

Pop Goes the Page: Movable and Mechanical Books from the Brenda Forman Collection

We want to thank **Brenda Forman** for generously placing her collection of pop-up books on deposit with Special Collections. This exhibition is drawn almost exclusively from Dr. Forman's impressive collection of over 800 items.

This exhibition was on exhibit from May 12, 2000 to August 18, 2000 in the McGregor Room of Special Collections. It was curated by **Johanna Drucker**, Robertson Professor of Media Studies.

Pop Goes the Page I

Pop-ups, the generic name for mechanical, movable books, unfold and rise from the page to our surprise and delight. Through the use of rivets, flaps, tabs, folds, and cut paper, these books perform before our eyes. Each page becomes a stage, inviting action and participation. Here, physical transformations make dynamic the static illustrations. In the moment of touch, we, the operators, escape the mind and pop into the page.

The mechanical book grew out of early scientific and mathematical works. As early as the Middle Ages, turning disks, or "volvelles," appeared in books for astronomical, geographic, and numerical calculations. This section displays a 1524 edition of Apianus' **Cosmographia**, whose volvelles draw directly on the discovery of the New World. However, the pop-up book did not come into its own until the late nineteenth century. The art form flourished with the birth of industrial printing, chromolithography, and new publishing markets aimed at upper-class children. With the recognition that children's books could entertain as well as instruct, the stage was set for the reader to become an "operator"-- playwright, director, storyteller, actor, and spectator all combined in one.

The pop-up book experienced a mixed fortune in the twentieth century. The world wars precluded the high-quality German printing of the nineteenth century and interrupted

production. With the Great Depression and post-war changes in consumer culture, publishers were forced to alter the production process, lowering standards to reach a mass audience. Not until the 1960s did the pop-up book return to its celebrated status. The 1980s and 1990s witnessed a pop-up renaissance in which paper engineers defied gravity to create space and volume with the turn of a page.

This exhibition traces the history of the pop-up and features the work of pop-up masters. In the various sections, Dean, Meggendorfer, Nister, Kubasta, Pienkowski and other creative geniuses reveal the imaginative worlds waiting to spring from a piece of paper. The devices, ranging from simple sliding tabs, slats, and folded paper to tableaux, rivets, and true pop-ups, occupy a spotlight of their own.

Although technologically advanced at the time of their publication, pop-up books rarely challenge social and cultural mores. As children's books, they set standards for behavior and generally subscribed to the status quo. These works, therefore, also give a glimpse into the nurseries and lifestyles of their readers. Pop-up subjects include fairy tales, Mother Goose, farmyards, and even alien encounters.

In today's world in which entertainment arrives at the push of a button, the pop-up offers us an early example of interactive media, while also providing an alternative to the flat screen. Created through a combination of mechanical and handcrafted techniques, pop-ups ultimately depend on a little glue and paper and a lot of imagination. Movable and mechanical books engage us on a fundamental level by surprising and entertaining us. They remind us that a unique imaginative work provides the most enduring pleasure.

Pop Goes the Page II

This fragile hand-painted card is an early example of a movable. Its text addresses the little charming doll figure as "Dear simpering, fascinating Miss." She does indeed simper and fascinate as her billowing blue skirts move stiffly and she peeks out from under her tiny bonnet.



Delcourt, Pierre. Les Amis de Polichinelle. Paris: A. Capendu, [1890s]

We see Madame Polichinelle dressed to the nines, and yet we are not deceived. Bright colors, rich materials, a fluttering fan, a wig, and glasses do not a lady make.



Album Lebender Bilder: Album des Tableaux Vivants: Album of Living Pictures. Germany: E. R. & Co., [1870s].

As is true of all these early books, the movable elements are simple and fragile. The "living pictures" in this work confine their mechanics to the back-and-forth motion of the seesaw and the rocking horse. Each scene strongly conveys and comments on a privileged

nineteenth-century lifestyle in which the children are dressed elegantly, Christmas is bountiful, and Mother and Father watch over their family in loving embrace.



La Bella y el Monstruo. Barcelona: Manen, 1951.

This Spanish tableau of "Beauty and the Beast" condenses the story to fit into two panels. The monster turns into a prince in a blink of the eye, and the happy ending appears almost before the story has started. Unlike the sentimental prettiness of German and English illustrations, the Spanish drawings are bolder and the colors more vivid.

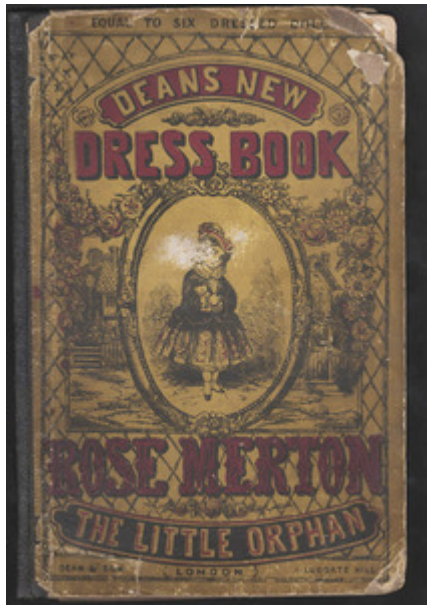


Oyler, Leslie M., et al. Father Tuck's Annual for Little People with "Come to Life" Pictures. London: Raphael Tuck, [between 1900 and 1930?].

This book is the fourteenth annual published by Raphael Tuck. It combines a number of stories, poems, and illustrations with "come to life" pictures.

Pop Goes the Page III

Houghton Mifflin published this book as part of its "peep-show" series. It provides a 360-degree carousel world composed of layered scenes in which Puss can cleverly maneuver and engineer a happy ending. The stage format of the tableau invites children to script, direct, and add to the fairytale.



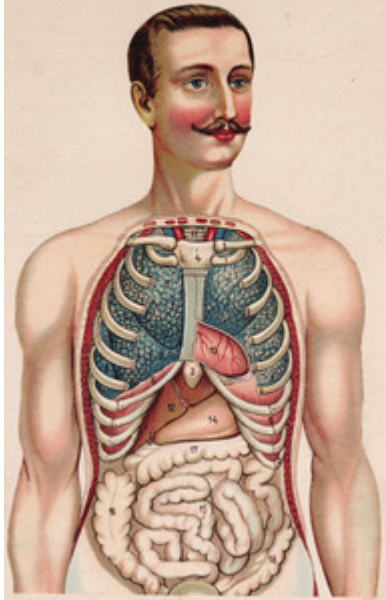
Deans New Dress Book: Rose Merton the Little Orphan. London: Dean, [1860]

Every cliché of a nineteenth-century heroine's life finds its way into this book. Rose Merton, virtuous and trusting orphan, overcomes all manner of adversity after being tricked from her aunt's house and kidnapped by gypsies. The book conveys her various hardships and triumphs by using different kinds of fabric in her dress. For example, as her fortunes sink, her pretty pink and white skirt gets exchanged for a plaid rag. The use of real cloth and ribbon is a rare novelty effect.



The Speaking Picture Book: A New Picture Book with Characteristical Voices. N.p.: T. B., [1880s]

This remarkable piece, almost a century and a quarter old, still produces its full range of sounds when the operator pulls the knob and string mechanisms along the book's back edge. Each sound accompanies an illustration, giving life to goats, cuckoos, and cows.



Furneaux, William S., ed. Philips' Popular Mannikin or Model of the Human Body. London: George Philip, [between 1900 and 1910?]
Courtesy of Karen Van Lengen.

In the study of male anatomy, each foldout panel shows a particular system in the human body. The book emphasizes each of these systems at the expense of the whole. We get no sense of how the blood, muscles, nerves, and organs work together. The male lacks any specific genitalia and reproductive organs, but his head opens nicely to reveal the brain behind that well-coiffed cranium.



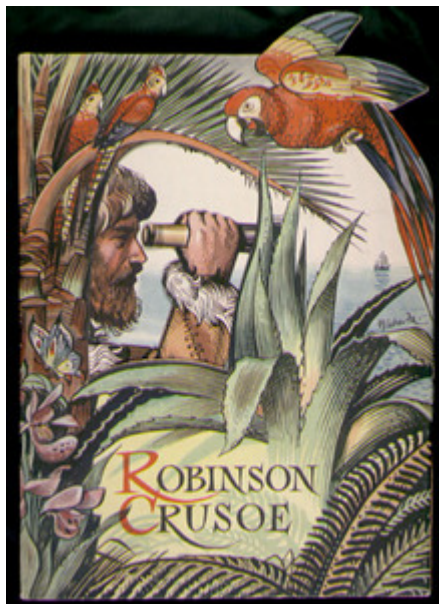
Furneaux, William S., ed. Philips' Anatomical Model of the Female Body. London: George Philip, [between 1900 and 1910?]
Courtesy of Karen Van Lengen.

In contrast to her male counterpart, this female model of anatomy highlights reproduction. One set of foldout panels depicts a child in the womb, while the rest of the large-scale images show circulatory, nervous, digestive, and musculature systems. The editor of the series seemed to feel no particular need to demonstrate the presence of any gray matter behind this woman's sweet facade with her demurely dropped eyes.

The use of foldouts and layered flaps of paper to depict anatomy started with Andreas Vesalius' **De Humani Corporis Fabrica Libri Septem**, published in Basel in 1543. Unlike that predecessor, the nineteenth-century anatomy books in this section show a more complete understanding of the workings of the human body. However, they also reveal their cultural context—the man stands naked and the woman wears a discreet wrap.

Apian, Peter. *Cosmographicus Liber Petri Apiani Mathematici Studiose Collectus*. Landshutae: Impensis P. Apiani, 1524. From the Tracy W. McGregor Library of American History.

