

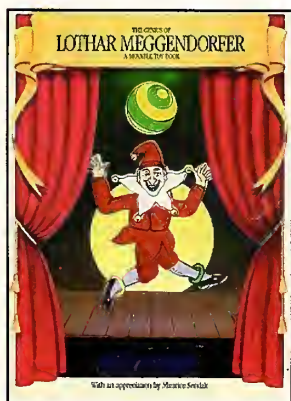
Sharing Something Special: “Off and Away”* with Pop-ups!

Rhonda Harris Taylor and
Nancy Larson Bluemel

*With thanks to Dr. Seuss' 1990 book, and his last publication, Oh the Places You'll Go!

Where it started

One of our favorite quotes from an interactive book is found in the 1893 edition of F. A. O. Schwarz's *The Speaking Picture Book: A Special Book with Picture, Rhyme and Sound for Little People*, and it applauds this remarkable book “As something special, choice and rare.” This phrase captures the philosophy underlying our sharing of pop-up books with a wide diversity of audiences for the past 20 years. That philosophy is coupled with our primary motivation for sharing these books: People do not often have the opportunity to enjoy a collection of these special books, since there are not enough of them in libraries or even bookstores (which seem to be steadily declining in number, **The Speaking Picture Book** especially independent ones). In these sessions, we have three themes: 1) introducing the audiences to pop-up books, to their notable history, to the variety of movable book formats, and to a selection of paper engineers; 2) explaining the educational value of pop-up books, including their applicability across disciplines; 3) offering resources and ideas for creating one's own pop-ups for cards or even one's own book pages.



**The Genius of Lothar
Meggendorfer. 1985**

The basics

To illustrate these three themes, we have a core selection of books and resources that we always remember to include, and we supplement these with other titles from our two separate personal collections that match our target goals each presentation or workshop.

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Exceptions

Rosie Temperley
Edinburgh, Scotland

My “love affair” with paper engineering dates from 1950 when I acquired my first pop-up book, a gift from my grandmother. For over fifty years I had enormous pleasure in collecting material, mostly new and “hot off the press.” (Though, occasionally, I managed to raid the stock of my antiquarian book-dealing husband David!) But this was just a hobby for me – a side line only. This all changed at about the time of the Milwaukee conference [2002] when I began to take collecting more seriously and became more focused in my approach. I thought long and carefully about the structure and boundaries of the collection and the *raison d'être* for it. I decided at that point to concentrate on the older material and set the year 2000 as the cut-off date for modern publications.



Imagine

Many will find this ironic given the wealth of exciting new material and the growing sophistication of it. Certainly it was not an easy decision, but the logistical nightmare of storing thousands of items meant that difficult decisions had to be made. I must have had a sixth sense about moving from a four story house to a bungalow!



Jazzy in the Jungle

Since that time I have stuck, more or less, to this decision. However, there have been exceptions to the rule – things that I was unable to resist. Equally, I have been tempted by some ground-breaking material that I felt could underpin and support the older, more historical aspect of the collection.

When I spoke to Ann Montanaro recently, she suggested that other collectors might be interested to know about some of the items for which I have made an exception. (I include details and ISBN numbers only for those items which, to my knowledge, have not been mentioned in *Movable Stationery*.)

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.

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 August issue is July 15.

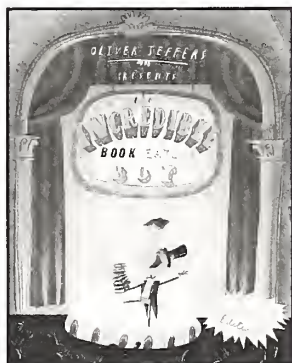
Exceptions , continued from page 1

I start with what I would refer to as the “usual suspects,” world leaders in the field of paper engineering. Obviously I have included some of their recent work, despite the fact that each volume takes up a great deal of shelf space! I would mention *Trail* by David Pelham, *One Yellow Dot* by David Carter, and the Roly-Poly books by Kees Moerbek as being particular favorites, as are the Christmas cards that Robert Sabuda and Matthew Reinhart have produced for MOMA.

Next are two publications that have an optical dimension. *Gallop!* by Rufus Butler Seder is interesting for me because it is, as far as I know, the first time an automatic page-opening mechanism has been utilized to achieve this kind of illusory movement. Somewhat less well known, perhaps, is Norman Messenger's *Imagine*. This has a more comprehensive coverage of optical “tricks” and is, in my view, extremely visual and appealing.

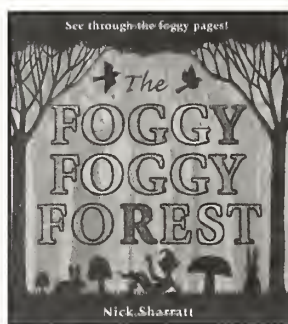
I simply couldn't resist *The Incredible Man-Eating Boy* by Oliver Jeffers, if only for the pop-up spread of the library. Similarly, *Titanic* by Martin Jenkins and Brian Sanders and *The Story of the Little Mole Who Knew it was None of his Business* by Werner Holzwarth and Wolf Erlbruch are included because my four grandsons couldn't put them down!

The strong and stunning architectural 3-D engineering in both *The Dimensions of Frank Lloyd Wright* by Iain Thomson and *The Berlin Package* by Michael Lewitscharoff have been chosen not just for their visual qualities, but also because the educational benefits are



The Incredible Man-Eating Boy

equally important for me as they overlap my interactive collection.



The Foggy Foggy Forest

Two books that utilize opaque overlays in the manner of Bruno Munari's *Circus in the Mist* also took my fancy. I don't think either has been mentioned in *Movable Stationery* so here are the details: *The Foggy Foggy Forest* by Nick Sharratt (London, Walker Books, 2008. 9781406303377) and *Hänsel and Gretel* by Sybille Schenker (Hong Kong, Michael Neugebauer, 2011. 9789881512826).

The first is an adventurous departure from his other titles for Nick Sharratt and I think it works very well. But even more interesting for me, perhaps, is *Hänsel and Gretel*. The classic fairy tale is here brought to life in a unique and enchanting way. The overlays are complemented by silhouette-like illustrations which are so much part of the continental European tradition (and very close to my heart). Bold black and white illustrations contrast very effectively with “patch-work” coloration and the overall result is stunningly different.

In my experience, *Jazzy in the Jungle* is hugely popular with the very young. Lucy Cousins is a prolific designer with many well-loved titles to her credit, but, for my taste, this is her best book. Her usual bold and bright naive art work surpasses itself and is enhanced by (Tor Lorvik's Moomin-style) cut-away pages with surprise holes. To my knowledge, this has not been reviewed in *Movable Stationery*. The details: *Jazzy in the Jungle. A Hide-and-seek Adventure!* (Walker Books, London 2002. 9780744592504).

French titles feature heavily in my list. I am a huge admirer of the wealth of material coming out of France at the moment and I am beholden to Jacques Desse and Thiebaut Brunessaux for bringing it to my attention. The paper engineering is understated – apparently simple yet often extremely intricate and sophisticated. This is combined with original and innovative art work of a high caliber.

For me *Popville* is one of the all time greats – a truly remarkable book that needs no introduction. But I think the follow-up work *Dans la Forêt du Paresseux* is equally attractive and pertinent. *Carnaval Animal* is a real stunner and the 3-D mix-and-match animals can enchant the very young time and again.

Continued on page 11



Carnaval Animal

Dean & Son Publishers - A Short History

Jo Tisinger
vintagepopupbooks.com

Disclaimer by the Author: This article is presented as information and not a "formal" research paper. However, much time and devotion went into the development of accurate (and hopefully interesting) material. Information is based on numerous sources. Direct references are noted only in case of specific quotes. If you would like the exact reference source for a specific detail, feel free to email us at info@vintagepopupbooks.com.



George Alfred Henry Dean
(July 1, 1822 – May 13, 1891)

Dean & Son claimed to be the "originator of movable books for children." While this may be arguable, they were certainly the first to produce movable books in large quantities.

Most of the wonderful nineteenth century Dean & Son movable books that are such a delight to collect were produced under the watch of George Alfred Henry Dean (pictured above). I have documented the history of Dean & Son chronologically, starting with George Dean's maternal Great Great Grandfather, Thomas Bailey.

Thomas Bailey was recorded in the Stationers' Company registers as a "Yeoman of the parish of St John, Wapping." Old references that we've found refer to the company of Dean & Son as having been family owned since 1702. The family's jump into the printing/publishing business likely started with the first Thomas Bailey who died in 1746. His son, also named Thomas, set up his printing company at "Billiter Lane, Leadenhall Street" in 1741. He traded under the sign of the "Ship and Crown." Most of the publications Thomas Bailey II put out were reprints and romantic chapbooks, some considered to be a bit salacious. One title we found of Bailey's from the 1850s was *Love and innocence betrayed, a secret history, life, and surprising adventures, of Miss D.* At this point the

Bailey publishing business was decidedly "low rung" and probably not highly profitable. Distribution was carried out primarily by "street hawkers" – a far cry from the international publishing dynasty that this family would eventually create. It's likely that they made more money from their other services, which included not only printing for others, but selling medicines to cure such ails as leprosy, scurvy, and hemorrhoids. At one point they even called themselves "Bailey's printing office and Medicinal Warehouse." Thomas Bailey II and his wife Elizabeth (Betty), had two sons (William & Thomas) and two daughters (Elizabeth & Jane). The oldest son, William was born in 1743.

