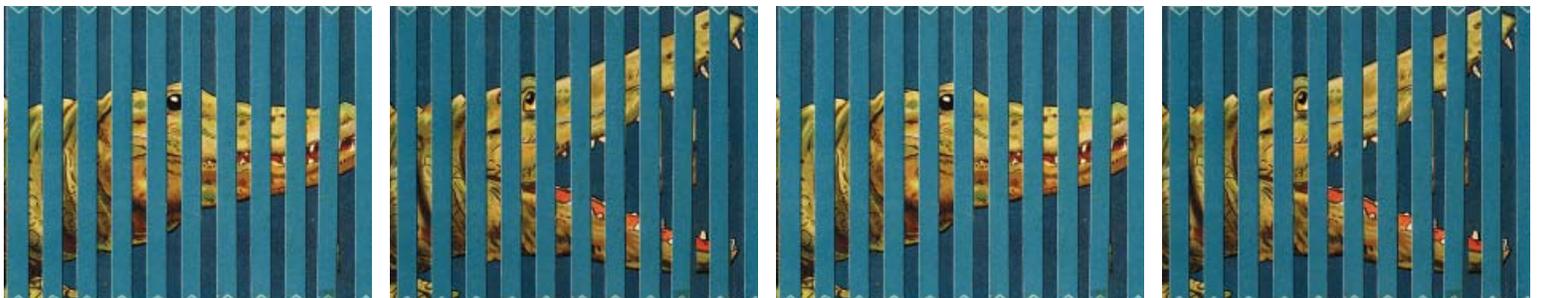


Pop-up, Spin, Pull, Fold: *Toy Books from the Baldwin Library*

September 2 - October 31, 2008

*Smathers Library (East)
Exhibit Area, 2nd Floor*

UF UNIVERSITY of
FLORIDA
George A. Smathers Libraries



▶ Acknowledgements ◀

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Early Pop-Ups and Movable

► The Volvelle ◀

Even before the birth of print culture, movable books were an integral part of society. The earliest movable book mechanism was the volvelle, a predecessor to slide charts. The invention of the volvelle is generally attributed to Majorcan poet and mystic Ramón Llull (c.1235-1316), who embedded volvelles into his philosophical treatises in order to illustrate his complex ideas. The movable chart was popular among academics, and quickly spread to other fields of study, including medicine, mysticism, fortune telling, and astronomy.

Although it paved the way for future movable children's books, the volvelle of the early 1300s firmly belonged to the realm of scholars and was not meant for children's hands. For the next 400 years children would have virtually no books to call their own; the invention of what we today consider "Children's Literature" would not come about until the mid-1700 when the deprivation of children's reading material would begin to be alleviated by, among others, author Robert Sayer who invented the harlequinade.

► Harlequinade/Metamorphoses ◀

The harlequinade, or turn-up book, was invented by Sayer circa 1765 and boasted a series of flaps that changed the illustration accompanying a short text. The mechanics of the pages were quite ingenious; as Ann Montanaro describes them:

The books were composed of single, printed sheets folded perpendicularly into four. Hinged at the top and bottom of each fold, the picture was cut through horizontally across the center to make two flaps that could be opened up or down. When raised, the pages disclosed another hidden picture underneath.

These "metamorphoses," as Sayer himself dubbed them, were originally based on the antics of popular theater pantomimes, commonly called 'Harlequins,' and the derivative term 'harlequinade' stuck. Sayer's

brainchild was quickly assimilated by other authors, and by the early 1800s many stories had been adapted into harlequinades, including



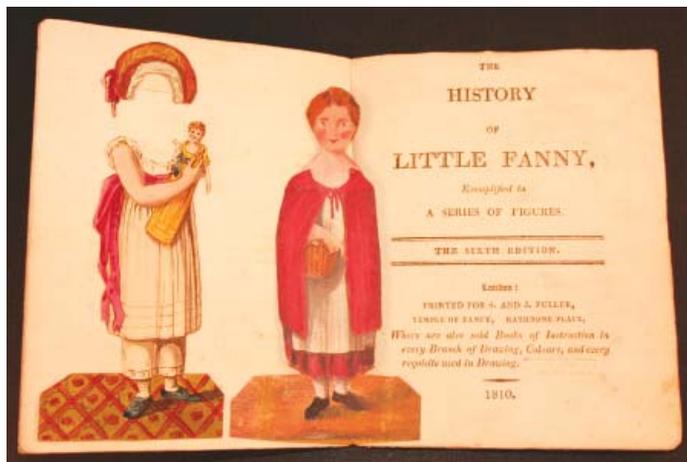
Metamorphosis, or, A transformation of Pictures: With Poetical Explanations, for the Amusement of Young Persons by Benjamin Sands

Metamorphosis, or, A transformation of Pictures: With Poetical Explanations, for the Amusement of Young Persons by Benjamin Sands (1807, on display). In Sands' text, one can see a lion on the third page. If the reader lifts the top and bottom flaps, a new picture and new text will appear under each flap. The top portion instructs readers to drop the top flap, which then matches the upper and lower illustrations to create a griffin where there was once a lion (on top) or an eagle (underneath).

