

POP-UP BOOKS

**A Guide for
Teachers
and
Librarians**

**Nancy Larson Bluemel
Rhonda Harris Taylor**



Pop-Up Books

A Guide for Teachers and Librarians

Nancy Larson Bluemel and Rhonda Harris Taylor



AN IMPRINT OF ABC-CLIO, LLC
Santa Barbara, California • Denver, Colorado • Oxford, England

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Library of Congress Cataloging-in-Publication Data

Bluemel, Nancy.

Pop-up books : a guide for teachers and librarians / Nancy Larson Bluemel and Rhonda Harris Taylor.
p. cm.

Includes index.

ISBN 978-1-59158-398-1 (pbk. : acid-free paper) — ISBN 978-1-61069-154-3 (ebook)

1. Pop-up books—Bibliography. 2. Pop-up books. 3. Pop-up books in education.
4. Education, Elementary—Activity programs—United States. 5. Education, Secondary—Activity programs—United States. 6. Libraries—Special collections—Pop-up books.
- I. Taylor, Rhonda Lynette Harris, 1951– II. Title.

Z1033.T68B58 2012

070.5'73—dc23 2011039794

ISBN: 978-1-59158-398-1


EISBN: 978-1-61069-154-3

16 15 14 13 12 1 2 3 4 5

This book is also available on the World Wide Web as an eBook.
Visit www.abc-clio.com for details.

Libraries Unlimited
An Imprint of ABC-CLIO, LLC

ABC-CLIO, LLC
130 Cremona Drive, P.O. Box 1911
Santa Barbara, California 93116-1911

This book is printed on acid-free paper 

Manufactured in the United States of America

Contents

Preface.....	ix
Purpose.....	ix
Scope.....	ix
Acknowledgments	xi
1 Introduction	1
What <i>Is</i> a Pop-Up?	1
Who Creates Pop-Up Books?	1
Why Pop-Ups in the Classroom and Library Collection?.....	2
The Appeal of Pop-Ups in the Classroom.....	2
Okay, but Are They Really Literature?.....	2
Evaluating the Pop-Up Book as Literature	3
Why Use Pop-Ups in an Educational Setting?	4
How to Use Pop-Up Books with Students	4
Pop-Up Books in Public Libraries.....	5
Embracing the Format!.....	6
2 Popping Off about Pop-Up Books: Conversing about Collecting with Rhonda Harris Taylor and Nancy Larson Bluemel.....	9
Introducing Us.....	9
In Our Own Words	9
3 The Enduring Popularity of the Pop-Up Book—and What it Means for This Book.....	13

	Welcome to a Wonderful World of Opportunity!	13
	They Are How Old?!?!?	13
	A Pop-Up Book for Everyone!	14
	The Variety of Pop-Up Books	14
	Just How Popular are They???	15
4	Taking Journeys through the History of Pop-Up Books: Web and Book Adventures	21
	Web Exhibits of Pop-Up Books and Their History	21
	Reproductions of Historical Pop-Up Books	22
	More, More!	25
5	The Pop-Up Book Creators: A Selection of Contemporary Notable Paper Engineers and Rising Stars	27
	Format of Entries	28
	Arrangement of Entries	28
	The Creators	28
6	Using Pop-Ups in Activities and Programs, with How-To Instructions (Introduction and Elementary Grades)	49
	How to Begin an Activity or Program Using Pop-Up Books	49
	Why Were These Books Chosen for the Activities?	50
	The Organization of Each Activity	51
	Sequential Arrangement of the Activities	51
	Format of the Activities	51
	Reference List	53
	ELEMENTARY (Grades K, 1–5)	53
	THEME: Animal Dinnertime	53
	THEME: Basic Anatomy and Lifelong Health	55
	THEME: Basic Concepts—Alphabet	60
	Figure 6.1. Alphabet Manipulatives	65
	THEME: Basic Concepts—Colors	67
	THEME: Basic Concepts—Counting	72

THEME: Basic Concepts—Opposites . . . . .	.75
Figure 6.2. A Simple Flap . . . . .	.78
THEME: Basic Concepts—Shapes . . . . .	.81
THEME: Basic Concepts—Words . . . . .	.84
THEME: Celebrations—Birthdays . . . . .	.86
Figure 6.3. Interactive Cards . . . . .	.89
THEME: Celebrations—Easter . . . . .	.90
Figure 6.4. Easter Egg Flap . . . . .	.92
THEME: Celebrations—Grandparents’ Day . . . . .	.94
THEME: Celebrations—Halloween and Scary Things . . . . .	.99
THEME: Celebrations—National Holidays: Thanksgiving . . . . .	.104
THEME: Celebrations—Special Times with Parents . . . . .	.107
THEME: Celebrations—Valentine’s Day . . . . .	.110
Figure 6.5. Valentine Flap . . . . .	.113
THEME: Celebrations—Winter Observances . . . . .	.115
THEME: Daily Activities and Time . . . . .	.120
THEME: Dinosaur Investigator . . . . .	.124
Figure 6.6. Dinosaurs Matrix . . . . .	.130
THEME: Fables Today . . . . .	.132
THEME: Healthy Living: Nutrition and Exercise . . . . .	.134
THEME: Noah’s Ark . . . . .	.139
THEME: Reading and Library Use . . . . .	.142
THEME: Singing as We Go Along . . . . .	.145
THEME: Symbols of America . . . . .	.150
Figure 6.7. Fan Book . . . . .	.154
Figure 6.8. Making “Who Wants to be a Millionaire?”—Type Questions . . . . .	.155
THEME: Time to Rhyme . . . . .	.156
Figure 6.9. A Simple Pop-up Card . . . . .	.159
THEME: A World in Balance: Endangered Creatures . . . . .	.163