Thomas Bailey II died in 1764 and left everything, including his company, to his wife Betty. Betty took over the company and we can find her imprint "Mrs. Bailey's printing office, the Ship and Crown" on several books of that era. The family business was located at 110 Leadenhall Street. There was dissension within the Bailey family. Thomas Bailey's will makes mention of son Thomas and daughter Jane, but nothing of William or the other sister. It appears that they were "disinherited." William started his own printing company around 1767. Brother Thomas separately carried on the original family business with much less success than big brother William. Thomas Bailey III sold the family business to William (George Dean's Grandfather) before his death in 1791. William Bailey's sign for his printing company read A a B, interpreted by the curious as "*BIG A, LITTLE a, BOUNCING B.*" Baileys printing offices were located at 41, Leadenhall Street from 1770-1785 and then at 42 Bishopsgate Street from 1785 -1790. Many of his publications in the 1700s were without his name, and have imprints "printed and sold at the a," or, "at the little a, 41 Leadenhall Street." They were listed as doing letter-press, copper-plate and music-printing. At the time it was trendy to list your services using rhyming verse. The British Library gives us this advertising verse from William's shop, "Your Shop-Bills also at any Time, You may have put into jingling Rhime." Bailey also published a children's ABC book which some sources call the first Toy Book ever published in England.

William Bailey married Susanna (Susan) nee Hawes in 1767. William and Susan had two sons, John and Thomas and two daughters, Mary Ann and Anna Maria Bailey. In 1790 they moved to 50 Bishopsgate. After her husband's death in 1794, Susan successfully took over running the company - under her own imprint.

London :

Printed and sold by S. Bailey, No. 35, Threadneedle Street.

Susan's son John Bailey went on to start his own company on Chancery Lane in 1799. Susan re-located to 35 Threadneedle Street in 1808. After her death in 1810, Susan Bailey willed the company solely to her two daughters. For whatever reason, Susan left her sons only a pittance. In her will "The whole of my business and...everything thereunto

belonging” was left to her daughters. By that time, both girls had married apprentices from their parent’s shop, Mr. Thomas Dean (Sr.) and Mr. William Munday. Nevertheless, Susan’s will stipulated adamantly, that the business was “for their own sole use and benefit absolutely not to be subject of control of any present or future husband...my two daughters will share equally any profits arising from the printing business...for their own solo use and benefit absolutely independent of any present or future husbands...” Indeed, records show that the company Dean & Munday had both sisters, Mary Ann Dean and Anna Maria Munday listed as its principals between 1812 and 1840. Perhaps it was because of all the babies the sisters bore, or the customs of the early nineteenth century, that, regardless of mother Susan’s attempts to insure female succession of the business, it would become identified primarily with the husbands.

The apprentice husbands, along with their wives, took over the company naming it Dean & Munday in 1811. Mother Susan had already located to 35 Threadneedle Street in 1808. Mary Ann and her husband Thomas Dean had several children, the oldest boy named Thomas W. Dean (Jr.) (1796-1856). Anna Marie and her husband, William Munday also had several children, the oldest son was Thomas H. Munday, (1812-1849). Closely bound by business and family, the Deans and Mundays raised, with the help of nannies, their large brood of children right behind their shop on Threadneedle Street. Once they entered their teens, Thomas Dean and Thomas Munday - cousins and oldest sons of Mary Ann and Anna Marie - became apprentices and then partners in Dean & Munday. The firm Dean & Munday published the company’s first novelty books, *The Dame Wonder Transformation Book* series. We don’t know why, but records show that Thomas Dean Jr. and Thomas Munday dissolved their partnership in 1838. Thomas Dean Jr. went on to become very successful but had the reputation of being a dangerous man with “the devil” in him – perhaps that’s why things didn’t work out with his cousin Thomas Munday.

Thomas Dean Jr. officially took over the firm Dean & Munday in 1843 and re-named it Thomas Dean & Co. Then in 1847 he again re-named it, this time to Thomas Dean & Son (while his publisher imprints stated Thomas Dean & Son, the cover of his books at the time often stated simply Dean & Son. In 1845 the company left Threadneedle Street and moved westward to 11 Ludgate Hill.

Thomas Dean Jr. was very advanced for his time. He made many improvements to the art of lithography during its early days. At that time the lithography stones were cleaned every night and drawn on again the following morning. They started out printing on stone and later used wood engravings – all colored by hand.

Thomas Dean Jr. was the father of George Alfred Henry Dean, born in 1822 as the third of five children and the oldest son. George Dean had entered his Father’s

publishing business, Dean & Munday, in 1839 at the age of eighteen.

Thomas Dean Jr. died quite suddenly at age 60 on May 13, 1856 (on the same day that his son George died 35 years later). After his father’s death, George Alfred Henry Dean (pictured above) changed the company name from Thomas Dean & Son to simply Dean & Son. George claimed that his company was the originator of children’s movable books. They were certainly the most prolific during the last half of the nineteenth century. Dean had a special department of skilled craftsmen to assemble just these books. Besides, publishing, he also had his own coloring and printing abilities as evidenced by publishers ads and notes on illustrations such as “Lith. & Produced Dean & Son. London.” They also advertised themselves, as early as 1865 as “Lithographers and printers to the trade as well as publishers of children’s books of worldwide reputation.”

While other publishers such as Darton and Ward & Lock put out some movable toy books, Dean was by far the most prolific. His near toy book monopoly would not be seriously challenged until Raphael Tuck came along in 1870. Dean also published the first magazine that was printed in chromolithography, *The Little One’s Own Coloured Picture Paper*, was a collection of children’s stories, poetry, and other miscellaneous writings for children. George Dean moved his company to 160A Fleet Street in 1871 because the building on Ludgate Hill had to be raised in order to widen the road.

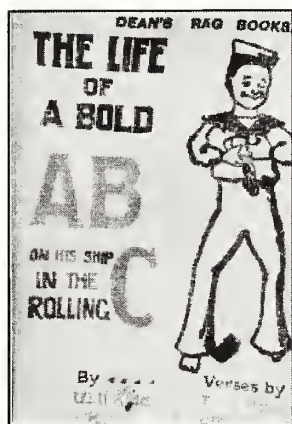


Unlike his father, George Dean had many friends both in and out of the trade and was well loved by family, friends, and employees alike. He was often referred to as “a friend of children.” Judging from his photo he does look a bit like Santa Claus. On the occasion of his 70th birthday, Dean’s staff presented him with a pair of framed etchings by the prolific Victorian landscape artist, Benjamin Williams Leader. Not all of his employees were so wonderful however. In 1866 records show an incident where his foreman on the print-coloring line stole the wages that he had been entrusted with to pay the coloring people.

During George Dean’s tenure the company made great strides, progressing from stencil and hand coloring to lithography and color blocking. They did a lot of work, such as coloring, for other London publishers. Dean & Son also

supplied the trade with all types of printing supplies and equipment. They were closely tied with The India Company and kept a warehouse to sell imported foreign luxury goods. They were big in the bible business.

George Dean was afflicted with angina pectoris but kept his sharp mind. After several years of failing health, George Dean died at Southsea on May 13, 1891. He is buried at Ladywell & Brockley Cemetery in London next to his wife, Emily (Emma) Dean, who died in 1902. After George Dean's passing, his two sons, George and Henry, took over the company. On February 24, 1892 they became a limited liability company and changed the name to Dean & Son, Limited. *The International Bookseller*, volume 1, 1892 states: "In consequence of the recent death of the head of the Dean & Son firm, the members of his family, to whom his share of the business was left, have thought it best to form the whole into a limited company, under the style of Dean and Son limited. The late partners assume the position of directors, whilst the capital remains the same."



The Life of a Bold AB on his Ship in the Rolling C

The young Deans did very well after George Dean's death. They went on to secure many gold medals at various exhibitions such as The Paper, Printing, Stationery, Publishing, and Fancy Goods International Exhibition and Market as well as The Exhibition at the Royal Aquarium 1892 where they exhibited their movable toy books in various stages of production. (Note: A couple of old newspaper archive editorials about these exhibitions complain that gold medals "could be had for a certain amount of hard cash.")

At the height of its popularity, the Deans employed hundreds of workers, including those hired for its spin-off company, Dean's Rag Book Company Ltd, founded in 1903. The rag book company was formed after Henry Dean invented a way to make books practically indestructible. He filed a patent for "books with cloth leaves" on December 18, 1903. The first rag book was entitled *The Life of a Bold AB on his Ship in the Rolling C*. This spin off company shared the same premises as Dean & Son until 1911 when it moved to its own factory. It later went on to manufacture toys and is now primarily known as Britain's oldest Teddy Bear manufacturer. Dean's Rag Book Company has its own history as well as its own legion of fans and collectors.

The elder son, George G. F. P. Dean died in 1909 at the age of 55. He died quite suddenly after contracting "blood poisoning from some unwholesome fish" while on holiday in Switzerland.

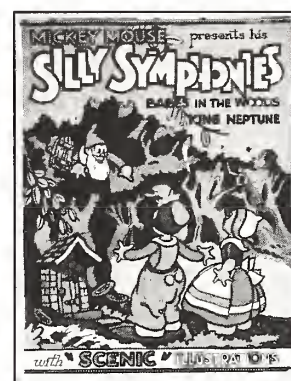
1921 - The Dean Family Dynasty ends

Records show that Henry Samuel Dean and his youngest brother, A. W. Dean, both retired from the board in 1921. In September of 1921 the brothers and Dean & Son Limited was bought out by Odham's Press for the sum of £ 456,316. Odham's continued the Dean & Son imprint and moved its company to a fine building that they remodeled for their purposes at 29 King Street Covent Garden. In 1933 the company moved to No. 6, La Belle Sauvage, Ludgate Hill London. It is interesting to note that in the 1921 newspaper announcement for the buy-out of Dean & Son, managing director of Odham's Press, J. S. Elias, stated that Dean & Son had been family owned since 1702, in the days of Queen Anne. He went on to say that he would continue to run the business under its present style and traditions but that big developments could be anticipated.