Sayer was not the only author whose intended audience was children; the toy novelty firm S. & J. Fuller in London was no stranger to odd and revolutionary books. By the 1790s they had come up with an extraordinary new colored book that children could cut out and play with.

▶ Paper Dolls ◀

S. & J. Fuller began printing books of paper dolls in the 1790s, which were quite successful in the fashion-conscious country of France. Between 1810 – 1816 S. & J. Fuller published books with morals told in verse, which appealed to a wide variety of child audiences. *Little Fanny* (1810), in particular, thrived after publication; a total of ten books in the *Little Fanny* series were published between 1810-1812. Each book contained seven hand-colored figures, hats, and a headpiece that readers could mix and match as the story progressed. *The History of Little Fanny* (1810, on display) tells the tale of a little girl (Fanny) who runs away to the park with her maid after her



The History of Little Fanny, S. & J. Fuller, 1810.

mother refuses her the outing. Fanny is robbed of her clothes and must work her way through various outfits (beggar girl, errand girl, etc.) until she attains clothes worthy of her station and can return home. In order to help the reader choose which outfit fits the storyline at any given point, each mini-chapter (of two or three pages) offers a suggestion of which outfit to choose: for example, chapter seven in *History of Little Fanny* begins “Fanny restored to her former station, modestly dressed in a coloured frock, with a book in her hand.” This description perfectly matches one of the seven outfits that comes with the book. After the appropriate outfit is described for the reader, the story continues.

Although the books were popular in England and France, they were expensive for the common child because of their coloring and interactive quality, thus limiting the audience to children of upper class families.

As Sayer’s “metamorphoses” and Fuller’s paper dolls became very popular very quickly, new developments in movable book mechanics rapidly sprang up. The next achievement in the history of pop-ups was the inadvertent creation of ‘Toilet Books’ in the early 1800s.

▶ Toilet Books ◀

Toilet books, developed by William Grimaldi, were popular during the 1820s. The inspiration for these books came from Grimaldi’s daughter’s dressing table: Grimaldi sketched several items on the table on pieces of paper, wrote a caption – usually a virtue – beneath each, folded the paper in half, and added a picture underneath the original. Meant merely as impromptu entertainment at a house party, Grimaldi’s books were an instant success with his guests and he quickly decided to publish his work. Grimaldi’s first book, aptly named *The Toilet* (1823, on display), was first published in 1821 and contains nine plates with movable flaps. Under each plate is a caption (“Modesty,” “An Admirable Plume,”) and beside each plate is a short verse. Although Grimaldi followed his debut book with another text, *A Suit of Armor for Youth* (1824, on display), he never achieved the same level of success as he had with *The*

Toilet. Various replications of Grimaldi's movable books were published in Ireland and America, but the popularity of the unfortunately named "Toilet Books" was short-lived in all three countries.

The Mid-Nineteenth Century

► Dean and Son ◄

The company Dean & Son emerged in 1847 in London and has the distinction of being the "oldest firm in London to have been continuously engaged in producing books for children" (Haining 21). Founder Thomas Dean was of the first generation of printers to utilize the new German method of printing known as "lithography" (invented in Germany in 1798). Their exclusive attention to the child market paid off, as their toy books are some of the most popular in the pop-up trade due to their unique mechanisms and print quality.

In the 1840s, Dean began experimenting with another style of interactive book known as the "transformational." In *Dame Wonder's Transformations* series, an image of a girl is printed on the last page in the book. Every successive page has a different costume for the girl, and an oval is cut out just above the costume's shoulders. This way, when a reader turns the page, he will always see the girl's head



Little Red Riding Hood, Dean and Son, (c1865)

on whatever costume is pictured on any given page. Several of the *Dame Wonder's Transformations* books were illustrated by "Uncle Buncle," a pseudonym for one of Dean's best illustrators, Robert Edgar.