7	Using Pop-Ups in Activities and Programs Continued (Middle Grades)	169
	MIDDLE (Grades 6, 7, 8)	169
	THEME: Ancient Egypt: The Past Meets the Present	169
	THEME: Art Everyday: Its Techniques and Creators	172
	THEME: The Cinderella Story	177
	Figure 7.1. Cinderella Matrix	181
	THEME: Dragons Yesterday and Today—Myth and Legend, Literature, Nature	182
	Figure 7.2. Dragon Matrix	187
	THEME: Exploration on Earth and Beyond	188
	THEME: Geometry and Art	191
	THEME: Ghostbusting: Researching the Supernatural in Literature	194
	THEME: Inventions in Our Lives	196
	Figure 7.3. Inventions Worksheet	200
	THEME: Knights and Castles	201
	THEME: Literature Bridges to Math	205
	Figure 7.4. Tree Pop-up by Lora Krantz	210
	THEME: Poetry Trails	211
	THEME: The Renaissance: Many Talents	214
	Figure 7.5. Career Worksheet	220
	THEME: Stories on Stage	221
	THEME: <i>The Wizard of Oz</i> , Fantasy Literature, Social Science	227
8	Using Pop-ups in Activities and Programs Continued (Secondary Grades, Program for Teachers or Librarians, Program for Public Library Story Times)	231
	SECONDARY (Grades 9, 10, 11, 12)	231
	THEME: Ancient and Modern Civilizations: Cultural Collections and Ethics	231
	THEME: Going the Distance with Sports	234
	Figure 8.1. Sports Interview Form	239
	THEME: Illusion and Dimension in Art	241

Figure 8.2. Docent Guidelines	245
THEME: Modern Robin Hoods and Pirates	247
THEME: Personalizing Your Research.	250
THEME: Sailing across U.S. History	253
THEME: Theater Production: Researching Social History	257
PROGRAM FOR TEACHERS OR LIBRARIANS.	260
THEME: Building Bridges with Pop-Up Books	260
PROGRAM FOR PUBLIC LIBRARY STORY TIMES.	265
THEME: Journeys into the World of Pop-Up Books	265
9 Creating Pop-Ups: Resources That Help	269
Books	269
Need More Books?	274
Websites	274
10 Finding, Buying, and Housing Pop-Ups	277
How Will I Know What's Out There?	277
Where Do I Go to Get Them?	278
The Vendor, the Pop-Up Book, and the School Library.	279
Finding a Home for Pop-Ups in the Library.	280
Cataloging Those Pop-Ups	281
Developing Professional Collections for Teachers.	281
11 The FAVES: The Books for Our Dream Pop-Up Libraries.	283
Arrangement of the Lists of Dream Libraries.	283
Tags in the Lists	284
Rhonda's Dream Library of Pop-Ups	284
Nancy's Dream Library of Pop-Ups.	296
Glossary	311
Sources with Glossaries of Pop-Up Book Terms	312
Index	313
About the Contributors	323

Preface

Welcome to the wonderful world of the pop-up book! We hope that this resource will be used in the instructional setting (whether school or home) and in the library, but it is also our goal to simply share with teachers and librarians the wonder and delight of this most clever of books.

PURPOSE

Our intent is to introduce the pop-up (interactive or movable) book to teachers and librarians as a viable and exciting tool that inherently has great appeal not only to students but to many audiences and that can be very easily used for teaching across the curriculum, for enriching programs, and for individual reading and enjoyment.

SCOPE

The audiences for this book are those teachers and school librarians who are not already familiar with the pop-up (interactive or movable) book, but we also believe that those who have experience with pop-up books will find new ideas. We have shaped this book to be both a pathfinder and an instructional guide, using a variety of the best of the pop-up books as exemplars. Because pop-up books can be effectively used at many grades, ages, and interest and ability levels, this resource is appropriate for grades pre-K–12 and even for adult audiences.

Acknowledgments

No book is brought to life without the assistance and encouragement of many individuals, and we are very grateful to the many people who played such important roles in our work for this book.

To Sharon Coatney, senior acquisitions editor, School Library Media, Libraries Unlimited, without whose support of our ideas this book would not have come to fruition.