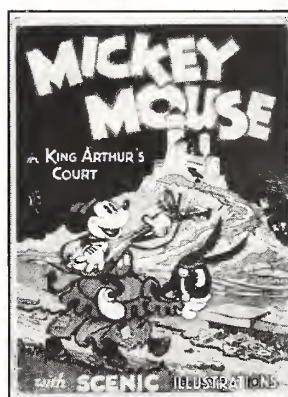
Modern day Dean & Son imprint

Below, we try to summarize Dean & Sons' complicated journey through various publishing companies and buy-outs. Dean & Son Limited and the Dean & Son imprint continue to this day.

Under Odham's and the imprint Dean & Son LTD, Dean & Son went on to produce several 1930s pop-up books with Walt Disney, such as *Mickey Mouse Presents his Silly Symphonies* and *Mickey Mouse in King Arthur's Court*. (Note: the Dean versions say scenic illustrations rather than pop-up). In 1939 Dean & Son moved again, this time to 41-43, Ludgate Hill London where they would stay until the late 1970s. The 1950s brought



Mickey Mouse Presents his Silly Symphonies



Mickey Mouse in King Arthur's Court

more Dean & Son pop-up/movables such as Mickey's Treasure Trove, and Visit to the Zoo. Odham's Press was sold to Fleetway/Mirror Co. in 1961. In 1963 International Publishing Corporation (IPC) was formed, bringing together rival publishing companies including Fleetway/Odham's and The Hamlyn Group. While each company continued to operate semi-autonomously, Dean & Son went under the Hamlyn umbrella. Dean & Son, however, remained at Ludgate. Although within the Hamlyn Group, they did not move to Hamlyn's headquarters in Feltham because of the specialist nature of their business. IPC continued to publish books under the Dean & Son imprint such as *Bobby Bear's Pop-up Book*. The Dean & Son imprint continued in the '70s with books such as *Dean's Big*

Top Circus Pop-Up Book. IPC had bought Hamlyn in 1963 for £ 2,250,000. The Reed Group acquired IPC in 1970 to form the giant global corporation, Reed International. The Dean imprint remained under Hamlyn



Dean's Big Top Circus Pop-Up Book

Group which was now under Reed International. In 1983, under Reed, Hamlyn combined its own brand publishing division with that of Dean & Son to form Dean's International Publishing. They were called Dean's International Publishing from 1983-1986.

Hamlyn bought his company back in 1986. In 1986 Deans International Publishing gave its address as 52-54 Southwark St. London - A Division of The Hamlyn Publishing Group Limited London, New York, Sydney, Toronto. Reed Publishing International again acquired Hamlyn's company in 1987. Today Dean & Son is a private company listing Egmont Holding Ltd as its sole shareholder. Egmont acquired Reed Publishing's Children's Books division and along with it, the Dean & Son imprint, in 1998. Egmont is the U.K.'s largest children's book publisher. The parent company, Egmont Group, out of Denmark, is a world-leading media organization in more than thirty countries. It is owned by a charitable foundation. Dean & Son Limited's current trading address, still owned by Egmont, is listed as 1 Nicholas Road London.

More Interesting Notes

The early Dean's company was best known for their movable and toy books. Dean and Son published over 200 books with movable/pop-up elements before 1900. (We will soon be posting a list of all that we have found so far on our website - vintagepopupbooks.com.) They were the leading producer of movable books at the time. Identifying the publishing editions and dates is difficult. Knowing the dates that Dean was at various addresses is useful for determining the date "window" that books were published in. Often the address was printed but no date. Using the code on the back of each book is a common way of identifying Dean's print run and print date. This method is not foolproof, however, because it's not really a code for dating the book and print run. It's actually a code for the date and print run of the advertising sheet which was used on the back cover of various books. For example, the code might indicate a print run of 15,000 - but that technically means 15,000 advertising sheets, not copies of the book. The books and the advertising sheets are two different things, so while the code can be very useful for estimating, it can't be used to definitively determine print run and publication date.

Location dates:

1770-1785 41 Leadenhall Street
1785-1790 42 Bishopgate
1790-1807 50 Bishopgate
1808-1844 35 Threadneedle Street

1845-1853 11 Ludgate Hill
1854-1856 31 Ludgate Hill
1865-1871 65 Ludgate Hill
1871-1921 160A Fleet Street
1921-1932 29 King Street Covent Garden
1933-1938 No. 6, La Belle Sauvage, Ludgate Hill
1939-1977 41-43, Ludgate Hill London

After Ludgate the registered address for Dean & Son changed often. Here are some of the most recent addresses: 1992-1998, 81 Fulham Road, London; 1998-2000, Wilmslow Road Handforth, Cheshire; 2000-2012, 239 Kensington High Street, London; 2012 - 2013, 1 Nicholas Road, London.

An International Dynasty



Interior spread from
Théâtre Enfantin. Le Ménage de Polichinelle. Mèlémélodrame En Un Acte.

The Deans were quite the exporters and they often used commission agents. Dean & Son had movable books in several languages and versions. As an example, the famous French publisher, Capendu released a French edition of Dean & Son's *The Royal Punch & Judy* entitled *Théâtre Enfantin. Le Ménage de Polichinelle. Mèlémélodrame En Un Acte*. Paris: A. Capendu, [1880].) According to Literary News 1880, "Dean & Son, the famous London publishers of toy books for children, have

made an arrangement with E. P. Dutton & Co., of New York, giving them the exclusive agency for America for their publications." We're not sure what happened to the relationship with Dutton (famous for American books by publisher Ernest Nister) or how long it lasted, but we can only find Dutton Publishers ads for Dean books dated 1882 and 1883. From *The Dial* Volume 3 - 1883:

We have also an endless variety of celebrated Modern Toy-Books made by Dean & Son, London, from 3 cents each upward.

E. P. DUTTON & CO., No. 39 W. 23D STREET, NEW YORK.

We know that the primary American publisher for the later 1880s and 1890s (1884 - 1910?) was International Art Publishing Co., Ltd. in New York, Philadelphia, and Chicago. By 1913 they were using Chicago publisher W. B. Conkey, as evidenced by a long court transcript online from April of 1913 between Henry Dean and Chicago publisher W. B. Conkey. Dean claimed that Conkey had not paid all of the agreed royalties for Dean's Toy Books. There are other examples that show exporting wasn't always a smooth business for the Deans. In 1901, there was a court case between Molling & Co (a German printer) and Dean & Son Ltd. It seems that Molling was contracted to supply Dean with printed books intended for England and America. The books sent to America were rejected as not being of the quality agreed and were sent back to England. Dean & Son also published illustrations printed by other printers. Some

of Dean & Son's series of toy books were printed by Dutch printing house Emrik & Binger at Haarlem in the 1870s and 1880's. For more extensive information on International Dean & Son titles and exporting, see *Pictures for Children's Books on the 19th Century International Market: An Introductory Study* by Göte Klingberg and The Swedish Institute for Children's Books.

High Society

Dean & Son Toy books were so popular in the 19th century that this lady even won 1st prize for donning a costume, at the fancy dress ball at Covent Garden, made of Dean's Toy Books printed on satin!



The references used for this article are available at: vintagepopupbooks.com.

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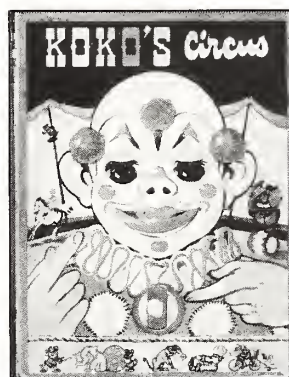
A PDF copy of the 2013 Movable Book Society membership list is available upon request. The list is only for use by members and is not to be distributed. To request a copy, send email to

Info@movablebooksociety.org

Backward Glance Pop-ups You May Have Missed

Ann Montanaro Staples

Koko's Circus. New York, Animated Books, 1942.



Koko's Circus, cover

Koko's Circus is a large (32 x 24 cm.), spiral bound book with 14 unnumbered pages. No author is identified but the illustrator, Hank Hart, is known for having done several other movable books: *Bud and Sue the Barefoot Kids*. (1946), *Mother Goose Magic Window*. (1943), *Pals on Our Farm*. (1944), and *Three Little Pigs*. (1944). The brief text describes the highlights of the circus:

the funny bears, Jumbo the elephant, clowns, the rodeo, Elmer the lion tamer, and the freak show. The illustrations are bold and colorful but somewhat muddy. Koko is on the front cover and a tab-operated mechanical moves his eyes and mouth. In the first scene, a rotating wheel is on the page near the ticket seller. As it is turned, each of the circus acts is displayed. In the next spread, Fuzzy-Wuzzy, one of the funny bears, is riding a large ball. A tab at the side can be moved from side-to-side causing Fuzzy-Wuzzy to move atop the ball. The paper tab has a small, raised circular piece attached to it making it easy to move the tab. The movable pieces on each page are attached by circular metal rivets. The tab for giant Jumbo, the elephant, moves his ears. The clown in the center scene has a honeycomb body. A female cowboy rides a horse in the rodeo and moving the rotating wheel makes the animal appear to be bucking her off. A rotating wheel moves the head of Elmer, the lion tamer, in and out of the lion's mouth. The final spread features Bombo, an African who is shown beating the drums. A tab on that page moves Bombo's eyes up and down and his tongue in and out of his mouth.