This is the first edition of Peter Apianus' **Cosmographia**, a theoretical work on geography. The book is one of the first to take advantage of insights gleaned from the discovery of the New World, while its volvelles (revolving wheels) are early instances of the use of movable parts in a printed volume. The operator can use these wheels to make geographical calculations.



Kubasta, Voitech. *Robinson Crusoe*. [Prague]: Artia; London: Bancroft, [1960s].

Voitech Kubasta brought the pop-up to new creative and physical heights. His vivid drawings enliven Robinson Crusoe's tropical island and promises adventure and excitement in a colorful dramatic world.

Tableau Formats: Theater for Imaginative Play I

Evolving out of novelty cards, valentines, and other nineteenth-century paper art, tableaux consist primarily of a single scene. Unfolding like small theater sets, the flat sheets create a three-dimensional world layered like stage scenery. These tableaux borrow heavily from the conventions of puppeteering and theater model making. Their technical success hinges on the alignment of foreground, middle, and background pieces. When viewed from the front, this spatial composition creates an illusion of realistic depth.

In an era before television, movies, and home electronic entertainment, the theater reigned supreme. While late nineteenth-century parents enjoyed an evening out watching Gilbert and Sullivan, children staged their own productions in the playroom with the help of the tableau.

Tableau Formats: Theater for Imaginative Play II

To the right, the cover of one of four simple but sturdy tableaux. They whisk us back a hundred years to the 1893 World's Columbian Exposition in Chicago, an event whose cultural significance still resonates. Requiring multiple runs through the press, these books combine the art of the chromolithographer and the skill of the draftsman. Their strength and durability speak to the values of this newly constructed "White City," a symbol harking back to the classical roots of American democracy and looking forward to the imperialist expansion of a thriving modern nation. Each book displays the names of the exhibition halls, names which reinforce America's place as a rapidly growing industrial giant.



Die Krippe: Ein Bilderbuch zum Aufstellen. Esslingen bei Stuttgart: J. F. Schreiber, [1880s].

A striking example of a large-scale tableau, this book contains a foldout scene of the Holy Family and creates a dazzling panoramic effect. By making only the worshippers three-dimensional, the piece emphasizes spectators and includes us with the traditional onlookers, even at the expense of hiding "die krippe" in the background.

The expectation of a receptive market must have justified the labor involved in making a piece with such high production costs. The ever-popular appeal of Christmas themes, whether centered on secular or religious iconography, secured such a market and explains the large number of Christmas-oriented pop-up books.



Hauff, Wilhelm. Der Kleine Muck. Illus. Wigg Siegl. Munich: Wilhelm Geppert, [1950s].

German writer Wilhelm Hauff was the creator of "Little Mook." He had a brief but highly successful career as a popular writer of fantastic tales up to his death in 1827, at the age of

24. In this edition, the illustrator Wigg Siegl gives a distinctive, even grotesque, visual form to the main character.



Autumn. Little Showman's Ser. 2. New York: McLoughlin, 1884.

Winter. Little Showman's Ser. 2. New York: McLoughlin, 1884.

These larger tableaux instruct as well as delight by depicting the seasons of the year in an iconography familiar to children in the temperate climates of Western Europe and the Northern United States. Each scene gently, but firmly, articulates the social mores and expectations of the day. For example, in Autumn, the reader learns that "...being sad is being silly/You should be a happy boy." As such, the books inscribe and affirm a cultural history in their presentation of domesticity. Even in their moments of play and leisure, the children learn gender roles and class expectations, becoming socialized into family life. Boys climb trees and girls rock cradles.



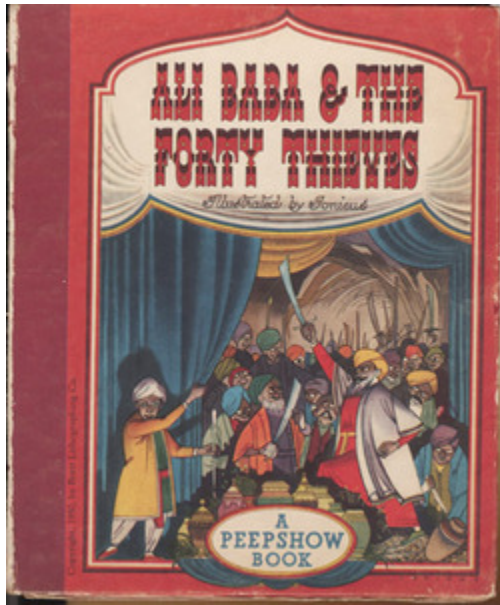
Spring. Little Showman's Ser. 2. New York: McLoughlin, 1884.
Summer. Little Showman's Ser. 2. New York: McLoughlin, 1884.

Likewise, the distinctions between the natural world beyond the windows and the domestic civility within contain subtle, but persuasive, demonstrations of a finely wrought social order, a structure in which children learn "...don't catch cold/And make poor nurseie scold." The visual symbols--fall leaves, snowy drifts, golden sunshine--aggressively promote a seasonal pattern which permits no other climates or geographies.



Valentines. Nineteenth century.
On loan from William Muller.

Love practically jumps off the page in these charming tableaux. Although smaller and more fragile than books, the valentines shown here unite lovers through the standard tableau techniques of die-cutting and hand assembly. With their red hearts, cupids, blue birds, roses, and mild-mannered children, the cards speak love in every sentimental way.



Ironicus, illus. Ali Baba and the Forty Thieves. London: Folding Books; Boston: Houghton Mifflin, 1950.

Unlike the majority of the pieces in this section, this book contains several tableaux within its bound structure. The deep architectural spaces with their intricate vistas and interiors provide the setting of this classic exotic tale. It is a landscape well suited to the tableau format. The spine of the book provides the vanishing point for the elaborate maze of pathways and hallways, while the foreground figures take full advantage of the theatrical framing devices of curtains, trees, and Moroccan arches.

Dean and Son and Other Early Examples of Movable

One of the first publishers of children's books to enter the field of movables, the London-based company Dean and Son created fanciful and charming pages, some featuring anthropomorphized animals. Stiff and sober as the Dean characters appear to modern eyes, there is a playful element in these scenes indicative of a relatively new trend in juvenile books in the nineteenth century. As children's book historian F. J. Harvey Darton has noted, these works aimed at providing amusement and pleasure for children, rather than simply serving as tools for instruction. Interestingly, however much these books delight children with their advanced technology, they firmly reinforce the moral and social context of the day. Dean and Son produced about fifty movables in the last half of the nineteenth century, making the publishing company the leading producer of such works at the time. Nevertheless, the cost of hand-coloring clothes and scenes most likely limited the edition sizes.

These books primarily use the simplest animation device--the tab. When the operator pulls the tab, characters spring alive. Suddenly dogs become dolls, players in a humanized drama, experiencing a full range of emotions, even the embarrassment of spilled soup on a

favorite gown. Like paper-doll books, which enjoyed sustained success well into the late twentieth century, Dean and Son's publications provided the fundamental elements for children's fantasies: delightful characters, expertly drawn, in a framework inviting imaginative play.



A Visit to the Country. Dean's "Surprise Model" Ser. 4. London: Dean, [1880s].

The "country" in this book is a far cry from rural simplicity. The children visit an aristocratic country estate, rather than a farm or village. This affluent setting affects all of their encounters with the bounties of nature (and culture). For example, the working domestics always appear flat in the background, and the scale of the dramas for the leisure classes never rises above "...a bough caught [Leonard's] shirt and tore it dreadfully."

The "surprise model pictures" of the idylls and amusements of upper-class life depend on the use of strings that link the parts, creating a tension that pulls the images into place.



The Puppies Visit to His Friends. London: E. C. Bennett, [1860s].

The popular convention of using young animals as a basis of stories for children most likely springs from classic Aesop's fables. The nineteenth-century sensibility that defines the anthropomorphic qualities of these animals instructs young readers in the social mores and expectations for decorum. Even with the improper spelling and punctuation of the title, this book clearly means to teach a child proper behavior.



Dean's Moveable Dogs Party. London: Dean, [1850s].

One of the early productions of Dean and Son, this book and **The Puppies Visit to His Friends** were printed letterpress and then hand colored using a "pouchoir," or stencil, method. Both works use simple tab devices to make the dogs' heads move. The monkey servants have a racist undertone, and the author indicts them for having "too much to say." An unfortunate footman even pays for his mistakes by being "discharged on the spot." As such, the story replicates the social order of the British Empire with its clear

class divisions. Of course, it is unlikely any British aristocrat ever took as much pleasure in a "rat pie" as do these greedy canines.



To Picture Land. London: Raphael Tuck, [1880s].
Gift of Henry S. Gordon

Raphael Tuck, born in Germany, came to Britain as a young man and established a firm as a fine art publisher. He created works in the 1870s and 1880s that further popularized movable books and competed directly with Dean and Son. Tuck's seaside, farm and country scenes became standards of the pop-up genre. The charm of these illustrations communicates an innocent pleasure in bucolic idylls.

The Showman's Series: Familiar Scenes of Late Nineteenth-Century Life

In the 1880s, McLoughlin Brothers, a New York-based publishing firm, introduced The Showman's Series, the first movable books produced in America. Published in small and larger formats, these works contain three-dimensional scenes. They feature zoos, aquariums, and circuses, the regular fare of late nineteenth-century family-oriented entertainment. Again, we see tableaux and pop-up books drawing on the standard themes of children's literature, a trend which runs well into the twentieth century. This conformity in content grew out of the already considerable risks involved in making pop-up books; no investor wanted to gamble with the public appeal when the costs of production were so high.