To Libraries Unlimited, and the many staff members, for making this book possible.

To the wonderful individuals profiled in this book, who welcomed us into their lives to ask too many questions and to listen to what they shared with us.

To our colleagues who were always there with their interest, their questions, and their sharing of pop-up books and resources.

To the many individuals who attended our workshops, conference presentations, and lectures, and who delighted us with *their* delight with the pop-up books that we shared with them—they are the reason for what we do with pop-ups, including this book.

And, most of all, to our families, whose members are our favorite fans, best audiences, and most faithful boosters.

Nancy Bluemel
Rhonda Taylor

1

Introduction

WHAT IS A POP-UP?

So, what *is* a pop-up book? **Our definition of a pop-up book is a book that offers the potential for motion and interaction through the use of paper mechanisms such as folds, scrolls, slides, tabs, or wheels** (see this book's Glossary for more explanation of the variations of pop-up books). These books don't necessarily "pop-up," but they have motion.

There are purists who prefer to reserve the term "pop-up" for those books with motion created by illustrations or figures springing from the page. Sometimes these types of books are also called "movable books" or "interactive books." However, while we consider these two phrases to be more accurate than the term "pop-up," they do not seem to be **popularly** used. Our approach is more inclusive. **In this book, we have included books that demonstrate a wide range of mechanisms that lend them motion, and when discussing them, we term all of them "pop-up books."** However, for resources listed in activities, we do alert the teacher/librarian to those books that **"pop" versus those with non-pop "interactivity."**

We have also seen the term "toy book" used to refer to these wonderful books, particularly in discussions of children's literature. For many people, the term "toy" refers to those things that are representative of the innocence of childhood and are viewed as being spontaneous and fun and bringing you joy. However, too often in contemporary American culture, the word *toy*, other than when referring to actual play objects of children, is used disparagingly. **So, we always avoid referring to pop-up books as toy books. For the same reason, we always avoid deeming them "novelty books."**

WHO CREATES POP-UP BOOKS?

Who creates these remarkable books? In 1999, David A. Carter and James Diaz, acclaimed paper engineers, produced a fabulous how-to book called *The Elements of Pop-Up: A Pop-Up Book for Aspiring Paper Engineers*. Since we don't think that you can get much more authoritative than the people who create the motion in these fantastic pop-ups, we like to rely on the Carter and Diaz (1999) explanation of what they do: **"A paper engineer is an artist who creates pop-ups using paper as his or her main medium"** (Introduction).

However, a pop-up book, as with regular books, requires a large team to assist in bringing it to life. A pop-up book may utilize the skills of many talents: writers, artists, illustrators, photographers, paper engineers, designers, consultants, researchers, editors, and so on. And, sometimes one of these creators serves multiple roles, such as in the case of a paper engineer who is also responsible for the illustrations. **In our citations for this book, for your information, we have included the names of the various team members, including the paper engineers, given credit in the pop-up books.** We believe that these are useful additions for you, the reader, in decision-making about which books to acquire, in tracking the work of favorite talents and producers, and in revealing the potential careers available to individuals (especially students) interested in the field. However, we do need to point out that, especially in older pop-up books, the names of paper engineers and other individuals who helped to create these works might have been omitted in the books' credits.

WHY POP-UPS IN THE CLASSROOM AND LIBRARY COLLECTION?

For teachers/librarians working with today's young people for whom the printed word suggests text messaging, it may be difficult to garner an enthusiastic response from the audience when the printed word being used is found on a seemingly prosaic medium: paper. However, there is one print format that has an inherent appeal for readers of all ages, from toddlers to adults. It can be used very effectively to promote a love of story, to motivate reading, and to stimulate interest in the subject at hand. That format? Pop-up books!

THE APPEAL OF POP-UPS IN THE CLASSROOM

If your students' attitudes are ho-hum when you announce that the next topic to be studied will be the Beowulf saga or perhaps a compilation of ancient stories from around the world, grab their attention by introducing the first lesson with *Dragons*, paper engineered by Keith Moseley (McQuinn 2006). From the cover replete with textured dragon scales to the double-page pop-up spreads of the awesome creatures, to the background illustrations depicting the time and setting of each story, this book does bring the context and relevant information to life, bristling and vibrant.

OKAY, BUT ARE THEY REALLY LITERATURE?

Though few people can resist the appeal of pop-up books, some still question if they are playthings or literature. Experts of past years called them toy books and had a tendency to dismiss them as quality literature with remarks such as, "Most of the toy books published today have little substance, little beauty, and a minimal amount of ingenuity" (Sutherland and Arbuthnot 1986). With the coming of the contemporary second golden age of pop-ups and as paper engineers' names have become as recognizable as their author/illustrator peers, many authors of contemporary, widely used texts on children's literature now include them in their chapters on categories of literature appropriate for use with children (Lynch-Brown and Tomlinson 1993; Jacobs and

Tunnell 2004). While the term toy books is still used by some critics, currently a more popular phrase used when discussing movable books (pop-up books) is “engineered books,” which implies a credibility that we believe is certainly justified. For instance, in this book’s Activities chapter, we have included Award Alerts to remind readers of the recognition that has been achieved by some pop-up book titles.