Center spread - clown with honeycomb body



Koko's Circus Rodeo scene

European Miscellanea

Theo Gielen
The Netherlands

EXHIBITS

From October 10, 2013 until the end of March, 2014 there will be an exhibition of the Hans Hartung collection of movable and pop-up books in the paper museum Alte Dombach in Bergisch Gladbach, Germany. The museum is housed in an idyllic 17th century watermill in the west German countryside, not far from the Dutch border. The watermill has been in operation as a paper mill since the 1930s. On Saturday, October 19, 2014 a meeting of the European collectors will be arranged — with lectures and encounters with paper engineers.

2014 is the 100th anniversary of the birth of Voitech Kubašta. Ellen Rubin will be displaying books and other materials from her collection at the Grolier Club (grolierclub.org) in New York from January 22, 2014 to March 15, 2014. More information will be available as the date nears.

WEBSITE

A French collector of the works of Kubašta started a website (www.tip-and-top.com) from a thematic perspective on the work of this artist. On display is a diaporama about Animals in Kubašta's world, Second roles and extras, and V. Kubašta and Walt Disney. Still under construction are additional themes like Around the World in 125 Pop-ups! and The techniques Used by V. Kubašta. The site now already offers a loving and fresh look to the work of the beloved Czech artist.

POP-UP DINNER

In conjunction with the Bologna Children's Book Fair, the German paper engineers Maike Biederstaedt and Antje von Stemm organized the second Pop-up Dinner on Tuesday, March 26 in the local Bologna restaurant Dal Biassanot. Like last year, they invited all pop-up friends and paper engineers attending the book fair to participate in the dinner, to exchange experiences, show off new designs, discuss the current state of affairs in the field, and to have a nice evening together.

For the young(er) people in the business this is a great opportunity to make contacts, exchange tips how to contact publishers, to evaluate new projects, to show new samples, and so on. This second Pop-up Dinner also proved to be a success with interesting information about the production of pop-up books by Joseph Tan from the printing company of Sirivatana in Thailand, and vibrancy in the discussion brought by the Italian Giovanni Lafrate known from the MBS conference 2010 in Portland, Oregon. Unfortunately David Hawcock who had signed up for the dinner, failed to find the restaurant.

Meggendorfer's Dream

Joel Stern
Los Angeles, California

Every other year the California Antiquarian Book Fair comes to Los Angeles, and it's always a joyous event for me. I love strolling through the aisles, admiring the gorgeous (and expensive) pop-ups and movables being offered by my favorite dealers.

Several years back I found myself in the booth of a German dealer who, I discovered, represented the Meggendorfer estate, and was offering some of his original art for sale. I was thrilled to discover a work— not a reproduction, but an original — that actually was within my budget. It was a poem with accompanying hand-drawn and colored illustrations, on three sheets of card stock.

The poem describes the dream of a farmer's wife who is traveling with a basket of eggs on an overly warm train. The salesperson pointed out something about the work that made it truly special — on the back of the card stock were engineering sketches. Was Meggendorfer working out a movable version of the poem? Or did these sheets merely serve as scratch paper for other movable designs? It's impossible to tell, but thrilling nonetheless to see.



Der Traum, page 2

After paying for this unusual treasure and bringing it home, I then went about getting the poem translated from the German. At my office there was a young woman who had been raised in Germany, so I approached her. Interestingly, she couldn't read the handwriting, as it was in an old script that was no longer taught in German schools. So I then tried to find someone from an earlier generation.

After going through my list of contacts, I determined that the only person who might be able to decipher the handwriting was the mother of a dear friend of mine who had grown up in Switzerland in the 1930s, Mrs. Lotte Sohn. I really hit the jackpot with her! Not only could she read the script, but she loved puzzles and word games, and embraced the challenge of translating a rhymed poem in German into a rhymed poem in English.

Then, on paper that was the same color as the paper Meggendorfer used, I printed her transcription of the original beside her translation, and had the four pages framed in a special frame with cutouts, so that the engineering diagrams would be visible from the back. (Shown on page 9.)

I'm delighted to be able to share this special work with The Movable Book Society.

The Dream
by Lothar Meggendorfer

In the wee hours of the morning
A farmer's wife boards a train to town
With a basket full of eggs,
Important business – no time to frown.

Carefully – the basket of eggs
On the luggage rack she fits.
Easy now – it's very high –
Then on the seat she sits.

With great speed, another traveler
Comes in right behind.
Cold as he is, he turns up the heat –
The farmer's wife doesn't mind.

The train pulls out – the farmer's wife,
Exhausted, falls asleep.
She dreams of barns and chicken coops.
What else – "moo moo, peep peep?"

And in her dream, quite suddenly,
She hears a "ping ping ping,"
And after just a little while,
A manifold "zing zing zing!"

Astonished she now looks above,
She can't believe her eyes –
A whistle sounds, the train – it stops.
It was a dream! Surprise!

Verse translation by Lotte Sohn

Der Traum
von Lothar Meggendorfer

Eine Bäuerin mit einem Korb
Voll Eier fährt in d' Stadt,
In aller Früh schon mit der Bahn.
Gar nötig sie es hat.

Sie hebt den Korb vol Eier nun,
Vorsichtig in die Höh'
Auf die Stellage für's Gepäck
Als dann in dem coupé.

Es steigt in Eil' nach ihr noch ein
Ein Passagier, den friert's.
Der stellt die Heizung d'rum auf warm,
Die Bäuerin nicht geniert's.

Der Zug fährt ab. Die Bäuerin
Ermüdet schläft nun ein.
Sie träumt vom Vieh – und Hühnerstall,
Wie Kann das anders sein?

Da hört im Traum die Bäuerin
Auf einmal: "Ping, ping, ping,"
Und über eine Weile daun,
Gar vielfach: "Zing, zing, zing!"

Erstannet nun schaut sie in die Höh?
Glaubt ihren Augen Kaum.
Da pfeift's – es hält der Zug, und sie
Erwacht aus ihrem Traum



An Interview With Collector Michael Yang

Ann Montanaro Staples
Salt Lake City, Utah

Q. Ann Montanaro Staples. Tell us about yourself. When did you start collecting pop-up books? What main areas do you collect? Do you limit your collection to specific types of movables, e.g. books, cards, advertising? Do you collect all time periods? Languages? Artists and paper engineers?

A. Michael Yang. I'm a Taiwanese and I work as a freelance marketing consultant and lecturer. I started collecting pop-up books in October 1993. It is the time when I was studying for my master's degree in the U.K. I spotted Ron van der Meer's *The Fantastic Fairy Tale Pop-up Book* (1992) in a bookstore in the old town of York. I was amazed by the combination of illustrations and movable paper models and bought it as a gift for my girlfriend (now my wife) in Taiwan. Since then, she and I have fallen into the rabbit hole of pop-up books. Thanks to my early career in the IT industry, for years I was posted to European countries to take care of local operations for Taiwanese companies. This gave us easy access to all sorts of pop-up books, including antique and vintage ones. Coming across Bookano volume 6 at a flea market in central London, I aspired to explore the development of pop-up books.

We stay focused on movable and pop-up books. Based on concept, subject, paper engineering, and illustration, the preferences for our collection are novelty, exclusivity, and particularity.

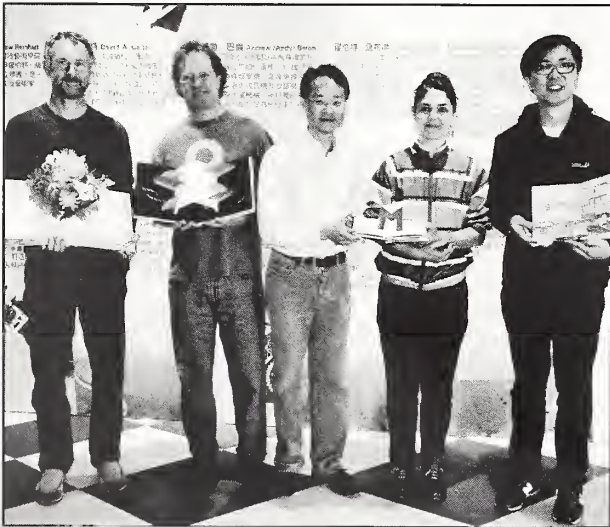


Photo taken on January 16, 2013 at the pop-up exhibition in Taichung, Taiwan. From left to right: Ray Marshall, David A. Carter, Michael Yang, Marion Bataille, Kit Lau

Q. What is your hometown residence?

A. I was born in Tainan, in the South of Taiwan and the ancient capital of Taiwan, and I now live in Taipei with my wife.

Q. What is your age?

A. I'm 45.

Q. What is your hometown residence?

A. I was born in Tainan, in the South of Taiwan and the ancient capital of Taiwan, and I now live in Taipei with my wife.

Q. How many volumes (or items) are in your collection?

A. 600+

Q. What is the most recent book you bought for your collection?



Kylie: The Goddess Edition.
Pop-up CD holder

A. Kylie: The Goddess Edition. [Kylie: The Goddess Edition was produced by Warner Music in a limited edition of 1,000 copies. The pop-up book, celebrating singer Kylie Minogue's 2011 Aphrodite Tour, was paper engineered by Australian Benja Harney.]