Moderately educational and gently fanciful, The Showman's Series uses the conventions of the stage. The very placement of "showman" in the title stresses the theatricality. As the tableaux unfold, the operator becomes both audience and playwright, responsible for observing the illustrative details and plotting the action on stage around them. In an era before cinema defined modern spectatorship, these books demanded a different kind of creative interaction, combining aspects of passive viewing and active play.



The Snake Charmer. Little Showman's Ser. New York: McLoughlin, [1884].

The works are consistent with the nineteenth-century taste for public spectacles that provided consumer pleasure and diversion. However, these tableaux also enforce the moral status quo. Every theme of the series defines and confirms the subtexts of conventions and the socially acceptable limits of behavior. The books display a strong sense of "them" versus "us," being at once fascinated by the exotic--the snake charmer, the native warrior, foreign animals--while seeking to contain them within a familiar, westernized context. As one little boy cries upon seeing the snakes: "Have no fear! Papa, the show gives me delight." The books offer the nuclear family as a reassuring buffer zone.



Jumbo and the Countryman. Little Showman's Ser. New York: McLoughlin, [1884].

Inside **The Snake Charmer**, we look over the shoulders of the Western family to observe this novelty sideshow, with the "uncommon sight" of a woman charming four snakes and an exhibited warrior. These onlookers and the text serve to guide our reactions, although a modern audience must wonder at the stereotypical and racist native imagery. Meanwhile the Jumbo scene shows the odd machismo of the gentleman who, having lost his hat, picks a fight with the elephant, armed only with his outrage and umbrella.



Beauty and the Beast. New York: McLoughlin, 1893.

The structure of this piece resembles early works referred to as "harlequinades." These books used the simple device of bound full pages cut into smaller sections which can be turned separately to manipulate the images and the narrative. In this example, McLoughlin reinforces the image of the theater by framing the story with spectator balconies and

theater curtains. The tale unfolds, then, on a stage proscenium, a subtle way to embed the oriental world of Beauty and the Beast in a westernized context.



The Mammoth Menagerie. Showman Ser. 2. [New York: McLoughlin, 1880s].

The opening page of this collection of single tableau works of The Showman's Series presents an advertising poster. Capitalizing on its connection with theater and shows, the book promises to be "Open Every Day of the Week or whenever anybody wishes to see it." It has a two dollar price of admission, "entitl[ing] the person not only to look through the beautiful menagerie, but to take it home with him." Apart from this poster, the book reproduces the imagery, designs, and engineering techniques of the earlier works. The book's sheer number of scenes justifies the "mammoth" rubric.



Happy Family. Little Showman's Ser. New York: McLoughlin, [1884].

Happy Family and **The Aquarium** make good use of the format of the tableau as stage sets in which a child's imagination can wander, framed in these instances by the walls of either a cage or a tank. Strangely, there are no families, happy or otherwise, in **Happy Family**, just a dog at play in a monkey cage. The "roguish Apes" appear rather subdued, and the children must look to the canine for "...tricks that fill them with delight." The use of an early form of cellophane causes the glass wall of the aquarium to sparkle, and we stare with the children into this underwater world where "the sea-horse kicks about his heels." Above the tank, an illustration of an outdoor waterfall reminds us of the natural habitat of the fish, contrasting sharply with the indoor artificial container, decorated with "tinted shells and coral red."



The Aquarium. Little Showman's Ser. New York: McLoughlin, [1884].

(For additional books from The Little Showman's Series, see the [Tableaux section](#).)

Pop-Ups: Technical Feats of Paper Engineering I

Not until the twentieth century do we see a widespread use of true pop-ups, works containing three-dimensional forms unfolding and rising as the page opens. Although the idea of foldout models attached to a book's surface had occurred to printers much earlier, these instances were rare and primarily confined to books of science and mathematics. (There is a famous example of an edition of Euclid's **Elements of Geometrie** from 1570 that contains a manual fold-up model.) However, the mass production of these three-dimensional marvels can be traced to the work of Theodore Brown, a now obscure paper

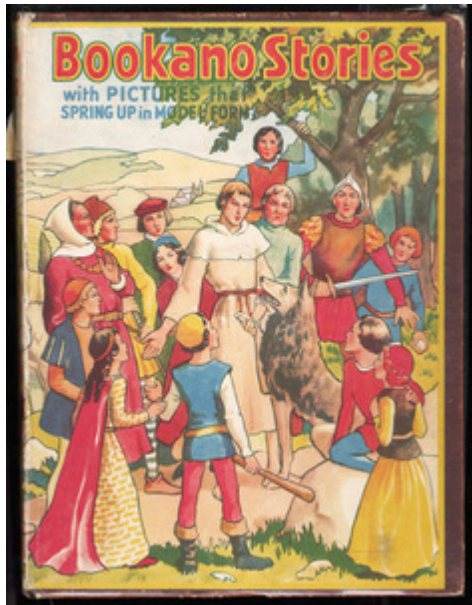
engineer. His chance connection with S. Louis Giraud resulted in the first systematic use of such devices. These pop-ups appeared in a British series of publications in the 1930s under the imprint Bookano. Shortly thereafter, the American series Blue Ribbon Pleasure Books began borrowing heavily from Giraud's publications. (See Bookano and Blue Ribbon sections.)

The construction of pop-up books presented new challenges for paper engineers. The success of this creation of space within the structure of a book hinged on a seamless opening. The shapes had to be designed to rise quickly enough to surprise, while the paper planes had to be arranged to create volume and proper perspective. Finally, the books had to be sturdy enough to withstand repeated use. Though the sections were die-cut in the printing process, the parts were glued and assembled by hand.

The complexity of paper engineering required to generate genuine pop-up forms resulted in the creation of a small number of established templates. Publishers reused successful models throughout a series, and these models then set the example from which new works were copied. The conventional shapes lent themselves to easy transformations and could fit various texts. They include the single figure, the book, the architectural form, the vehicle, and the landscape scene. Some of the shapes also sustain a second level of action. Once opened, the operator can use a tab or a handle to create another visual effect.

Pop-Ups: Technical Feats of Paper Engineering II

This work celebrates the beauty of the alphabet as a set of graphic forms. The letters appear on colorful blocks, surrounded by toys, creating an engaging classroom. We discover that "Y is for Yoke which the milk-maid carries on her shoulder when she brings home the milk," that the Union Jack is a "...fine Flag fluttering in the breeze," and that "Z is for Zoo, where I'm sure you've all been to see the animals and ride on the elephant."



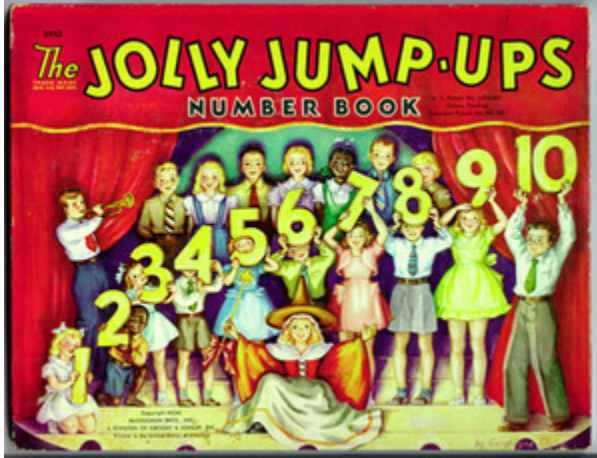
Giraud, S. Louis, ed. Bookano Stories [No. 7]. London: Strand, [1940].

Above we see an example of S. Louis Giraud's pop-up books in which figures and forms leap off the page with perfect swiftness. The paper structures, scenes, and vehicles which form the vocabulary of shapes in these books served as models for all of the Bookano series and were appropriated by later designers and publishers as well.



Kubasta, Voitech. How Columbus Discovered America. [Prague]: Artia; London: Bancroft, [1960].

The talents of Czechoslovakian artist Voitech Kubasta brought a snappy, modern quality to the pop-up scene. His books, published by the Prague firm Artia, treat historical and educational topics in an approachable way. His unique style, with its bold drawings, vivid colors, and humorous detailing, makes his work instantly recognizable. In this book, the majestic Niña, Pinta, and Santa María loom over the indigenous people on shore, offering visual commentary on the momentous arrival of Western Europeans in the New World.



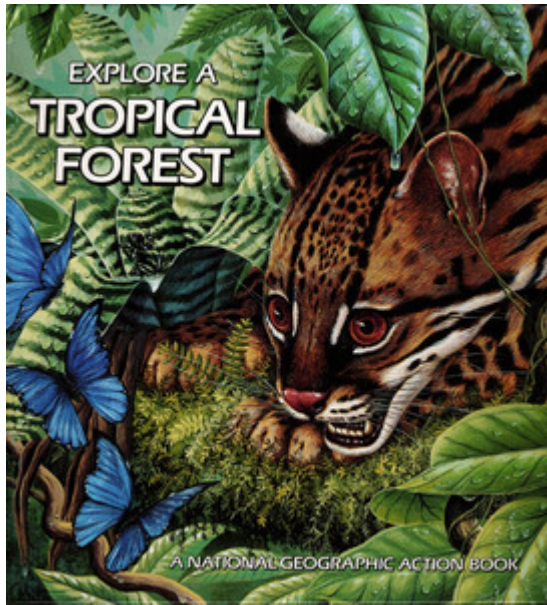
Clyne, Geraldine, illus. The Jolly Jump-Ups Number Book. New York: McLoughlin, 1950.

The family, the Jolly Jump-Ups, popped into life at the end of the 1930s. The series chronicled family life in the twentieth century, especially showing the emerging post-World War II affluence. (See Jolly Jump-Ups section.) This Number Book presents the children in sentimental pastel colors and offers a number game with each new digit. Its educational context relates to many of the other books in the series. We see again a heavy reliance on the tried-and-true themes of movables.