EVALUATING THE POP-UP BOOK AS LITERATURE

Teachers and librarians adhere to professional standards for selecting books to use with students. Many guidelines are available to aid in that selection process. Keeping in mind that art and movement and not storyline are often considered the major attributes of pop-up books, let us examine them using commonly suggested criteria for evaluating picture books and informational books. We have also added criteria for some features specific to the pop-up format.

1. Do the visual elements (line, shape, color, composition, and texture) of the pop-up book serve the same function as they do in quality picture books? Movable art should do more than amaze us by its movement. It should add to the story or information given in the book in one or more ways. Thus, the art in pop-up books should:
 - Reinforce the text by making the characters and/or setting come to life.
 - Establish the mood of the story through the use of color such as warm or cool, bright, soft, or dark.
 - Extend the story by the addition of visual details not described in the text.
2. If the book is informational, it must be evaluated by the same criteria as all other nonfiction books, and then you should ask:
 - Is the information accurate?
 - Unless the book is of a historical nature, is the information current?
 - Does the manner in which the information is presented aid in understanding and stimulate interest in further exploration of the topic?
3. Pop-up books must also be judged on their effectiveness as movable art. Criteria that should be considered include:
 - Quality of the paper engineering; how well do the movable parts work?
 - Complexity of the engineering; is there intricacy, delicacy, ingenuity?
 - Relevance of the engineering; does it extend the text rather than just embellish it?

If the teacher/librarian believes that the main purposes of literature are to create readers by making reading a fun activity and to inform and to inspire a curiosity to learn more, then pop-up books certainly deserve the designation of literature. They are worthy to be included in that larger canon of children’s and young adult literature and to be considered a distinctive contribution to the field.

WHY USE POP-UPS IN AN EDUCATIONAL SETTING?

Movable books are full of surprises. Place one in the hands of students of any age and observe their reactions as they turn the pages. There is no doubt that even with those pop-ups where the plot and characterization may be minimal and the factual information may be basic, the reader of these books exhibits an enthusiasm that is not often seen in the perusal of an ordinary book. Interest generates motivation, and no literature instantly captures the interest of children of all ages (adults included) like pop-ups. They appeal to a cross-section of students, from eager learners to those who have a history of being turned off by reading, to those for whom learning is difficult, to those who are grappling with a language other than their first one. That enthusiasm can be channeled into positive experiences for students at every level. Try using pop-up books with:

- young children to develop a love of books and reading;
- early childhood learners to bridge the gap between real-life situations and symbolic representation;
- older students and/or gifted and talented students to develop critical thinking skills and develop creativity;
- reluctant readers, children with learning disabilities, and English as a Second Language (ESL) students to aid in grasping meaning through exciting visual representation and to promote the desire and drive to read independently even if currently struggling with the skills to do so.

HOW TO USE POP-UP BOOKS WITH STUDENTS

Reading aloud has long been recognized as an important activity to share with your students and with your own children—no matter what age they may be. Jim Trelease (2006), author of the acclaimed *Read Aloud* handbooks, has written, “The experts were saying reading aloud was more important than worksheets, homework, assessments, book reports, and flashcards. One of the cheapest, simplest, and oldest tools of teaching was being promoted as a better teaching tool than anything else in the home or classroom.”

Even middle- and high-school-age students will sit, quiet and entranced, while being read to from a rousing adventure or a heartbreaking memoir. Adults, even those who are good, capable readers, still enjoy the experience of listening to audio books while driving or sitting in traffic. Reluctant and struggling readers benefit from being able to have a shared literary experience with their classmates, and they gain from hearing a vocabulary that too often they cannot read for themselves. Now add to the richness of the read-aloud experience the magic of motion. That feature initiates an interaction between student and book that involves listening, observing, and a different kind of critical thinking. So, how does that work?

Reading aloud to an entire class can often segue between large group and small group discussion opportunities, creating and managing creative projects, individual and team endeavors, independent research, and further reading and analysis. Pop-up books tend to be short, quick reads. They work nicely within the time constraints of

a typical class period, which allows reasonable follow-up time for student activities. If taking instruction time to read aloud is not feasible, pop-ups work equally well as the starting point for assignments in which everyone is responsible for her or his own reading.

Pop-up books are great motivators! Don't limit their use to the obvious language arts curriculum and art class projects. They cover a wide range of other topics from math to science to social studies. They are useful in introducing fine arts and physical fitness. They are excellent tools to inspire careers in illustration, book production, and paper engineering. Use one as a hook to capture your students' attention before moving on to the core of your presentation. For instance, the tabs, wheels, flaps, and pop-ups in *Universe* (Couper and Pelham 1985) will add pizzazz to your earth science unit. Each pop-up is part of a backdrop that rises from a double-page spread. Hold the book in front of a light source for the maximum effect. In its presentation of the history of the universe, this book is sure to spark a lively discussion of the new theories and facts discovered since its publication.

