

#### “Home, Sweet Home”<sup>1</sup>

### Interactive Books of Houses and Other Edifices Part 1: “Dollhouses and Play Sets”

Rhonda Harris Taylor and  
Nancy Larson Bluemel

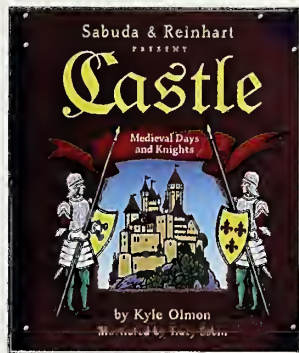
#### Where it all started for us

In any private collection of interactive books, there are always a special few that hold particular affection. In our respective cases, one of those is Jan Pienkowski’s *Botticelli’s Bed and Breakfast* (1986), with paper engineering by Rodger Smith and Helen Balmer, with special thanks to Hilary Saunders. *Botticelli* resonates with the half of this writing team that loves both bed and breakfast lodgings and art. The other half of the team has a vivid childhood memory of a paper engineering feat that was not a book, though it was purchased in that format before one dissembled/assembled it. It was a late 1950s era Hanna-Barbera *Yogi Bear Punch-Out Book* that became a three-dimensional Jellystone Park, complete with characters--needless to say, similar unassembled products on E-bay fetch a very nice sum! What both of these items have in common is what has been identified as the great appeal of miniature



*Botticelli’s Bed and Breakfast*

recreations of buildings, which is, to quote Robert Sabuda in a video demonstrating the pop-up book *Sabuda & Reinhart Present Castle: Medieval Days and Knights* (text and engineering by Kyle Olmon; illustrated by Tracy Sabin, 2006), that: “kids [and adults!] want to see what it’s like to live inside” <http://bit.ly/29OUppk>. And, it should be added, it does not matter whether the “inside” is of a historic construction or is of one that exists only in imagination. Such appeal has transcended time and age groups, and the production of a miniature of a section of one’s world has served various purposes, including religious. For instance, often cited as the earliest record of miniatures were those found in Egyptian tombs (for example, see a model bakery and brewery from the tomb of Meketre, ca 1981-1975 B.C. <http://bit.ly/2a52Gv6>.



*Castle*

Continued on page 9

### The New Riding School The Holy Grail of the Movable Book

Kees Moerbeek  
The Netherlands



*De Nieuwe Rijschool* facsimile with box

Each collection has its own holy grail: the masterpiece that should not be missing in the collection, but which everyone knows it is almost impossible to find. For a collection of movable books for children, that is the *De Nieuwe Rijschool, een Beweegbaar Prentboek met rijmen* (The New Riding School, a Movable Picture Book with Rhymes), arguably



the very first movable children's book of this kind. It is internationally considered a milestone in the development of the movable books. The book was published by H.A.M. Roelants in Schiedam in 1856 with rhymes by A. van der Hoop Juniorszoon and six colored lithographs by Hendrik

Scheeve. The colored plates picture a series of eccentric mounts and their riders. Thanks to an ingenious construction of interchangeable spare parts with strips to insert in the plate, the reader may form fantastic combinations of rider and animal.



Continued on page 2

## 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. 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.

Telephone: 801-277-6700

e-mail: [montanar@rci.rutgers.edu](mailto:montanar@rci.rutgers.edu)

**The deadline for the November issue is October 15.**

### The New Riding School, continued from page 1

This special edition disappeared in the mist of time until suddenly a copy turned up at an auction in 2007. On the advice of Theo Gielen, the Koninklijke Bibliotheek, National Library of the Netherlands, acquired the unique specimen. Theo was generally considered the world's foremost authority on the history of the movable book for children, and wrote many publications and shared his vast knowledge with countless collectors, antiquarians and researchers.

In September 2015 Theo Gielen, unfortunately, passed away.

As a celebration of his scholarship, paper engineer Kees Moerbeek and collector Aernout Borms took the initiative to produce a facsimile edition. It will be published in a limited and numbered edition of 100 copies by B.-K. Producties in Voorburg in cooperation with the Koninklijke Bibliotheek.

This true facsimile of the original edition will include seventeen loose, hand cut parts, and will also be accompanied by a separate hard cover book. Besides a brief introduction it will contain the extensive essay that Theo Gielen wrote on *De Nieuwe Rijsschool*, an analysis of the images and a description of the development and production of Dutch movable books in the 19th century. These essays will be published both in Dutch and English. The facsimile and the accompanying book will be presented together in a luxury wooden box.



Cover of *De Nieuwe Rijsschool*

This is a unique opportunity to add the beautiful facsimile edition of *De Nieuwe Rijsschool* to your collection. The re-release will be in the Koninklijke Bibliotheek on September 16, 2016, a year after Theo's death and a copy will be present

## Come to Boston!

Learn more about new and old pop-ups. Meet interesting people. Share books with other collectors. Experience the treasures of Massachusetts. Buy books. Have fun! Attend The Movable Book Society Conference - September 15-17, 2016.

and on view at The Movable Book Society Conference, September 15-17 in Boston.

You can subscribe to this special edition by sending an email including your name and postal address to [bkproducties@xs4all.nl](mailto:bkproducties@xs4all.nl), or by mail to: B.-K. Producties, Laan van Nieuw Oosteinde 275, 2274 GE, Voorburg, Netherlands.

Because much of the production of the book will be by hand, replicating the production process of the 1856 original, the book will be numbered and delivered in order of subscription from September 16, 2016 through December 31, 2016. You will find pictures of the original copy at <http://bit.ly/1trqBcM>.

Description of the work:

- Limited edition of 100 numbered and certified copies
- Facsimile edition of the 1856 book, 24 by 31 cm
- Additional, bound book with articles, illustrations and relevant information.
- Luxury beechwood box with illustrated cover
- Price including shipping: by subscription until December 31, 2016 for € 300,- (\$ 355); thereafter € 350,- (\$ 410).

## Support the Silent Auction

A Silent Auction is held at each conference of The Movable Book Society. Two years ago the auction raised nearly \$3,000. That money is used to support programming and provide scholarships to attend the conference. The scholarship application process is described at: <http://bit.ly/1oskw9A>.

Many of the books, papers, cards, and paper ephemera auctioned are contributed by attendees but items of interest to conference goers are welcome from everyone. If you have something you would like to contribute, please contact Francis Gagliardi by phone at 860-597-1521 or at [gagliardi@ccsu.edu](mailto:gagliardi@ccsu.edu). Thank you for helping make the Silent Auction a success.

Congratulations to Ollie Johnson and Kang Peng who are the 2016 Scholarship recipients.

# Dyke's Working Model Series

Ann Staples  
Salt Lake City, Utah

Movable Book Society member Ray Geweke is interested in transportation movables, especially vehicles. Several years ago he visited the Antique Automobile Club of America (AACA) Library in Hershey, Pennsylvania. The library "collection contains books, sales literature, brochures, company documents, owner's booklets, periodicals, service manuals and many more items all relating to the automotive industry and hobby."<sup>1</sup>

Ray was surprised when Chris Ritter, head librarian, showed him a set of Dyke's Working Engine Models. Ray wanted to examine movable and pop-ups examples held by the library, identified as "interactive" in their catalog.<sup>2</sup>

Andrew Lee Dyke (A. L.) (1875- 1959)<sup>3</sup> established the first American auto parts business in 1899; he also issued a supply catalog.<sup>4</sup> A. L. Dyke's auto supply store was located on Automobile Row in St. Louis, Missouri. "On entering the store, visitors were greeted with a life-size mannequin dressed in a touring robe, cap, and goggles. Legend has it that A. L. Dyke coined the phrase 'all Dyked up' to describe someone fashionably dressed for the rigors of the road. The expression later changed to 'all decked out.'"<sup>5</sup> "With the success of his catalog business, and with the help of his good friend George P. Dorris, A. L. Dyke decided to author several books on the subject of automobile maintenance and repair. The first book, *Diseases of a Gasoline Automobile and How to Cure Them*, was published in 1903, followed by *Dr. Dyke's Anatomy of the Automobile*, and in 1909, *Dyke's Automobile and Gasoline Engine Encyclopedia*. Dyke was the author of almost a dozen books.<sup>6</sup> He also developed a 24-lesson mail-order correspondence course with a series of mechanical working models for people interested in learning automotive engineering at home."<sup>7</sup>

**DYKE'S**  
**HOME STUDY COURSE OF \$15.95**  
**AUTOMOBILE ENGINEERING**  
For Your Boy, Yourself, Your Chauffeur

Contents of

Fifty simplified instructions with 116 illustrations treating every detail of the automobile from the piston and crank-rod to valve timing etc. with examination questions which bring out just those points you need to know and taught to know quickly and would rather learn by reading a book.

- Working model of single cylinder "I" head engine
- Working model of magneto
- Working model of carburetor
- Working model of clutch and gear box
- Working model of differential
- Working model of 4-cylinder "L" head engine
- Working model of 6-cylinder "I" head engine
- Synchromesh clutch mechanism

All packed in a neat box with full instructions

**THE EXAMINATIONS:** Don't lose sight of the fact that the examinations are the chief feature of this course. A person will learn a great deal more by answering the examination questions than he would by merely reading a book—because he must look up the answers to the questions before writing them down, and when he writes the answers down he memorizes, and sets by step by step in a progressive manner.

**DYKE'S AUTOMOBILE \$12.95 INSTRUCTOR**

Contents of all the above but without examinations and instead of course being divided into four books it is bound into one book. The Auto Encyclopedia

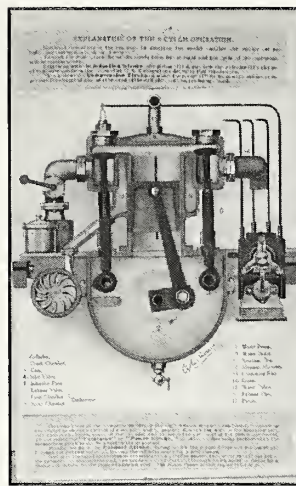
What Motor Magazine Says

Some questions of business, number of the times of tests and number of the first five books... (text continues with testimonials)

THE DYKE METHOD OF INSTRUCTION BY MAIL

Address A. L. DYKE, Publisher and Importer  
Box 24, New Building, St. Louis, Mo.

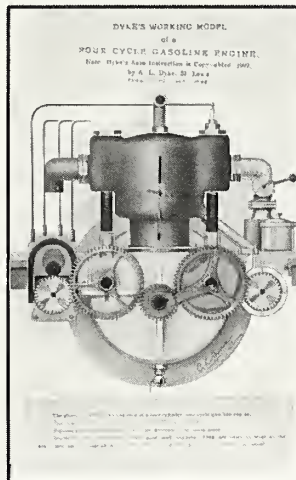
## Advertisement for Dyke's Home Study Course of Automobile Engineering



**Explanation of the 4 Cycle Operation. Engine piston is halfway up on exhaust cycle. Exhaust valve on right is up, Intake on left is closed.**

how all the parts go together.”<sup>9</sup>

After Ray visited the AACA library and examined a set of Dyke's Working Engine Models he was prompted to seek copies of the models for his own collection. He placed an ad in *Antique Automobile*, and shortly thereafter acquired a *Dyke's Home Study Course of Automobile Engineering*, including a set of five models. The 4-cylinder model has eight valves which move up and down while the 6-cylinder has twelve valves. Included in his acquisition was Dyke's *Manikin of the Automobile*, a publication in which the viewer can see all of the numbered parts of an automobile.