Lentz, Harold B., illus. Sleeping Beauty. New York: Blue Ribbon, 1933.

This book is from the Blue Ribbon series, the 1930s American publication which re-energized pop-up production in a struggling Depression market. Basic design elements, coarse paper, and cheap imprints helped to cut costs, occasionally at the expense of the artistry.



National Geographic Society. Explore a Tropical Forest. Illus. Barbara Gibson. N.p.: National Geographic Society, 1989.

As evident in **Explore a Tropical Forest**, the advanced paper engineering and artistry of modern pop-ups expertly combine instruction and entertainment. This work belongs to a National Geographic series focusing on a wide variety of educational topics about nature and travel. It offers an idealized view of a tropical rain forest. Unlike the stiff mechanics of earlier animations, these complex scenes are intricate and beautifully drawn. They create subtle movements through complicated paper interactions.

The Originality and Artistry of Lothar Meggendorfer

Lothar Meggendorfer (1847-1925), a gifted Munich-based illustrator, brought a visual sophistication and humor to movable books. His near-caricature drawings of faces reflect the nineteenth-century interest in physiognomy and its insight into personality types. Notice, for example, the difference between the delicate, elfin features of Little Lord Thumb and the coarser characteristics of his servant, Damian, as a graphic indication of class difference. Meggendorfer avoided using the movable merely as an interpretation of familiar tales, selecting instead his own whimsical topics. With an eye to comic possibility, he placed his subjects in ordinary situations but stripped them of their respectable layers, rendering them human. This, combined with expert drawing, gives his work a distinctive originality.

In contrast to other tabbed pop-up books of the day, Meggendorfer's mechanics make possible multiple movements within one scene. These actions hinge on an innovative and complex use of rivets and levers. In the scene from **Travels** entitled "The fight with an Ourang-Outang," the tug-of-war over the drawing sets in motion opposing movements. The monkey opens his eyes, drops his jaw, and moves his arms while Little Lord Thumb bends

at the waist and extends his arms. Simultaneously, the birds shift nervously on their branch, and Damian throws his head back in laughter. We get a behind-the-scenes peek at the complex engineering necessary to put together these images in a late twentieth-century book, **The Genius of Lothar Meggendorfer**. (See Contemporary Pop-Ups and Movable section).

Both artist and inventor, Meggendorfer exercised great control over the production of his works. As described by Waldo H. Hunt, Meggendorfer created an initial model for a book, complete with colored drawings, paper engineering, and elaborate assembly instructions for the workers who put together individual copies. The earliest among these productions are hand-colored, but in later publications, chromolithography gives the range of warm, soft tints. As these productions were of high quality, their steep retail price of six deutsche marks made them affordable only to the wealthy. Nevertheless, from the 1880s to the 1900s, Meggendorfer's works enjoyed brisk sales and many reprintings.



Meggendorfer, Lothar. Look at Me! London: H. Grevel, [1890s].

Dozens of interlocked parts and intricate rivets make the carpenters chop the wood, the musicians play their horns, and the nurse rock the baby in this Meggendorfer collection.



Meggendorfer, Lothar. Allerlei für Jung und Alt. Munich: Braun & Schneider, [1880s].

Although less dramatic in their movement, these images are beautifully drawn. This book's thematic eclecticism--Hercules, the Lamplighter, the Salamander, the Hunter--appeals to audiences "young and old."



Meggendorfer, Lothar. *Travels of Little Lord Thumb and His Man Damian*. London: H. Grevel, [1890s].

The color in this book is printed. The story of a young "lord" and his "man" proliferates with class and cultural stereotypes as the duo travel through exotic lands for the amusement of the little dilettante aristocrat.



Meggendorfer, Lothar. *Immer Lustig!* Munich: Braun & Schneider, [1880s].

This hand-painted volume showcases Meggendorfer's nimble imagination with images of characters moving to lead an orchestra, perform a magic trick, or administer harsh discipline. The simplicity of these actions contrasts with the complex animation in **Little Lord Thumb**.

Ernest Nister: The Sentimental Sensibility

Though primarily involved with his successful color-printing business, publisher and printer Ernest Nister (1842-1909) specialized in colored toy and movable picture books. Operating in both Nuremberg and London in the 1890s, this entrepreneur developed a distinctive style firmly lodged within nineteenth-century aesthetics. However, Nister's images outshine those of his contemporaries by epitomizing an exquisite, sentimental beauty. His artistic vision guides all the works regardless of pop-up mechanics and even of illustrator. In fact, we are uncertain to what extent Nister contributed his own illustrations to these books. In many cases, he imposed his own monogram on images in his imprint, dropping the artist's signature in the course of the production process.

Nister used a wide range of movable techniques to intrigue children. The popular late nineteenth-century blind format of **Changing Pictures**, for example, capitalizes on a child's fascination with peek-a-boo. We are surprised to find Jack climbing the beanstalk behind Little Bo-Peep. Nister also animates his pages with simple slats, dimensional scenes, and remarkable pinwheel mechanics. With these basic paper tools, he creates fantastic transformations.



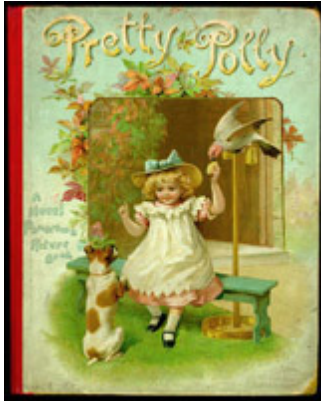
Happy Families and Their Tales: A Volume of Pictures and Stories of Domestic Pets. London: Ernest Nister; New York: E. P. Dutton, [1890].

The families in these images are composed of domestic animals--cows, kittens, dogs, rabbits, goats--moving like little puppets in their tranquil scenes.



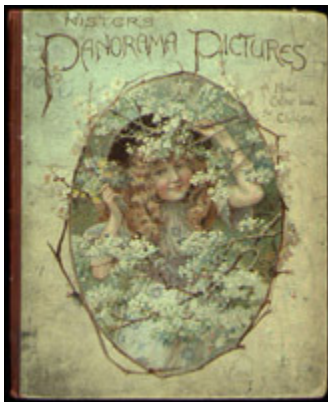
Changing Pictures: A Book of Transformation Pictures. London: Ernest Nister; New York: E. P. Dutton, [1893].

On the opening page, a showman, presenting a drama in a theatrical setting, ushers us into this "book of transformation pictures." Nister fulfills this promise of entertainment with the beautifully crafted action in which one image slides aside to reveal another.



Pretty Polly. London: Ernest Nister; New York: E. P. Dutton, [1890s].

Polly, a brilliantly colored parrot, outsmarts the cats in one of the story lines in this work. She shares the pages with fairytale coaches, adventures to the seaside, and other fantasy stories written and illustrated to engage a child's imagination.



Nister's Panorama. London: Ernest Nister; New York: E. P. Dutton, [1890s].

In the title of this work, Nister capitalizes on the nineteenth-century fascination with the theater. Here, he refers to the panorama, a kind of performance in which an extended painted scroll revealed one scene after another. The large-scale display, which jumps off the page, brings us back into the schoolroom, where we find Dr. Snarl an unequal match for his unruly students.



Weedon, L. L. *The Land of Long Ago: A Visit to Fairyland with Humpty Dumpty*. Illus. E. Stuart Hardy. London: Ernest Nister; New York: E. P. Dutton, [1890].

The "long ago" of this book's title speaks to a "never never" land of fairytales. The casting of such stories into a remote historical past cuts them loose from any connection to reality.

Voitech Kubasta: Pop-Up Innovator I

An architect by profession, Voitech Kubasta brought a decidedly contemporary "pop" sensibility to his innovative paper engineering. Published in Prague by state-run Artia and marketed by the London firm Bancroft and Company, Kubasta's works leap from the page with their imaginative and vivid illustrations. The paper engineering, fresh and crisp, infuses these pop-up scenes with an exuberance born of Kubasta's lively imagination.

Taking the standards of children's literature as his point of departure, Kubasta gave familiar themes a bright new treatment. Moko and Koko breathe fresh life into the overused jungle setting, as they peek out from a now lavish and adventure-filled world. These books contain only one three-dimensional scene, a format that allows the interior pages to be printed and assembled conventionally and economically while saving the dramatic impact for the final pop-up.

Kubasta also explored new themes. He invented the characters Tip and Top, joined by their trusty dog Tap in certain volumes, to teach children about ships, cars, airplanes, and even outer space. In the Tip and Top series, every page pops open with striking shapes and forms. Only Kubasta's superior designing skills could make these complicated constructions appear so seamless

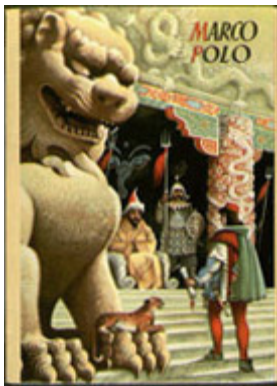
Voitech Kubasta: Pop-Up Innovator II

Voitech Kubasta was Artia's premier illustrator. His way of working with bold colors and forms complemented the dimensional effects of the pop-up format.



