and an essential historian. Theo Gielen (1946-2015) lost his war with cancer in September. We all looked forward to Theo's pithy and densely historical articles that cast such scholarly light on our beloved pop-up books. Despite his illness, Theo continued to work tirelessly to research as much as he could about pop-ups and with his knowledge of almost 15 languages—as he once told me—he was able to unearth both large and picayune facts and write them up for our benefit. We were privileged to have him be our guest speaker in Washington, D.C. in 2008. The Popuplady's review of his talk can be read at [bit.ly/1K4rs2R](http://bit.ly/1K4rs2R). (A tribute to Theo appears on page 3.)

### Exhibitions

Okay! Muhammad has come to the mountain! If you didn't get to see Pop-ups from Prague: The Centennial Celebration of Vojtěch Kubašta (1914-1992) at the Grolier Club in New York City, you have another chance to see it in the Midwest. Opening November 21 at the National Czech and Slovak Museum and Library (NCSML) in Cedar Rapids, Iowa, The Popuplady will be on hand to give her presentation about Kubašta's work and be a docent for the exhibit. NCSML is a state-of-the-art museum and there may be interactive components. The exhibit will be open until March 27, 2016. Please come and have breakfast (bagels but not from NY) with The Popuplady on November 21, 2015 from 11:00-noon. For more information: [bit.ly/1Lq3Slo](http://bit.ly/1Lq3Slo).

This year is the 150<sup>th</sup> birthday of Lewis Carroll's *Alice in Wonderland*. Keep abreast of international events at the Lewis Carroll resource page: [bit.ly/1Cg4nvQ](http://bit.ly/1Cg4nvQ). The exhibit, *Down the Rabbit Hole*, at the Rosenbach Museum in Philadelphia, Pennsylvania is curated by children's book scholar, Leonard Marcus. The Popuplady has loaned Kubašta's *Alice*, quite a rare book, and Maryline Poole Adams' miniature *Alice* tunnel books to the exhibition. The exhibit runs until May 15, 2016. Please note date extension from the last Poppits.

### Workshops

Emily Martin will be conducting pop-up workshops at the National Czech and Slovak Museum in conjunction with Pop-ups from Prague. The times and dates will be announced. Czech in, I mean check in, at [www.popuplady.com](http://www.popuplady.com).

### Announcements

World Book Day will be happening on 3rd March 2016 in the UK and Ireland. More information is at: [bit.ly/1ZvDCgI](http://bit.ly/1ZvDCgI)

FYI: If you want to diagrammatically learn about copyright rights, click here: <http://bit.ly/1NOt2vO>.

If you're in Philadelphia for the *Alice* exhibition, on November 14, 10:00 a.m. to 4:00 p.m., you can also attend the artist fair, Book Paper Scissors, an annual celebration of book arts, printmaking, and paper crafts, hosted by the Philadelphia Free Library, and featuring a variety of artists as well as educational workshops. [bit.ly/1VOoprA](http://bit.ly/1VOoprA)

### New books on Kickstarter

At our Philadelphia conference, you must have seen Natalia Romero and Paul Beresniewicz showcasing their proposed pop-up book of the music genre, *The HipHop PopUp Book*. Now you can participate in their Kickstarter campaign. See the video of the book and the Kickstarter offers. [kck.st/1L80lrF](http://kck.st/1L80lrF)

Another music pop-up book also being offered on Kickstarter. Here is the *Rockshow-A Photographic Popup Book* by Angelo Ferrari. Now great rock 'n' roll shows come to life in pop-ups. Find it on The Popuplady's Facebook page: [fb.me/1PpXTjh](http://fb.me/1PpXTjh).

### Opportunities

You might be a candidate for an artist-in-residence program. The Adobe Creative Residency supports the creative community and honors individuals whose work elevates the role of visual content in our culture. The program gives talented, creative individuals the opportunity to explore their passion and process by focusing on a personal creative project for one full year. More information can be found at: <http://adobe.ly/1FpDmSu>.

The Swatch Art Peace Hotel artist residency invites artists from around the world to apply online for a residency in Shanghai. Different forms of art are welcome to explore the contemporary arts in China's most vibrant city: photography, music, filmmaking, writing, dancing, painting and conceptual art. Information is at: [bit.ly/1LPjcJG](http://bit.ly/1LPjcJG).

### Publications

*This Book Is a Planetarium: And Other Extraordinary Pop-Up Contraptions*, by Kelli Anderson, announced in the previous Poppits, has its publication delayed until March 22, 2016.

The Harry Potter books as you've never seen them: Glowing in the dark and with pop-ups! [on.be.net/1GEvGy7](http://on.be.net/1GEvGy7)

And another Potter/Rowling first - a wonderbook! An interactive pop-up book using PlayStation technology. What do you think of this? [bit.ly/1NCRYIs](http://bit.ly/1NCRYIs) /

I discovered the exhibition Wow! Open This!: Paper Engineering in Books & Artists' Books. at the Bruce Peel Special Collections Library in Alberta, Canada when it won the 2015 Leab Award for (brochures) exhibition catalog. I contacted the library and bought the brochure. I found it to be pure genius for getting the point across with such economy. See it at: [bit.ly/1MGMGpt](http://bit.ly/1MGMGpt).

Another first - the story of the elephant from the Koran in pop-ups! It is written by Hajera Memom and paper engineered by Anisa Nachett, (7 Shade Publishing, London). [bit.ly/1Ni7Wnx](http://bit.ly/1Ni7Wnx).

Twists, Turns, Pop-ups and Pulls: A History of Movable Books by Melody Amsel-Arieli is available online on page 40 of the July, 2015 issue of *Antiques Journal*.

### Multimedia

10 Pop-up Books that are Works of Art is a compilation by Sonia Weiser. Yes! Finally! Recognition for our fine craftsmen/artists/paper engineers. See them at: [bit.ly/1PaSCwN](http://bit.ly/1PaSCwN).

Honda has laboriously made a movable paper, 2-minute car ad for TV. It's called The Power of Dreams. This is a stop-motion ad using flaps, overlays, slices, graduated pages, and a waterfall (I think). See it in motion at: [bit.ly/1MAiC3W](http://bit.ly/1MAiC3W). The engineering is by Pes (Adam Pesapane) of Pesfilm.com See how the ad was made at: [bit.ly/1L824NN](http://bit.ly/1L824NN)

Children were asked what the future will be like. Here is the resulting pop-up book to show what they thought. At [bit.ly/1LKghne](http://bit.ly/1LKghne), scroll down to see Visualizing Childrens' Plans For The City Of The Future In Pop-Up Book Form.

Please check the Movable Book Society's Facebook page for timely announcements, images, and news!

On the Facebook page for Vojtěch Kubašta, you can see a cartoon Kubašta did in high school (1928) verifying how early he began drawing and publishing his work. What a guy!

### Collections

The University of North Carolina Library is delighted to receive the pop-up book collection from Sterling Hennis. He is a long-time member of The Movable Book Society and taught in Chapel Hill for quite a while. An event is being planned for next fall with the UNC Friends of the Library to officially celebrate this major gift in kind.

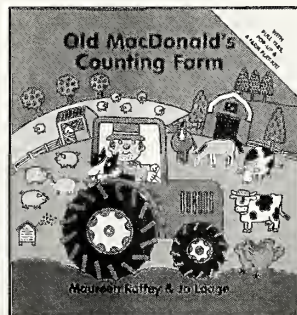
Texas A&M University in College Station, Texas has acquired pop-up books from the collection of Nicholas Basbanes.

### Pop-ups Sound Off, continued from page 2

*Pop Goes the Weasel: A Silly Song Book* (written by Annie Auerbach, illustrated by Christopher Gaisey, designed by Melanie Random) is a 2005 interpretation of a song with a melody that many people first heard from a jack-in-the-box toy. It is debatable as to what "weasel" originally referred, but contemporary illustrated renditions normally use an animal (weasel). Such is the case with this pop-up book about a stuffed pet animal, Mr. Cecil. Pull tabs initiate the raucous antics of Mr. Cecil, accompanied by a rhyming narrative that incorporates only occasional wording of the original song (such as "pop goes the weasel"). The interactivity of the two-page spreads are clear representations of the text action, while pushing a tiny red button on the last page activates a sound chip that plays the music of this familiar tune.



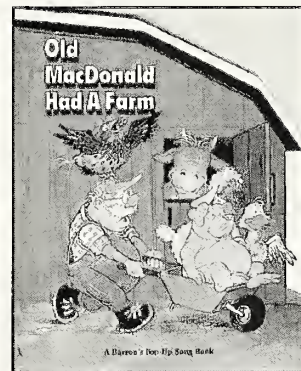
Pop Goes the Weasel. 2005



Old MacDonald's Counting Farm. 2002

Old MacDonald is one of those popular nursery rhyme songs with lyrics continuing inherent lessons about animal identification and sounds, and it has frequently been enhanced to also teach about farm equipment, numbers, colors, etc. This is the case with the Scholastic Press 2002 book, *Old MacDonald's Counting Farm* (Maureen Roffey and Jo Lodge). Each

two-page spread highlights a number from one (dog) to ten ("busy bees"), and pull-tabs initiate actions of the animals, such as cats lapping milk. The interactivity of the book is enhanced with an envelope of figures for a farmyard play kit, including a three-dimensional barn and a tractor and a collection of stand-up animal figures, trees, fences, etc. The text is not the original song's words; it is a narrative of what the (number of) animals are doing (grazing, diving, etc.). The animal sounds, so prominent in the original song, are emphasized by those words being repeated four times on the appropriate page (as "moo moo moo moo").