Q. What attracts you to a specific book?

A. We are always attracted by pop-up books that demonstrate harmony among concept, paper engineering, and illustration.

Q. What is the most you have ever spent on a single item?

A. Nister's *Peeps into Fairyland* (1896).

Q. What is the best bargain you have found?

A. *Pop Up Book* (2008) by Sony Ericsson Mobile Communications AB.

Q. What is your favorite book in your collection?

A. *A Celebration of Pop-up and Movable Books* (2004) by The Movable Book Society.

Q. Do you have a favorite artist or paper engineer?

A. We do not collect by paper engineer but by our own preferences, so we love them all.

Q. Where do you purchase your books?

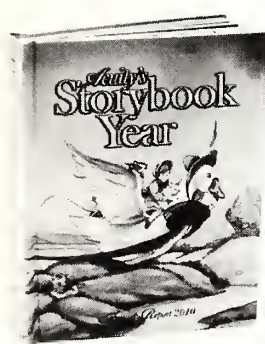
A. We mainly buy newly-published books on Amazon, and



second-hand and antique ones on eBay and other online bookstores. From time to time we fool around at flea markets and bookstores in any of the countries we travel.

Q. Is there a book you are currently seeking that you have not been able to find?

A. *Acuity's Storybook Year* (2011) by Andrew Baron.



Acuity's Storybook Year

Q. What book in your collection do you think is under appreciated by other collectors?

A. I'll recommend western collectors have a look at pop-up books by Mr. Kit Lau (www.skronex.com), a young, talented paper engineer in Hong Kong. To my best knowledge, Kit is the only full-time paper engineer in Chinese language society. You may find an interview with him on Time

Out Hong Kong (<http://bit.ly/cp17gf>). Except for the second pop-up book *China Pop Up*, Kit has published six titles to introduce various aspects of his birthplace, Hong Kong, using his self-taught paper engineering skills.

Q. How do you share your books with others?

A. Since 2007 I have started to post articles on our blog to introduce our collection. I'm addicted to the surprising moment of turning every page of pop-up books, so I decided to make short videos to share those amazing visual effects. Nowadays a dedicated Facebook page has been added to improve interaction with collectors in the Chinese-speaking world. For the last two years, before Christmas, I have been invited by the biggest chain bookstore to give a speech about our collection. Apart from blogging and speeches, we curate commercial exhibitions to share our collection with the public, especially those who have not yet been in touch with pop-up books. Our first pop-up book exhibition was held in Taipei in the summer of 2012. At the moment, we have two pop-up exhibitions running simultaneously in two cities of Taiwan, following the big success in Taipei.

Q. What would you collect if you did not collect books?

A. My wife and I used to collect stamps in our childhood so we might keep collecting stamps if we had not touched any pop-up books in England.

Q. What advice do you have for new pop-up book collectors?

A. Find a category you love, concentrate on it and then expand it or get another category to carry on.

Note: Many of the above questions are based on the ones used in the column How I Got Started from *Fine Books & Collections*.

Exceptions, continued from page 2

Drôle d'oiseau. is another gem and more to my taste than other work by U.G. The almost naive illustrations of the fables are subtle and atmospheric and, with the unusual presentation, are an interesting inclusion for me.

I just love *Rainbow Chameleon*. It is a small, deceptively simple board book aimed at a very young audience. The bright and striking illustrations combine with clever volvelles in the covers and pull-the-tab color changes inside.

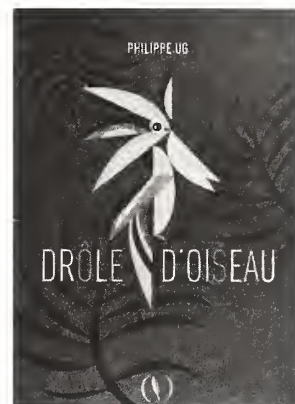
Here are some details:

Dans la Forêt du Paresseux. By Anouck Boisrobert and Louis Rigaud. Paris, Hélium, 2011. 9782358510523.

Carnaval Animal. By Iris de Vericourt. Paris, Hélium, 2011. 9782358510615.

Drôle d'oiseau. By Phillippe Ug. Paris, Les Grandes Personnes, 2011. 9782361931162.

The Rainbow Chameleon. By Yusuke Yonezu. Hong Kong, Minedition, 2010. 9789881848550.



Drôle d'oiseau.

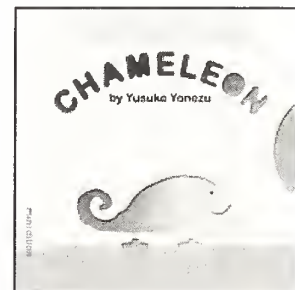


Dans la Forêt du Paresseux

ABC3D and *10* by Marion Bataille are remarkable, not to be missed, and an obvious inclusion, but they need no introduction from me.

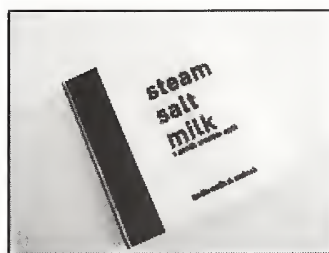
So I move straight on to Robert Crowther's "trilogy:" *Colours*, *Shapes*, and *Opposites*. These remind me of his earliest publication, namely *The Amazing Hide and Seek Alphabet*, making full use of the element of surprise. The engineering appears very simple but there are some interesting mechanisms which compliment the highly visual illustrations.

Two recent artists' books are among my favorites. The illustrations and engineering of both are subtle and understated – a visual treat. They are totally different from each other and from other similar-type books with which I am familiar. The engineering of *And Other Fairy Tales* (handmade by Carolyn Trant. Lewes, Sussex, England, Parvenu Press, 2009)



The Rainbow Chameleon

is interestingly different in that the book can be viewed as a 3-D panorama or, alternately, as a carousel.

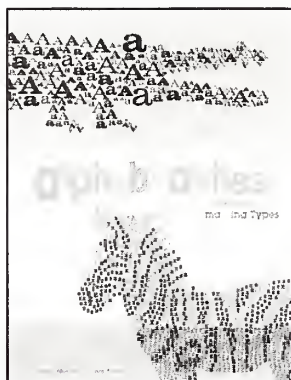


**Steam Salt Milk:
A Nordic Creation Myth**

Steam Salt Milk: A Nordic Creation Myth by Mette-Sofie D Ambeck. Thisted (signed limited edition, 2010) is steeped in the European cut-paper/silhouette tradition and this compliments the remarkable 3-D effects.

Little Tree/Petit Arbre. Editions Les Trois Ourses, 2008. 9782951863996. This little, published gem by Katsumi Komagata has the feel of a hand-made artists' book. Again, a reliance on cut paper/silhouette 3-D effects executed with subtle simplicity produces an amazingly beautiful and thought-provoking book.

The following three publications were widely available and easily obtained through normal retail outlets yet each is hugely innovative and original. Fabulous art work combines with minimalist engineering to produce three remarkable treasures!



**Alphabeasties and Other
Amazing Types**

Alphabeasties and Other Amazing Types. By Sharon Werner and Sarah Forss. Maplewood, New Jersey, Blue Apple Books, 2009. 9781934706787.



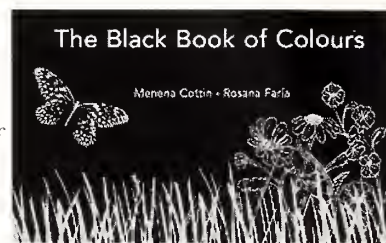
The Crocodile Blues

The Crocodile Blues. By Coleman Polhemus. Dorking, U.K., Templar Pub., 2007. 9781840115802.

The Black Book of Colours. By Menena Cottin and Rosana Faría. London, Walker Books, 2008. 9781406322187.

Almost last, but not least, I include two artists' books by Kees Moerbek. I first saw them at the Recklinghausen meeting and knew immediately that they were for me! Quite different from any published book and in a league of their own, both are real works of art and I am very proud to have them in my collection. They are *Sleeping Beauty* (hand assembled by the artist, Kees Moerbeek, on March 22, 2002) and *Grimm's Rumpelstiltskin* (hand assembled by the artist in June 2002. 8 of 40).

I am also pleased to have the Neiman Marcus anniversary catalog (*The Book: The Next 100 Years of Neiman Marcus*. Dallas, Texas, 2007) with the stunning pop-up spread by Kees. It was a gift from a very kind friend, as was the last item or rather group of items on my list of "exceptions."



The Black Book of Colours

The Opera National de Paris commissions, and sends to its Friends, special invitations to particular performances of the opera and ballet. I am truly lucky that one of the Opera Friends is also a dear friend of mine! This series of invitations is remarkable. Each is stunningly beautiful with imaginative art work and sophisticated engineering. Indeed you could not hope to find a better example of the importance of paper engineering in the field of promotional design.

As I mentioned, it was not until I attended the Milwaukee Convention that I fully appreciated this aspect of paper engineering. I still remember the exhibition of engineered promotional items with huge pleasure and respect. Paper engineering is indeed many faceted; not just in terms of the almost unlimited number of different techniques but, also, and perhaps more especially, because of its breadth of importance, covering so many different aspects of life and the great many uses to which it has been put over the centuries.

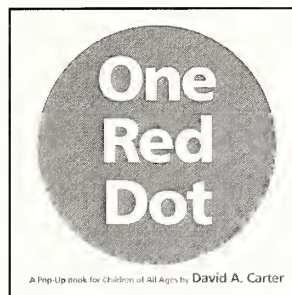
Sharing Something Special, continued from page 1

For our core resources, we are especially careful to select items that can be fairly easily obtained or at least accessed by audience members, whether in bookstores, through second-hand vendors, or in libraries. And, we are always sure to bring plenty of pop-up books to share, since the "ah ha" moment of seeing (and having hands on!) these movable books in action intrigues all age groups. Our favorites for every workshop include:

--A selection of books that capture the history of pop-ups, multiple artistic techniques, varied paper engineering strategies, and range of book topics, which appeal to different interests or which, in educational settings, can be utilized across disciplines.