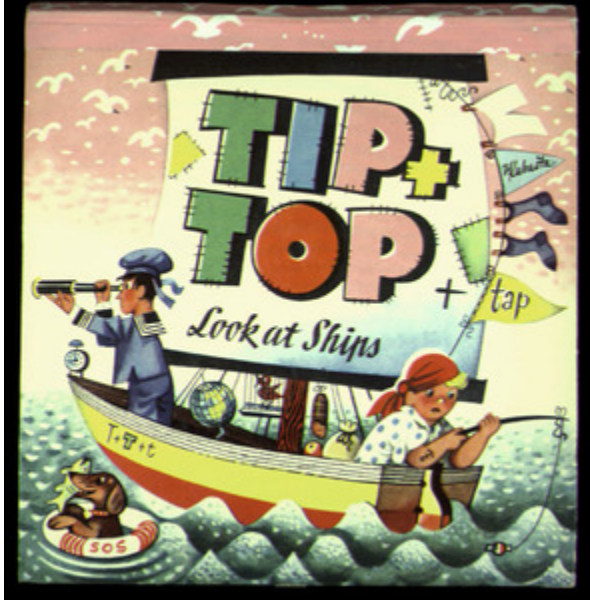
Moko and Koko

Here, the scene on display is so densely populated with wild animals, rounded up from many exotic locations, that we must look closely to find Moko and Koko.



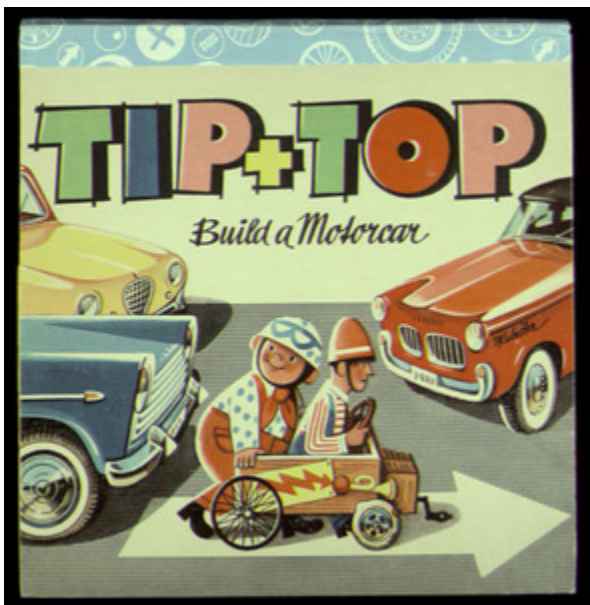
Kubasta, Voitech. *The Voyage of Marco Polo*. Prague: Artia; London: Bancroft, 1962.

Kubasta's flair for dramatic visuals and his individual illustrative style gave the Artia publications a distinctive modern verve, even in dealing with historical and literary themes. This book unfolds to show Marco Polo riding with Kublai Khan in a palanquin on the backs of four elephants. As the great Persian caravan, with yurts, tigers, and falcons, leaves the town of Kambal, the hunt gets underway.



Kubasta, Voitech. Tip and Top and Tap Look at Ships. London: Bancroft, 1964.

Children can easily identify with the engaging characters Tip and Top, making Kubasta's creations excellent tour guides for a wide variety of transportation modes.



Kubasta, Voitech. Tip and Top Build a Motorcar. Prague: Artia, 1961; London: Bancroft, 1962.

Graphically dynamic but not recommended as a guide to auto production, this book embraces the post-World War II economic boom and its promotion of car culture.



Kubasta, Voitech. Tip und Top auf dem Flugplatz. [Prague]: Artia; Hamburg: Carlsen, 1964.

Commercial air travel for leisure and business boomed in the decades following the end of World War II. In the 1960s, the term "jet set" came to symbolize a generation of affluent mobile youth-oriented consumers. Tip and Top treat the airport as an entertainment park, trying out a wide variety of airplanes and thrilled by the busy atmosphere and sense of adventure.

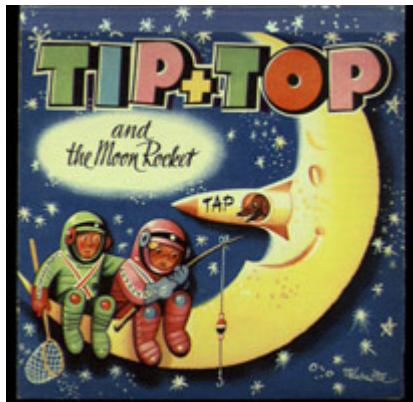


Kubasta, Voitech. Noah's Ark. [Prague]: Artia; London: Bancroft, [1960s].

This menagerie gives free reign to Kubasta's talents as a cartoonist. In this pop-up, all the animals get along, helping each other to build the ark.

Popping Into Space!

The theme of space travel has inspired a large number of pop-up books. Perhaps the vivid imagery of this art spurs the imaginative leap required to envision rockets, alien landscapes, and adventures to the far reaches of the universe. As seen in this section, the treatment of space travel runs the gamut--from the sober and scientific to the speculative and fantastic. The more the pop-up engineering springs off the page, the more we feel ready to defy gravity. Who wouldn't want to go to Mars having seen the Jolly Jump-Ups' happy encounter with alien hospitality? Or dash off on a trip around the galaxy with Tip, Top, and Tap? Or follow Buck Rogers on his daring adventures with a space ship that resembles a flying vacuum cleaner?



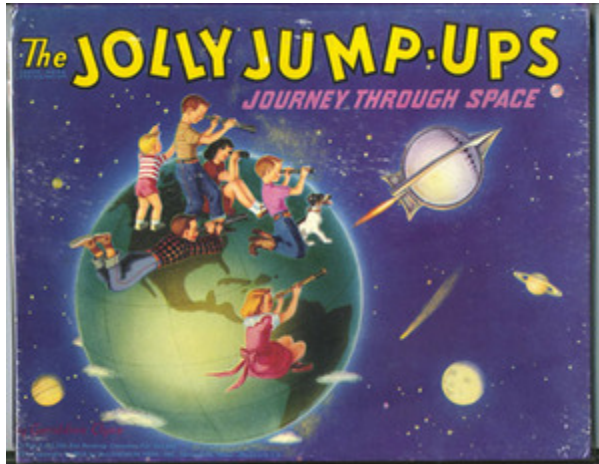
Kubasta, Voitech. Tip and Top and the Moon Rocket. London: Bancroft, 1964.

The cutting-edge technology of pop-ups complements the cutting-edge lifestyle of heroes like Buck Rogers. This small-scale pop-up book features the written and illustrative work of the team of Lt. Dick Calkins and Phil Nowlan. The "moderne" sensibility of the design shows up in the supposedly streamlined but now clunky style of the space vehicles. Zippy and bright, this space adventure includes lavish images of robots, launch pads, rockets, and interstellar travel.



Calkins, Dick, and Phil Nowlan. Buck Rogers, 25th Century...: Strange Adventures in the Spider Ship. Chicago: Pleasure Books, 1935.

Part of the series entitled "Full-Size Pleasure Books," this pop-up features a huge mechanical monster in a twenty-fifth-century setting. Another Calkins/Nowlan production, the work exhibits a characteristic 1930s futuristic style--sleek lines on chunky forms and heavy mechanical objects capable of all kinds of nimble wonders. In the pop-up, "Attacked by the Giant Reptile," Buck Rogers once more leaps to the rescue, confidently challenging an enormous monster with what looks like a water pistol.



Clyne, Geraldine, illus. *The Jolly Jump-Ups Journey Through Space*. Springfield: McLoughlin, 1952.

The wonderful electric typography of the headlines in this book supports the imaginative and fantastic tone. The Jolly Jump-Ups make new Martian friends who are happy to join in human games and activities. They even enjoy the barbecue with its hotdogs transported in cans from Earth. Like most of the Jump-Ups books, this work features the illustrations of Geraldine Clyne.



Sevastyanov, Vitaly. *Into Space*. Trans. S. Lednev. Moscow: Malysh, 1980.

Written by cosmonaut Vitaly Sevastyanov, "Twice Hero of the Soviet Union," this is a later and more serious work than some of its companions in the section. Here we find no nonsense about alien encounters or galactic monsters. Instead, space travel appears as a colonizing venture with a strong commitment to exploration. In a neat metaphor, the cover art outlines the image of Columbus' sailing ship, suggesting that it is a predecessor to the rockets undertaking their modern voyages of discovery.



Into Space with Ace Brave! London: Birn, [1950s].

On the first page, Ace Brave asserts that "YOU are the captain," navigating only with the benefit of his advice, experience, and anecdotes. This 1950s fantasy shakes off the constraints of realism for the sake of dramatic effect.



Dan Dare: Pilot of the Future. London: Juvenile Productions, [1953].

This anachronistic fantasy envisions "rotor-cruisers," space transports, and the space station SFJ2, supposedly established in 1982 to serve as a convenient travel hub among points on Earth, Mars, and Venus. We learn that it was destroyed by the "terrific magnetism" of the Red Moon in 1999.

Pienkowski, Jan. Robot. New York: Delacorte, 1981.

The robot provides Pienkowski with ample opportunity for inventiveness. These anthropomorphic machines inhabit a strange distant world made no more familiar by the fantastic and exciting paper engineering. Whether looming, lurching, lurking, or launching themselves into space, these robots reach the zenith of contemporary pop-up art.

The Bookano Series: Moving Into the Twentieth Century I

Starting at the end of the 1920s, the British Bookano series represented the first truly "automatic" books. Here, with the turning of the page, whole forms and figures popped into shape, viewable from all four sides. The self-styled wizard of Bookano, S. Louis Giraud, had been in publishing for some time, working in the Book Department of London's **Daily Express**. This background in supervising editorial and production efforts prepared him for his meeting with the paper engineer Theodore Brown.

Everything was set for Giraud to launch his own publishing venture.