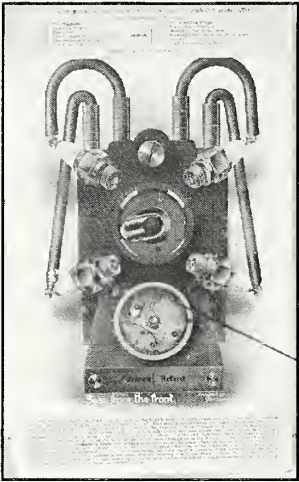


**Dyke's Working Model of a Four Cycle Gasoline Engine. Crank rotates thin brass gears. Viewer is able to see the thin slot in which the piston is held in place with the brass strip.**

*Dyke's Home Study Course of Automobile Engineering*, first published by Dyke in 1910, was offered for sale in *Popular Mechanics* for \$15.95, prepaid. It was later advertised in the January, 1917 issue of *The Automotive* as being "For Your Boy, Yourself, Your Chauffeur." The course included fifty simplified instructions with illustrations and working models: single cylinder "I" head engine, magneto, carburetor, clutch and gear box, differential, 4-cylinder "L" head engine.<sup>8</sup> "These models actually work - You can crank the engine, set the valves, time the ignition. On the large model you can see

Researchers can access Dyke materials at two other libraries in the United States. The Stanford University Library catalog includes Dyke's Working Models and describes their five models as "made from printed cardboard and small metal parts, each model designed by George C. Sherrin." They date the models as having been published between 1901 and 1912.<sup>10</sup> The Andrew Lee Dyke Collection at the University of Chicago Library includes "Textbooks and cardboard working models for Andrew Lee Dyke's home study course of automobile engineering." The archive, housed in two boxes, includes textbooks and working models.<sup>11</sup>

Dyke's Working Models are mounted on heavy cardstock, designed by Geo. C. Sherrin, England, and each has two sides. Parts of each engine component are numbered and identified on glued labels. Movable parts of stamped thin brass or steel are held to the cardstock with rivets or bent flanges.



**Dyke's Working Model of the High Tension Magneto.** When the operator turns the crank on the reverse, and holds the model to a light, he can see a spot of light appear at the tip of each spark plug. Magnets are still used in small engines (e.g. lawn mower), while autos now use a battery, distributor, points and condenser for ignition spark. 6"W x 10"H

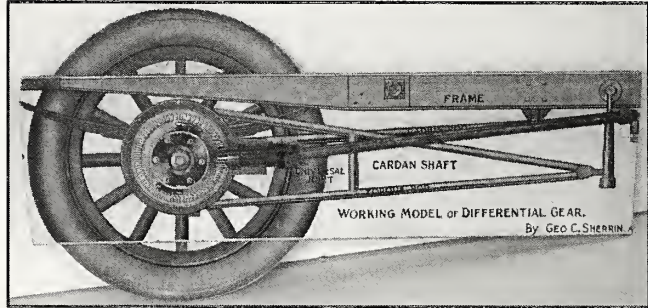
The Magneto Model has a stamped brass crank on the armature which turns a gear. Ere view holds the model to the light and turns the crank, light can be seen at the correct interval in a hold on the tips of each of the four spark plug to signify an electrical spark.

The Working Model of the Clutch and Gear Box has a stamped steel clutch pedal which moves the steel pressure plate against the flywheel. A thin steel gear shift can move the gears through the three forward and reverse gears.

The Working Model of the Carburetor has a movable float, choke lever, and throttles each made of thin sheets of brass.

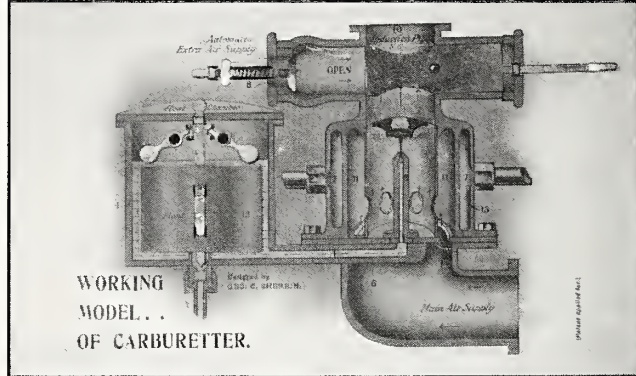
When the viewer turns the drive shaft on The Working Model of (a) Differential Gear, the steel universal joint and the rear axle's differential gear turn.

Engineering in Ray's collection includes an original mailing box, and an inside box with a hand written #6439 in ink under the company's label. The set includes several copies of magazine ads, brochures, a premium offer for mechanical tool sets, and testimonies of Charles Duryea and Barney Oldfield. Twelve study books with forty instructions, including 175 charts, are in the set.

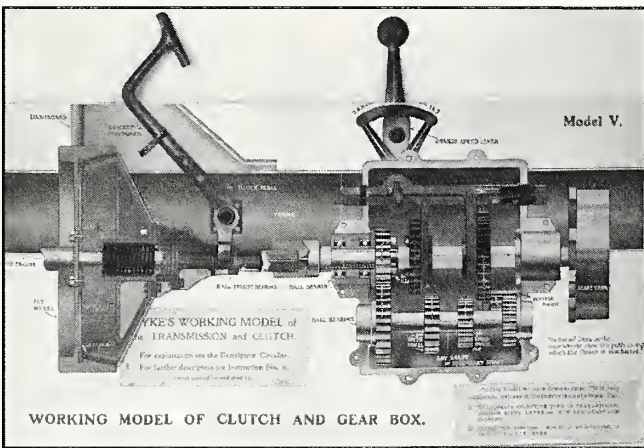


**Working Model of Differential Gear.** Operator is able to turn the cardan shaft (or drive shaft), which turns the universal joint and the rear axle and wheel. 12"W x 5"H.

After finding this Dyke's correspondence school set, Ray found Dyke's 4 and 6 Cylinder Gasoline Engine Models. Each is printed on heavy cardstock and are in an A-frame shape. The models are eleven inches square and an inch deep. When the viewer turns the hand crank, a light steel crankshaft turns which moves the steel pistons up and down against the printed cylinders on the cardstock. In the 6 cylinder model a steel cam moves each of the six steel intake and six exhaust valves up and down in correct sequence.



**Working Model of Carburetor.** (Geo. Sherrin was from England. Americans spell it carburetor.) Movable parts slide on groves or turn on thin brass rivets. 10"W x 6"H.



**Working Model of Clutch and Gear Box.** Foot pedal, on left, moves pressure plate against the flywheel. Gear lever, on the right, is able to move gears into three forward and one reverse gear. 12"W x 6"H.

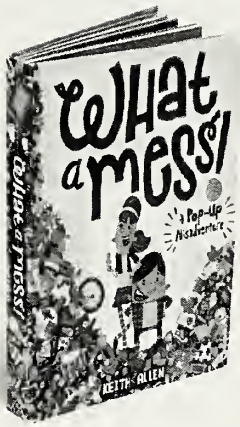
Turning the crank on The Model of the Gasoline Engine moves the thin steel piston up and down, and the steel intake and exhaust valves open and close, all in the correct sequence.

The Dyke's Home Study Course of Automobile

**Notes:**

1. <http://bit.ly/29DrESl>. June 3, 2016.
2. <http://bit.ly/29vOtWU>. June 3, 2016.
3. <http://bit.ly/1sT2nqO>. June 3, 2016
4. <http://bit.ly/1PjjPOc>. (automobile\_company). June 3, 2016.
5. <http://bit.ly/1sT4Jpz>. June 3, 2016.
6. <http://bit.ly/29EHV6J>. June 3, 2016
7. <http://bit.ly/1sT4Jpz>. June 3, 2016.
8. <http://bit.ly/1r5Kuny>. June 3, 2016.
9. <http://bit.ly/1Y6O9E>. June 3, 2016.
10. <http://stanford.io/29EHR74>. June 3, 2016.
11. <http://bit.ly/29EI4H8>. June 3, 2016.

## What a Mess!



In September 2016, Keith Allen will be launching a Kickstarter.com campaign to help fund his second self-published pop-up book titled, *What a Mess! A Pop-Up Misadventure*. The story follows two siblings on a misadventure of epic proportions after their messy room becomes so out-of-control that it explodes from their doorway, sends them to the top of a toy mountain, spins them around in a dust-nado, and much more. With every page turn is a dazzling complex pop-up that is sure to

delight and amaze. Over the past year Keith has been creating this book early in the morning before his family awakes and before his day job begins. After countless hours, the book is finally complete and he needs your help to bring it to market. The Kickstarter campaign will offer special pre-ordering prices as well as some fun incentives like paper toys and original art prints.

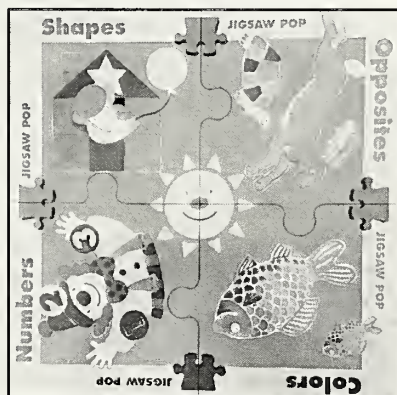
To find out more please visit his webpage: [www.messypopup.com](http://www.messypopup.com) or follow him on social media: Facebook: <http://facebook.com/5ampopup> Twitter: @5ambook / Instagram: @5am\_popup

## Backward Glance Pop-ups You May Have Missed

Ann Staples

*Jigsaw Pops : Four Sturdy Pop-up Board Books and a Jigsaw Puzzle in One Box!* Illustrated by Roma Samri. London, Brown Wells & Jacobs, 2001.

Issued in a square, 22 cm. box, this pop-up is four board books cut in the shape of puzzle pieces. First published in 1998, it was reissued in 2001. Each of the four puzzle pieces has five, simple double-page pop-ups illustrating the topic of the book: numbers, shapes, opposites, and colors.



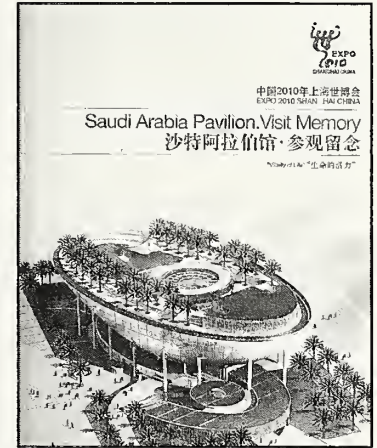
## Expo 2010 Shanghai China

Jim Haley

Montague, Michigan

A World's Fair and Expo was held in Shanghai, China from May to October, 2010. Available to the public were thirteen pop-up models which could be purchased at only one location during the Expo - the Official Souvenir Center.

The one shown is the Saudi Arabia Pavilion. This colorful model is approximately 17½ by 10½ inches with a single pop-up. It is constructed of heavy-duty paper with printed graphics. Two sealed stamps are included within this model: one of the official Expo stamps and one of Saudi Arabia. It also includes text describing the Saudi pavilion and a brief history of the country. The Arabian Pavilion, in the shadow of date palms, is like a green jade and the arc-shaped building supported by steel beams is like a treasure ship plowing the waves.