Dean was also the architect of the first true "pop-up" books. Titled the *New Scenic Books*, Dean's 1856 series consisted of four books, beginning with *Little Red Riding Hood* (c1856, on display), and continuing with *Robinson Crusoe*, *Cinderella*, and *Aladdin*. These books relied on three cut-out sections connected by a string or ribbon which folded flat together when the book was closed. When a reader pulls the string, the panels stand up as a three-dimensional scene. The mechanics of the *Scenic Books* were most likely inspired by earlier "peep-show" books (Haining), which folded out accordion style and were meant to be viewed through an eye-hole cut into the cover of the book. Dean's adaptation of this particular pop-up style was an instant – and enduring – success in the world of pop-up books.

► Panoramas, or Accordion Books ◄

Equally popular as Dean's three-dimensional pop-up books were the panorama books. Panoramas fold out accordion-style in order to connect a series of events or texts chronologically or linearly. As Haining notes, such a format was ideal for illustrating both everyday events and for retelling famous historical and dramatic tales. Because of their compatible format and popular content, panoramas are now one of the rarest types of pop-up books. One panorama on display, *ABC* (c1856, on display), is an alphabet primer. Each panel shows one example of a word that begins with a certain letter, along with an occupation that begins with the same letter. Each occupation



ABC, (c1856)

is then described by a short verse. For example, the letter P shows a picture of a peach, and under that is a picture of a man. The verse begins “P was a Parson, / And wore a black gown” and continues onto the next page, for O, which reads “O was an Oyster-wench, / And went abut town.” The picture on this page is, appropriately, a woman. Above her is a picture of an ox.

The Turn of the Century

► Lothar Meggendorfer ◄

Although Dean & Son would dominate the production of movable books for most of the nineteenth century, by the late 1800s many individual authors began to make an impact on the new market of toy books, as well. As the Germans were the first to experiment with lithography and chromolithography, it makes sense that they would begin to emerge as the leaders in toy book production. As Montanaro notes, “The Germans developed a mastery of color printing in the second half of the 19th century and their equipment and techniques superbly reproduced the finest art work.” This mastery was not lost on the creative talents of pop-up legend Lothar Meggendorfer.

Lothar Meggendorfer’s name is well known to pop-up aficionados all around the world. In fact, according to Haining, Meggendorfer’s books are some of the most sought-after in the field of collecting children’s books. Meggendorfer’s intricate pop-ups were always graceful and usually humorous, adding meaning



Always Jolly, H. Grevel & Co., (1891)

to the rhymes and verses that accompanied his illustrations. Although the genre of pop-up books was fairly well established by Meggendorfer’s time (1847-1925), Meggendorfer can certainly be said to be the father of pop-ups because of the fastidiousness with which he drew and assembled his creations. In many of his pictures, one single tab would control a character’s arms, eyes, mouth, and sometimes feet, along with any other object in the illustration that Meggendorfer thought should move. Because of the complexity of his designs, Meggendorfer’s books were often fragile; overeager pudgy fingers could quickly ruin his delicate work. Thus, in the introduction to his book *Always Jolly!* (c1891, on display), Meggendorfer included this friendly (and now quite famous) admonition:

With this book, my own dear child,
Are Various pictures gay,
Their limbs they move with gestures wild,
As with them you do play.
But still they are of paper made,
And therefore, I advise,
That care and caution should be paid,
Lest woe and grief arise;
Both you and pictures then would cry
To see what harm is done,
And sigh would follow after sigh
Because you’ve spoilt your fun.

Specific details on the mechanics of Meggendorfer’s complex pop-ups can be found in *The Genius of Lothar Meggendorfer* published by Random House (1985).

► The Speaking Picture Book ◄

Meggendorfer’s multifaceted designs were amazing, but every bit as fascinating is the 19th century invention of the “Speaking Picture Book” (c1893, on display) The book roughly resembles a large dictionary with nine tassels hanging from the side, and each tassel produces a unique sound. Pulling any one tassel activates the bellows inside the book, which work much like the old Kratzenstein pipes (Spilhaus, qtd in Wallace). The sounds correspond to the pictures; pulling the first string will produce a “moo,” which corresponds to the first picture in the book. This ingenious book was originally published