Old Macdonald Had a Farm. 1989

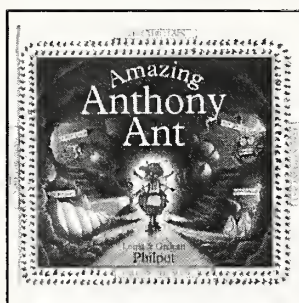
Barron's 1989 *Old Macdonald Had a Farm* (illustrations by Pat Paris, design and paper engineering by Dick Dudley) is another version that teaches the song and also numbers.

The barn-shaped book has the music notation and lyrics on the back cover. Inside, flaps (one activated by a pull tab) reflect the song's words, with the refrain (E-I-E-I-O) written in bold capital letters. The flaps, disguised as such objects as windows, a fridge door, and a tablecloth, are numbered so that the child opens each one in that order to reveal a line and illustration from the song (such as "With a peep peep here!" and chicks), which provides a sense of structured motion evocative of music. Pop-ups on four pages add dimension to the activity of the animals, whose baas, oinks, and moos are emphasized in their speech balloons. This rendition has a quirky humor exemplified by all of the animals cavorting inside the house, frustrating Old MacDonald.

A 1996 Intervisual book, *Old MacDonald's Farm: A Pop-out Book* (adapted by Dawn Bentley, illustrated by Jeffrey Severn, designed by Allison Higa) is only 6 x 7 inches, but the two-page fold outs expand the illustrations beyond the book covers. Each of the double-page spreads provides an illustration of a cow, horse, sheep, or duck, accompanied at the bottom of the page by words capturing the appropriate sounds (as "quack-quack!"). On the last pop-out spread, all the animals appear, overlaid with the words of the appropriate sounds (as "moo-moo!"). All of the text in the book follows a curve, rather than a straight line, and the sounds at the bottom of the page are in extra large print. Together, these techniques emphasize that this book has a musical rhythm.



Old MacDonald's Farm.  
1996



Amazing Anthony Ant  
1993

The children's song, "The Ants Go Marching," incorporates the tune and refrain from the American Civil War song *When Johnny Comes Marching Home* (lyrics by Patrick Gilmore). Lorna and Graham Philpot's *Amazing Anthony Ant* (1993) is a version of "The Ants Go Marching," designed to simultaneously teach concepts such as numbers and rhyming words. The front cover announces that it is "a flap, maze, song and search book," and the inside cover provides the musical notation and words for "The Anthony Ant Song." The flaps across the top of the title page provide instructions for singing the verses and for how to follow the maze across the bottom of the book's pages. Each of the subsequent flaps illustrate Anthony performing the action (such as "to tie his shoe") that rhymes with the number for that page (as "shoe" and "two") — although we admit to not being convinced that "plum" and "thumb" are good matches for "one"! Across the top of each page's flaps are lines of marching ants, with the number of lines matching the number emphasized for that page. Each action under a flap is another line of the song, and each page has one action that is a clue for where

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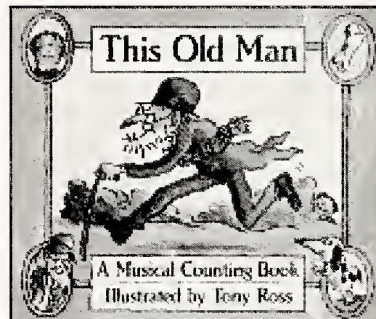


Knick-knack Paddywhack!  
2002

Anthony is in the maze at that point (hint: he's the one with the red hat!).

A version of "Ants Go Marching" is included in a collection of *Silly Time Songs* (from the Pop-up Songbook series by Publications International). A two-page spread illustration with pop-up combines that song and the nursery rhyme "Jack Sprat." A bar of ten sound buttons at the bottom of the book offers music selections to accompany the lyrics printed below the pop-ups.

*Knick-knack Paddywhack! A Moving Parts Book* is adapted by and illustrated by Paul O. Zelinsky, with paper engineering by Andrew Baron (recipient of the Movable Book Society 2004 Meggendorfer Prize for this book). It is another book that interprets a familiar counting song ("This Old Man"), with musical notation and words reproduced on the back cover. Intricate pull tabs, pop-ups, and a rotating wheel reveal the rollicking appearances of the miniature old man playing rhythm. He frolics through the lives of a boy and a dog. The words to the song are not only scattered across the pages of the book, they

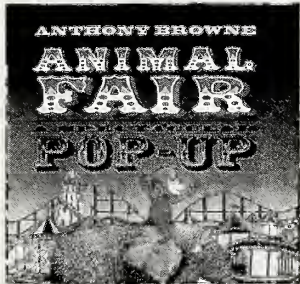


This Old Man. 1990

also appear on flaps that are a beehive cover and the gates of a fence. In the final amazing double-page spread, a sliding tab claps the boy's hand, stamps his feet, and moves the dog's head as child and pet follow both the song's sheet music perched on a stand and an orchestra of little old men who play instruments constructed of numbers, with their actions also tab-controlled—one can almost hear the cacophony!

Another interpretation of "This Old Man" is illustrated by Tony Ross, designed by Jon Z. Haber, and paper engineered by Rodger Smith. *This Old Man: A Musical Counting Book* (1990), produced by Intervisual, has music from an embedded sound chip activated by a pull tab on the back of the front cover. The illustrations suggest picture frames encompassing the drumming actions of the old man. The framing has corner accents of the spread's number matching the song lyrics, such as "he played one." The framing also has a small picture of the important word in the verses for that number, such as a shoe, knee, hive, etc. Additionally, the bottoms of the pages follow the collecting of bones by a tail-wagging dog, with the numbers of bones equal to the number emphasized on each page. The final double-page spread offers the book's only pop-up: a scene of the Old Man and the boy dancing, activated by the page opening.

“Row, Row Your Boat,” traditionally sung as a round, is captured in Anthony Lishak’s 1999 *Row Your Boat: A Pop-up and Push-tab Book* (illustrated by Graham Percy). Each two-page spread has a 3-D frame, and the words of the song appear on the top and bottoms of the frames, providing the illusion of a song’s flow. Pull tabs, flaps, a “swing” flying gondolier, and a pop-up provide a visual narrative of animals rowing, driving, flying, and floating their way to a birthday party.



Animal Fair. 2002

Anthony Browne’s *Animal Fair: A Spectacular Pop-up* (2002), with paper engineering by Martin Taylor, is an interpretation of the nineteenth century folk song of the same title. The inside of the front cover provides the musical notation and words, which are then illustrated and brought to life by pull tabs, pop-ups, wheels, and flaps. Each brightly colored two-page spread offers lavish detail that expands the one line of the song printed on that spread—such as the one of “the birds and the beasts were there,” where they are literally enjoying the rides of the fair. Our favorite sound capture in this book is the huge pop-out elephant head portraying “the elephant SNEEZED,” with the large print words “Ahhhh choo!” spread across the bottom of the page to emphasize that giant noise.

A small (8 x 7 inch) book of *Favorite Mother Goose Songs: A Musical Pop-up Book with Five Different Melodies* (1993) is an Intervisual publication illustrated by Donna Race, designed by Jon Z. Haber, and paper engineered by José R. Seminario. A



Favorite Mother Goose Songs  
1993

pull-tab on the inside of the front cover starts an embedded sound chip of five melodies to accompany the five traditional rhymes. Each two-page spread has one Mother Goose rhyme on the left-hand page and a right-hand page illustration of historically garbed children in daily activities reflective of that song’s verses. A small flap on each illustration provides interactivity and reveals a detail in the landscape of the picture. A final two-page pop-up spread without words is a capture of a joyous celebration of the children and Mother Goose, and a pull-tab moves dancers back and forth in time to the music of a flute player.

*On Top of Spaghetti: A Silly Song Book* (2004) invites the reader (on the back cover) to “sing along with this silly song book and follow the runaway meatball.” It is illustrated by

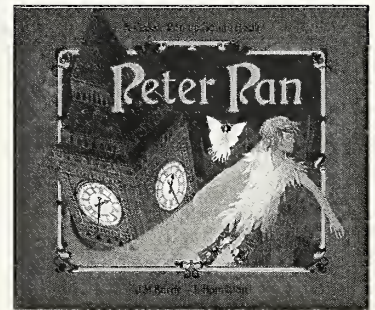


On Top of Spaghetti. 2004

Gene Barretta, designed by Treasha Runnells, and paper engineered by Cintya Roman. Pressing an embedded sound chip on the front cover initiates the music. The humorous illustrations of a roving meatball become three-dimensional with the aid of pop-ups, pull-tabs, and flaps. The text of the book provides several lines from the song on each spread and uses a generic music note with them to emphasize that this is singing.

### Bringing Literature Alive

The familiar literature of childhood provides many opportunities for translation into interactive books as well as offering the chance to enliven the stories with sound. *Peter Pan: A Classic Story Pop-up Book with Sounds* (2009) is one impressive example of blending sound with story. The adaptation of J. M.