This book's Activities chapters provide many more activities, ideas, and resources.

POP-UP BOOKS IN PUBLIC LIBRARIES

If planning story times or summer reading programs for a public library, consider making use of pop-up books. Using a pop-up book featuring a familiar character or retelling of a favorite story is one way to enliven a revisit to a beloved adventure. A book such as *Clifford, I Love You Pop-Up* (Bridwell 2002) offers bright colors and large pop-ups of Clifford the Big Red Dog springing off the pages, making it easy for an audience of young children to see the motion. Also, *Clifford, I Love You Pop-Up* is one of many potential titles that offer an easy transition to a hands-on activity. For instance, a reading aloud of the book could be followed with children making their own short pop-up book or a card to send to someone dear. This book (which features hearts) and a "make-your own pop-up" activity would be especially appropriate in February, close to Valentine's Day. It is easy for children to make use of pre-cut pictures or cut-out hearts provided by the librarian, their own drawings, or rubber stamps to create the illustrations to be glued to a base that makes them pop up. For more guidance on making pop-ups, from simple to advanced, see the Activities chapter of this book.

Programs with pop-up books should not be restricted to children. Library staff or a community member can do a show-and-tell of pop-up books borrowed from either the library collection or a personal collection or a local special collection and attract an adult audience. The topic can be broad, such as the range of pop-ups available, or thematic, such as those with holiday motifs, those about nature, those that are the products of a particular paper engineer, those designed for adult audiences, those that are reprints of historical pop-ups, those published this year, the best selections for gifts for the child in your life, an introduction to books about how to make pop-ups, and so on. Consider collaborating with the local school district to provide a program, perhaps using the expertise of an art teacher. Also, if the budget allows, consider featuring a paper engineer, perhaps as part of a larger festival or event. For ideas and facts useful for program planning about pop-ups, check out chapter 4, "Taking Journeys through

the History of Pop-Up Books,” in this book, where we provide descriptions of websites that offer history and online exhibits of outstanding and historical pop-up books, and also chapter 3, “The Enduring Popularity of the Pop-Up Book,” where we provide an overview of the range of pop-ups that have popular appeal. Also, visit the activities chapters 6–8, which provide sample activities and programs, and chapter 5, “The Pop-Up Book Creators,” which provides a selection of contemporary paper engineers and pioneers in the field.

EMBRACING THE FORMAT!

Concerns about fragility, cost, and availability often deter teachers and librarians from purchasing and using pop-up books with their students and their clientele. These books have been proven by those already using them to be not as fragile as feared. When Robert Sabuda and Matthew Reinhart’s pop-up *Encyclopedia Prehistorica: Dinosaurs* (2005) was placed on the Texas Bluebonnet reading list for students grades 3 through 6, Martha Edmundson, who was then youth services manager for the Denton Public Library system, noted in a March 9, 2006, interview with Nancy L. Bluemel that she felt strongly that the books should be made available to their patrons. She purchased several copies and placed them into circulation despite the misgivings of her colleagues. In tracking the number of times each book was checked out, she discovered that they held up very well to frequent use.

The format itself provides a perfect opportunity for teaching younger children how to appropriately handle any book. It is common practice for teachers and parents and other caregivers to help young children master such skills as carefully turning pages of the books to which they are introduced in the classroom or are checking out from the library. Our collective experience has been that even very young readers are so entranced by the format that they are eager to take care of the pop-up books that they encounter. Cost is comparable to traditional books when considering that every pop-up must be assembled by hand, and the “oomph” that you get for that dollar is well worth it. Availability, if you know where to look, is easier than you think, and we give you tips about that adventure in the Finding, Buying, Housing chapter of this book.

So, overcome your apprehension! If you are a teacher, acquire just one awesome pop-up book and use it to introduce a lesson, or to read aloud, or to inspire independent study, or to motivate a reluctant or challenged learner. When you do, you will quickly see the tremendous value of including pop-ups in your bag of sure-thing instructional resources, and you will be out searching for more. (Hint, hint!) If you are a classroom teacher, ask your librarian to start acquiring pop-ups for your school’s professional collection. If you are a homeschooling parent, invest in a few pop-up book titles that can be easily used across several subjects and for a range of ages. If you are a school library media specialist, purchase a couple of high-quality, curriculum-related pop-ups, and then encourage your teachers to use them by giving a short hands-on staff development presentation. If you are a children’s or young adult librarian, add some outstanding pop-ups to the collection, publicize them, and watch them circulate—and not just to young people. We promise that you won’t need encouragement to buy your next pop-up book!