Cover of Saudi Arabia Pavilion Pop-up



Saudi Arabia Pop-up

The thirteen pavilions each had themes: the Expo Culture Center - Better City, Better Life; Saudia Arabia - Vitality of Life; India - Cities & Harmony; Thailand - Sustainable lifestyle; Malaysia - Harmonious City Life, Harmonious Malaysia; Mexico - Inheriting History, Future Oriented, Pursuing Better Life; Japan - Concerted Efforts, Integrated Technology, Joining Hands to Create a Brilliant Future; Pakistan - Modern Pakistan, Ancient Castle, Harmony Based on the Diversification of Cities; France - Sensuous City; Singapore - City Symphony; Republic of Korea - Harmonious City, Colorful Life; China - Chinese Wisdom in City Development; and the United States - Concerning the Year 2030.

The illustrated model was authorized by the Bureau World Expo Coordination and manufactured by Shanghai Philatelic Corp.

## Deconstructing Two Tunnel Books

Maria G Pisano  
Plainsboro, New Jersey

On a 2015 visit to the World Puppet Museum in Lyon, France, I was pleasantly surprised to see the inspirational theater dioramas of Martin Engelbrecht. These were beautifully designed, engraved, and hand colored cards from the 1700s, set up to reveal their 3-D story on plexiglass stands. This arrangement departed from the original intent of these miniature theaters, specifically designed to be displayed by inserting them in slats in "boites d'optique" – optic wooden boxes, for the viewing pleasure of the public via the front peephole.

Having created a number of tunnel books over the years and having taught tunnel book workshops for a long time, I saw the possibilities inherent in this type of display format for new work. A tunnel book is a wonderful structure that allows the viewer to look within and discover a hidden world evolving in accumulated layers, via the optical illusion of perspective. Traditionally we are used to seeing tunnel books accompanied by supporting concertinas sides, which make the work collapsible, portable and easily viewable. The book becomes an extension of the reader, who is able to hold it at eye level and marvel at the show.



Engelbrecht's diorama



The Phoenix with case

*The Phoenix* celebrates spring's renewal, bringing with it new life and beauty to share. Using the Callery Pear Survivor Tree as inspiration, this tunnel book celebrates the return of the tree to the September 9-11 Memorial Plaza in New York City in 2010, with the new One World Trade building in the background. This callery pear tree was originally part of the WTC plaza and badly burned as a result of the 9-11 attack. In

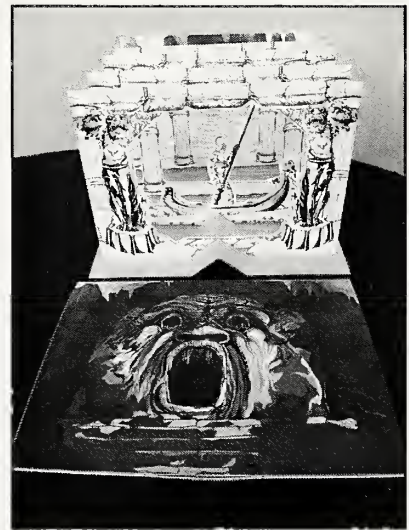
*The Phoenix* and *Orcus*, are two deconstructed tunnel book kits in the Capture the Wonder series from Memory Press. These two works reference early dioramas, and just like Engelbrecht theaters, have no accordion sides. Peepshow aficionados will enjoy the thrill of discovery and interacting with them.

October of that year, despite its severe damage, it continued to have leaves and was moved to a nursery in Van Cortland Park in the Bronx to hopefully save it. Today, the tree stands as a symbol of strength, renewal, resilience, and the indestructible spirit of hope. The illustrations, concept, and design are by Maria G. Pisano, Memory Press 2016.

*Orcus* is a name for the underworld in ancient Roman mythology and for a deity who presided over it. The illustrations in this tunnel book reference imagery in myths set in this ancient vision of the afterlife. The cover of the slipcase depicts the sculpture from the Sacred Grove of Bomarzo in Italy with the inscription "Ogni Pensiero Vola" referring to Dante's damned that were told to abandon all hope. The work is illustrated by Michael Pisano; concept and design by Maria G Pisano, Memory Press 2016 - this is book 2 in the Capture the Wonder series.

Each book comes inside a slipcase with five panels, each 5" x 7", that are pre-cut to reveal and create the depths of the design and include a pre-cut stage to insert and hold the panels. These works ask for personal involvement, to be hand colored, and manipulated, following the joy of coloring alongside its assembly. Both books invite the reader to participate in the realization of the final artist work, a collaboration that renders each book unique to the particular individual.

These two works were also created in response to the current embrace by adults of coloring books, which are something I remember giving to my kids to color. Coloring books, used as a form of art education, were encouraged by the government in schools during the Depression, as part of the U.S. Federal Art Project in the 1930s. This was also a time when crayons and colored pencils saw a spike in use. One of the first adult coloring books, published in 1961 as a subversive act, made fun of conformity in the workplace. Other coloring books of the time dealt with national security, sex, mental illness, communism, and other satirical subjects.



Orcus with case

Colored pencils, manipulatives, and paper have returned, perhaps as a rejection of the digital world that has infiltrated everything in our lives, speaking to the need to personally make our mark directly, connecting us more intimately to ourselves and our cultural past. National Coloring Book Day is August 2, 2016 – so relax, color and celebrate!

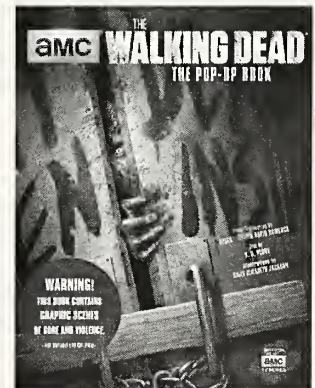
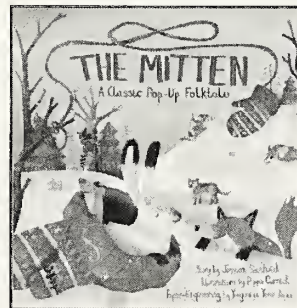
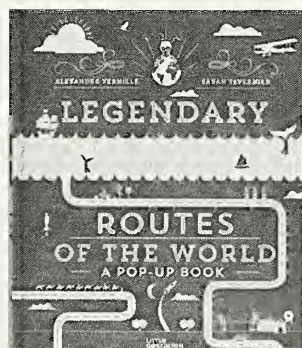
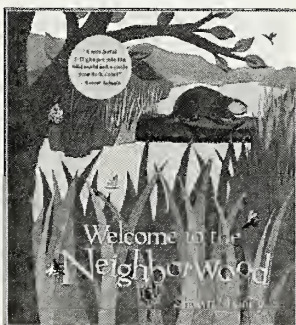
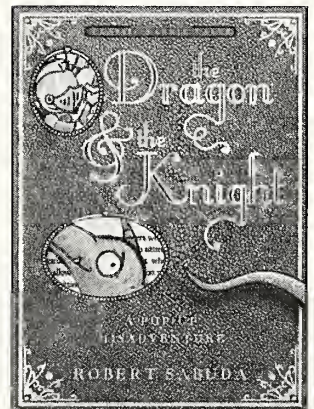
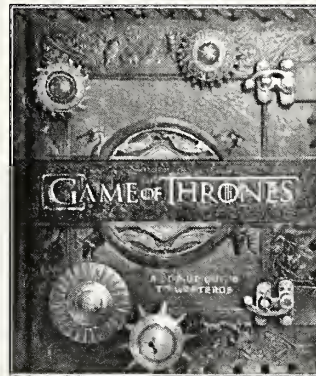
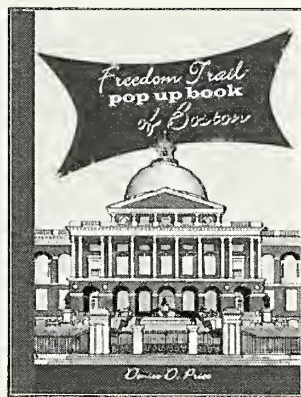
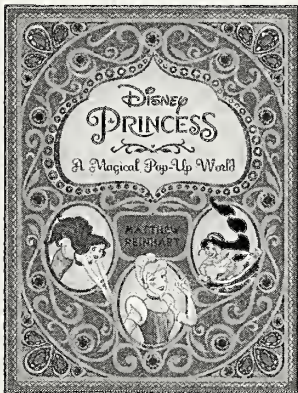
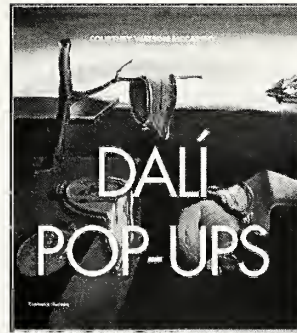
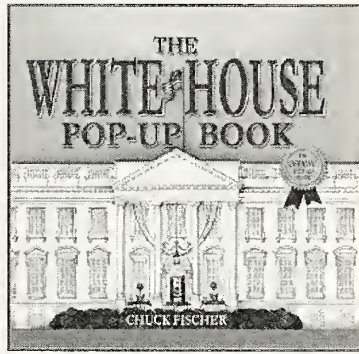
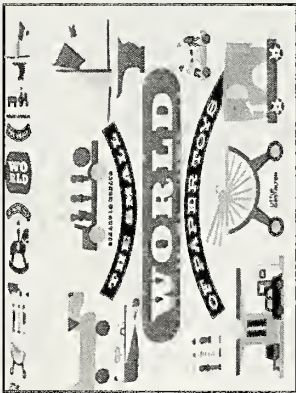
## 2016 Meggendorfer Prize Finalists

### Paper Engineer(s)

### Title

Anouck Boisrobert & Louis Rigaud  
 Chuck Fischer  
 Gérard Lo Monaco  
 Courtney Watson McCarthy  
 Ray Marshall  
 Denise Price  
 Matthew Reinhart  
 Matthew Reinhart  
 Robert Sabuda  
 Shawn Sheehy  
 Sarah Tavernier  
 Yevgeniya Yeretskaya  
 Becca Zerkin & David Hawcock

*That's My Hat*  
*The White House Pop-up Book*  
*The Small World of Paper Toys*  
*Dali Pop-ups*  
*Paper Blossoms: Butterflies & Birds*  
*Freedom Trail: Pop Up Book of Boston*  
*Disney Princess: Magical Pop-up World*  
*Game of Thrones*  
*The Dragon & the Knight*  
*Welcome to the Neighborwood*  
*Legendary Routes of the World*  
*The Mitten: A Classic Pop-up Folktale*  
*The Walking Dead Pop-up Book*



## Poppits

Ellen G. K. Rubin  
Scarsdale, New York

### Announcements

It bears repeating! MBS Conference redux: Get ready for The Movable Book Society / Ticknor Society meeting in Boston, September 15-17, 2016. Here is the jam-packed agenda - <http://bit.ly/29Kdaga> - thanks to Shawn Sheehy. Among the many talks, The Popuplady and Ann Montanaro Staples will tag-team telling the history of pop-up and movable paper - all 800 years of paper engineering in less than one hour!