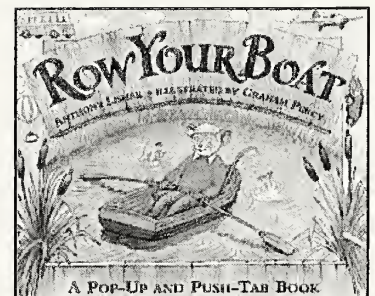
Peter Pan. 2009

Barrie’s book by Libby Hamilton was designed and paper engineered by Andy Mansfield, with illustrations by Paul Hess. A battery-operated sound chip provides accompanying sounds as pages are opened, and dramatic double-page pop-ups spring out of the book. For instance, in the first scene, Big Ben’s chimes accompany Peter, Tinker Bell, and the Darling children as they fly around the tower of the iconic clock. Later in the plot, the children’s laughter demonstrates that “everyone is happy” in their new underground home. The book is one in the series titled *A Classic Story Pop-up Book with Sounds*.

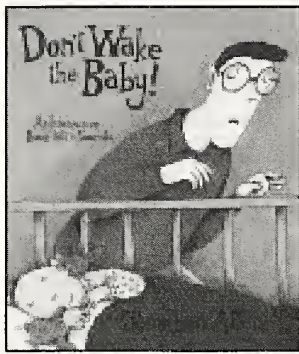


The Wizard of Oz. 2010

Another adaptation in this series is *Alice in Wonderland: A Classic Story Pop-up Book with Sounds*, a tale which has been translated into a number of pop-up books. This 2010 book is also an adaptation by Libby Hamilton (of Lewis Carroll’s work), with illustrations by Richard Johnson, and design and paper engineering by Andy Mansfield. Various sounds (generated by a battery-powered sound chip) accompany the story’s narrative as told both in the book’s text and in its impressively extra large pop-up illustrations. For



Row Your Boat. 1999



**Don't Wake the Baby. 2000**

instance, the irate White Rabbit's hopping accentuates the pop-up image of poor Alice grown very oversized in his house. And then there's the Mad Hatter's laughter, an accompaniment to his tea party.

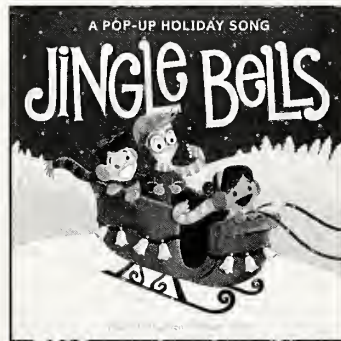
A third title from the *Classic Story Pop-up Book with Sounds* is *The Wizard of Oz* (2010; by L. Frank Baum, retold by Libby Hamilton, illustrated by Paul Hess). As the pages are turned,

the double-page pop-up spreads and text are enhanced by various sounds generated by a battery-powered chip on the back cover. Thus, the tin man's creaking accompanies his movements, and instrumental music is the backdrop to an impressive Emerald City pop-up.

Besides classic literature, more contemporary stories for children combine pop-up techniques with sound. Jonathan Allen's *Don't Wake the Baby! An Interactive Book with Sound* (2000) has paper engineering by Richard Ferguson and sound effects by The Candle Music Company. Poor Dad tries to be quiet while the baby is sleeping, but pull-tabs activate the clever pop-up actions that would result in noise, such as the cat, the cuckoo clock, breaking dishes, etc. The sounds of Dad's misadventures are provided by a battery-powered sound chip.

### Celebrating with Song

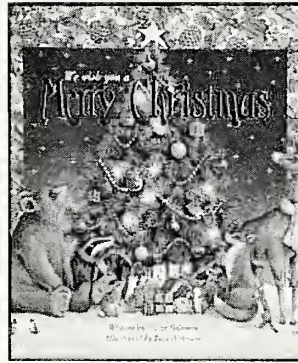
Celebratory occasions are accompanied by music (often traditional songs), and pop-up books capture those events and songs. Christmas is a popular theme for such books. *Jingle Bells: A Pop-up Holiday Song* (2009) was illustrated by Eren Blanquet Unten and paper engineered by Michael Caputo and is a clever rendition of the carol that dates from the mid 1800s. Though small (a bit over 6 inches square), it contains double-page, intricate pop-ups that leap joyously from the boundaries of the book. The pop-up illustrations aptly capture the action of the song's verses, such as "O'er the fields we go laughing all the way." One exuberant pop-up is of the words "Oh, jingle bells, jingle bells, jingle all the way."



**Jingle Bells. 2009**

The popular cumulative song, "The Twelve Days of Christmas," has eighteenth century verses and an early twentieth century music arrangement. It is reinterpreted in *The Twelve Days of Christmas: A Revolving Picture Book* (1992). The book features charming period illustrations by Maggie Kneen, and it was designed by Jim Deesing. The revolving wheels that transform illustrations are on the right-hand side of the pages and are accompanied by lyrics on the left-hand side of the pages. The back cover provides music notation and the song's

twelve verses. Also, the back cover provides illustrated directions that the ribbon tab for the wheel should be moved from left to right, which ensures that the transformations follow the order of the song verses.



**We Wish You A Merry Christmas. 2000**

Another favorite for singing during the Christmas season is "We Wish You a Merry Christmas," and it is interpreted in a book with the same title (2000) that was written by Merle Solomon and illustrated by Lisa Alderson. This version of what was probably a sixteenth century carol has a different

presentation than most books featuring songs. The first five double-page spreads narrate a tale of forest animals celebrating Christmas by singing, but there are no references to the carol's words. The interactive elements on those pages are the raised texture of the illustrations and a tab that activates an embedded sound chip to play the instrumental music of the song. However, the plot of the story is that the animals go singing to town and return with gifts they've chosen, which is a clever variant of the song's tradition of poor people caroling for the reward of treats (figgy pudding?). The concluding spread is a pop-up of the animals dancing around their lavish Christmas tree, just above printed lines from the carol.

"Silver Bells" (lyrics by Raymond Bernard Evans and composed by Jay Livingston) had its movie debut in *The Lemon Drop Kid* (1951) with Bob Hope and Marilyn Maxwell. It has retained its popularity in the decades since, and it is unusual among Christmas songs for its emphasis on the sounds of a city. That urban backdrop comes to life in the pop-ups of *Silver Bells: A Musical Pop-up Book* (1995; illustrated by Robert Steele, paper engineering by Iain Smyth and James Diaz). Six double-spread pop-ups display the action being described in the lyrics printed with the pop-ups. A green button on the bar at the bottom of the book starts the embedded sound chip to play the song so that one could sing along. We invite you to identify the iconic settings used in the pop-up illustrations! A hint is that the last spread is of the Christmas tree in Rockefeller Center.



**Ding Dong! Merrily on High. 2008**

A pop-up book that is truly a songbook for Christmas is Francesca Crespi's *Ding Dong! Merrily on High: A Pop-up Book of Christmas Carols* (2008). It contains words and music notation for five familiar Christmas carols, including that of the book's title, "Ding Dong!"



Merrily on High.” The song has a French tune dating from the sixteenth century and lyrics from the early twentieth century. It is an appealing example of onomatopoeia in a song and emphasizes the importance of music for this book. Soft colors that also sparkle are used in the illustrations and the clever pop-ups that interpret the songs, such as angels soaring in the air.

solicitation, the ball being hit. A battery-operated sound chip, activated by page turning, projects the sounds of these events.

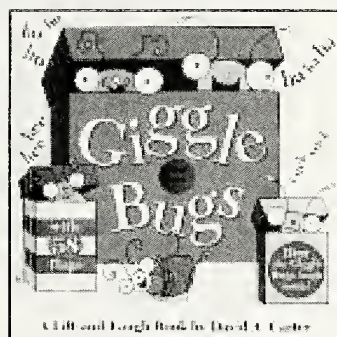


Pop-up Book About "The Star-Spangled Banner" 2002

Some songs are an integral part of many kinds of events, from sporting events to memorials to holidays. One such anthem is "The Star-Spangled Banner," which is the theme of the 2002 book by the same name, written by Calvert Gamwell and with design, illustration, and paper engineering by Carrie Jordan. The two-page spreads are spare in mechanisms but bold in color and size of illustration, which makes its format very user-friendly for sharing with a group of children. After the initial pop-up of Frances

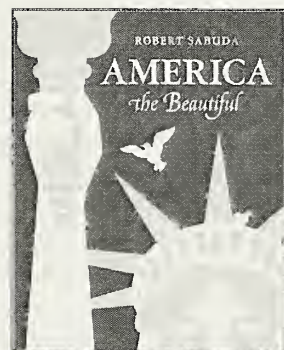
Scott Key holding the handwritten sheet of his composition, the subsequent pop-ups are contemporary interpretations of the song's words. These include astronauts planting the United States flag on the moon's surface, fireworks above the Capitol building, and a diverse gathering of children holding a large American flag. Each spread is accompanied by two lines, in large print, from the anthem. Small flaps reveal FAQs about the song and its history.

Laughter is another familiar sound in daily life. David Carter's (recipient of the 2006 Meggendorfer Prize) series of "Bug" books includes *Giggle Bugs: A Lift-and-laugh Book* (1999), which brings that sound to a juvenile audience. Each two-page interactive spread has a left-hand page with multiple riddles printed above flaps that hide the



Giggle Bugs. 1999

answers. A right-hand page illustrating various bug antics is centered by a cut-out hole that invites the reader to "Press Here" on an embedded sound chip to hear the giggling. The book's more than fifty riddles are about bugs, such as "What kind of bug does a baby ride in?" (answer: baby buggy).