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2

Popping Off about Pop-Up Books: Conversing about Collecting with Rhonda Harris Taylor and Nancy Larson Bluemel

INTRODUCING US

Rhonda Harris Taylor is an associate professor in the School of Library and Information Studies, University of Oklahoma, Norman, Oklahoma. Nancy Larson Bluemel is a retired school library media specialist and former school district library coordinator who resides in Texas and is now an adjunct instructor in graduate library education and an independent consultant. Taylor and Bluemel collect pop-up books (and, more casually, pop-up cards and advertising) and have made numerous presentations about them to teachers and to graduate and undergraduate students and to lay audiences. Bluemel and Taylor have been friends and colleagues for two decades, since they met in the graduate library science program at Texas Woman's University and studied for doctoral comprehensive exams and completed dissertations at the same time.

IN OUR OWN WORDS

Rhonda

Beginning the Collecting Journey

I'm not sure that I actually remember when I became a collector of pop-up books. I do remember the first pop-up book that I owned; it was one that I shared with my two nephews and a niece more than 20 years ago. They would come to visit us in the summer and looking at this book became something of a tradition. They were quite entranced by it and remembered it from visit to visit. I read it to them, and we were all fascinated by its action. Because my nieces and nephews range in age from 30-plus

years to preschoolers, I have had the opportunity to share pop-ups with kids in my family for a very long time.

However, I would not say that that first pop-up book was actually the beginning of my interest in the three-dimensional potential of paper. I have thought that my interest dates back to early childhood, when I was fascinated by Barnum's Animal Cracker boxes, Cracker Jack toys, and Morton Salt boxes, with the illustration of the girl and the umbrella. What these products all shared in common was a certain amount of illusion and dimensionality. The animal-cracker box, for instance, was actually a circus train, and when I was a child, the wheels could be trimmed out from the bottom to further the illusion. The top of the box was also a cut-out, which became a circus animal; there were different ones on different boxes. The Cracker Jack toys had a variety of iterations, including, at one point, plastic pieces that could be snapped together to create such items as a mannequin whose legs and arms moved. With the Morton Salt box, I was fascinated by the illusion of the girl holding the salt box with a girl holding the salt box with a girl holding the salt box, and so on.

When I was a middle school student, I had a Yogi Bear book that had a zillion pieces that could be snapped out, folded, and put together to create a Jellystone Park scene that literally covered the whole top of the card table. I also had a rather incredible number of paper dolls, and I have always been fascinated by dollhouses and miniatures.

The Boundaries of My Collecting

First I should say that I did not set out to collect pop-up books. It would be more accurate to say that one day I realized that I had begun to collect them. But, my intent of what to collect began to take a utilitarian focus. Somewhat serendipitously, my collection has begun to center on pop-ups reflecting popular culture such as movies, and, more calculatedly, on mathematics and science topics, especially those geared to children and young adults. The first orientation is simply because I have always been fascinated by popular culture in general, and the latter is because that's also an interest that I have as a library professional and educator. Pop-up books are great resources for the presentations about math and science pedagogy that Nancy and I give to teachers and to graduate and undergraduate students and lay people.

While we're talking about what we collect, I have to say that several years ago, Nancy and I realized that our individual collections of pop-up books were going certain directions, and since we often did joint presentations for educators and students that utilized pop-up books, we consciously made a decision to continue in those somewhat separate directions.

Reaping the Benefits of Collecting

Besides the benefits of sharing a common interest with a friend and colleague, one of the best things about collecting anything is that, as a matter of course, one learns about the history and other relevant details about whatever is being collected. With pop-up books, there is a long and respectable history that is relevant to the book arts, to the publishing and printing industries, to marketing, and so on.

A really important benefit is the fun aspect. I remember that one evening I entertained my mother for at least three hours by simply showing her my favorite pop-ups and talking about what I liked about them. But then, moms are obligated to be receptive audiences!

Nancy

Beginning the Collecting Journey

In looking over my collection, I noticed that I do have several books that I bought for my now-adult children when they were small. So, I guess that pop-up books have always attracted my attention. But, I think that I first became passionate about them when I heard children's book illustrator Paul O. Zelinsky speak at a public library. At that time he was discussing the artwork that he had done for *Rumpelstiltskin* (1986). At the conclusion of his talk, he told the audience about his forthcoming book, *Wheels on the Bus* (1990). I was so intrigued that I remember thinking, "I have to have this book when it is published." I watched for it, purchased it, and have been hooked ever since! What appealed to me then, and what still appeals to me now, about this book is the correlation of illustrations with the motions suggested by the text, such as up and down, in and out, and bumpety-bump. Obviously I'm not the only person who was a fan of this book. It was published in 1990 and then, because of its popularity, the book was reissued in 2000 (Zelinsky 1990, 2000) as a 10th anniversary edition.

The Boundaries of My Collecting

In my case, the focus of my collection is on books of classic children's literature, art, and music. My love of classical literature stems naturally, I think, from growing up with a mother who read to us, and I have such fond memories connected with those stories. That interest in children's literature just continued to grow over the years with my career in school librarianship.