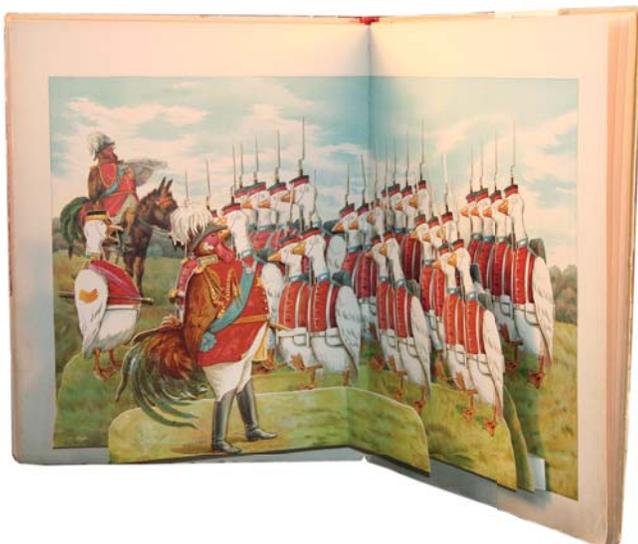
in Nuremberg, Germany, by a company “unknown to most experts” (Haining 136); unfortunately, the rarity and delicacy of this book makes it difficult to find copies. Few specimens have survived, and of those that have fewer still are able to sound.

▶ Raphael Tuck ◀

Another German with a knack for printing unusual books with refined techniques was Raphael Tuck. In 1870, Tuck and his sons opened a publishing company in London, producing puzzles, paper dolls, and other novelty paper products for both German and English consumers. Tuck’s major contribution to pop-up books came with the publication of *Father Tuck’s ‘Mechanical’ Series*. These books included a wide range of movable parts, including panoramas, pull tabs, peep-shows, and raised overlays. Tuck’s *Fun at the Circus* (c1892, on display) is an example of Tuck’s raised overlay technique.

▶ Ernest Nister\E. P. Dutton ◀

Like Tuck, Ernest Nister was a German marketing to both German and English audiences. Nister’s publishing company was known for their sturdy quality and unique movable books. One of the mechanisms Nister’s company is credited with having invented is the dissolving picture, as seen in Fred E. Weatherly’s *Touch and Go: A Book of Transformation Pictures with Verses* (c1890, on display). Working much like a Venetian blind, the original picture on



The Children’s Tableaux, E. Nister/E.P. Dutton, (1895)

a page would be split into roughly five parts. When the reader pulled the appropriate tab, a new image (also in five sections) would slide out from under the original picture and cover the original, creating a new picture once all five sections were in place. Nister used both horizontal and vertical dissolves, but also eventually devised a fascinating technique that allowed the pictures to dissolve circularly.

Through the company of E.P. Dutton, many of Nister’s books – including *The Children’s Tableaux: A Novel Colour Book with Pictures Arranged as Tableaux* (c1895, on display) – were published and distributed in America. Edward Payson Dutton was essentially the American face of children’s pop-up and movable books in the late nineteenth century. Companies such as Dean & Son and Ernest Nister were based in London and with printing presses located in Germany, America had very few pop-up publishers of their own. Instead, E.P. Dutton represented companies such as Ernest Nister, promoting pop-ups in America. *Touch and Go* was written by one of Ernest Nister’s most popular authors, Frederick E(dward) Weatherly. Originally a barrister, Weatherly turned to writing poems for children, “a skill he possibly developed reading to his own three children” (Haining 45).

The Twentieth Century

Unfortunately, the First World War abruptly ended the importing and publication of toy books produced in Germany, and so the genre of pop-up books in America declined. However, by the 1930’s there were a few American companies that picked up and continued the tradition of toy books, including the Blue Ribbon Publishing Company and the McLoughlin Brothers.