America the Beautiful. 2004

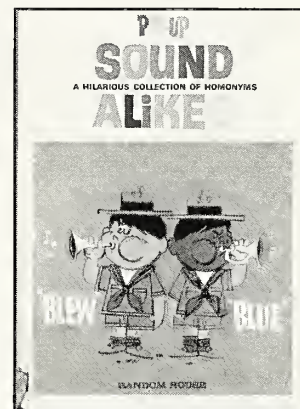
Robert Sabuda (three-time recipient of the Meggendorfer Prize) provides a rendition of the beloved anthem, "America the Beautiful," in his 2004 book of the same title. Each two-page spread uses lavish pop-ups to illustrate one line of the song's first verse. The dominant use of white, with silver and color accents, provides visual impact to the extremely detailed representations of national symbols, such as the Golden

Gate Bridge and the Statue of Liberty. In the final spread, a miniature book contains the words to other verses of the anthem (originally an 1895 poem by Katharine Lee Bates) and includes small pop-ups of other American icons, such as the eagle.

### The Sounds of Our Lives

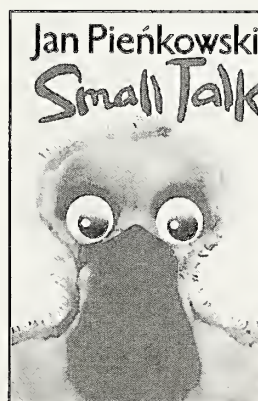
Not all of the sounds in our lives are music. One pop-up book that effectively captures such sound is the 2006 *Let's Make Noise at the Ballpark* (by Lisa Rojany Buccieri and Debra Mostow Zakarin, illustrated by Marcela Cabrera, designed by Willabel Tong, paper engineering by Americhip Studios). The storyline follows twins who go to a baseball game with their grandpa. The two-page spread pop-ups capture familiar sports noises, such as the crowd cheering, the food vendors'

Sometimes we forget that the intricacies of speech are a vital part of sound in our lives. *Pop-up Sound Alikes: A Hilarious Collection of Homonyms* (1968) couples the text's words with the use of capitalization for the homonyms and the paper engineering to emphasize the importance of sound. For instance, the reader is asked "But would that beaver always gnaw if he ever SAW a SAW?" and opening the pages causes a paper saw blade to move against a paper wooden log, generating the sawing sound. Most of the pages use a pull-tab to flip a flap (okay, we could not resist!) that reveals a homonym, such as the completion of the query about an overly ambitious haircut by a bear: "But how much cold can a BARE BEAR BEAR?" Both the topic and format of the book make it impossible for the reader to avoid saying the words aloud and generating her own sound!



Pop-up Sound Alikes. 1968

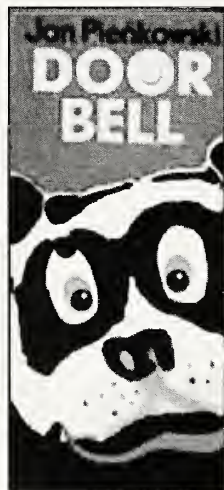
Other everyday sounds familiar to young audiences are captured in several Jan Pieńkowski books. In *Small Talk* (1983; originally published as *Gossip*), animals share with each other the news that there's an alien creature out there. Each two-page spread opens a pop-up that is the mouth of one animal, with its spoken message ending with the refrain, "I must tell my friend." Without a reference to music or song or a sound chip, the book's construction (paper



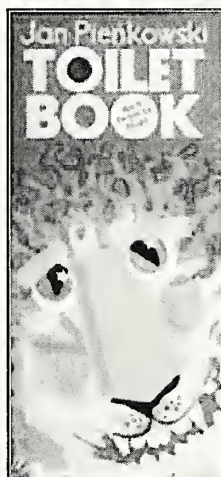
Small Talk. 1983

engineering by Marcin Stajewski and James Roger Diaz), and its text deftly conveys the rhythmic movement of “gossip,” of conversation. Part of the book’s humor comes from each animal identifying a characteristic of the monster that is parallel to its own unique attribute (such as the duck speaking of “webbed feet”).

Pieńkowski’s *Door Bell* (1992), paper engineered by Ines Calvache and Marcin Stajewski, is another presentation of animals talking to each other. The pop-up animal mouths are accompanied by text that reports the request of the animal that is at the door, ringing its bell. As the story progresses, the reader can push the small button at the top of the book, and an embedded sound chip provides the “ding dong” sound of the doorbell. Our favorite spread was of the alligator, whose loose tooth dangles in his pop-up mouth as he declares “My tooth *hath* come loo*the*... .” The italicized letters enable the reader to almost hear the lisp that results from the animal’s dental problem.



Door Bell. 1992



Toilet Book. 1994

In Pieńkowski’s *Toilet Book* (1994; paper engineering by Rodger Smith, Helen Balmer, and Dennis K. Meyer), pop-ups illustrate animals standing in line for the restroom. Each two-page spread’s text emphasizes the sound of the impatient animal seeking admittance, such as “knock, knock, knock” and “thump, thump.” The reader can push the small red button at the top of the book, activating a battery-operated sound chip that replicates the “whoosh” of the commode.

The 2005 publication of Pieńkowski’s *Haunted House* updates the 1997 book that received a Kate Greenaway medal for illustration. Its assistant illustrator was Jane Walmsley and the paper engineer was Tor Lokvig. A trek through a haunted house reveals its many scary inhabitants, with surprise appearances generated by intricate pop-ups, pull-tabs, and a wheel. The final spread adds a soundbite to the reader’s experience, as a box in the attic is being sawed open. Opening the pages moves the paper saw against the side of the paper wooden box and creates the sound.



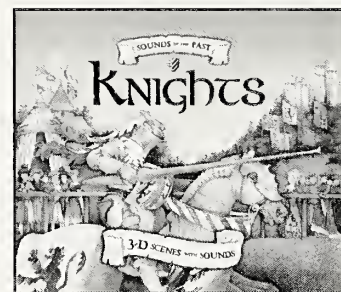
Haunted House. 1997



The Pop-up Book of Gnomes. 1979

piece of paper behind the paper log to create the sound through friction.

We don’t necessarily think of the everyday sounds of the past, but a unique series of pop-up books (*Sounds of the Past*) revives them. Titles in the series, designed for young readers, present topics that would draw their attention: *Pirates* (2011), *Knights* (2011), and *Wild West* (2011). All are subtitled *3-D Scenes with Sounds*, which is an accurate annotation of the books. *Wild West* (written by Clint Twist, illustrated by Nelson Evergreen, paper engineering by Ruth Wickings, designed by Manhar Chauhan) has double-page pop-up spreads of now-familiar scenes in the history of the West: a wagon train, a generic tribe of Native Americans on the Great Plains, a cattle roundup, a stagecoach robbery, and a steam engine train. The battery-operated sound chip, activated by page-turning, provides background sounds for the scenes. Details on three full pages and the inside of the back cover offer historical context for the scenes.

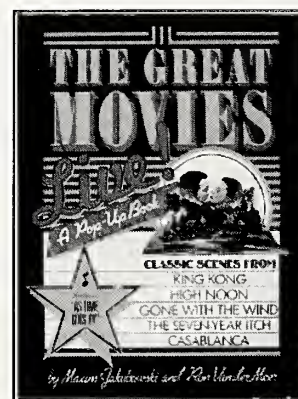


Knights. 2011

### That’s Entertainment!

Famous movies, stage musicals, and entertainers offer music with broad appeal, and there is a category of pop-ups books immortalizing that music for general (rather than targeted juvenile) fan audiences.

*The Great Movies Live! A Pop-up Book* (1987), by Maxim Jakubowski and Ron Van der Meer, is a tribute to five classic movies. Double-page spreads have pop-ups of the most famous scenes from those movies, including



Great Movies Live! 1987

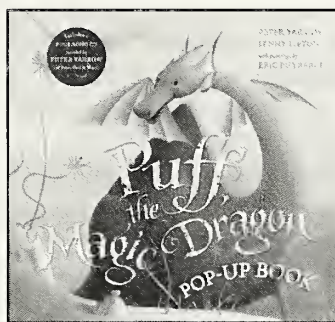
*Casablanca*. And it is the beloved “As Time Goes By” that emanates from a sound chip to accompany the pop-up piano scene from that movie. “Play it [again], Sam” indeed!

The 1995 *Star Wars: The Mos Eisley Cantina Pop-up Book* (by Kevin J. Anderson and Rebecca Moesta, illustrated by Ralph McQuarrie, paper engineering by Chuck Murphy and Heather Vohs) has only one interactive visual component. That is a pop-up on a double-page spread scene of the lively Mos Eisley Cantina, including its bar and band. As the spread is opened, batteries activate both the sound chip of music and tiny red lights for weapon fire, which are dramatic against the book’s muted orange-yellow-tan color shades that reflect the desert planet of Tatooine. A bonus for this book is that as its cover announces, the instrumental is, “Featuring the original Cantina Band Music!”

Two examples that capture the enduring music of superstars are *Elvis: Musical Pop-up* (1985) and *The Beatles: Musical Pop-up* (1985). *Elvis* (concept by Rob Burt and Michael Wells, illustrations by Mike Peterkin and Pete Campbell, paper engineering by Paul Wiggess) offers double-page spread pop-ups of chronological highlights from The King’s career, such as his army service and his return to Graceland and pink cadillacs. Several spreads illustrate Elvis with pop-ups and pull-tabs that evoke musical performance. So, the capture of his signing with the Sun Record company has several tabs that move Elvis singing and playing the piano and activate the motions of his accompanying vocalists and guitar player. The last spread of “Viva Las Vegas” illustrates Elvis in his famous white jumpsuit performing on stage and crooning into a microphone, and he is draped with a free-swinging (on a string) guitar, while an embedded sound chip behind a pop-up of his band plays music. Is that “Love Me Tender?”