I think that the reason for the emphases on art and music themes is my fine arts background. My first academic degree was in art education, but I also seriously considered pursuing a major in music. So, I am drawn to any pop-up that has very complex engineering or in which the original illustrations could be considered art, if they were separated from the pop-up format. I like the books that reflect art techniques other than just painting. I'm also intrigued by books with unusual shapes or formats.

Besides consideration of the quality of the artwork that's available in pop-up books, there are particular themes that I like to collect. I do enjoy traveling and whenever I am in a foreign country I search for pop-ups in that country's language to add to my collection. Also, I like to collect books that represent the travel experience.

Reaping the Benefits of Collecting

For me, the real benefit is the personal satisfaction that collecting gives me: the thrill when I find a new treasure for my collection, or the pleasure of taking a few minutes in a busy day or on a lazy, rainy afternoon and thumbing through an old favorite.

Pop-ups give me the chance to stay a kid in one aspect of my life when I have to be a responsible grown-up about everything else.

And, of course, it's always fun to discover a new paper engineer or artist whose work one likes, and to chase down another acquisition!

Besides the collaborating that Rhonda and I do on who will collect what, the best benefit of our networking orientation is not keeping our collections just to ourselves. We feel strongly that our collections should be shared with people who can learn from the various lessons that they hold—thus our books have seen quite a bit of handling during workshops and presentations, and that's fine! On reflection, we think that doing what is very natural to librarians, resource sharing, occurred quite easily to us, both professionally and personally. Thus, we've come to our latest shared endeavor, this book about pop-ups, for teachers and librarians.

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3

The Enduring Popularity of the Pop-Up Book—and What it Means for This Book

WELCOME TO A WONDERFUL WORLD OF OPPORTUNITY!

Teachers, librarians, and lovers of books often speak of literature coming to life, moving from the written page and insinuating itself into the three-dimensional world of the reader. Pop-up books have the advantage of already existing in the three-dimensional world, in spite of their capture of picture and word on ordinary paper. Imagine a version of *Alice's Adventures in Wonderland* (Sabuda 2003) in which the rabbit hole is pulled out of the book so the reader can view Alice's descent, or a coffee table book in which Frank Lloyd Wright's most famous buildings spring to life as intricate miniatures of the originals (Thomson 2002). Little wonder that such creations awe those who see them, whether they're being seen for the first or the hundredth time. Little wonder that they offer an irresistible siren song for teachers and their students and for librarians and their clients!

In this chapter, we highlight some indicators that mirror the popularity of pop-up books. These facets of popularity have helped to shape the content of this book **in ways that we note in bold print at the end of each of the following sections.**

THEY ARE HOW OLD?!?!?

With pop-up books, there is a not widely known but long and respectable history that is relevant to the book arts, to the publishing and printing industries, to marketing, and so on.

Pop-up books as a format have been dated back to the 13th century, with the works of Matthew Paris, who used the techniques for maps and for determining dates of holy days (Rubin n.d.). The first printed (published) pop-up books date back to the 16th century, but they were not for children. Instead, pop-ups were used for astronomical/astrological books and for a "landmark book" of human anatomy for "surgeons, barbers, medical students, and lay people" (Rubin n.d.). During the 18th century, Robert

Sayers's movable books were the first published specifically for children (Bohning and Radencich 1987). During the 19th century, because of such notables as Lothar Meggen-dorfer and Ernest Nister, the pop-up book enjoyed what many consider its golden age. There are some who believe that we are currently in a second golden age of pop-up books, populated by acclaimed paper engineers such as David Carter, Bruce Foster, Matthew Reinhart, Robert Sabuda, and many others. **This book provides information about a selection of the current notables, as well as about individuals whom we consider to be rising stars in the world of the pop-up book. Also, we highlight some of the individuals who were the pioneers in the history of pop-ups.**

A POP-UP BOOK FOR EVERYONE!

Increasingly, pop-up books are produced for a large variety of audiences, from the youngest child to adults and for every subject area. Also, any given pop-up book has multiple potential audiences, and increasingly publishers are aware of that fact. For instance, David Carter's *One Red Dot* (2004) and its sequels, *Blue 2* (2006), *Yellow Square* (2008), and *White Noise* (2009) are subtitled *A Pop-Up Book for Children of All Ages*. And, famous children's author/illustrator Maurice Sendak's first pop-up book *Mommy?* (2006) was packaged with a flyer that announced, "An Amazing Pop-up Book for Children and Adults Alike!" Thus, the potential appeal of pop-ups to every age means that they are perfect for libraries and for educational purposes. **This book will offer guidance on the age/reading levels of the pop-up books that we discuss, as designated by the arrangement of the activities in that chapter.**