Between 1929 and 1949, Giraud produced sixteen annuals in the Bookano series. He coined the title, Bookano, by combining the words "book" and "Meccano," the name of a

popular mechanical toy. Giraud filled each annual with children's stories and nursery rhymes and targeted a more accessible audience by lowering the books' prices. He cut production costs by using inexpensive thick paper, coarse photolithographic printing, and low-quality bindings. The series eventually came to rely heavily on pop-up templates. These formulaic constructions--a figure, a structure, a vehicle, a landscape--differed primarily in illustrative detail. Nevertheless, the Bookano series enjoyed a widespread and lasting popularity.

In order to put together all of his Bookano models, Giraud hired out the job on a piecework basis. Using a large yellow van with a Bookano pop-up on the roof, he had the cut sheets delivered to people's homes and then picked up after they were assembled. A central group, working close to Giraud and including his daughter, checked these models before they were pasted into the pages of the printed and bound books. With each subsequent sale, the modern pop-up became a familiar sight on the nursery bookshelf.

The Bookano Series: Moving Into the Twentieth Century II

In the poem "The Red Admiral and the Orchid," we read about the butterfly and the flower:

The handsome creature comes to rest,

Accepts the Orchid's proffered best.

He sips the nectar rare. Now gently turn the page between,

The striking couple will be seen, Then close the book with care.



Giraud, S. Louis, ed. Bookano Stories, No. 2. London: Strand, [1930s].

S. Louis Giraud's repertoire included the pattern of a building. This book unfolds to "a not-too-small house with cheery red tiles on the roof and big sunny windows--a friendly house, set in a rather old-fashioned but colourful garden." Here Giraud uses clear cellophane to support the interior structure.



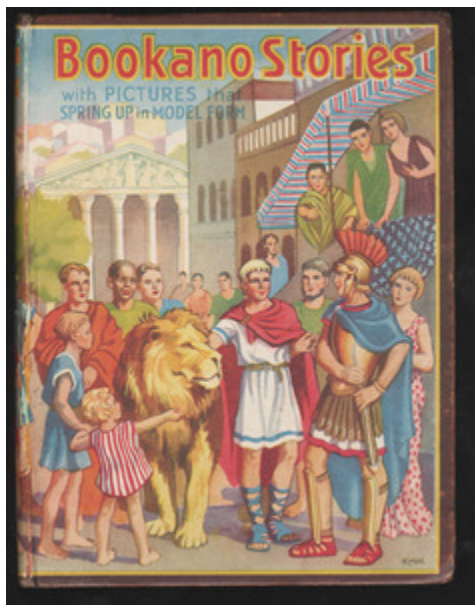
Giraud, S. Louis, ed. Bookano Stories, No. 3. London: Strand, [1930s].

This book's pop-up of a dancing couple illustrates Giraud's version of a tableau. Its awkward sense of scale can be forgiven in a world where lovers with eyes for no one else take center stage.



Giraud, S. Louis, ed. Bookano Stories, No. 4. London: Strand, [1937].

Later Bookano annuals contain more and more repetition, sometimes borrowing entire printed sections from earlier works. The figures in No. 4 and No. 5, "The Hound of Hidie-oh" and "The Conductor's Masterpiece," illustrate the way in which Giraud redesigned a basic template to fit a number of themes. Here both dog and conductor share a similar layout and construction.



Giraud, S. Louis, ed. Bookano Stories, No. 5. London: Strand, [1930s].

Blue Ribbon Pleasure Books, I

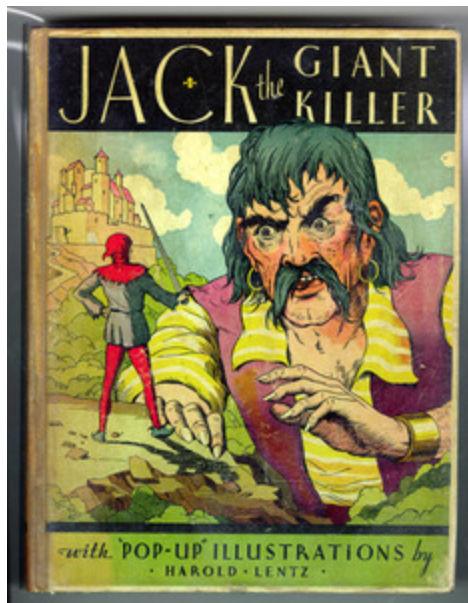
As is true of many of these mechanical and movable books, the collaboration between a single illustrator and a publisher created the Blue Ribbon pop-up series. In this section, illustrator Harold Lentz and the American publishing company Blue Ribbon produced

a number of works animating fairytales, Mother Goose stories, and Disney characters. Lentz was particularly skilled at isolating dramatic moments within a story and translating these into striking scenes. Consider, for example, his manipulation of scale in choosing to place little Jack at the feet of the seated giant and Pinocchio and Gepetto in the cavernous mouth of the enormous Dog-fish, Atilla.

Drawing on the precedents of the British Bookano series with its cheaper and more primitive production methods, the Blue Ribbon Pleasure Books fought to increase book sales during the Depression. Ultimately, many of the mechanics in these books were taken directly from the Bookano models, in spite of that company's patents. This explains the similar appearances of the two series. Nevertheless, Blue Ribbon pioneered the term "pop-up," zeroing in on the surprise and unexpectedness of turning a page and confronting gaping jaws, leaping mice, and flapping wings.

Blue Ribbon Pleasure Books II

This small format Blue Ribbon has only three pop-ups and therefore lower production costs. The circus setting creates the perfect arena for Annie, the popular Depression-era orphan, to steal the show.



Lentz, Harold B., illus. Jack the Giant Killer and Other Tales. New York: Blue Ribbon, 1932.

This book's endpapers show us "A Map of Giant Land," apparently located close to Cornwall on the British coast. From here, the book invites us to join Jack in his adventures with the giant. Lentz capitalizes on the discrepancy in size--a boy facing down a monster, even if Jack's horse out-sizes the giant.



Lentz, Harold B., illus. The "Pop-Up" Cinderella and Other Tales. New York: Blue Ribbon, 1933.

The green hypnotic cat eyes, the sharp teeth, the claws, and the club all give the mouse plenty of reason to leap in fear in this impressive pop-up from "Puss in Boots." Lentz has the cat towering over its prey and even the book itself.



Lentz, Harold B., illus. The "Pop-Up" Mother Goose. New York: Blue Ribbon, 1933.

Pop-up novelty effects work well with the simple rhymes of Mother Goose. Lentz revitalizes the familiar lines, "Old Mother Goose, when she wanted to wander/ Would ride through the air on a very fine gander" as we turn the page and suddenly see the large white bird outlined against the night sky.



Collodi, Carlo. The "Pop-Up" Pinocchio: Being the Life and Adventures of a Wooden Puppet Who Finally Became a Real Boy. Illus. Harold B. Lentz. New York: Blue Ribbon, 1932.

Lentz's illustrations focus on the grotesque and comic features of this long-nosed wooden doll, while simultaneously making sympathetic Pinocchio's travails. In this scene, the illustrator cleverly creates a bird's-eye perspective, placing us above the giant fish by drawing to scale a nearby seagull in mid-flight.

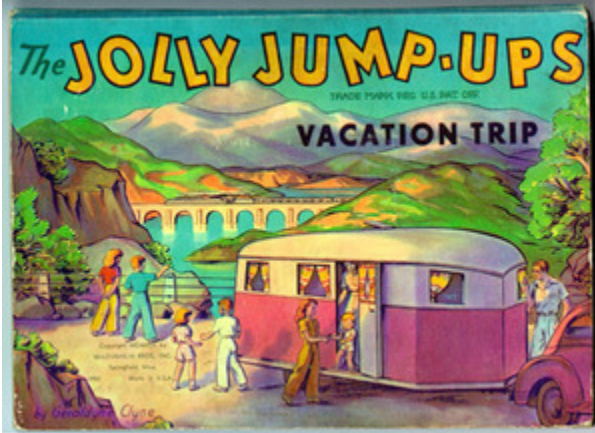
The Jolly Jump-Ups I

McLoughlin Brothers, publisher of the nineteenth-century Showman's Series, started the Jolly Jump-Ups books in 1939 with **The Jolly Jump-Ups and Their New House**.

Although published half a century later, the Jolly Jump-Ups drew on the Showman's Series with the use of the tableau format. Geraldine Clyne illustrated the Jolly Jump-Ups books which ranged from nursery rhymes and numbers to the story of the Jump-Ups family, an ever happy brood consisting of Mother, Father, and six blond-haired, blue-eyed children. The themes of family life--buying a new home, going camping, visiting the farm--trace the family from the end of the 1930s through the post-World War II boom. Over time, the Jump-Ups came to encapsulate the American dream

The Jolly Jump-Ups II

When we look at "Hey, diddle, diddle," there seem to be no worries about how and where a complacent-looking rubber-legged cow might land. Here peace reigns, and even the elopement of the gentlemanly dish and the elegant spoon has a quiet, self-contained air.



Clyne, Geraldine, illus. The Jolly Jump-Ups Vacation Trip. Springfield: McLoughlin, 1942.

Produced during the war years, this book shows the Jump-Ups' vacation as a series of stops at military schools, the White House, and similar sites which reinforce American power in the face of adversity. Even the outdoor scene of camping is filled with nationalistic imagery: large flags, a sense of purpose, team spirit, and determination.



Clyne, Geraldine, illus. The Jolly Jump-Ups on the Farm. Springfield: McLoughlin, 1948.

Distancing themselves from the Dust Bowl and Depression years, these farm scenes endorse American agrarian ideals. Every page turn of this pop-up book affirms the core values of the American farmer--hard work, honest effort, noble purpose, and productivity. The book celebrates the strength of the American economy in the years following World War II.