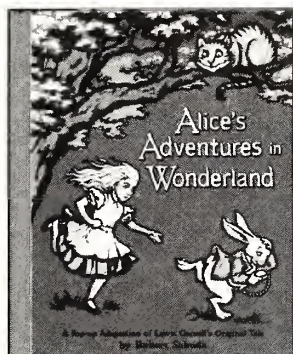
- A great book for demonstrating the history of pop-ups and for its own artistry is the tribute book, *The Genius of Lothar Meggendorfer: A Movable Toy Book* (1985), which has examples from his creations (with peeks at the mechanisms used) and an informative introduction by Maurice Sendak, 1928-2012, well-known children's author and illustrator.

- David A. Carter's four titles in his series *A Pop-up Book for Children of All Ages One Red Dot*, 2005 (2006 Meggendorfer Prize award); *Blue 2*, 2006; *Yellow Square*, 2008; *White Noise*, 2009 are great for their use of color, geometric shapes, and the inclusion of sound in 3-D art. This series always reminds us of Alexander Calder's mobiles! These are also very nice examples for discussing art and mathematical concepts in pop-ups.



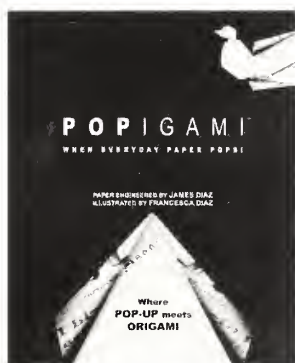
One Red Dot

- Robert Sabuda's *Winter's Tale: An Original Pop-up Journey* (2005) is a favorite choice from his many works for its use of white combined with wintry hues and its enhancement with battery operated twinkle lights. It's notable for its subject coverage, revealed through its illustration, of animals, nature, and seasons, and for its intriguing storyline. Also, his *Alice's Adventures in Wonderland: A Pop-up Adaptation of Lewis Carroll's Original Tale* (2003), is a must for exemplifying a three-dimensional interpretation of a classic children's book and for its remarkable pop-up arch of playing cards. Both Sabuda titles are very useful in discussions of pop-ups as literature, creative writing, and the use of color in art.



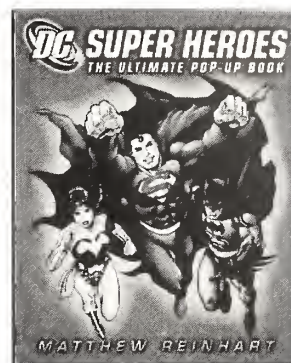
Alice's Adventures in Wonderland

- James Diaz and Francesca Diaz's *Popigami: When Everyday Paper Pops!* (2008) is a unique presentation in its incorporation of origami techniques for pop-ups and in its "reuse" of discarded objects in the origami. Remarkable! And, it's very effective in discussing mathematical concepts and social studies topics like recycling, as well as art (it's a good introduction to collage and inspires use of inexpensive repurposed materials for projects).



Popigami

- Matthew Reinhart's *DC Super Heroes: The Ultimate Pop-up Book* (2010) is an exceptional ode to the graphic novel (comic book) and covers a topic that invariably catches the attention of the super hero fans in our audiences.

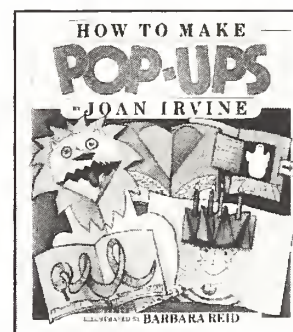


DC Super Heroes

- We also provide information on Web sites that offer facts on the history of pop-ups (such as the coverage provided on Ellen Rubin's Pop-up Lady Web site at: <http://bit.ly/UO7SzL>). We also include home web sites of a selection of paper engineers, since everyone always wants to know more about the creators of these fabulous works! For example: Bruce Foster (<http://paperpops.com/>); Renee Jablow (<http://bit.ly/W5FgCl>); Matthew Reinhart (<http://bit.ly/dmmTfu>); and Robert Sabuda (<http://bit.ly/13AaMPj>).
- And, we always mention The Movable Book Society and its Web site with membership information, the Meggendorfer Prize recipients, and the index to back issues of *Movable Stationery* (<http://www.movablebooksociety.org/>).

--Books that assist fledgling paper engineers, whether kids or adults, in creating their own pop-ups.

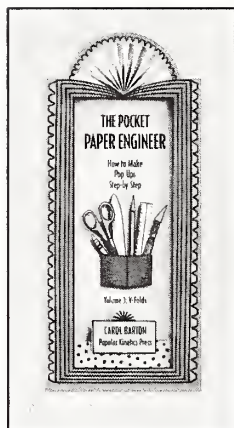
- For younger children, Joan Irvine's books on making pop-ups (*How to Make Pop-ups*, illustrated by Barbara Reid, 1987, and *How to Make Super Pop-ups*, illustrated by Linda Hendry, 1992) have the advantages of being easy to understand and widely available in libraries.



How to Make Pop-ups

- James Diaz and David A. Carter's *The Elements of Pop-up: A Pop-up Book for Aspiring Paper Engineers* (1999) is especially appropriate for older kids and adults and is distinguished by its explanations of the geometry of techniques and its pop-up examples of each technique.
- Carol Barton's three volumes of *The Pocket Paper*

Engineer series (2005, 2008, 2012), with their clarity of explanation and 3-D examples of techniques, are great how-tos for the more advanced learner. And, on Barton's home web page(<http://bit.ly/FOGJbu>), one can order copies of the 3-D cards that illustrate the books.



The Pocket Paper Engineer

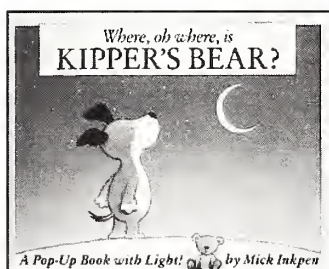
The Places We've Gone

Lovers of pop-ups, including us, have to share our treasures because they, and we, just can't contain the enthusiasm! The books really do generate their own enthusiasm for presentations that we've made to groups of all ages. Everyone from children to college students to senior citizens gives an audible "wow" from the moment you open the first book and stays entranced until you close the last one. We offer here an overview of some of our experiences with sharing pop-ups, including strategies we've successfully used for various audiences.

Children

Pop-ups are the perfect choice for a presentation to children of all ages--whether using just one for an introduction to a topic or using numerous titles on a theme. There is such a plentiful array of books, both fiction and nonfiction, that any subject is easily covered. For instance, a teacher of second graders requested a visit from one of us to her classroom to use pop-ups to teach a simple math lesson on measurement. After viewing several books, the students eagerly began work with their pencils, rulers, and scissors. By making two simple cuts, all were able to create a very basic pop-up mechanism. The results were much more far-reaching than anticipated. For weeks afterward, no matter what the messages to the teacher, they were delivered in little pop-up notes anonymously left on her desk.

It isn't necessary to select a book with a math theme to teach math. *Where, Oh Where, Is Kipper's Bear? A Pop-up Book with Light!* by Mick Inkpen (1995) is not a "math" book, but it works perfectly. In it, children can see a variety of mechanisms from pop-ups to pull tabs. Most importantly there is a dog with oodles of personality, whose head is mounted on a pop-up strip exactly like the one that the students can make with their newly acquired paper engineering



Where, Oh Where, Is Kipper's Bear?

skills.

In another school setting, the one of us who presented worked with fourth and fifth graders gathered in the library to hear about pop-up books. The presentation, designed to fit the curriculum, placed emphasis on the difference between authors, illustrators, and paper engineers as well as how the format of pop-ups differs from typical books. All children of this age seem to know about Peter Pan as a literary character,



Peter Pan

so the retelling of J.M. Barrie's story (*Peter Pan: A Classic Story Pop-up Book with Sounds*, retold by Libby Hamilton, illustrated by Paul Hess, 2009), as designed and paper engineered by Andy Mansfield, was a great attention grabber to start the presentation. Every page has a sound effect, and that keeps even nine and ten year

olds glued to their seats. You could have heard the proverbial pin drop as they listened carefully to hear the ticking of the clock which the crocodile swallowed.

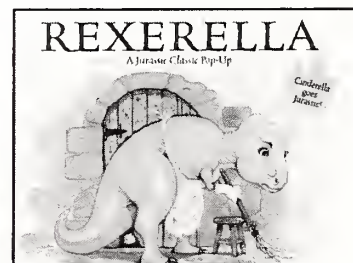
Fairy and folk tales are also familiar to children, and there are many reinterpretations of them as pop-ups. For instance, Kees Moerbeek calls his *Goldilocks* (2006) a Roly Poly book. It is actually a cube that unrolls to show the classic fairy tale. Formats like this are very unusual in children's experience and always cause an exclamation of delight. One clever child said that when the cube was totally open, it looked like a stairway climbing into the story. Love that image!



Goldilocks

Space and time constraints are often common challenges for presentations to classes held in school libraries. Providing teachers with a handout with directions for making simple mechanisms gives students ample time to create their own pop-ups once they're back in their classrooms. Be sure to include a bibliography of more instructions, both in books and on the Web, that can be acquired later for future use—we provide links to paper engineers' Web pages that offer how-to instructions (e.g. Matthew Reinhart and Robert Sabuda).