*The Beatles* (1985; concept by Rob Burt and Michael Wells, illustrations by Mike Peterkin and Pete Campbell, paper engineering by Ian Honeybone) is a similar format to *Elvis*. It provides chronological coverage of The Fab Four’s career. Pop-ups and tabs provide the illusion of music generation. For instance, the spread of the group’s 1962 appearance at the Cavern Club in Liverpool uses these mechanisms to activate the motions of their voice and instrumental performance. The final spread of the Beatles’ last appearance in 1969 has an embedded sound chip behind the pop-up of the group, and it plays an instrumental of “Hey Jude” as the pages are opened.

Another product of the 1960s was the Peter, Paul, and Mary song that remains popular with adults and children, “Puff, the Magic Dragon.” It was written by Peter Yarrow of the trio, with lyrics by Leonard Lipton. The song is recreated in the 2007 book, *Puff, the Magic Dragon Pop-up Book*, with paintings by



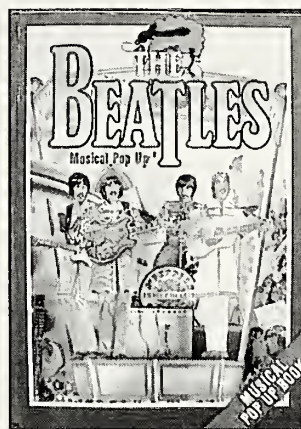
**Puff, the Magic Dragon 2007**

Eric Puybaret and paper engineering by Bruce Foster. Two-page spreads of pop-ups are enhanced with side gatefolds that reveal smaller pop-ups. The song’s words are reproduced on the pages with the pop-ups that interpret their details in muted blues and greens appropriate for a dragon and his home near the sea. At the back of the book an envelope holds a compact disk with the songs “Puff, the Magic Dragon,” “Froggie Went A-Courtin’,” and “The Blue Tail Fly,” but the book also embraces newer technologies. The back cover of the book contains a QR code for scanning with a smartphone in order to download an app [-lication] for the book. That interactive “Puff” app has a recording for the song, narration of the song’s story, and animation of the story.

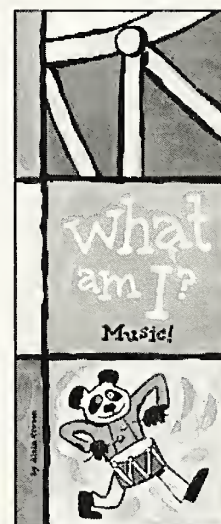
### Music Appreciation

Teaching about the skills of musicians and the sounds of their instruments, both of which are required to produce wonderful music that delights all ages, has been done with interactive books. One very simple example is *What Am I?: Music* (2004), which was originally a French publication by Alain Crozon and was published in the United States by Chronicle Books. This narrow book (11 inches tall by 4.5 inches wide) uses flaps lined up on the right-hand sides of the pages to query the reader about “What Am I?” regarding musical instruments. The sense of sounds that might be produced by these instruments is conveyed through a combination of four-line rhymes that are riddles (such as “Press my keys but do not pound, and hidden strings will make a sound”), flaps offering close-up views of parts of the instruments, and beneath the flaps, simple illustrations of animals actively playing the instruments. We were particularly enchanted by the last flap that demonstrates the voice as instrument and hides a lion enthusiastically belting out a tune—Pavarotti would have nothing on his stage presence!

*Orchestra!* (2010) is a much more sophisticated presentation of the instruments, musicians, and organization of an orchestra. Written by Sheri Safran, with consultation with Peter Thomas, former leader of two notable symphonies, it was illustrated by Nicola Robinson and paper engineered by Manth. Each two-page spread of the book covers a different section of the orchestra, and a large flap on each left-hand page has the conductor demonstrating various hand movements, along with the baton, that are used in his work.

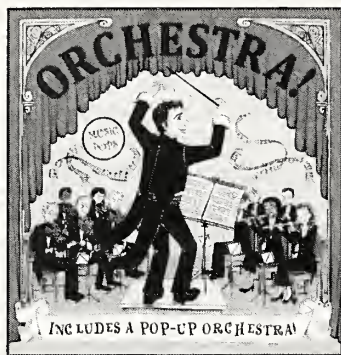


**The Beatles. 1985**



**What am I? Music. 2004**

Behind the flaps are important details about how that section's instruments make sound. The finale of the book is a very large foldout that pops out an entire orchestra of two-inch tall musicians playing their instruments. A tab moves one musician from a xylophone to chimes, and tabs make her movable arms apply the beaters to the two instruments. Somehow this transaction brings to mind the question about the falling tree in a forest with no one to hear it!



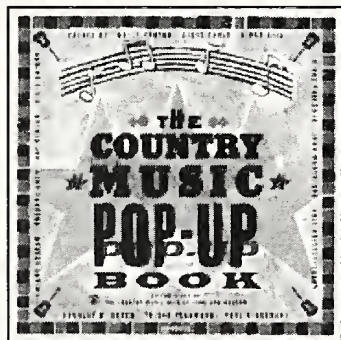
**Orchestra! 2010**

Lambert, and paper engineered by Richard Hawke. Each two-page spread has a pop-up of an animal playing an instrument, accompanied by the sound of that instrument being played (generated by a battery-operated sound chip). The left-hand side of the spread offers narrative about the animal and what it is playing. Four titled illustrations on the left-hand pages highlight performance accouterment to be located in that pop-up spread, such as music stand, headphones, etc. The final spread is of all the animals in a Snappy Town Band appearance, with each individual instrument's sound playing for the reader.



**Rock & Roll. 2005**

Even more complex than *Orchestra* is the “pack” that is *The Country Music Pop-up Book* (2003) from the Country Music Hall of Fame® and Museum, Nashville, Tennessee. It covers the people, places, events, and instruments of country music. Intricately detailed pop-ups offer three-dimensional views of such icons as Nashville's Ryman Auditorium® and Jimmie Roger's guitar, and the reader cannot help but be fascinated by a performer's designer regalia that emerges from a pop-up suitcase. Flaps, miniature reproductions of memorabilia, pull tabs, information-dense explanations and essays, and a battery-powered sound chip to produce what the book's back cover deems “three ‘signature’ sounds of country music” absorb the reader in this important music movement.



**The Country Music Pop-up Book. 2003**

Two titles in Ron Van der Meer's series of “pack” interactive books are music-centered. One is the 1994 *The Music Pack* (Ron Van der Meer and Michael Berkeley), which is a goldmine of possible participation related to the creation of musical sound. Arranged by categories of musical production (such as keyboards) and history and types of music (such as twentieth century and dance music), the double-page spreads provide many ways to interact with the information-dense text. For instance, a removable paper rattle is to be flicked so that beads bounce against its membrane. And, two small sticks are offered for beating the three pop-up drums. Besides various removable instruments for reproducing musical sounds, the book is enriched with pull tabs, flaps, pop-ups, and a fold-out chart. Providing the quintessential sound accompaniment, the pack includes a CD (along with a written commentary) of excerpts of twenty musical masterpieces, ranging from works of the fourteenth century's Josquin des Prez to the twentieth century's Igor Stravinsky.

The second title is *Rock Pack* (1997), written by James Henke, designed by Ron Van der Meer, and in association with the Rock and Roll Hall of Fame. The cover illustration is of the back pocket of jeans, providing a handy container for the compact disk with interviews of notables in the world of rock. This pack is rich with facts and details about rock music and offers a variety of interactive components, including pop-ups, flaps, booklets, and facsimiles.

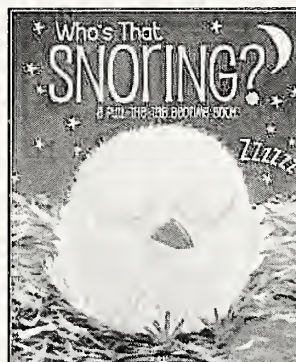
**Nature's Sounds**

Humans have always dwelt in a natural world that includes its animal and insect inhabitants and their sounds. Little wonder that these creatures are a popular topic for interactive books, especially those marketed to younger audiences.



**Roar! Trumpet! Hiss! Squawk! 2004**

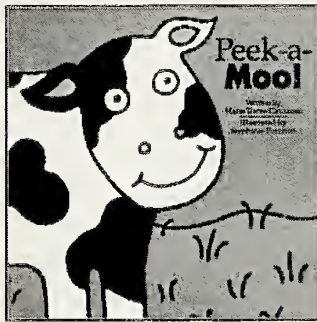
A 2004 board book by Flying Frog Publishing, *Roar! Trumpet! Hiss! Squawk!*, intended for the very youngest reader, introduces jungle animals and their sounds. Each two-page spread illustrates an animal in bright colors, identifies it and several of its distinctive characteristics (such as “big ears and a trunk”), and asks what sound it makes. Opening the book's pages pops open the animal's mouth, with the sound (answer) printed in the mouth (as “Hiss!”). It's a fun presentation for teaching animal sounds and their vocabulary!



**Who's That Snoring? 2008**

*Who's That Snoring? A Pull-the-tab Bedtime Book* (2008), illustrated by Jason Chapman (designed by Aviva Shur), is another board book

for instructing younger readers about animal sounds, in this case farm animals. Pull-tabs are the mechanism for opening the eyes and mouths of animals who are awakened by the snoring of the dog. The book's plot is all about sound: the raucous nature of snoring, the unique sounds of each animal, and the cumulative noise created by their protests. Font color, large sizing, and capitalization emphasize the sounds of "CHEEP!" and "MEOW!" and "QUACK!" and so forth emanating from the open mouths. As each animal joins the search for the snorer, their presence and sounds accumulate to fill the pages.