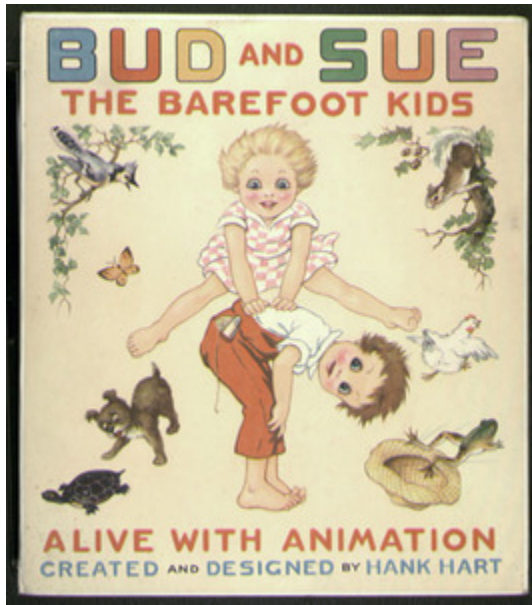


Clyne, Geraldine, illus. *The Jolly Jump-Ups and Their New House*. Springfield: McLoughlin, 1939.

The modern 1930s home housed not only a family but a lifestyle. Its streamlined elegance, pastel colors, and new appliances spoke to and anticipated future affluence. Here the nuclear family became the center of the narrative, shaping and shaped by its walls. The Jump-Ups on the steps of their new home serve as exemplary models of this promise, no doubt convincing many a young reader that the ultimate in fine living and fulfillment was one move away.

Riveting Rivets

A rivet is a mechanical fastener or pin around which a wheel or tab can be turned to achieve exciting transformation. Unlike cut and folded paper which lasts as long as the paper itself, the metal of this mechanical device can age and interact with the paper, causing disintegration over time. However, despite this disadvantage, the rivet allows the operator to encounter surprising and elaborate movements. In book design, rivets are referred to as "revolving" mechanisms in contrast to sliding slats, called "dissolving" mechanisms. Riveted movables were very popular in the late nineteenth century. Both Lothar Meggendorfer and Ernest Nister used the rivet to full effect and were responsible for publishing dozens of titles.



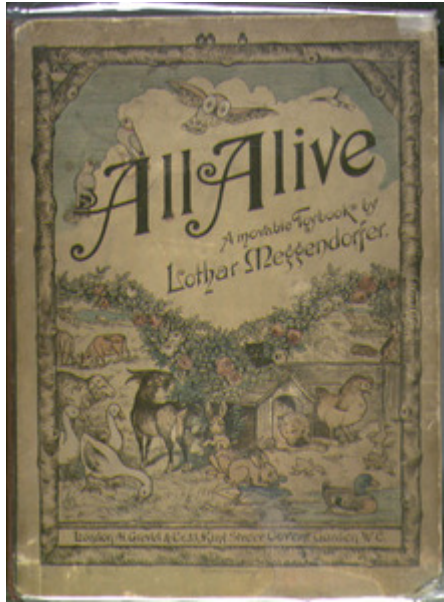
Hart, Hank. Bud and Sue: The Barefoot Kids. New York: Animated Book Company, 1946.

This book brims with sweet and playful scenes. Such imagery, conveying the idyll of a happy summer in early childhood, must have been welcome in 1946 just after the end of World War II.



Bingham, Clifton. Something New for Little Folk. Illus. A. E. Jackson. London: Ernest Nister; New York: E. P. Dutton, [1890s].

The simplicity of this book's pinwheel format dovetails perfectly with Nister's gift for sentimental illustrations of affluent charming children, glowing with health--the intended target audience for these works.



Meggendorfer, Lothar. All Alive. London: H. Grevel, [1894].

These hand-colored sheep come all alive with one pull of the tab. The interconnected rivets, sandwiched between the pages, allow the sheep to nod their heads gently while the young rams fight.



[Bannerman, Helen.] The Story of Little Black Sambo. Illus. Kurt Wiese. Garden City: Garden City, 1933.

A.V. Warren animated this work in which the rivets are especially prominent. In a brightly colored landscape, resembling a child's drawing, little Sambo confronts and outwits the tiger.

Flat Slats, Tabs, and Folded Cards

This section displays three of the major devices for animation in movable books. The first is the "jalousie," or blind, effect in which two images, each composed on a separate full sheet, are cut so that the shifting movement of the tab slides one image past the other. As the first image gives way to the second, both images become indistinguishable at the mid-point of transformation. An easy way of animating a page, the flat slats require very little mechanical expertise.

The use of tabs is more complicated, since it often involves an elaborate system of elbow joints and other movable parts. Tabs are designed to create multiple actions on the page through a single device.

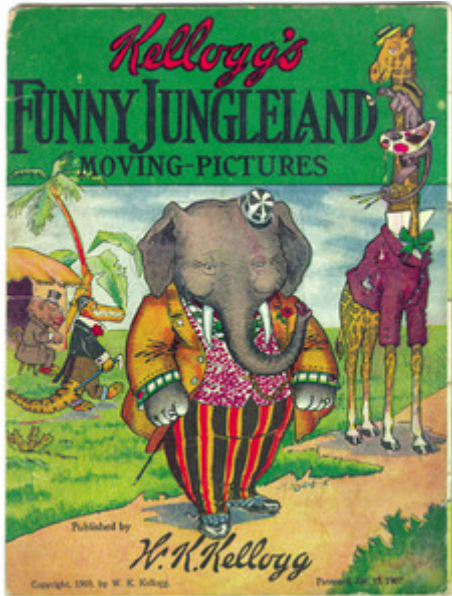
The simplest device of all is that of a folded sheet which opens to reveal a change in part of the picture. Trade cards, used for advertisements in the nineteenth and early twentieth centuries, specialized in this effect. Their products promised dramatic changes, reinforced by "before and after" pictures.

Flat slats, tabs, and folded cards manipulate the page in two-dimensions without creating any illusion of form or depth. The operator must activate these animations, unlike the more "automatic" pop-ups.



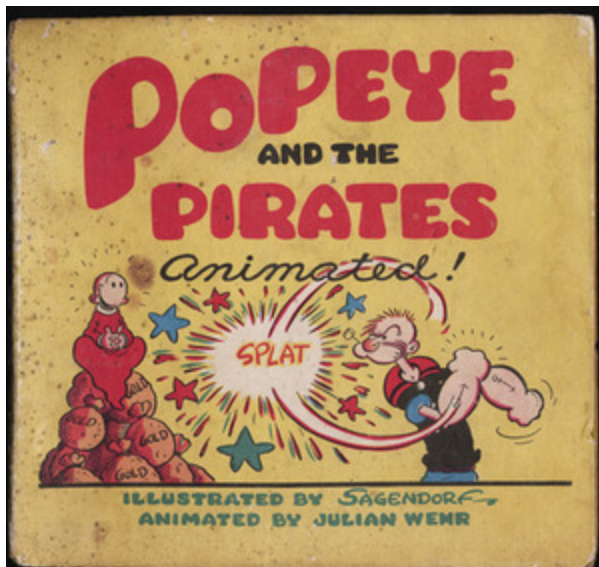
Hart, Hank. Mother Goose Magic Window. New York: Animated Book Company, 1943.

As these images glide past one another and transform, there is an almost Freudian sense of revelation, as if the one image represses the other. As is true of many of these movable books, flat slats provide the children's version of the Freudian idea of the uncanny and the hidden face behind the mask. Bo-Peep becomes her sheep, but the two remain lost to each other.



Kellogg's Funny Jungleland Moving-Pictures. N.p.: W. K. Kellogg, 1909.

This promotional piece by the Kellogg's cereal company, reminiscent of the harlequinade, exploits every opportunity to call attention to the company's product. Animals of all kinds and in various costumes sing, dance, and play in celebration of "the flakes as light as bubbles."



Sagendorf, Bud. Popeye and the Pirates. Animator Julian Wehr. New York: Duenewald, 1945.

Illustrator Bud Sagendorf's images are animated by Julian Wehr to allow multiple actions by the movement of a single tab. Wehr had a considerable career as a paper animator, sometimes using his own illustrations. As the action gets underway, a dynamic Popeye brings the crowd along on the "Spinacher," sailing in search of treasure.



Wehr, Julian, illus. and animator. *The Gingerbread Boy*. New York: Duenewald, 1943.

Here Julian Wehr serves as both artist and engineer, creating humorous, if unsophisticated, effects. Wehr produced a number of titles with these less expensive tabs which could compete with well-established full-scale pop-ups in a tight publication market.



Assorted Trade Cards. Nineteenth century. Courtesy of Cal Otto.

Using folds, these cards maximize the humorous effects of a single simple revelation. Suddenly we discover "How the Conqueror Clothes Wringer Made Jones a Happy Man." Once Mrs. Jones no longer has to exhaust herself on wash day, "the melancholy state/ of Jones, with dinner always late" turns to domestic bliss. Another kind of happiness is promised by C. O. Hudson Pure Candies when the operator is told to be sure not to open and peek into the ladies' bath house.



Assorted Trade Cards. Nineteenth century. Courtesy of Cal Otto.