Printed Matter, Inc., a venerated artist book store in New York City, is sponsoring their second Emerging Artist Publication series. The series is partly supported by the Andy Warhol Foundation for the Visual Arts. If you have a New York City address, that's all five boroughs, you may submit your book which "demonstrate[s] an engagement with the artists' book medium in unusual and exciting ways." The winner's book will be published in 2017 by Printed Matter. For submission rules, see <http://bit.ly/29pTMHm>.

For translations of websites The Popuplady now uses Google Chrome.

Are you following The Movable Book Society on Facebook? Often posted there are announcements about exhibits, calls for participation, or schedules of events received too late to be included in the newsletter.

### Exhibitions

I was privileged recently to meet a PhD student working as the Jane and Morgan Whitney Fellow at the American Wing of the Metropolitan Museum of Art in New York City. Juliet Sperling is writing her thesis relating movable paper mechanisms to famous paintings. I will be so interested to read her final thesis. Now she has participated in a small installation in the American Wing, "Printing a Child's World." It is open until October 16 and includes a few pop-up books. <http://bit.ly/29CnWFm>.

A pop-up book exhibit in the National Library of Spain, Madrid, is called "Antes del Pop-up" (Before the Pop-ups). Curators have reached into their vast shelves of very old books - 14<sup>th</sup> century to the present. This exhibition runs from June 10 - September 11, 2016. <http://bit.ly/29r77vo>.

A pop-up book exhibit in the Biblioplus Library in Cuijk, The Netherlands is on from July 10 - August 10, 2016. The exhibited books may be seen at <http://bit.ly/29wXE7U>.



Antes del Pop-up

### Workshops

Look into Books and Paper Workshops at Penland School of Crafts in North Carolina. The site conducts workshops all year relating to paper (including movables) and many other crafts. <http://bit.ly/29xu8NV>.

### Publications

Watch the "fastest" pop-up assembly: Keith Allen putting together the first spread of his new book *What a Mess!* <http://bit.ly/29t9vAn>.

### Multimedia

I've mentioned previously this relative newcomer to the pop-up world - <http://www.bestpopupbooks.com/>. I now alert you to new components of their site, namely, interviews, videos of old and new books, and a YouTube channel. Check them out periodically to see what's new.



Facsimile of an 18<sup>th</sup> century turn-up book

Penn State University has created an online site demonstrating and discussing the history of movable books. It is called Learning as Play. This is a rich site with interactive images, scholarly history, a curriculum, and an 18<sup>th</sup> century facsimile of a turn-up book (Harlequinade or metamorphosis). <http://sites.psu.edu/play/>. Spend time here: There is much to learn. Juliet Sperling, mentioned above, worked with the staff to mount this online exhibit.

If you didn't know that The Movable Book Society curated an exhibition at the Brooklyn Public Library in 2000 and produced the catalog Brooklyn Pops Up, with landmarks of Brooklyn, it's in its 5<sup>th</sup> printing. Here is an opportunity to see Martha Stewart's visit to the exhibit - <http://bit.ly/29vSRkK>. More information and images of the exhibit may be seen at <http://bit.ly/29MQgr4>.

### DIY

The following is a quote from Tor Lokvig's Facebook page. Since he is an icon in paper engineering, I thought you would want to see the tool he uses. "I've used the Silhouette Cameo for a couple of years and it's been a great time saver in my business. However their software is very primitive compared to Adobe Illustrator and I often have to redraw round shapes. I draw all my own designs in a CAD program and save them in .DXF format and always have to resize the drawings in Silhouette Studio. I've learned to live with it! Lately, I've been looking at a larger machine called a Silver Bullet 18, but it's three times as expensive. The main advantage is the ability to switch the blade for a scoring tool and, of course, the size. It appears to be built like a Sherman



tank, and should last forever. Don't know anything about their software, but it works on both PCs and MACs."

Duncan Birmingham has created a Pop-up Channel on YouTube with a series of tutorials teaching how to do various pop-up structures. <http://bit.ly/29wXvBh>. I guess there is no excuse now for not knowing how. Confession: I don't always want to know how. It takes away from the magic!

The Baldwin Library of Historical Children's Literature at the University of Florida has a video discussing how they repair their collection of pop-up and movable books. <http://bit.ly/29HHYhL>.

### Kickstarter

Kickstarter campaigns look like the latest publishing model. Some will say it is the original publishing model since originally books were printed for subscribers. I thought, going forward, I would alert you to pop-up books that are raising funds in order to get published. Neither The Popuplady nor The Movable Book Society endorse any of these offers but only present them for your own information. If you are starting a Kickstarter campaign related to pop-up and movable paper, pass that information along to The Popuplady, [popups@popuplady.com](mailto:popups@popuplady.com).

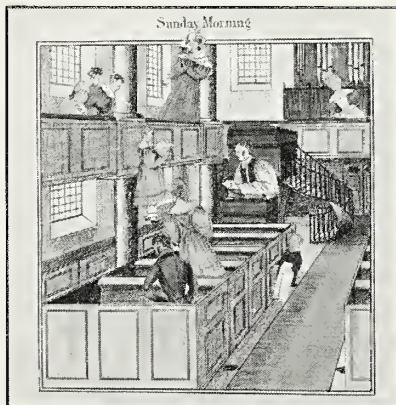
## Book Artists

Are you attending the conference? Representatives from Candlewick Press will be offering brief portfolio reviews during the conference book sale on Saturday, September 17. Reserve a slot by signing up with Shawn Sheehy at the conference.

"Home Sweet Home," continued from page 1

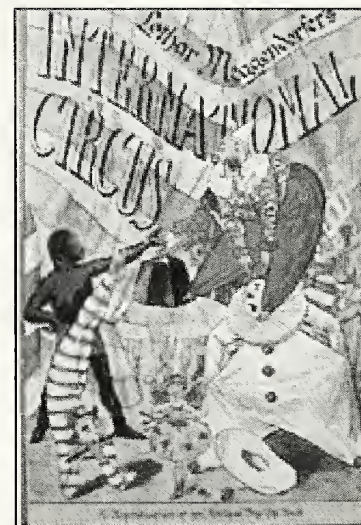
### Where it all started for the books

In his *Movable Books: An Illustrated History* (1979), Peter Haining offers oversized, double-page illustrated spreads, with discussion, of highlights of historic paper engineering approaches that would become very familiar in future decades of interactive books featuring houses and other buildings. He covers the hand-colored movable paper doll books of S & J Fuller (produced around 1810 to 1816). While such



"Sunday Morning" scene from *The Paignion*

interactive books were not dollhouses or pop-up books, they did place a representation of a child in the context of a story, with costume changes for the child reader to initiate as the verses of the morality tale progressed. That aspect of the reader's physical control over the way a story will evolve is still important for movable book presentations of dollhouses and similar constructions designed for juvenile audiences. See interactive examples of Fuller paper doll figures from the University of North Texas Libraries at: <http://bit.ly/29OXohc>. It should be noted that the dolls are unique in that it was the heads that were moved from costume to costume.



International Circus

Haining also discusses *The Paignion*, a "slot book" from the 1830s by London publisher F.C. Westley. As he describes it, *The Paignion*: "Consisted of twelve scenes [hand-colored] from everyday life, liberally cut with slots, and a total of sixty-five little figures [also hand-colored] which could be placed in these pictures completely at will. ....this offered the young owner an almost infinite variety of changeable scenes; and perhaps more importantly, 'It comprises all the charms of a Baby-house [a term often used for 16<sup>th</sup> century cabinets of miniature rooms owned by adults and for dollhouses] and many other toys, in this compact form.'" Haining provides illustrations of the scenes from the Pastry Cooks, the Chemist, the Bazaar, and the Drawing Room, as well as a few of the many human figures provided with the book.

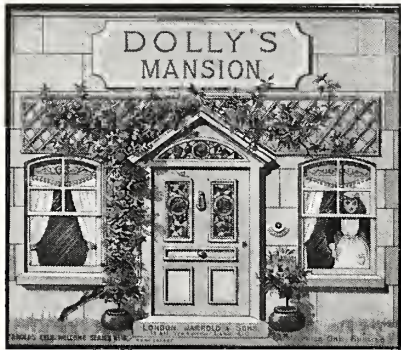
During what is now termed the Golden Age of Pop-up Books, Lothar Meggendorfer created *The Doll's House* (*Das Puppenhaus*), around 1899. It and his *International Circus* (*Internationaler Circus*) have been recognized as Meggendorfer's "most fabulous and elaborate of his books" because they "present themselves as simple book-size objects when closed, only to become astonishing multi-dimensional detailed fold-out panoramas" (UCLA Finding Aid for the Lothar Meggendorfer Papers ca. 1888-1943, <http://bit.ly/2a2hoRZ>). *The Doll's House* was reproduced by Kestrel Books (London) and The Viking Press



The Doll's House  
Kestrel reproduction

(New York) in 1978. In that reproduction, the four foot long panorama unfolds to five scenes, including a merchant shop, a parlor, a kitchen, and the front and back of a house. The scenes include pop-ups and other movables, such as doors that open and close.

Around 1904, Raphael Tuck and Sons used *The Paignion* as inspiration for their *With Father Tuck in Toyland*. *Tuck* was a panorama of four nursery rhymes, “with cut-out figures of all the major characters which could be fitted into the backgrounds where the owner chose. “A special pocket in which all the figures could be kept when not in use, was fitted to the back with some lines of verse...[and] This proved a very popular item” (Haining, 86). It seems likely that a part of the popularity was the independence to create one’s own variation of familiar stories.

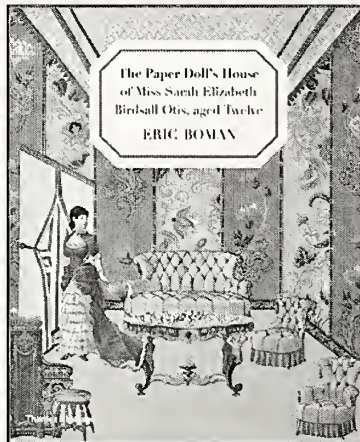


**Dolly's Mansion**

Around the end of the nineteenth century, *Dolly's Mansion* was produced for the juvenile market. It folded out into rooms of a Victorian era middle-class house and included servants' quarters. Haining (98-102) devotes two double-page spreads to illustrations of the book's interior and a photograph of the

exterior as a 3-D model. Merrimack Publishing Corporation produced a facsimile of *Dolly's Mansion* in 1980.

The concept of a miniature paper house which one controls was appealing not only to the artists who produced the aforementioned 3-D constructions for a commercial market but also to children who took on the maker role for themselves. Eric Boman's 2014 book, *The Paper Doll's House of Miss Sarah Elizabeth Birdsall Otis, Aged Twelve*, is filled with color plates from a book with pages of rooms made of collage, created by a child in 1884. Bits of paper trim and paper pleated into curtains added a 3-D flavor, and cut-out figures with dresses and accessories were accompaniments for the original book (and press-out dolls and costumes reproduced from that book are included in Boman's work). The child, Birdie, took inspiration from *Warne's Picture Puzzle Book Toy Book*, including *The House We Live In*, printed around 1870. In that

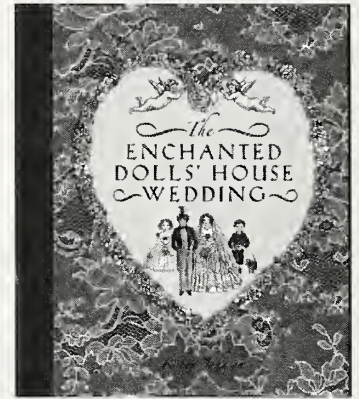


**The Paper Doll's House of Miss Sarah Elizabeth Birdsall Otis**

book, “figures could be peeled away and moved from room to room” (Boman, 32).