Peek-a-moo. 1998

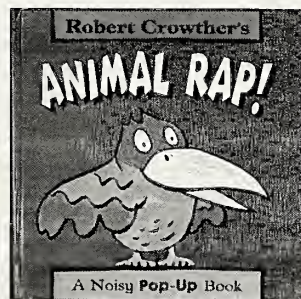
Michael Gintert and Marcy Heller, is another visit to the barnyard and its sounds. On each page, a brightly colored animal face is covered by the animal's "hands," and the question above asks "Guess Who? Peek-a-." [sic] Pulling down the flap of covering wings, paws, etc. reveals the answer, such as "oink! says the pig." The final page provides the humor of a baby covering her/his eyes, only to reveal that "boo! says you." Bold font for the word sounds emphasizes the book's aural aspects.

David Carter (2006 Meggendorfer Prize recipient) often uses animals as the theme of his pop-up books, and one which emphasizes the sounds of farm animals is *Ruff! Ruff! Where's Scruff!: A Lift-the-flap Pop-up Adventure* (2006). It is illustrated by Sarah Weeks. A search for the dog Scruff is followed through two-page spreads with a left-hand of text and a right-hand pop-up with flaps. Each spread recounts the querying of an animal and its answering sound. The font color and size of words highlight each animal's distinctive utterance and Scruff's responsive bark of "Ruff! Ruff!" A typical conversation is: "Pardon me, PIGS, have you seen Scruff?" "Oink-no, oink-no, oink-no." "Ruff! Ruff!"



Ruff! Ruff! Where's Scruff! 2006

Another book that helps young readers to associate sounds with particular animals is Robert Crowther's *Animal Rap! A Noisy Pop-up Book* (1993). Across the top of each page, the

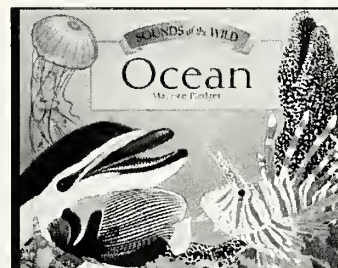


Animal Rap! 1993

text prompts with such statements as "A mouse says..." or "A tiger goes...". Each page is a different color and has a brightly colored illustration of one animal facing the reader. Pulling a tab at the bottom of the page flips up the animal's mouth, revealing the word of the sound made by that animal, such as "growl!" The concluding picture finishes the book with a gorilla with a flap for his mouth. While there's no relationship to sound, we thoroughly enjoyed the fact that every animal has exactly the same eyes: big white circles with small black centers. Talk about staring at you!

The Smithsonian Institution's *Bugs! & Other Insects* (1994) is part of the Yes! Interactive Books series. A battery-operated sound chip powers the book's bar of ten sound buttons, each bearing an illustration and the number of an insect in the book. Illustrated by Harry Rossit and paper engineered by Rick Morrison, the book's realistic portrayal of insect characteristics of camouflage, mimicry, fighting, etc. are brought to life with pop-ups that extend beyond the pages, pull tabs, a wheel, and flaps. The numbers for various insects in the book correspond to the sound buttons' numbers.

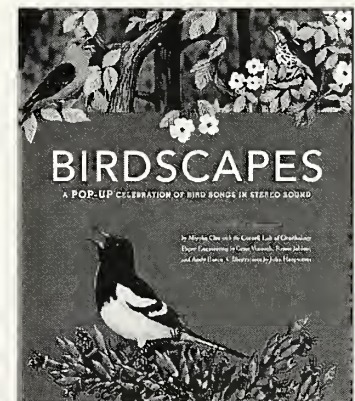
Younger readers will be attracted to Maurice Pledger's Sounds of the Wild series, which include the titles *Animals* (2014), *Birds* (2015), *Bugs* (2011), *Desert* (2012), *Dinosaurs* (2008), *Forest* (2011), *Jungle* (2008), *Mythical Creatures* (2010), *Nighttime* (2007), *Ocean* (2007), *Safari* (2009), and *Seashore* (2013). The format for this series is double-page spreads of colorful pop-ups with multiple creatures, interspersed with pages of explanatory text. Greatly contributing to the reader experience are the sounds that complement the pop-ups, supplied by a battery-



Ocean. 2007

powered chip. By opening the pages of *Nighttime*, the reader hears owls, cicadas, bullfrogs, tigers, and peacocks. The short paragraph on each pop-up spread emphasizes the sounds that will be heard, such as this example from *Nighttime*: "The silence is shattered by the mighty roar of a stealthy tiger returning from her hunt, followed by the piercing cry of a peacock."

Some nature titles are clearly intended for adult audiences. One such book is *Birdscapes: A Pop-up Celebration of Bird Songs in Stereo Sound* (2008). By Miyoko Chu with the Cornell Lab of Ornithology and illustrated by Julia Hargreaves, its paper engineering is by Gene Vosough, Renee Jablow,



Birdscapes. 2008

and Andy Baron. Astoundingly detailed and realistic pop-ups rise beyond the base of the book's boundaries and illustrate the diversity of bird life that inhabits each of seven landscapes, whether Eastern Deciduous Forest, Artic Tundra, or Cypress Swamp. A battery-powered sound chip supplies the appropriate bird songs for each landscape, using "stereo" speakers at the top of each page. This book sets a high standard for effective integration of sound with paper engineering to immerse readers in a topic.

### The Outro

Our perusal of movable books that combine interactive visual artistry with the enhancement of sound (or the illusion of sound) though a variety of clever techniques is a reminder that imagination is truly the only limit to how entertaining (and instructive) books can be!

### Acknowledgment

With appreciation to Barbara Coleman, for introducing us to her copy of *Elvis: Musical Pop-up* and reminding us that song performance greatly enriches our lives.

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officer for the United States government and I completely understand the need for those kinds of patents. But when it comes to something like paper design or paper engineering, which I feel is a part of the artistic world, I personally think it does not make sense to patent those designs. I have seen some of the paper mechanisms I've created used in other books but I don't mind. Perhaps it's my American sensibility, but I do feel that "imitation is the greatest form of flattery" when it comes to art.

## Paper Hearts



Love Bugs  
David A. Carter. 1995



I Love You Because . . .  
Love, Barbie  
H. Kvak/S. Gabb

For me, one of the most beautiful contemporary pop-up books (which is now 20 years old already!) is *Love Bugs* (1995) by David A. Carter. Leafing through the book, it's a great pleasure to witness how the paper engineer takes advantage of the book's heart shape for his pop-ups, featuring an ever-changing variety of bugs. My favorite is the spread of gender-neutral cupid bugs with their bare bottoms. The copyright states "All rights reserved including the right of reproduction in whole or in part in any form."

In 1999, the book *I Love You Because...Love, Barbie* was released using the same size, format and binding — but with different content and different pop-ups. The copyright states "No part of this book may be reproduced or copied in any form..." Charlie Brown followed suit — *Be My Valentine, Charlie Brown* (2008).

As a lawyer you'd wonder who copied from whom at this point. As a collector however, you'll enter the terms "medieval heart shaped book" into a search engine and stumble over a nice surprise—heart-shaped books were already quite popular in the middle ages.



Medieval Book. ca. 1550

## Plagiarized, Continued from page 1

UT: In the past, I understand you had differences of opinion with another paper engineer regarding the white figures in *The Christmas Alphabet*. Which leads me to my two questions for you: Considering the rapid development in paper technology, how is it possible to define the concept of plagiarism?

RS: I come from the school of thought where all artists, even artists of the past, influence other artists, or artists of the future. I feel this is a natural part of being in the world of creation. Could one look at someone's work and say "that looks just like so-and-so's work!" Yes, of course but I think this is the way it has always been in the world of art and the way it will always be.

UT: Is it possible and does it make sense to legally protect/patent/copyright certain technologies?

RS: I have a friend who happens to be a biological patent

## Triangles

How does a publisher determine a pop-up book's price? In addition to the fees for the author, illustrator, and paper engineer, there's labor and material costs. Every glue point means another pass for the (mostly Asian) workers, as the books are still assembled by hand. That means that the more glue points there are, the higher the labor costs. All the parts of a pop-up book are arranged to conserve space on the sheet when printed. And the more spreads a book will have, the more paper you need.

At the start of their career, Dutch paper engineers Kees Moerbeek and Carly Dijs were told by their then-publisher to save costs, which they did using two tricks. First, they developed the forward-and-backward pop-up book *Hot Pursuit* in 1987, which enabled them to pack eight pop-ups onto four spreads. Second, they were able to save materials with the concept of the triangular book *Six Brave Explorers* (1988). The married couple Moerbeek and Dijs produced a couple more triangular successors later on.

Other books use the triangular shape to depict a Christmas tree, notably the carousel books *Christmas Magic* (1994) by Chris Sheban/Bruce Reifel and *Christmas Tree* (2012) by Kees Moerbeek himself.