Children are often reached in locations outside their school buildings. Many public libraries have regularly scheduled programming after school and during the summer months. It is a wonderful time to show a few pop-up books on a selected topic and then



Rexerella

conclude the event with a card making activity. Valentine's Day, Mother's/Father's Day, and Christmas are especially popular themes. Pop-up books for Christmas are readily available, while those about the other holidays can be more difficult to locate. However, a little creativity goes a long way! For instance, in February, tailor your discussion around the topic "love" for your storytime and use books that do not have a valentine motif. For example, *Rexerella: A Jurassic Classic Pop-up* (2002) by Keith Faulkner (paper engineering by Jonathan Lambert, illustrated by Graham Kennedy), is a dinosaur version of the classic love story between Cinderella and the Prince. It has large pop-ups and bright colors, which make it ideal for sharing with groups. And, you can't go wrong with dinosaurs when it comes to kid popularity!

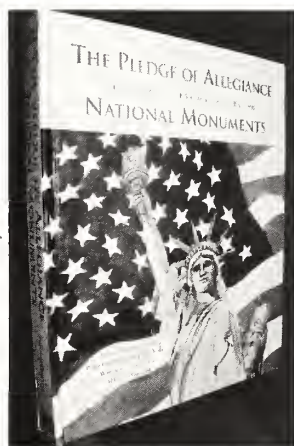
A program with activities goes more smoothly if the cards or template pieces are precut. Have lots of colored paper, crayons and pens, scissors, and other materials and tools on hand. You'll see those kids of all ages become instant paper engineers! We remember one senior adult gathering, when we were rather tentative about showing them how to make a pop-up card, that they hastened to assure us they loved "making things"!

Teachers and Librarians

Those who work with children are our favorite audiences. Presentations to them give the opportunity to spread the word and make followers of our message that pop-up books are an ideal tool to use in teaching—viral marketing works! In our experience, most teachers and librarians have given no attention to how effective pop-up books are as instructional tools. They just see them as too fragile for use in an educational setting. We always start our workshops with a stunning pop-up they can't resist, followed by a few tips that will make them feel more comfortable using the books before we move on to sharing a big selection of books that work well in the curriculum, across disciplines.

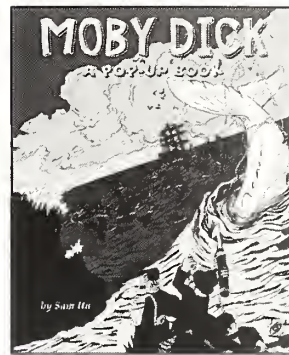
There are so many pop-up tie-ins for science, history, and geography. For example, National Geographic Society's pop-up books are beautiful, informative, and great examples of works of many notable paper engineers; also, even older titles are still widely available. Carrie Jordan (designer, illustrator, paper engineer, and writer) and Calvert Gamwell's (writer) trio of books that reflect the symbols of America are a wonderful addition to U.S. history studies: *The Pledge of Allegiance* (2002), *America the Beautiful* (2002), and *Pop-up Book About "The Star Spangled Banner"* (2002).

For the language arts, pop-ups make entrancing



The Pledge of Allegiance

introductions to books that are required reading and might be causing some apprehension among students. For example, the mid-19th century language of Charles Dickens' *A Christmas Carol* can make it a daunting read. Introduce it with Chuck Fischer's pop-up version (*A Christmas Carol: A Pop-up Book*, 2010), with paper engineering by Bruce Foster. Another example is Sam Ita's *Moby Dick: A Pop-up Book* (2007), which has the added appeal of a graphic novel format.

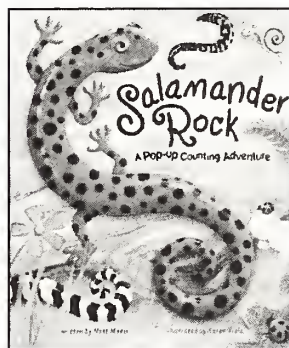


Moby Dick

Once they encounter them, art teachers love working with pop-up books. This format can be a creative addition to their classes' lesson plans, including, but not restricted to, explorations of dimension. Jan Pieńkowski's *Botticelli's Bed & Breakfast* (paper engineering by Rodger Smith and Helen

Balmer, 1996) is an excellent choice for starting an art-centered workshop. Everyone eagerly enters the game identifying characters from famous works of art in the B & B. There are giggles at the sight of Michelangelo's David brushing his teeth and Whistler's Mother sitting by the fire. Follow this light-hearted introduction with lists of supplies that would be needed in an art room setting, instructions on mechanisms,

and bibliographies of resources that will be useful to the teacher. Then ask the teachers to design pop-up centered lesson plans/activities that they could use to inspire their students. *Salamander Rock: A Pop-up Counting Adventure* (2008) by Matt Mitter and illustrated by Karen Viola is a good choice for sharing in these contexts. The salamanders are all spiral cuts and are made from foam, which gives added textual interest.



Salamdar Rock

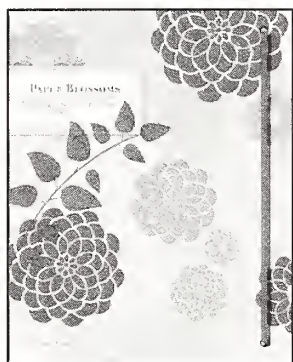
College Students

An invitation to address a lecture hall of 150 students enrolled in a university art department class was both exciting and concerning--how to effectively show pop-ups to such a huge group? The topic the teacher had selected was three-dimensional art work. The students would have a follow-up assignment of creating their own projects. Our solution was to use a document camera. The professor played "Vanna [White]" and showed the books during the lecture. Students who were interested were given additional time at the end to examine the books that were included. It was a success, and the session has been repeated each semester. It seemed appropriate to show college students some books that were a little edgier than those used with children and teachers. The

perfect choice turned out to be *Kubla Khan: A Pop-up Version of Coleridge's Classic* (1994) with illustrations by Nick Bantock, paper engineering by Bantock and Dennis K. Meyer, and designed by Barbara Hodgson and Bantock. The illustrations are dark and have a surreal feel to them. The professor was so taken with this iteration of Samuel Taylor Coleridge's poem that he emailed the presenter the next day to say that he had ordered a copy online. Maybe we should be asking for commissions!

Senior Adults

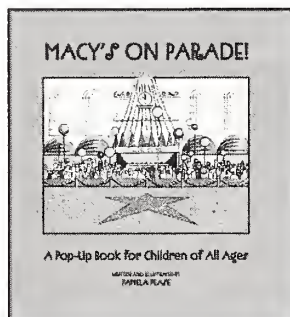
There is no age limit for being fascinated with pop-up books. The University of North Texas (UNT) has a program entitled Emeritus College for adults aged fifty and older. Lecture classes on every possible topic are an hour and a half in length and are offered throughout the regular academic year. With some trepidation, we submitted a proposal for a program on pop-up books as an art form. The topic was accepted, and the class was enthusiastically received. The books we presented were chosen for how well they used the elements of art in their content and also for the media used to create them, e.g. collage, water color, etc. The book which received the most oohing and aahing was



Paper Blossoms

the Meggendorfer Prize winner for 2012, *Paper Blossoms: A Book of Beautiful Bouquets for the Table* (2010) by Ray Marshall. It is a wordless pop-up designed to provide paper bouquets for use as centerpieces on a table. One of the attendees sat with her open laptop computer throughout the presentation. Later she told us that she was actually ordering online the books she liked best as we taught about them!

UNT also offers a summer two-day program called Grandparents University. An attendee must be a grandparent accompanied by a child between the ages of seven and twelve. The course selection topics range from science to art. An invitation to teach at it was received from UNT, stemming from the very positive reaction to the Emeritus College class. The format for this presentation includes a brief history, coverage of noted paper engineers, and of course lots and lots of pop-up books. The culminating activity is the grandparent and child working together to design and make their own three page pop-up book. What a wonderful family experience!



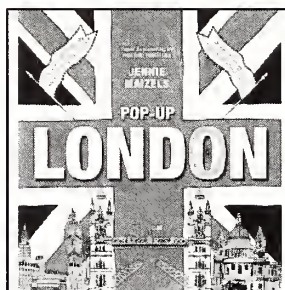
Macy's on Parade

Similarly, we have done presentations on pop-ups for the University of Oklahoma's (OU) Morning with the Professor series for senior adults, one of the endeavors of the Osher Lifelong Learning Institute. Our subjects for these ninety minute instructional sessions have included an overview of the history and popularity of pop-ups. For that one, we showed a couple of short clips from one of our favorite media presentations about paper engineering, a videotape of Robert Sabuda Exhibition: Travels in Time and Space, which can still be ordered from his web site. Another resource that works well for "background" about the history and creation of pop-ups is the YouTube video of Smithsonian Libraries' Paper Engineering: Fold, Pull, Pop, Turn, with



Bee Mine

Chuck Fischer and Bruce Foster (<http://bit.ly/UO9M3z>). We also provided a Morning presentation focused on "Exploring Celebrations Through Pop-up Books," such as holidays, but also birthdays and other personal celebrations. For holiday themes, we are especially fond of the humor in valentine titles such as *Bee Mine: A Pop-up Book of Valentines* (by Olive Ewe, illustrated by Daniel Moreton,

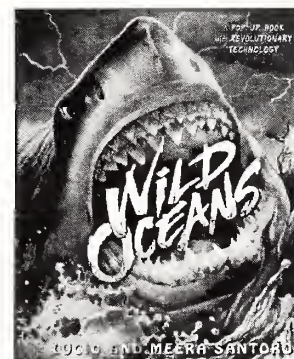


Pop-up London

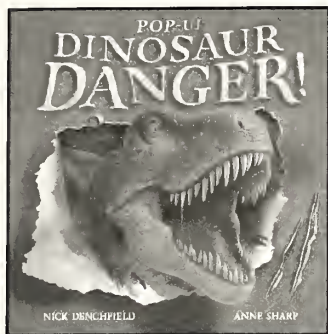
with paper engineering by Bruce Foster, 2004) and David Carter's *Love Bugs: A Pop-up Book* (1995). The beauty of seasonal titles is shown in works such as Pamela Pease's *Macy's On Parade!: A Pop-up Book for Children of All Ages* (2002), *Chanukah Lights* (Michael J. Rosen, paper engineered by Robert Sabuda, 2011), *Christmas in New York: A Pop-up Book* (2005), and *Christmas Around the World* (2007), both by Chuck Fischer, with the latter paper engineered by Bruce Foster and text by Anne Newgarden.