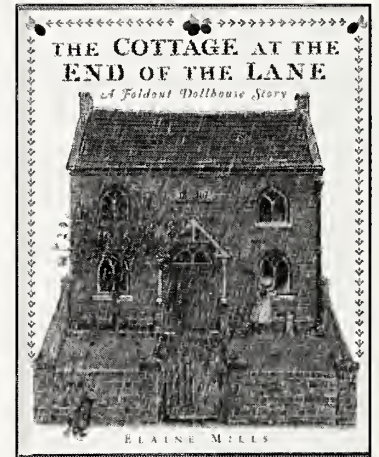
### Here in the present: When a dollhouse book isn't a dollhouse

Canadian librarian Pauline Dewan (<http://paulinedewan.net/>) provides a succinct distinction between a toy genre and a toy book in children's literature at: <http://bit.ly/29VhE4I>. The toy genre category requires that “Toys or dolls are central to the story.” Toy books are movable/interactive books. Sometimes toy books are also toy genre: There are charming movable books for juvenile audiences that present detailed illustrations and some interactivity of interiors and exteriors of dollhouses and other edifices integral to the storyline. However, the edifices are not intended to be “played with” as dollhouses or play sets. The books do not include removable pieces of dolls, accessories, etc. For instance, Robyn Johnson's 2005 *The Enchanted Dolls' House* and 2006 *The Enchanted Dolls' House Wedding* offer very detailed descriptions of the intricate pop-up historical mansions from different time periods that are included.



**The Enchanted Dolls' House Wedding**

However, while one can see through the windows of the mansions to view the furnishings, one is not able to access the interiors as 3-D constructions to “play with” as residences. The text does suggest details that the reader might seek and identify in the mansions' interiors, such as *Wedding's* query about the Regency mansion: “Can you also find a pair of candlesticks, a teapot on a stand and a china ginger jar?” The detailed textual component also provides various interactive elements, such as envelopes with an invitation and a thank you note and flaps that reveal the contents of gift boxes.



**The Cottage at the End of the Lane**

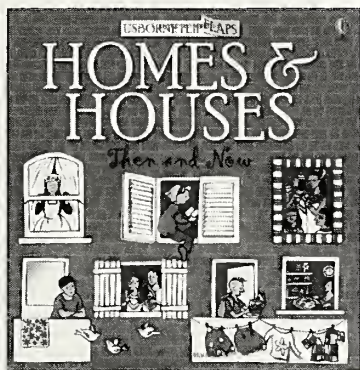
Similar in presentation to the *Enchanted* titles is *The Cottage at the End of the Lane: A Foldout Dollhouse Story* (1994), by Elaine Mills. It tells a story about a doll who finds a perfect dwelling after knocking at the doors of many houses. Flaps reveal the multi-story interiors of the various homes. Close in flavor to the *Cottage at the End* is *Lavinia's*

*Cottage: Imagined by Her Devoted Grandfather* (1983), part of a wordless book series by John S. Goodall. It takes the visitors in the plot (and the book's readers) on a tour of the cottage from front door to back, with each room and yard captured by an illustrated two-page spread that uses tabs and flaps to provide interactivity.

*The House that Jill Built* (2005), by Phyllis Root and illustrated by Delphine Durand, is a more upbeat evocation of the Mother Goose rhyme, "The House that Jack Built," and is another tale that offers a progressive trek through a home. In this case the reader sees the increasingly larger iterations of a dwelling built by Jill as she tries, per the plot, to accommodate her house-seeking friends. Flaps

offer peeks at each addition. The last two spreads offer, respectively, a very oversized fold-out of the interior of Jill's too-elaborate home and then a three-dimensional pop-up of the exterior of Jill's new small house just for her and her cat, with a roof flap that can be moved to view the inside.

Another tour of homes is offered by *Homes and Houses Then and Now* (1999), written by Alastair Smith, designed by Ruth Russell, illustrated by Adrienne Salgado, and with digital artwork by Andy Griffin. It is part of Usborne's Flip Flaps series of books. Each two-page spread introduces one type of dwelling in history, with a page-size flap evolving into a two-page size illustration of the edifice. Explanatory text also offers smaller illustrations of each home. Coverage begins with a cave dwelling and ends with a town house.



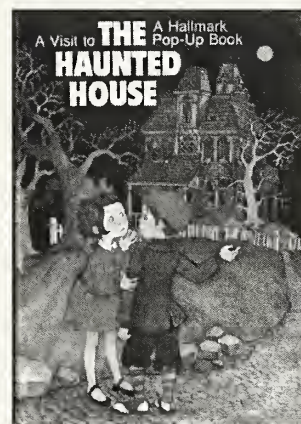
**Homes and Houses  
Then and Now**



**A Victorian Farm House**

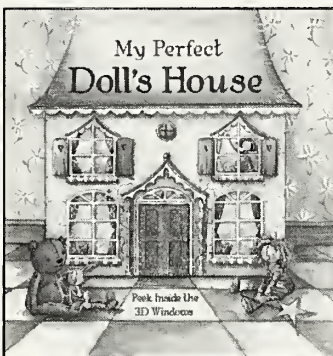
Another historical tour that offers more complex paper engineering is provided by the wordless book, *A Victorian Farm House* (1993) by Maggie Bateson and Herman Lelie. The setting is Victorian England. Ribbon ties keep the book's carousel format in place, as it reveals four three-dimensional exterior views of the house, the barn, and a water wheel, all placed in the middle of detailed farm settings. However, while one can peek in the doors and windows of the elaborate constructions, one cannot "play inside." The book cover targets a broad audience, suggesting that the "free-standing scene ... will provide hours of pleasure and imaginative fun for adults and children alike."

Houses that are haunted are inherently popular topics for movable books, since the theme demands the surprise of action. In 1987, a Troll Pop-up Book, written by Dean Walley and illustrated by Arlene Noel, offered two child characters in *A Visit to the Haunted House*. Two-page spreads of pop-ups, pull tabs, and a flap reveal such frights as a staircase with bats, a room of ghosts, and a hall with a skeleton. The initial pop-up is of the three-story house, and the reader can peek in the windows to catch a glimpse of ghosts.



**A Visit to the  
Haunted House**

Another tour of a haunted house is provided by Nicola Baxter's 2007 title, *The Most Haunted House*, which was illustrated by June Goulding. The house's visitor and the book's reader trek through the scary rooms of an old mansion, peering through layers of three-dimensional views. Another title by Nicola Baxter that uses



**My Perfect Doll's House**

*Haunted House's* same technique of pop-up 3-D windows is *My Perfect Doll's House* (2013). It is illustrated by Samantha Chaffey and designed by Simon Davis and introduces a doll and the reader to her new house. One looks into the rooms through the layered windows.



**The Most Haunted House**

Similar in theme and plot to *A Visit* and *Most Haunted House* is *Ghost House* (2011), illustrated by Danny Willis and with paper

engineering by Aimee Zumis. The reader and the book's children are introduced to the frights of the supposedly empty house, brought to life (so to speak!) in two-page spreads. These include a pop-up of a tower window with a ghost glimpsed through the cut-out windows, flaps of doors that open to reveal a ghoul, a pop-up rickety staircase with shadows of ghosts floating down it, and other hair-raising sights.

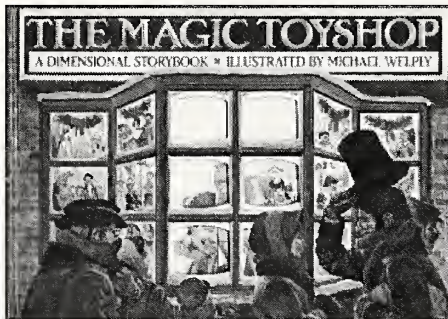


Secret Fairy Homes

Not every tour of an edifice is restricted to human homes. *Secret Fairy Homes* (2006) is illustrated by Judith Holmes Clarke and Adrienne Brown and provides two-page spreads describing each house. Then, the spreads can be folded out into posters the size of four pages. Each of these posters offers a detailed illustration of the interior of a fairy's home. The picture of each home is surrounded by smaller illustrations of various furnishings found in the larger picture, which

presumably encourages the younger reader to "match them up."

Finally, a unique example of a building centering a story is *The Magic Toyshop: A Dimensional Storybook* (1988), which was illustrated by Michael Welply, with concept and design by Jon Z.



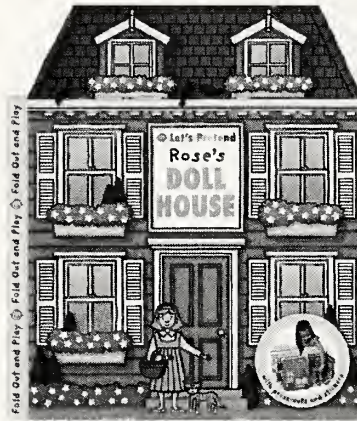
The Magic Toyshop

Haber, paper engineering by Rodger Smith, and written by Peter Seymour. It is a happier variant of Hans Christian Andersen's telling of "The Steadfast Tin Soldier." The first two-page spread uses a flap to pull out and up an elaborate 3-D creation of the interior and exterior of the magic toyshop, which is this book's setting for the romance between toy soldier and ballerina.

### Here in the present: When a Book IS a Dollhouse

This initial (Part 1) exploration of movable books featuring buildings focuses on what can be termed "dollhouses and play sets" produced in the 20<sup>th</sup> and 21<sup>st</sup> centuries. Here are books that are constructions of miniature living quarters or daily activity scenes in a book format and are designed for a juvenile (usually) consumer to "play with." They offer interior and exterior views of a house or other edifice, provide interactive access to the 3-D interiors, and usually incorporate miniature paper character figures that

accompany the book. Some of the dwellings are drawn from life (often historic periods), and some are fanciful, often with a literature connection. This discussion is not intended to be comprehensive but rather to provide a representative coverage that demonstrates the wide range of movable books that literally become "dollhouses."