**Six Brave Explorers**  
Kees Moerbeek, 1988



**Christmas Magic**  
Sheban/Reifel, 1994

I've asked Kees Moerbeek for a statement regarding plagiarism:

*I'm afraid there's only a short answer to this question: One cannot protect pop-up constructions! In fact all pop-up constructions are variations on one idea. It depends on the creativity of the paper engineer how inventive those variations are. Every paper engineer uses existing pop-ups as a basis for their own new constructions. When you take a close look at the most complicated pop-up constructions, you'll discover that the basis of these constructions are always the same; V-constructions and parallel constructions. Each paper engineer adds bits and pieces to this base and by changing angles or adding extra folds, improved constructions emerge. It's mainly a question of the amount of glue points (and thus hand labor = money involved) that makes the difference between a sensational or a simple pop-up.*

*I haven't seen ALL pop-ups books of course but in general*

*I can say that I've never seen identical constructions in different pop-up books. Of course you could say that ALL straight forward V-constructions are identical, but that's too simple. This would make all literature identical too, since all books are based on 26 letters...*

*You mentioned the triangular book of Sheban/Reifel. I didn't know that book and in shape it's identical to my triangular books, but as it is a carousel book it's totally different than my books, which were regular six spread pop-up books. Also the style of the illustrations is totally different. In court, I wouldn't have any chance of winning this case if I were to accuse those guys of stealing my idea. The book has certain similarities, but it's a totally different book. It's as simple as that.*

*Whenever a construction is unique and one of a kind, such as Pelham's Sam's Sandwich series or my Roly-Poly series it's more obvious if somebody uses those formats. Another book in the shape of a sandwich/pizza/burger or a series of unfolding cubes immediately would be recognized as rip-off. If anybody used these specific formats it would be easier to convince a judge he stole the idea. But even then, if the art and content were totally different, you probably would lose the case. It would be named an imitation, a poor variation on the theme, but not an exact copy.*

*Publishers are extremely reluctant to protect such unique ideas. It takes a lot of time and paperwork to apply a patent and it costs a lot of money too; money that cannot be earned back by the sales of the books. And if the possible copy isn't exactly the same, but slightly different in construction and with different art, you'll lose the case anyway. That's why publishers never protect pop-up constructions/formats.*

*Roly-Poly has been out for fifteen years now and (up to now) the format has never been copied or imitated. This long period of fifteen years is very helpful. The longer a book or format is out, the harder it is to imitate it. People will recognize the format. It's important, however, that the format is still available on the market. The minute it's out of sight and forgotten, it becomes vulnerable. It's quite easy to pick up a ten or twenty year old idea and to present it as your own. Personally I search the internet on a regular basis to see if I can find any imitations of the Roly-Poly format, but up to now I haven't found any. But who will look for illegal imitations after I'm gone? Certainly not the publisher who probably will have quit the business by then and not my children who have more important things to do...*

*So the bottom line is that none of the pop-up constructions are protected.*

## Fabulous Fables

There are many beautiful and creative pop-up books about fables, for example Lucos' watercolors (ca. 1957), Harris/Brown/Baron's idiosyncratic illustrations (2005), Dedieu/Baladi's carousel book (2009), and Mora/Fröhlich's stage scenes in three layers (2011). Each book is good in its own way and collectable — there's no trace of imitation!



That's why you can't help but wonder about two books that show surprising similarities:

- *Äsop Fabeln*, Meisinger Verlag (1990)
- *Les fables de La Fontaine*, Cerise Bleu (2011)



*Les Fables de La Fontaine Animées*. 2011. Agnese Baruzzi, Illustrator. Claire Littlejohn, paper engineer



*Äsop Fabeln* 1990, Claire Littlejohn

The format, the illustrations, and their order are different, but the pop-ups are strikingly alike — the fox's head is connected to the grapes, the bees fly in a spiral toward the bear, the rabbit overtakes turtle while the squirrel waves a checkered Formula 1 flag. Did someone perhaps borrow a bit? No, no one has! This is a rare case of a book having been designed a second time by a different illustrator while retaining the pop-up constructions by Claire Littlejohn. Of course you can't plagiarize yourself.

#### A Personal Note

The idea for this series goes back to a letter that Theo Gielen sent me on May 16, 2000. Even way back then, we were talking about plagiarism. Theo's wealth of information and advice was indispensable not only for my articles for *Movable Stationery*, but also for preparing for exhibitions and collectors' meetings.

I'd like to dedicate this article series to our good friend Theo Gielen.

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*Six Brave Explorers: A Pop-up Book*. By Kees Moerbeek. Los Angeles, California, Price Stern Sloan, 1988.

### Rice Krispies Mix-and Match Ads

In 1932 and 1933 the Kellogg Co. issued two different mix-and-match advertisements. Identical in format (10.5 x 5.25-inches), the single sheets were printed in full color on both sides and were designed to be folded into thirds. To construct the mix-and-match illustration, the center section remained uncut while both of the side panels were torn or cut vertically into three separate sections. It is not known how the ads were distributed: They could have been included in cereal boxes, used as premiums, or printed in other publications.

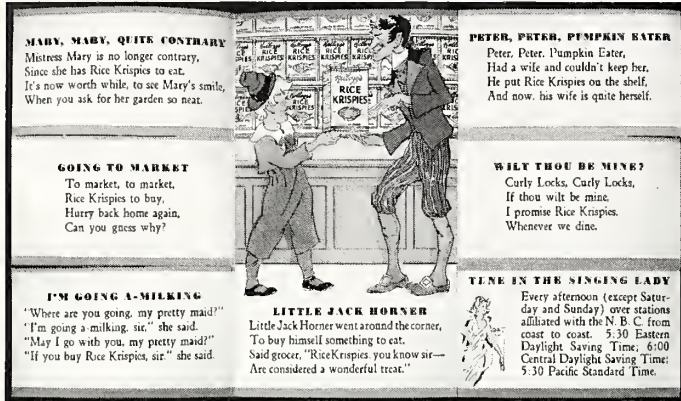


Kellogg's Rice Krispies Advertisement, 1932, No. 232

The 1932 ad (Kellogg No. 232) features nine nursery rhyme characters including Mother Hubbard; Jack Sprat and his wife; Mary, Mary, Quite Contrary; Little Jack Horner; and Peter, Peter Pumpkin Eater. Each of the rhymes was been modified to include a pitch for Rice Krispies. Here are two examples:

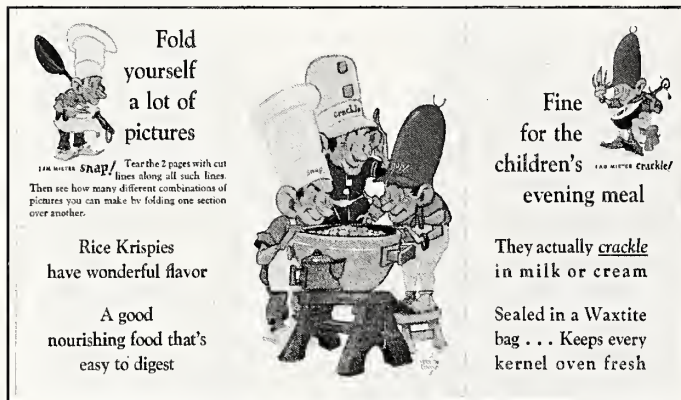
Jack Sprat could eat no fat,  
His wife could eat no lean,  
So they ate Rice Krispies for their meals,  
And scraped the bowlful clean.

Mistress Mary is no longer contrary,  
 Since she has Rice Krispies to eat.  
 It's now worth while, to see Mary's smile,  
 When you ask for her garden so neat.



Kellogg's Rice Krispies Advertisement, 1932, No. 232

In one of the sections in the 1932 version readers are encouraged to "Tune in the Singing Lady Every afternoon (except Saturday and Sunday) over stations affiliated with the N.B.C. from coast to coast. 5:30 Eastern Daylight Saving Time; 6:30 Central Daylight Saving Time; 5:30 Pacific Standard Time." (Irene Wicker was "one of the very earliest children's radio storytellers." She started on NBC in January 1932 already having coined the moniker "The Singing Lady." It is reported that she added an extra "e" to her name when a numerologist suggested it would bring her good luck.)<sup>1</sup>



Kellogg's Rice Krispies Advertisement, 1933, No. 332A

The 1933 ad (Kellogg No. 332A) started Kellogg's new characters Snap, Crackle, and Pop. This ad includes instructions not included in the 1932 version: "Fold yourself a lot of pictures. Tear the 2 pages with cut lines along all such lines. Then see how many different combinations of pictures you can make by folding one section over another." The full text in this edition is much shorter:

Rice Krispies have wonderful flavor  
 A good nourishing food that's easy to digest  
 Fine for the children's evening meal  
 They actually crackle in milk or cream  
 Sealed in a Waxtite bag . . .  
 Keeps every kernel oven fresh

Vernon Simeon Plemion Grant (1902-1990) was an American illustrator known for his whimsical gnome characters and fairy tale drawings.<sup>2</sup> In 1932, he sold Kellogg's on a new way to sell its Rice Krispies brand — with a trio of elfin mascots he designed and called Mr. Snap, Mr. Crackle and Mr. Pop. Cereal had never before been marketed to kids. "They put him on an immediate retainer for \$250,000, which was a lot for 1932," said Mary Lynn Norton, curator of the Vernon Grant collection at the Culture and Heritage Museums in Rock Hill, South Carolina. An exhibit of Grant's work was held in Springfield, Ohio in 2011.<sup>3</sup>

In 1933, the gnome with the baker's hat (later named Snap) was pictured on the side of Rice Krispies boxes. The other two gnomes (later named Crackle and Pop) started appearing with Snap in print ads and on boxes a few years later.

In 1940, Snap, Crackle, and Pop were featured on the back of boxes as comic strip heroes. Later in the 1940s, the gnomes traded in their narrow eyes, huge noses and ears, and oversized hats for more human-like features, making them look more like the characters they are today. So even though they've evolved over the years, their personalities, hats and magical connection to childhood have never changed.