Contemporary Pop-ups and Movable: a Renaissance I

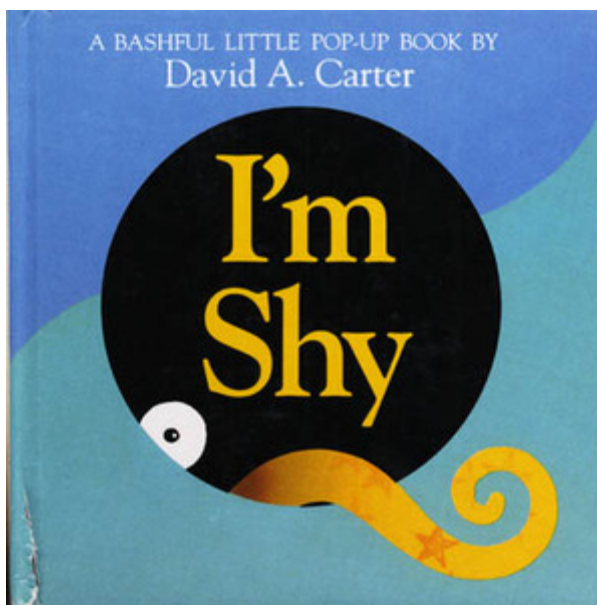
The 1960s saw the beginning of a resurgence in pop-up art. Contemporary artists like David Carter, Kees Moerbeek, and Jan Pienkowski pushed outward the boundaries of the pop-up book. Their sophisticated paper engineering, together with exceptional illustrations, elevated the pop-up farther off the page and into our literary landscape. So expansive was this pop-up renaissance that the modern reader is often surprised to discover the rich history of pop-up books. Hallmark Cards, Random House, and Intervisual Communications, Inc. exploded the pop-up market in the 1980s and 1990s, producing up to 25 million pop-up books a year. Waldo H. Hunt, founder of book packaging company Intervisual Communications, Inc. and primarily responsible for the rebirth of the modern pop-up book, enlarged the pop-ups' scope of appeal by also recognizing adult audiences.

Though the assembly of pop-up books has involved a cooperative production process from the beginning, the modern pop-up distinguishes itself in its systematized construction approach. The intricacies of modern pop-up books have brought the paper engineer from obscurity to center stage. Today we recognize Tor Lokvig, Vic Duppa-Whyte, David Rosendale, John Strejan, James Roger Diaz, and their counterparts for the elaborate planning and precise layout necessary to produce a book. After the conceptual stages, pop-ups are marketed by book packaging companies and then sent all over the world to be assembled by hand. The low cost of labor in places ranging from Asia to Latin America makes these extravagant books affordable to a broad market.



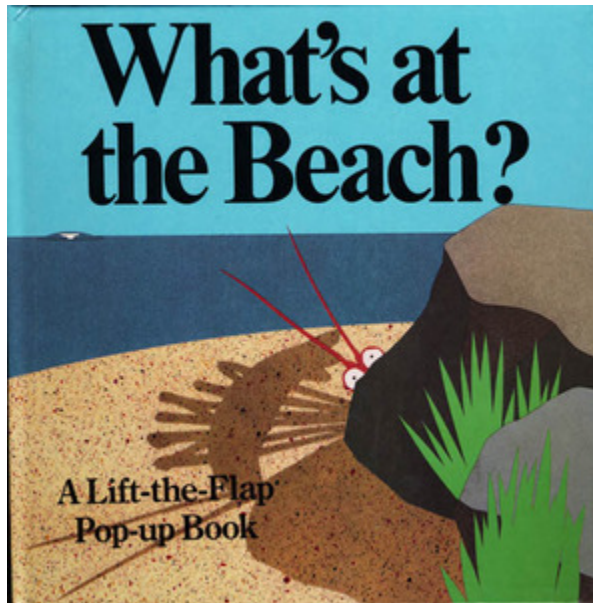
Meggendorfer, Lothar. *The Genius of Lothar Meggendorfer: A Movable Toy Book*. New York: Random, 1985.

At a moment in time when the flat image of the electronic screen dominates the interactive experience, the modern pop-up gives us the same sense of surprise and discovery as the works of Dean, Nister, Meggendorfer, and Kubasta. We open a page and the text comes alive, unfolding into our very hands and linking us with children, parents, and bibliophiles through the last two centuries. This 1985 publication honors Lothar Meggendorfer, the nineteenth-century illustrator and innovator of movable books. Children's book author and illustrator Maurice Sendak contributed an appreciation, while pop-up book collector and entrepreneur Waldo H. Hunt wrote the introduction. Both men recognize Meggendorfer's groundbreaking role in the history of pop-up art.



Carter, David A. *I'm Shy*. New York: Simon & Schuster, 1993.

The shy yellow octopus with little orange stars gradually appears as we turn the pages only to disappear again by the end of the book. In the middle of the book, we see him at his least bashful.



Seymour, Peter. *What's at the Beach?* Illus. David A. Carter. New York: Holt, Rinehart and Winston, 1985.

David Carter is one of the leading designers of contemporary pop-up books. The success of his work comes from its graphic vividness, clean bright forms, and well-engineered shapes. After encountering many of the expected sights at the beach, we meet a bright pink sea monster with popping eyes in the last panel.



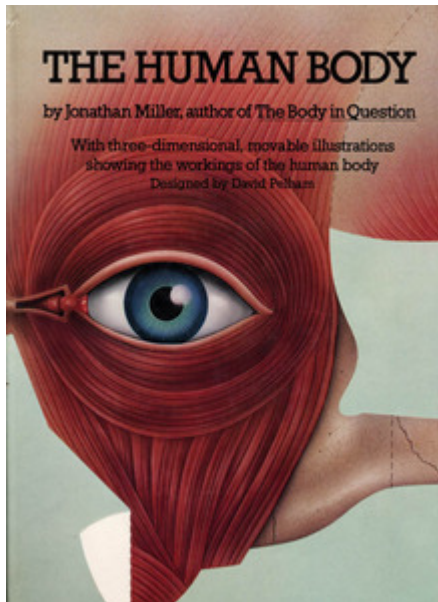
Moerbeek, Kees. *Boo Who?* A Spooky Mix-and-Match Pop-Up Book. Los Angeles: Price Stern Sloan, 1993.

This book is a late twentieth-century version of a harlequinade--the simplest kind of movable book in which pages are bound and cut to allow individual sections to be turned

independently to produce multiple combinations. Boo Who? also gives children the opportunity to create funny names for their strange monsters.

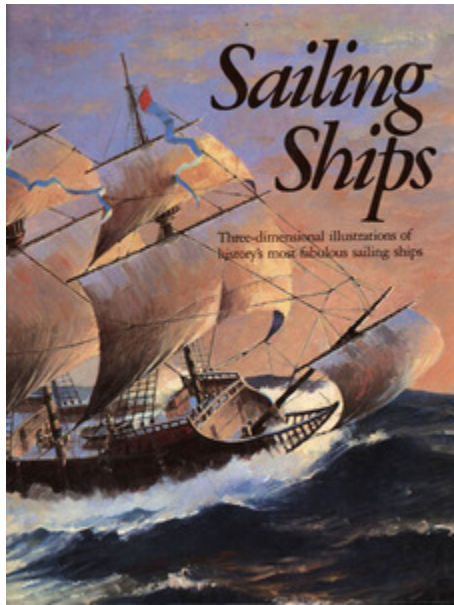
Contemporary Pop-ups and Movable: a Renaissance II

As popular cultural icons, the Beatles deserve a royal pop-up treatment. The expense and complexity of pop-up productions limit the number of celebrities who will share such paper stages with the Fab Four.



Miller, Jonathan. *The Human Body*. Illus. Harry Willock. New York: Viking, 1983.

The use of layered movable works to display and discuss human anatomy has early precedents, as we see in Philips' anatomy books in the main section. This contemporary version reveals the unseen structure of the body in great detail.



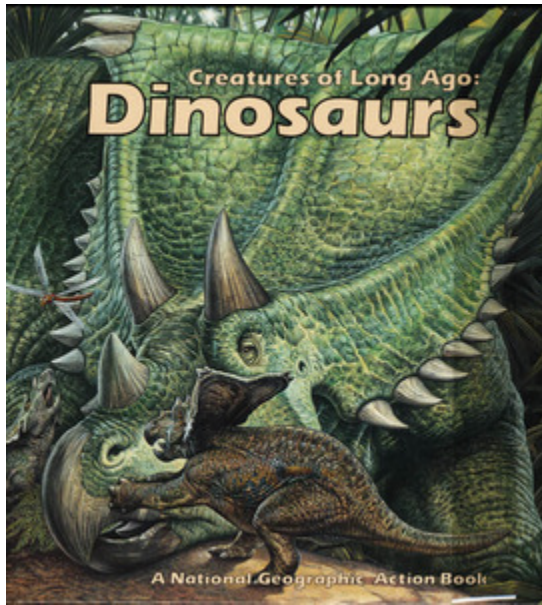
Meer, Ron van der, and Alan McGowan. *Sailing Ships*. Illus. Borje Svensson. New York: Viking Penguin, 1984.

The dramatic shape of the Windjammer, four-masted and towering against an orange sky, exemplifies why ships invite pop-up recreations. This book teaches children about various sailing vessels, but its beautiful artwork makes it so much more than a textbook.



Pienkowski, Jan. *Haunted House*. New York: E. P. Dutton, 1979.

The festive cartoon quality of Pienkowski's *Haunted House* makes anyone want to live among these monsters. It is no surprise that Jan Pienkowski won the Kate Greenaway Medal for this book in 1979, an award for the best children's book illustration in England.



National Geographic Society. *Creatures of Long Ago: Dinosaurs*. Illus. John Sibbick. N.p.: National Geographic Society, 1988.

For more than a decade, the National Geographic Society published two books a year in a series of educational and entertaining pop-ups. The thematic choice of dinosaurs makes this book a favorite with most children.



Sabuda, Robert. *The Christmas Alphabet*. New York: Orchard Books, 1994.

As we open each lettered door, we are invited to celebrate Christmas. The beauty of this book stems from its elegance and simplicity. Robert Sabuda elevates the art of cut paper, making each pop-up hover in all whiteness above the page. He merely suggests each image, inviting the operator to fill in the details.