These Morning presentations led to an invitation to speak about pop-ups to a book review club—networking is a great thing!

Collaborating with others outside the pop-up world can provide a very satisfying experience. We used the Rare Books and Archives facility at UNT for our own enjoyment to see and touch some truly amazing movable books by some very important names in the history of the books. Our experience established a bond with personnel there and in



Wild Oceans



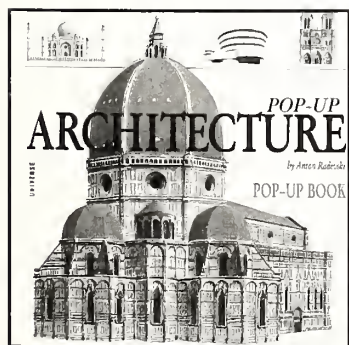
Pop-up Dinosaur Danger!

March of 2013 we will have a joint tour of their exhibit followed by a classroom showing of some of the treasures of the archives. Similarly, networking with a colleague who teaches mathematics classes for education majors and who directs summer training institutes for math teachers has led to presentations that center on mathematics concepts, project management (making one's own pop-ups), and math in cross-disciplinary contexts, all illustrated with pop-up books. Because math is important for all human endeavors and since paper engineering requires the use of math, it is easy to select books for audiences of math teachers because we emphasize that the books can be used for their content and/or for their format. However, books that are centered on architecture, sports, and the natural world (including animals) are especially popular for these presentations. Some of our, and their, favorite titles along these lines include: *Architecture: Pop-up Book* (Anton Radevsky, text by Pavel Popov, 2004), *Pop-up London* (Jennie Maizels, paper engineering by Richard Ferguson, 2012), *Renaissance Art Pop-up Book* (Stephen Farthing, paper engineering by David Hawcock, 2010), *Popville* (paper engineering by Anouck Boisrobert, Louis Rigaud, and Les Associe's Re'unis,



Ocean

2010, nominated for the 2012 Meggendorfer Prize) *Nascar Pop-up: A Guide to the Sport* (Sally Blakemore, illustrated by Doug Chezem, 2009), *Pop-up Tour de France: The World's Greatest Bike Race* (Pamela Pease, 2009), *Wild Oceans: A Pop-up Book with Revolutionary Technology*

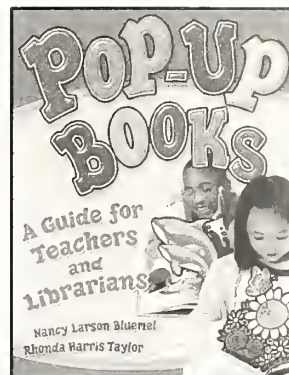


Architecture

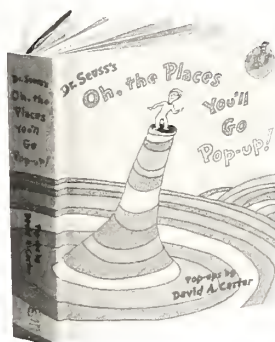
(2010) and *Predators: A Pop-up Book with Revolutionary Technology* (2008), both by Lucio Santoro and Meera Santoro), *Pop-up Dinosaur Danger!* (2006, Nick Denchfield and Anne Sharp), and *Ocean (Sounds of the Wild series*, illustrated by Maurice Pledger, written by A. J. Wood and Valerie Davies, 2007).

Where it led

In conclusion, we wanted to mention that the majority of our presentations are *pro bono*, given as part of our commitment to education, to libraries, to books, and to the pop-up format. Some have been reimbursed as consultant compensation for in-service or other educational contexts—which is an appropriate way to help support our collecting habit!



Pop-up Books: A Guide for Teachers and Librarians



Oh, The Places You'll Pop Up!

Our years of experience doing presentations about pop-up books led to one other contribution “to the cause”: Our 2012 guide on *Pop-up Books: A Guide for Teachers and Librarians* (also available as an e-book), from the publisher Libraries Unlimited. The Table of Contents can be found at: <http://bit.ly/Xbxnva>. We believe that it has “something for everyone,” including lots of thematic learning activities using pop-ups.

A typical Dr. Seuss style adaptation of his well-known *Oh, The Places You'll Go* (1990) is a “mini” book entitled *Oh, The Places You'll Pop Up!* (2003). As you can see, the places we'll pop up just keep growing as we continue to bring awareness of the exciting world of pop-up books to as many people as we can, and we urge you to try this, too!

Questions and Answers

Q. Does anyone know where to go in Europe to find and buy pop-up books? Any good book stores?

Jeanne Lee
jlee316@earthlink.net

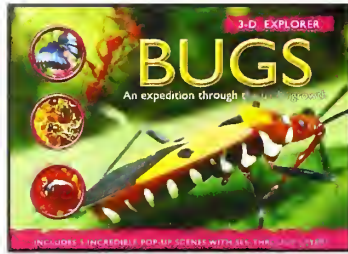
Catalogs Received

Henry Sotheran Limited. *Children's and Illustrated Books 2013*. 2-5 Sackville St. Piccadilly, London W1S 3DP.
rh@sotherans.co.uk. www.sotherans.co.uk.

New Publications

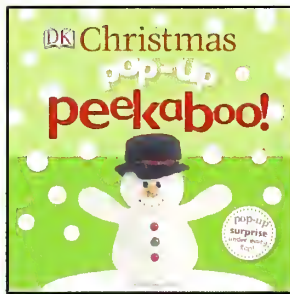
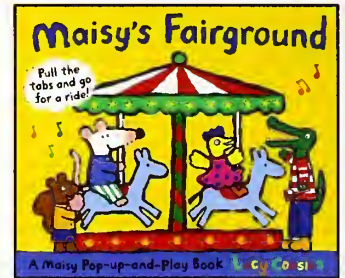
The following titles have been identified from Internet sources, book store hunting, and advertising. All titles include pop-ups unless otherwise noted and are listed for information only - not necessarily as recommendations for purchase.

Bugs: An Expedition Through the Undergrowth: Includes 5 Incredible Pop-up Scenes With See-through Layers. Silver Dolphin. 9781607105367. \$17.95.

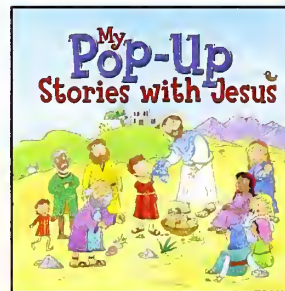


The Lost Treasure of the Jungle Temple: Peek inside the 3D windows! June. Armadillo. \$16.99. 9781843228226.
Also: *Robo-Pub To The Rescue: Peek inside the 3D windows!* 9781843228219.

Maisy's Fairground: A Maisy Pop-up-and-Play Book. June. Candlewick. \$17.99. 9780763664916.

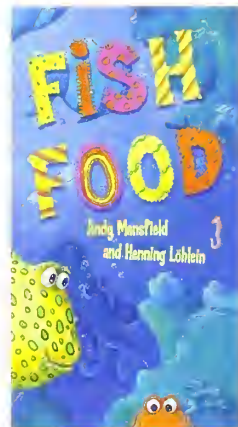


Christmas Pop-up Peekaboo! June. DK Preschool. \$9.99. 9781465409300.
Also: *Woof! Woof!* 9781465409294.

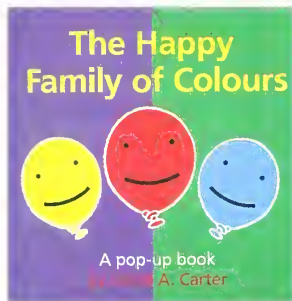


My Pop-up Stories With Jesus. £5.99. Candle Books. 9781859859704.

Fish Food. June. Templar. 9781848779815.

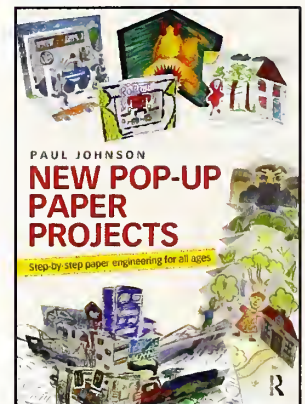


The Happy Family of Colours. By David Carter. Tango Books. 9781857078572



How To Make Pop-Up Cards: 55 Practical Projects Including Step-by-step Folds. By Trish Phillips and Ann Montanaro. Southwater. \$18.99. 9781844765300.

New Pop-Up Paper Projects: Step-by-step Paper Engineering for all Ages. By Paul Johnson. Routledge. \$44.95. 9780415679312.



Pretend and Play: On the Farm. Silver Dolphin. 9781607106357. \$12.95.



Jake Neverland Pirates: What Do You See? Pop Up Book and Flashlight Set. July. Publications International. \$12.98. 9781450868365.
Also: *Scooby Doo: Spooky Shadows.* 9781450866026.

Songs to Treasure: Little Pop-Up Song Book. Disney Princess. July. Publications International. \$9.98. 9781450862257.