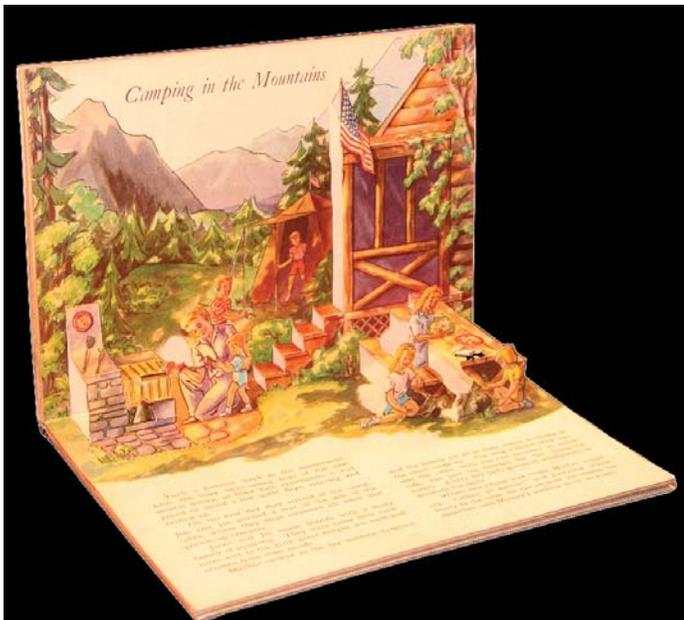
▶ Blue Ribbon Books ◀

Blue Ribbon, located in New York, worked in the 1930s to produce colorful pop-ups. Their mixture of well-designed pop-ups and a partnership with Disney proved serendipitous for their company (see *The Pop-Up Minnie Mouse* [1933, on display]).

Blue Ribbon was the first company to term their toy books “pop-ups,” and they, along with pop-up illustrator and designer S. Louis Giraud, are partially to credit for the renaissance of pop-ups in America during the 1930s.

▶ McLoughlin Brothers ◀

Blue Ribbon was not the only company with pop-ups on the brain; the McLoughlin Brothers introduced *The Jolly Jump-Ups* in 1939. Illustrated by Geraldine Clyne, the Jolly Jump-Ups were a family of eight who explored themes of family life from the late 1930s through the end of WWII. For example, some *Jolly Jump-Up* titles are: *The Jolly Jump-Ups on the Farm*, *The Jolly Jump-Ups Vacation Trip* (on display), and *The Jolly Jump-Ups and Their New House* (the first in the series, 1939). Many of the *Jolly Jump-Up* pop-up books were constructed in “accordion” style (see above).



Jolly Jump-Ups Vacation Trip, McLoughlin Bros., (1942)

▶ Julian Wehr ◀

Sculptor and illustrator Julian Wehr (1898-1970) was the Meggendorfer of the 1940s. Although he preferred to sculpt, Wehr’s books grew out of his love for his family, and his books sustained his family financially during the years of the great Depression. Whereas most previous pop-up books included movable tabs at

the bottom of the page, Wehr’s were popular because they included tabs on the sides of pages, allowing his illustrated characters to have a broader range of motion. Wehr also included multiple pull tabs on a single page, producing a greater number of moving pieces. Like Meggendorfer, Wehr’s works are valued highly among collectors and aficionados for their complex animations and humorous tone. His pull-tab book *Animated Story Rhymes* (1944, on display), like many of his pop-up books, was based on the nursery rhymes and fables that he told his children. Paul Wehr, Julian’s son, recently began republishing his father’s works; more information can be found at <http://www.wehranimations.com>.

▶ Kubasta ◀

Voitech Kubasta was a popular pop-up artist in the 1960s. He began his career as an artist for “Artia,” a company based in Czechoslovakia and Italy (publishing in London). Relying mostly on children’s literature and fairy tales as his inspiration, Kubasta created large and complex pop-ups that, in many cases, literally leap from the page. Several of his works contain a single pop-up per page, revealing huge ships (*How Christopher Columbus Discovered America* [1961, on display]), dense jungles (*Moko and Koko in the Jungle* [c1962]), and huge automobiles (*Tip And Top Build a Motor Car* [1962], on display). Kubasta also employed the volvelle on occasions (such as in *Christopher Columbus*) and the “peep-show” (*Der Fliegande Kiffer*).



How Christopher Columbus Discovered America by Voitech Kubasta, 1961

► After Kubasta ◀

Because of the immense popularity of Kubasta's books during the 1960s, American publisher Waldo Hunt sought to have Kubasta's works reprinted in the U.S. Unfortunately, due to legal complications, Hunt was unable to obtain the necessary permission to reprint. Instead, in 1965 Hunt began "Graphics International," a company that produced pop-up books for Random House Publishers. Hunt later began a company known as ICI ("Intervisual Communications"), which publish many of the most popular pop-ups of the past few decades, including those by Jan Pienkowski (*Robot* [1981], *Haunted House* [1979], on display).