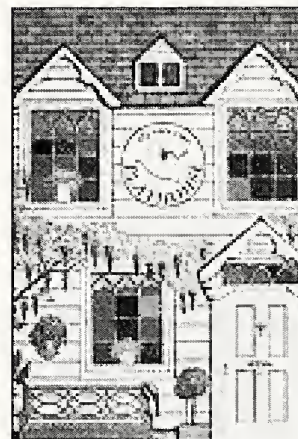


Let's Pretend Rose's Doll House

There are a number of movable books that utilize the front and back covers to recreate the exterior of the house, which will then open to reveal its interior. For example, there is the house-shaped *Let's Pretend Rose's Doll House* from 2007. It was illustrated by Dan Green, designed by Emma Surry, and has text by Hermione Edwards. The book's front cover and part of its back cover are a

representation of a three-story house, while the interior provides fold-out pages that turn into a one-story structure. It is targeted to the youngest readers and is constructed of spiral-bound plasticized cardboard stock that can be wiped clean as needed. Its heavy construction and sturdy spiral binding allow it to easily sit upright on the floor or table. The book is more than a foot tall, which makes it easier for small hands to manipulate. Also oversized are the more than six-inch tall doors that open and close. Child appeal is enhanced by the bold colors and simple lines that are used to illustrate the house's very detailed walls, furnishings, etc. The book includes press-out figures of the family and their pets. The press-out furniture can be placed in the scenes of Rosie's bedroom, the living room, the kitchen, and the house's exterior. Reusable stickers are provided "to decorate the walls and furniture." The back story is that Rose's grandfather built the house, and her family has occupied it since that time. Text at the top of the pages provides descriptions of the rooms and

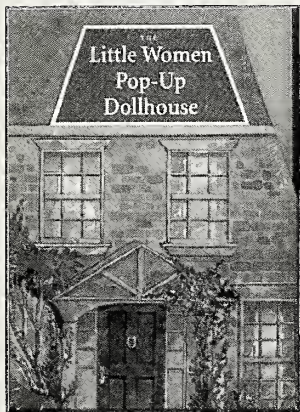
critical thinking questions for the young reader to answer. For instance: "Many years ago Rose's grandfather sailed in a big ship. Can you spot a picture of it on the wall?" In addition to questions, the narrative offers suggestions for how to play with the house, such as "Why not use the stickers to play a board game?"



My Very Own Playhouse

Another book title that encompasses a house within front and back covers that represent its two-story exterior (although the book is a simple rectangular shape) is *My Very Own Playhouse* (1993). A tie secures open a carousel that is a 3-D dollhouse that captures,

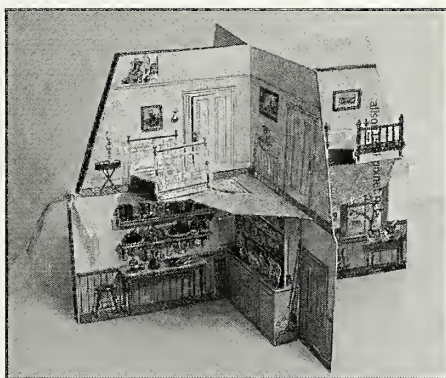
between upstairs and down, eight rooms. As with *Rose's*, this is another taller than one foot book, but its interior is composed of heavy paper, and the colors of the house and its furnishings tend to the pastel. Doors open and close, and a staircase leads to the upper story from the first floor entry. Tucked under the staircase is a storage area. Bedrooms contain beds that pop out, as does a claw-footed bathtub and a fireplace.



**The Little Women Pop-up Dollhouse**

For older juvenile readers there is *The Little Women Pop-up Dollhouse* (2000), with illustrations by Vesna Krstanovich. It is house-shaped and has front and back covers that are the exterior of a three-story house. This replica of the March family home and paper dolls of the characters from the semi-autobiographical classic novel by Louisa May Alcott provide children with the opportunity to create their own adventures for the four sisters (Jo<sup>2</sup>, Amy, Meg, Beth) and their neighbor Laurie (Theodore Laurence). A ribbon tie holds open a two-story interior, revealing eight rooms. In this house from the U.S. Civil War period of the original book, the doors open and close and pop-up features provide the vintage furnishings, such as a white tablecloth covered wooden dining table, a brass bed, a painted wooden rocking chair, and a wood-burning stove.

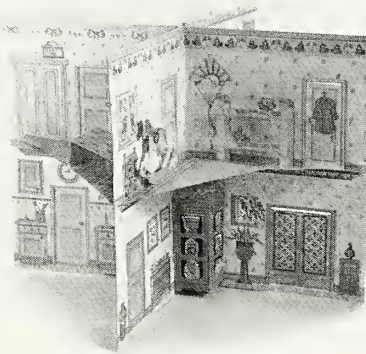
Similar to *Little Women* is the 1995 *Anne of Green Gables: Pop-up Dolls House* by Rick Morrison. It is a spin-off of the beloved book series by Canadian author L. M. (Lucy Maud)



**Anne of Green Gables, opened**

Montgomery. It is another house-shaped book with front and back covers representing the house exterior, although there is the appealing touch of Anne peeking out one of the windows. The book uses a ribbon tie to hold open the carousel. It opens into a two-story house with pop-up furnishings of period appropriate furniture of the original novel's early twentieth century setting. These include the wood burning stove, a painted spool bed, and a piano. Doors open and close, including a bedroom closet door that swings open to reveal hanging clothes. The book can be viewed in a two minute, forty-one second YouTube video: <http://bit.ly/2a57iBl> (that clearly shows the eight rooms of the farmhouse which was on Prince Edward Island (Canada) and the five character dolls

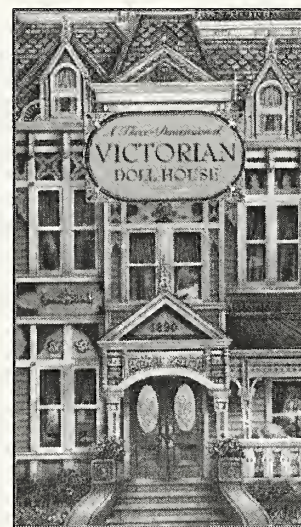
that accompany the house. However, the video places the book within an unusual mash-up of "Disney Princess Aurora Visits Anne of Green Gables Pop-up Dollhouse," with the tour of the pop-up book and the plot of the original novel explained by "Mr. Elf" to a plastic Disney Princess Aurora figurine.



**A Victorian Doll House, opened**

There are several movable book titles that emphasize the real-life historical periods of dollhouses. One is the 1991 *A Victorian Doll House* by Maggie Bateson and Herman Lelie. The back cover calls it "the first pop-up, paper-engineered, free-standing doll's house in the world." Once again the book covers represent the house's two-story exterior, although the book is a simple rectangular shape. A ribbon tie holds the carousel open to reveal eight rooms from upstairs and downstairs. Doors open and close and the staircase pops up, exposing a storage room under the stairs. Pop-ups lend dimension to the furniture, such as beds, a display cabinet, the fireplace, a rocking horse, and side tables. This Victorian house appears uncharacteristically clutter-free, with colors in the soft yellow range, and it has an "airiness" emphasized by such details such as a simple hanging chandelier in the dining room and several containers of plants in the conservatory.

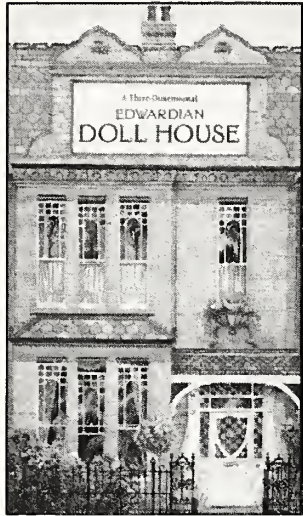
Another version of *A Three-Dimensional Victorian Doll House* was published in 1998 and paper-engineered by Renée Jablow, designed by Willabel L. Tong, and illustrated by Phil Wilson and provides a contrast to the 1991 title. It is another rectangular book with covers that are the house's three-story exterior. This house seems more typically Victorian in flavor, with an abundance of heavy wood furnishings, busy patterns in wall coverings and floors, and darker colors overall. A ribbon tie holds the earousel open, revealing two floors with eight rooms.



**A Three-Dimensional Victorian Doll House**

Doors open and close. Pop-ups provide the furnishings and other accessories, such as the two heavy chandeliers, a piano with stool, a dining table with four chairs and centerpiece candelabra, and a writing desk with stool. On the top floor, the roof pops up in each room to simultaneously provide a ceiling for the top floor and a roof for the opened house. The house can be viewed room by room with close-ups of

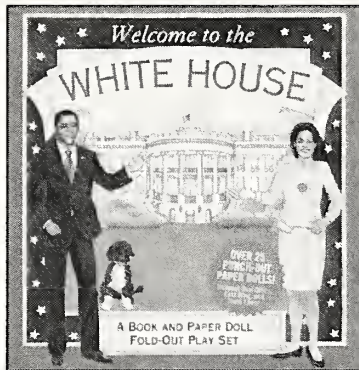
furnishings (accompanied by music) on YouTube in a six minute, thirty-five second video: <http://bit.ly/29PVaiw>.



**A Three-Dimensional Edwardian Doll House**

Imagine the same house as *A Three-Dimensional Victorian Doll House* in the Edwardian era, and that would be the 1993 *A Three-Dimensional Edwardian Doll House*, with paper engineering by Bruce Reifel, illustrated by Brian and Lizzie Sanders, and designed by Suzanne Ferguson. It and *Victorian Doll House* have the same two-story interior room layout and basically the same furniture and the same distinctive roof addition to the top floor. However, the wall papers, furniture, etc. are Edwardian in style. This book does have a press-out doll family of a scale to fit in the dollhouse.

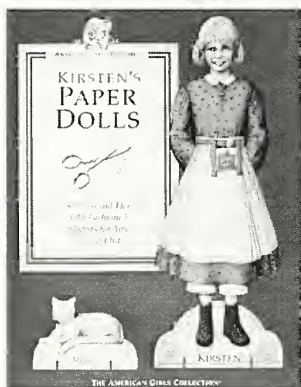
A 2010 title that focuses on a well-known historical building and that is touted on its back cover as “fun for all ages!” is *Welcome to the White House: A Book and Paper Doll Fold-out Play Set*, designed by Heather Zschock and illustrated by Jo Gershman and Miehelle Waldele-Dick. An attached elasticized band holds the book closed and can be used to hold it open as a carousel of three of the most famous scenes of the White House: the Oval Office, the East Room, and the South Lawn. Also included are punch-out paper dolls of the Obama First Family and the Clintons, along with outfits for the dolls. There are also paper figures of potential guests at White House functions and a few furnishings. Background about the structure is provided in a forty page booklet tucked into the back of the front cover.



**Welcome to the White House**

That introduction, *Welcome to the White House*, presents history and facts about “the people’s house.”

Representation of diversity has been scarce in movable books. One series that has provided diversity in characterization and dwellings is focused on historical lives and habitations. It is from The American Girls Collection, which produces a number of merchandise tie-ins with their dolls that represent various



**Kirsten's Paper Dolls**

American time periods. Each doll has a back story which is continued in the movable book about the character. The books contain removable sticky dots to be used to attach clothes to the dolls. *Kaya's Paper Dolls: Kaya and Her Friends with Outfits to Cut Out and Scenes to Play With* (2003?) presents a Nez Perce<sup>3</sup> girl living in 1764. The book incorporates punch-out doll figures that include Kaya, her friend, and her adopted sister.



**Cécile & Marie-Grace Play Scenes & Paper Dolls**

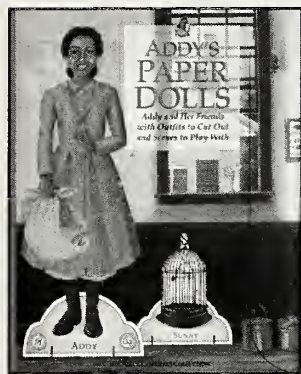
It also contains cut-out clothes and accessories to be stored in the paper replica of a parfleche at the back of the book. A removable cardboard tri-fold tucked into an envelope on the inside of the front book cover provides a landscape scene on one side and the inside of a tipi on the other. Each page of the book contains a short explanatory narrative about historic topics such as daily activities, celebrations, and dances but also provides information on contemporary lifestyle. The text is placed within a small box on each page and the boxes are to be cut out, fronted with a cover also provided as a cut-out, and thus transformed into a miniature story book.