Kellogg's Rice Krispies Advertisement, 1933, No. 332A

How do you say "Snap! Crackle! Pop!" in other countries?  
 Sweden: Piff! Paff! Puff!  
 Germany: Knisper! Knasper! Knusper!  
 Mexico: Pim! Pum! Pam!  
 Finland: Poks! Riks! Raks!  
 Canadian French: Cric! Crac! Croe!  
 Holland: Pif! Paf! Pof!  
 South Africa: Knap! Knaetter! Knak!<sup>4</sup>

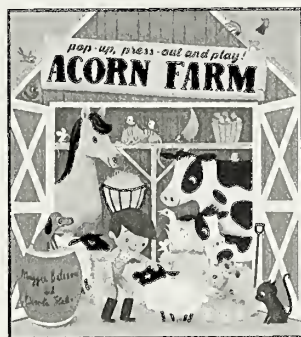
#### Notes

1. <http://bit.ly/1Jwe1tv>. September 1, 2015.
2. <http://bit.ly/1NL7bGF>. August 16, 2015.
3. <http://bit.ly/1NL7ktM>. August 16, 2015.
4. <http://bit.ly/1EwkDEQ>. September 1, 2015.

**New Publications**

The following titles have been identified from 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.

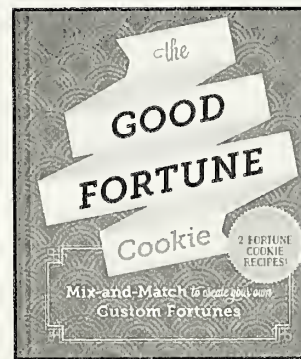
**Acorn Farm: Pop-up, Press-out and Play!** November. By Maggie Bateson. Simon & Schuster Childrens Books. £12.99. 9781471143793.



**Alice's Adventures in Wonderland.** Panorama Pops. Candlewick. 978-0763681876. \$8.99. **Also: Space Exploration.** 9780763676995.

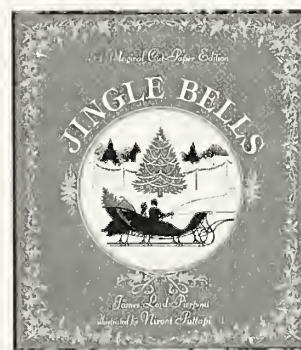


**The Good Fortune Cookie: Mix-and-match to Create Your Own Custom Fortunes.** Chronicle Books. 9781452125947.



**Happy Street: Bakery.** November. Egmont. £5.99. 9781405275217. **Also: Happy Street: School.** 9781405275224.

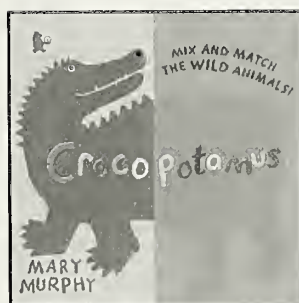
**Jingle Bells: A Magical Pop-up Edition.** November. Walker Books Mini Edition. £7.99. 9781406364446.



**Cheep Cheep: Pop-up Fun.** Little Snappers. Caterpillar Books. \$4.95. 9781848574359. **Also: Snip Snap.** 9781848574342. **The Story of Flight.** 9780763677008. **Shakespeare on Love.** Walker Books Ltd. 9781406365115. **Guess How Much I Love You.** Candlewick. 9780763674465.

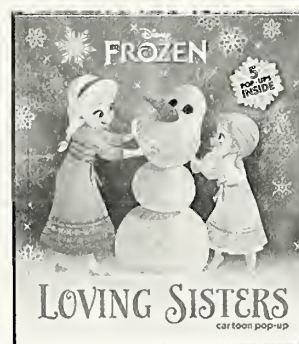


**Learn-a-word Book: A Mix and Match.** Armadillo. £3.99. 978-1843228622.

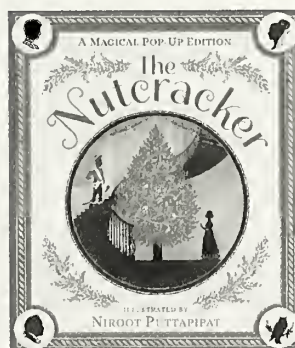
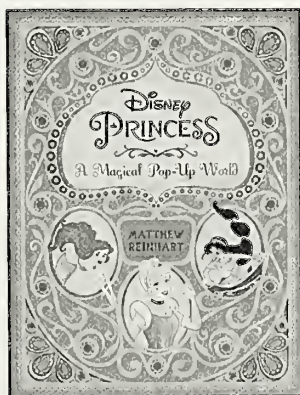


**Crocopotamus: Mix and Match the Wild Animals!** Walker Books, £3.99. 9781406357899.

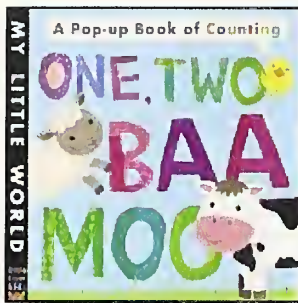
**Loving Sisters: Cartoon Pop-up.** AZ Books. \$8.95. 9781618890658 **Also: Drive with Cars.** 9781618894502.



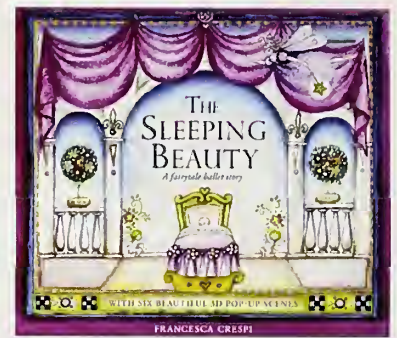
**Disney Princess: A Magical Pop-Up World.** November. By Matthew Christian Reinhart. Insight Kids. \$65.00. 9781608875535.



**The Nutcracker.** October. Walker Books. £12.99. 9781406361759.

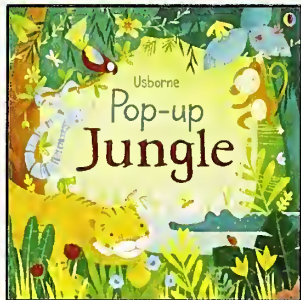
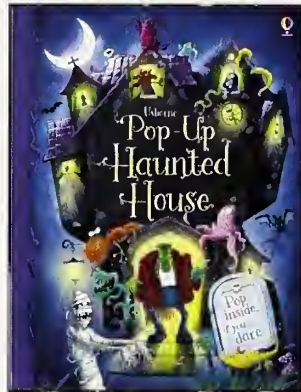


*One, Two, Baa, Moo: A Pop-up Book of Counting.* My Little World. Tiger Tales. \$8.95.  
**Also:** *Red Car, Blue Car: A Pop-up Book of Colors.* 9781680105063.



*Sleeping Beauty: A Fairytale Ballet Story with 6 Beautiful 3D Pop-up Scenes.* By Francesca Crespi. Francis Lincoln. 9781847807250.

*Pop-up Haunted House.* Usborne. CDN\$30.95. 9781409535027.



*Pop-up Jungle.* December. Usborne. CDN\$ 14.95. 9781409550310.

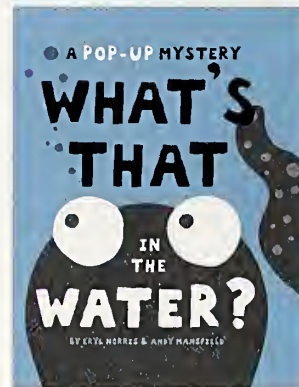


*Splish Splash Pop-up Fun.* Little Snappers. January. Caterpillar. £6.99. 9781848574366.

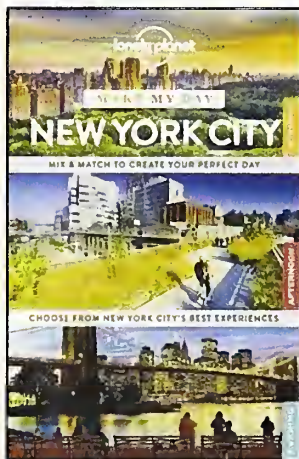


*Star Wars: The Force Awakens: Mix & Match.* Readers Digest. \$14.99. 9780794435332.

*Quack-a-Doodle-Moo! Make Believe Ideas.* £9.99. 9781783934249.



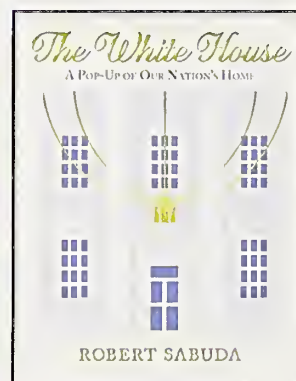
*What's That in the Water?* Little Bee Books. \$9.99. 9781499801392.  
**Also:** *Who's Who in the Woods?* 9781499801408.



*San Francisco: Mix & Match to Create Your Perfect Day: Choose from San Francisco's Best Experiences.* Lonely Planet Publications. \$25.00.  
**Also:** *New York.* 9781743602683. *Paris.* 9781743602706. *London.* 9781743602690. *Barcelona.* 9781743602720.

*Welcome the Day.* Chronicle. \$14.95. 9781452142692.

*Saving Bunny's Easter.* The Book Company. \$15.99. 9781742028255.



*The White House: A Pop-Up of Our Nation's Home.* December 29. By Robert Sabuda. Orchard. \$29.99. 9780545540896.