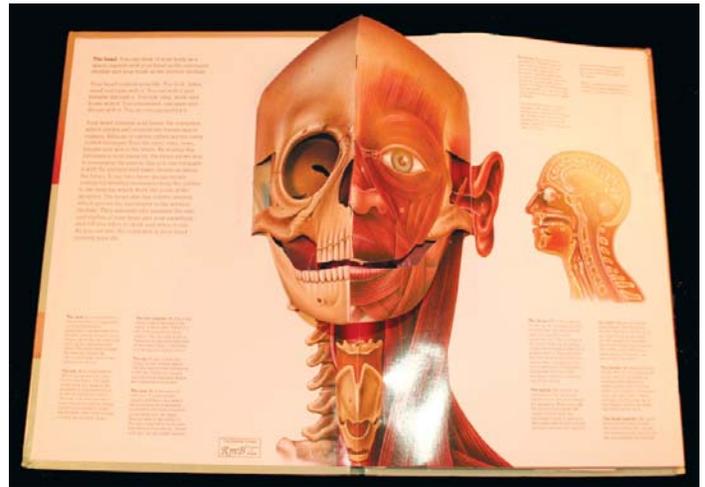
Other artists, too, were inspired by Kubasta and



Haunted House, by Jan Pienkowski, 1979

sought to continue the pop-up tradition. Warja Honegger-Lavater sought to continue the tradition of the accordion book with her pop-up *The Little Red Riding Hood* (1961, on display). Jan Pienkowski and Jonathan Miller (*The Human Body* [1983], on display) have also contributed to the genre of pop-up books during the past thirty years, using pop-up mechanisms to explore topics from robots and space ships to the human body. It is interesting to note that although pop-ups began their history with the volvelle, which was used primarily for the sciences, pop-ups since have rarely traveled outside the realm of fairy tales, morality tales, and adventure stories. A few rare exceptions include Kubasta's *Columbus*, Jonathan Miller's *The Human Body*, and Sabuda's *America the Beautiful* (2004, on display).

The most recognized name in recent pop-up artistry

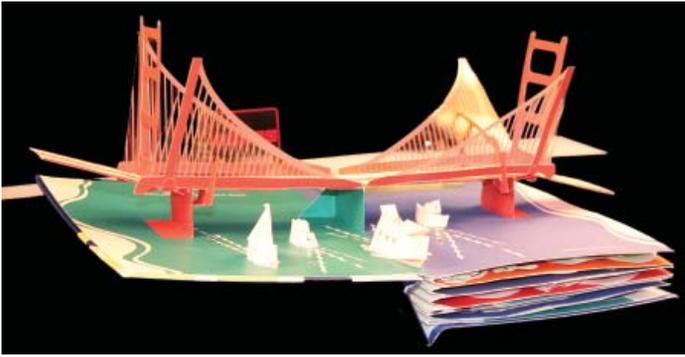


The Human Body, Jan Pienkowski and Jonathan Miller, 1983

is Robert Sabuda (b. 1965) who has authored over 45 books and is still going strong. Sabuda currently works in New York with partner Matthew Reinhart, and he has also worked with such names in children's illustrating as Maurice Sendak (*Mommy?* [2006], on display). More than just entertaining to children, Sabuda's studio has produced works that appeal to all ages of readers and all literary tastes and genres, from the historical (*Castle: Medieval Days and Knights* [2006] on display, with Kyle Olmon and Tracy Sabin), to the archeological (*Dinosaurs* [2005] and the *Encyclopedia Prehistorica: Sharks and Other Sea Monsters* [2006]), and the fantastic (*Alice's Adventures in Wonderland: A Pop-Up Adaptation* [2003]). Sabuda has won numerous awards and



America the Beautiful, by Robert Sabuda, 2004



America the Beautiful, by Robert Sabuda, 2004

received many honors, including the honor award of the *Boston Globe/Horn Books Award* in 1994 for *A Tree Place*. He has also won the Meggendorfer Prize from the Movable Book Society of America three times.

Sabuda's 2004 publication *America the Beautiful* utilizes white and silver paper to illustrate the lyrics of the song "America the Beautiful" by Katherine Lee Bates. His pop-up illustrations depict scenes from all over the country, including Mount Rushmore, the Golden Gate Bridge, and Mesa Verde. On the final page – a huge pop-up version of the Statue of Liberty – Sabuda added a surprise: a smaller book-within-a-book that contains pop-up pictures of such landmarks as the Twin Towers and the Liberty Bell alongside other verses from "America the Beautiful." The complex designs reminiscent of Meggendorfer and simple yet powerful color scheme of this pop-up book serve to highlight the beauty and long history of the pop-up.

From 13th-century doctors' offices to 21st-century children's nurseries, from Germany to America, from simple revolving disks to complex moving figures and scenes, movable books have "popped up" in every era since the 1200s and continue to capture the imagination of children and adults alike.



Text: Cari Keebaugh
Photos: Barbara Hood

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