Similar in format to *Kaya* is *Kirsten's Paper Dolls: Kirsten and Her Friends with Outfits to Cut Out and Scenes to Play With* (2003?), which provides punch-out dolls of Kirsten, a Swedish immigrant to Minnesota, and her cousin. Also included is a doll of Kirsten's friend, who is identified as Sioux.<sup>4</sup> As with *Kaya*, each page of the book offers details about daily life in 1854, such as a birthday celebration, Christmas traditions, and school. Also included, as with *Kaya*, is a small book cover to be cut out and included with the pages of text boxes to create a miniature story book.

Another American Girl movable book is *Josefina Play Scenes & Paper Dolls* (2003?), which includes punch-out paper dolls of Josefina and her sister, along with their clothes and accessories for the dolls and items for the home. A ribbon tie will hold the book open to reveal two scenes from Josefina's 1824 New Mexico adobe home on a *rancho*: the courtyard and her bedroom. Also to be punched out are six collectible cards, each with a scene from one of the Josefina books and a summary of the scene on the back of the card. Included on the backs of the cards are suggestions for play with the dolls and play scenes, such as: “Imagine that Josefina and Clara are showing their aunt some of their favorite things on the *rancho*. What do they show her?” These cards are termed “story-starters” for the young consumer. Paper storage envelopes in the form of carved wooden drawers at the back of the book will hold the various play pieces.

As with *Josefina*, *Cécile & Marie-Grace Play Scenes & Paper Dolls* (2011) is a ribbon tie book that provides two

character paper dolls: Cécile, who is African-American and lives in New Orleans in 1854, and Marie-Grace, who is from the East Coast lives with her doctor father.<sup>5</sup> Also, as with *Josefina*, there are cut-out clothes and accessories for the dolls and the house, as well as six collectible cards with illustrations from the relevant American Girl books and descriptions of the scenes. The suggestions for play activities on the backs of the cards are along the lines of: “Imagine that the girls decide to donate some of their clothes and toys. What things should they keep?” The two fold-out scenes in the book are of the courtyard and an inside parlor of the home. The play pieces can be stored in the back of the book in three envelopes that replicate a trunk.

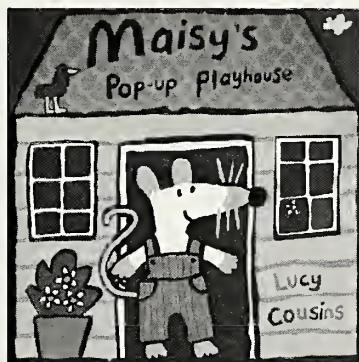


**Addy's Paper Dolls**

Also representing the nineteenth century is *Addy's Paper Dolls: Addy and Her Friends with Outfits to Cut Out and Scenes to Play With* (2003?). Addy, an African-American girl, lives in 1864, during the Civil War. The back story is about her and her mother's escape from slavery and relocation to Philadelphia. Punch out doll figures include Addy and her friends Harriet

and Sarah, who are also African-American. The play scene (a removable cardboard tri-fold) has a schoolroom on one side and a fair on the other side. As with other books in the series, there are cut-out play pieces of clothes and accessories and small tools for daily living, such as an oil lamp and a watering can. These can be stored in an envelope representing a trunk in the back of the book. As with other titles in the series, there is a miniature book to be created from the small informational pages included. These pages recount challenges and daily life for African-Americans in the time period as well as more contemporary facts.

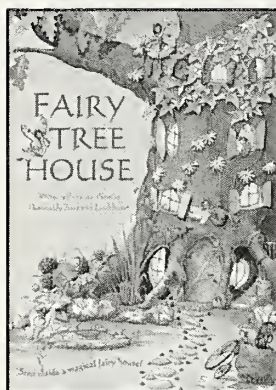
There are a number of other titles in the American Girl series of historical paper doll and play scene books. They include the 1770s *Felicity Play Scenes & Paper Dolls* (2011), the 1812 *Caroline's Play Scenes & Paper Dolls* (2012), the 1910 *Rebecca Play Scenes & Paper Dolls* (2010), the early 1900s *Samantha Play Scenes & Paper Dolls* (2010), the 1914 *Rebecca Play Scenes & Paper Dolls* (2010), the 1930s *Kit Play Scenes & Paper Dolls* (2003?), the 1940s *Molly Play Scenes & Paper Dolls* (2010), and the 1970s *Julie Play Scenes & Paper Dolls* (2010).



**Maisy's Pop-up Playhouse**

As previously noted, not all “dollhouses” have human

inhabitants. Very young readers will appreciate *Maisy's Pop-up Playhouse*, designed by Kathryn Siegler, with paper engineering by Bruce Reifel. It is a 1995 title based on Lucy Cousins' *Maisy the Mouse* book series. Two sets of ribbon ties hold the carousel book open to reveal three rooms of the playhouse: kitchen, bathroom, and bedroom. Each room has several pop-up furnishings, such as a bed, dresser, bathtub, kitchen counter, and range. There are also interactive elements, such as kitchen, bedroom, and bathroom cabinet

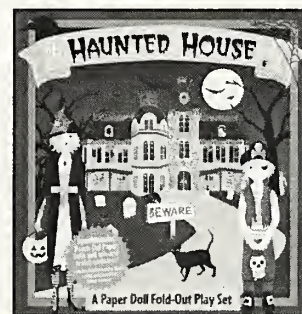


**Fairy Tree House**

doors that open and close, a pull tab that changes the bedroom window from day to night, and the kitchen wall clock with hands that can be moved around its face.

Cute portrayals of fairies seem to be ever popular and so it's not surprising that there is a dollhouse book that includes them. *Fairy Tree House* (2008), written by Saviour Pirotta and illustrated by Susanna Lockheart, is a latched box kit that contains another box that transforms into a fairy tree house and a booklet that describes each fairy and provides tidbits of “fairy lore” (such as the fact that thyme makes fairies invisible). There are punch-out pieces of furniture, nine fairies with their outfits, a toadstool carousel, and a flying dragonfly.

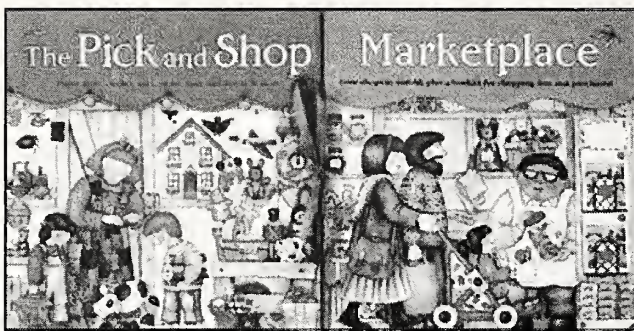
An interesting variation of the traditional “dollhouse” is *The Haunted House: A Paper Doll Fold-out Play Set* (2010), which was designed by Heather Zschock and illustrated by Amy Saidens. The book format is held closed with an attached elasticized band, which is then used to hold open the three 3-D scenes from the haunted house. These include the exterior of the house with pop-ups of the requisite leafless tree silhouette and a “beware” sign, a foyer with a staircase and a pop-up casket with a mummy, and a living room with a pop-up couch. An included booklet contains punch-outs of six trick-or-treating children with twelve Halloween costumes. Also provided are figures of various scary personages expected in haunted houses (such as a ghost bride, a headless butler, the Grim Reaper, etc.) and rhymes describing each characterization. For example, the Mad Scientist declares:



**The Haunted House**

Some say I am mad—  
A scientist gone bad—  
Mixing up potions  
With crazy notions.

A black envelope attached inside the book will store the play pieces.

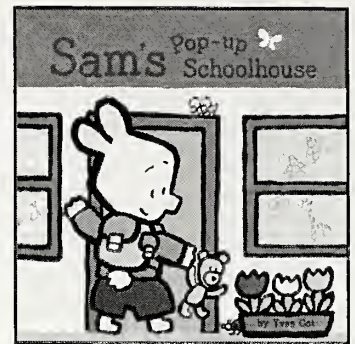


The Pick and Shop Marketplace

Moving beyond the home structure, books that provide play sets can offer the opportunity to recreate daily activities in other buildings, such as the shopping excursion. *The Pick and Shop Marketplace*, a 1996 Van der Meer Books production, is a sixteen inch long rectangle that opens in the middle and is held closed by a ribbon tie. The two cover flaps open to reveal four fold-out store fronts: a Toy Shop, The Candy Store, Joe's Jackets, and Groceries. Included with the book are ten paper dolls with their clothes and accessories and accoutrement such as shopping bags, price tags, and merchandise, so that "Children can role-play as the shopkeeper or the busy shopper." One of the most intriguing pieces of merchandise is a miniature 3-D two-story dollhouse for the Toy Shop. Included in the book are text and simple line drawings that explain "setting up the marketplace," "getting the marketplace ready," and "putting away the marketplace." Two removable pockets are provided for storing the play pieces.

the hands on the wall clock can be moved around its face. A replica of a back pack attached to the book's back cover is actually an envelope to hold the play pieces.

Also dear to young audiences is Yves Got's character of Sam, the white rabbit protagonist of a series of books. *Sam's Pop-up Schoolhouse* (2002) provides three fold-out scenes in a carousel held open by a ribbon tie. The scenes include the school's playground yard with a pop-up seesaw and slide set and a classroom with a pop-up table and chairs, toy box, and storage cabinet. A second classroom has a pop-up computer and puppet theater. On the walls are books with covers that open as flaps and wide shelves that hold a miniature coloring book and a miniature story book about Sam's day. Doors open and close, and a pull tab "grows" a potted tree taller. A wheel turns a picture on the wall into an illustration of the day's weather (such as clouds) while another wheel changes the picture on the computer screen. Included are figures of Sam and other characters and various toys; these can be stored in an envelope attached to the wall of one of the classrooms.



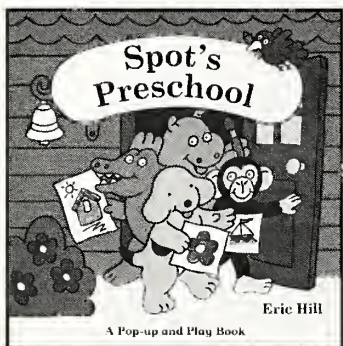
Sam's Pop-up Schoolhouse

#### Entertaining the adults

A very interesting subset of the 3-D books that are dollhouses is one title designed for an adult audience interested in political satire. While the format is that of a play set, it is obvious that play is not intended. *The Pop-up White House*, by John Boswell and Ron Barrett, was produced in 1983, during the first Reagan Administration. The cover of the book declares: "Open the book and you're ready to play President and First Lady!: Complete with ready-to-assemble furniture and your own personal MX missile. Now you can be in charge! Raise defense spending with Ron. Redecorate with Nancy. Bask in the glow of the Oval Office. Visit the Millard Fillmore Memorial Storage Wing and thrill to the treasures of past administrations."

Those treasures include a "penny pinched by Calvin Coolidge," a "stuffed rabbit caught by J. Carter 8-3-79," a "cloth coat left by Patricia Nixon," and similar relics. One must be well-versed in historical political facts and controversies to understand these "treasures." The book consists of covers that open into a twenty-seven inch long 3-D White House showing its exterior and selected interior rooms of dining room, Oval Office, sitting room, "war room," "the bedroom Del Rancho," and the aforementioned storage wing. Press out play pieces include figures of the President and First Lady, a rustic Western style bed, formal dining table, a dressing table labeled "property of Metro-Goldwyn Mayer," a barbecue grill, a commode, "a strategic planning table," a desk with memos such as "who to fire today," and a MX-1 missile. Play pieces fit into an envelope beneath the White House.

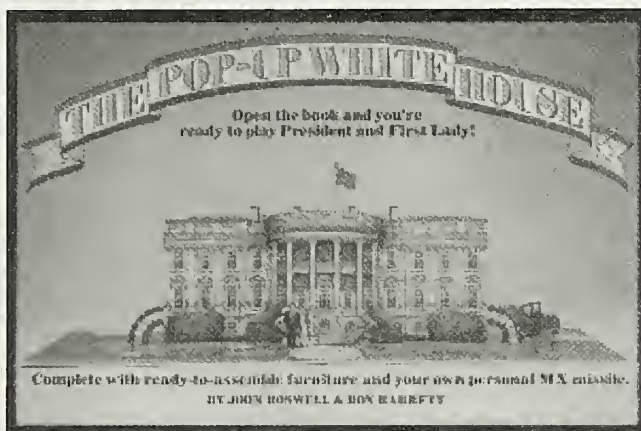
Younger children will find favorite children's literature characters translated into play sets of familiar activities, including school. Eric Hill's Spot the yellow puppy book series finds a three-dimensional life in "a pop-up and play book" titled *Spot's Preschool* (2004). All elements of the book are rendered in bright primary colors and simple drawings without



Spot's Preschool

clutter. The front of the book offers two pages of story explanation, such as "Helen finds the dressing up hats in the play house." A page of punch-outs provides the accessories to carry out the actions of the story (such as the dressing up hats with slots to fit them on the characters' heads). There are also figures of the familiar characters of Spot and his friends. The carousel ties back with two sets of ribbon ties. Revealed are three scenes referenced in the story line: the schoolyard playground, a room with a pop-up playhouse, and a room with pop-ups of a piano, an easel, a bookcase with a globe on top, and a piano. The teacher at the piano moves her hands and feet as a tab is pulled. The schoolyard includes pop-ups of a sandbox, blooming flowers, and rabbit hutch. Opening a flap on a tree reveals a bird, and a pull tab moves a cloud away from sun. Doors between the rooms open and close, and





**The Pop-up White House**

**And for a bit of esoterica. . .**

Sometimes art imitates life imitates art. One may order pre-printed miniature movable books to assemble for one's actual dollhouse, including a reproduction (advertised as the world's smallest pop-up book) of Lothar Meggendorfer's 1887 *The International Circus* pop-up book, the McLoughlin Brothers' 1890 *Blue-Beard Pantomime* book, the McLoughlin Brothers' 1890 *Circus Procession* foldout book, or a foldout book of a Victorian dollhouse <http://bit.ly/2aaLZ0X>.

**Conclusion**

A long and respectable history of movable books duplicating the "dollhouses" of childhood continues with contemporary titles that on the one hand seem very familiar within the context of what has come before but on the other and represent clever new approaches to depictions of the edifices of our lives.



**Blue-Beard Pantomime**

**Notes**

<sup>1</sup> For a detailed explanation of the song "Home, Sweet Home," which began life in an opera in England in 1823 and became a favorite American Civil War song, see Ernest L. Abe's article on "'Home, Sweet Home': a Civil War Soldier's Favorite Song" in the May 1996 issue of *America's Civil War* <http://bit.ly/29P4kBh>.

<sup>2</sup> Jo is referred to as "Joe" on the back cover of the book.

<sup>3</sup> The people referred to as Nez Perce in this book call themselves Nimi'ipuu.

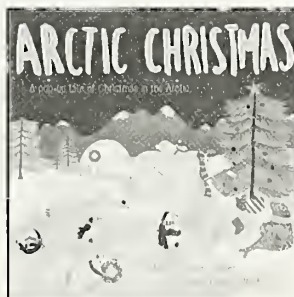
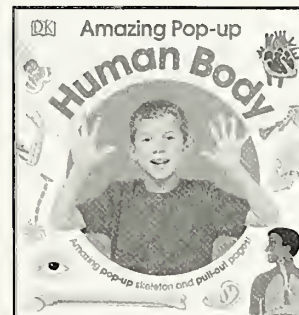
<sup>4</sup> The contemporary groups of people deemed Sioux in this historic coverage usually self-define by band name, linguistic group, or home reservation.

<sup>5</sup> In 2014, The American Girl company dropped four ethnic dolls from its line, including *Cécile & Marie-Grace*. This resulted in a strong push back from its consumers. The company defended the move as part of a "decision to move away from our friend-character strategy within the historical line." See: <http://abcn.ws/1mtpGyv> for ABC News coverage of the controversy.

**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.

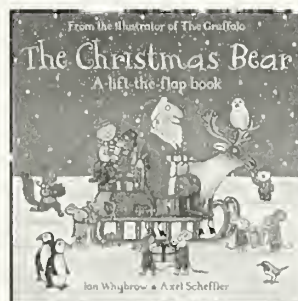
*Amazing Pop-up Human Body*. October. DK. \$21.99. 9781465453068.



*Arctic Christmas: A Very Cool Pop-up Book*. September. Yevgeniya

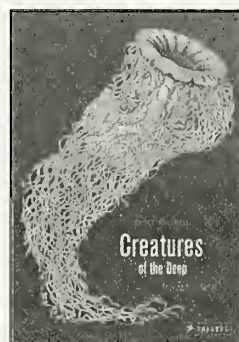
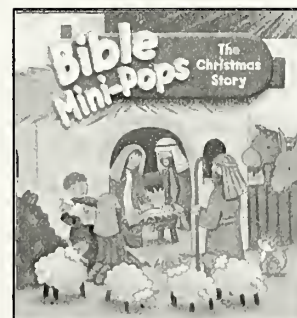
Yeretskaya, paper engineer. Jumping Jack Press. \$19.95. 9781623483647.

*Can You Keep a Straight Face? A Flip Flap Pop Up Book*. August. Thames & Hudson Ltd. \$9.00. 9780500650912. Also: *What's Up?* 9780500650929.



*The Christmas Bear: A Christmas Pop-up Book*. October. Pan Macmillan. \$8.99. 9781509806966.

*The Christmas Story*. Bible Mini-Pops. Candle Books. \$9.99. 9781781282830.



*Creatures of the Deep: The Pop-up Book*. September. Maïke Biederstaedt, paper engineer. September. Prestel. \$29.95. 9783791372310.

*Dream House Friends: Pop-up, Press-Out and Play!* October. By Maggie Bateson. Simon & Schuster. \$13.00. 9781471145995.



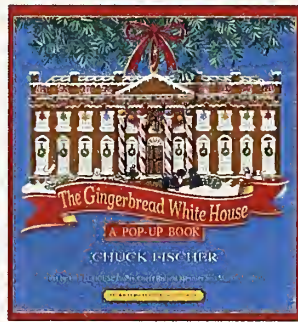
*Firehouse: Play-Go-Round.* September. Twirl. \$17.99. 9791027601967.



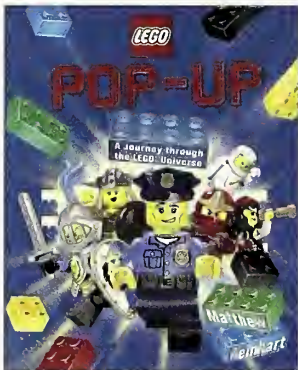
*Frozen Frozen Pop-up.* October. By Matthew Reinhart. Disney Editions. \$40.00.

9781484737804.

*The Gingerbread White House: A Pop-up Book.* September. By Chuck Fischer. White House Historical Association. \$19.95. 9781931917650.



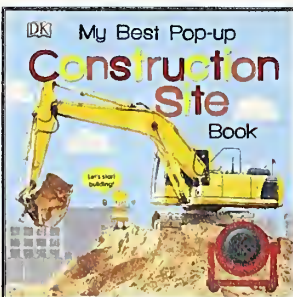
*Lego Pop-up.* September. By Matthew Reinhart. Scholastic. \$29.99. 9780545881043.



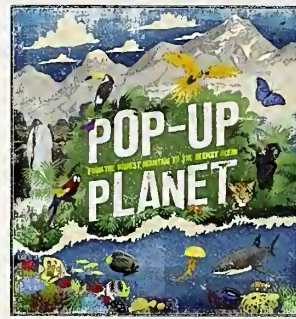
*The Little Christmas Tree.* Egmont UK. \$20.00. 9781405275668.



*Midnight Creatures: A Pop-up Shadow Search.* September. Laurence King Publishing. \$24.95. 9781780678221.

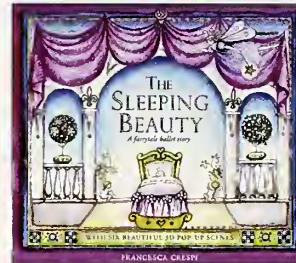


*My Best Pop-up Construction Site Book.* DK Children. \$14.99. 9781465453914.



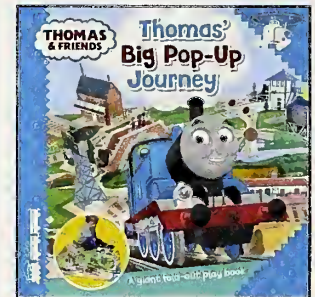
*Pop-up Planet.* Carlton. \$11.00. 9781783121991.

*See the Stripes.* By Andy Mansfield. Templar. \$11.00. 9781783704460.



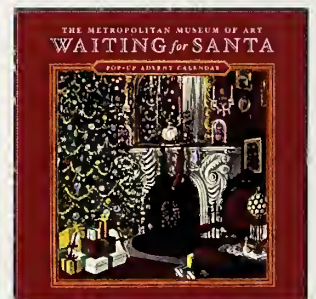
*The Sleeping Beauty: A Fairytale Ballet Story with Six Beautiful 3D Pop-up Scenes.* September. By Francesca Crespi. Frances Lincoln Children's Books. \$22.95. 9781847807250.

*Thomas & Friends: Thomas' Big Pop-up Journey.* Egmont Books. \$15.00. 9781405279390.



*The Tiger Prowls: A Pop-up Book of Wild Animals.* September. By Maggie Bateson. Simon & Schuster Children's UK. \$16.99. 9781471122156.

*Waiting for Santa Pop-up Advent Calendar.* Abrams Calendars. \$19.95. 9781419722059.



*What's Below?* Egmont Books. \$14.00. 9781405283298.

Z  
1033  
T68  
M68  
CHMR

SMITHSONIAN INSTITUTION LIBRARIES



3 9088 01713 1004