THE VARIETY OF POP-UP BOOKS

Pop-up books offer an incredible variety of formats, including size. For instance, what appears at first glance to be the world's smallest pop-up book is entitled *Love* (Eisen 1997b). It's about two inches tall and one-and-one-half inches wide, and it has five tiny pop-up pages. Armand Eisen also produced the similarly sized *Angels* (1997a) pop-up. At the other end of the size spectrum is *The Life-Sized Pop-Up Alien Book* (Hawcock 1999), which folds out to become the alien figure, and *3-D Kid* (Culbertson and Margulies 1995), which unfolds to a full-size body and illustrates its major biological systems. But, the almost 18-inch tall *Giant Dinosaurs Pop-Up* (Williams 2010) is certainly in the contest for the tallest pop-up book. These are examples of the wide variety of pop-up books, and every year there are more pop-up books being published. **This book will describe the many varieties of pop-up books, beyond size, that are available to librarians and educators.**

Those varieties include content topics, which range from counting (Pelham and Pelham 2004) to historical structures such as the Statue of Liberty (Penick 1986) to phobias (Greenberg 1999). Also represented are the many consumer age levels, which go from preschooler, as in *Fuzzy Bear's Potty Book* (Bentley 2001), to young adult and adult interest, such as *Moon Landing: Apollo 11 40th Anniversary Pop-Up* (Platt and Hawcock 2008). That available diversity also includes many uses of language: the introduction of simple vocabulary words (*My First Jumbo Book of Letters* 2003); popular song lyrics (Browne 2002); the fanciful verse of Dr. Seuss (2003) and Lewis Carroll (Base 1996);

commentary of artists' work, such as that of M.C. Escher (1991); and explanations of the nature of the our larger world, as in *Universe* (Couper and Pelham 1985), and of the cultural history of the indigenous Southwest (Gallagher 2004).

Pop-up books also present a diversity of engineering techniques and materials; for instance, Sabuda's paper engineering for *The Wonderful Wizard of Oz* (Baum 2000) uses string and a plastic dowel-like structure to create motion for a cyclone and shiny metallic papers to evoke the fantastical emerald green city.

JUST HOW POPULAR ARE THEY???

Perhaps the most telling indicator of the pop-up book format's widespread popularity is that they're sold in Dollar General stores! The company's website has had a page listing six criteria that new products in their stores meet, and one criterion was "appeal to a broad segment of the population. They should have high sales and turnover potential" (Dollar General 2002). That statement pretty much says it all!

Another indicator of the popularity of pop-up books is that even the famous romance writer Barbara Cartland produced one back in 1984. It is, naturally, a fairy tale about a princess and prince who "lived happily ever after!"

Anything popular at a given moment seems to get turned into a pop-up book, especially if there's a movie or television series. For instance, there are pop-up books about: Bert and Ernie of Sesame Street (Children's Television Workshop 1981), *Santa Claus the Movie* (*Santa Claus the Movie* 1985), Garfield (Kraft 1989), the Teenage Mutant Ninja Turtles (*Teenage Mutant Ninja Turtles* 1990), Space Jam (*Space Jam Collector's Pop-Up* 1996), Batman and Robin (*Batman & Robin Pop-Up Book* 1997), Pokémon (*Pokémon* 1998), Wallace & Gromit (Aardman Animations 1998), Barbie (Rojany 1999), Scooby-Doo! (Cunningham 2005), SpongeBob SquarePants (Banks 2004; Pass 2005; Sollinger 2006), Harry Potter (Rowling 2001a, 2001b, 2002), Spider-man (*The Amazing Spider-Man Pop-Up* 2007), and Dora the Explorer (Burroughs 2007). And, of course, there seem to be countless Walt Disney pop-up books. There is even *The Pop-Up Book of Celebrity Meltdowns* (2006) and its sequel, *Even More Outrageous Celebrity Meltdowns* (2008), both deliberately styled to be reminiscent of a supermarket tabloid.

Not surprisingly, science fiction and fantasy have been perfect genres for the pop-up format. There are pop-up books about *Dinotopia* (Gurney 1993) and *Dune* (Silverman 1984) and *Star Trek* (Kurts 1996). There are several *Star Wars* pop-up books (Anderson and Moesta 1995, 1996; Reynolds 1998; Whitman 1997; Reinhart 2007). There is even a *Star Wars* pop-up comic book (Windham 1996)—talk about fusion! Too bad there was no *X-Files* television series pop-up book!

The very popular graphic novel and comic book format are now represented in the pop-up book world as well as in the movie world. For instance, Marvel has produced as series of the True Believers Retro Character Collection, with titles including *The Incredible Hulk Pop-Up* (2008), *The Amazing Spider-Man Pop-Up* (2007), and *The All-New All-Different X-Men Pop-Up* (2007). Similarly, DC Comics is represented in *DC Super Heroes: The Ultimate Pop-Up Book* (Reinhart 2010). Classic book titles, frequently translated to movies, are now available as pop-up graphic novels: Jules Verne's *20,000 Leagues Under the Sea* (Ita 2008) and Herman Melville's *Moby-Dick* (Ita 2007).

Another reflection of the popularity of the pop-up book is the fact that miniature pop-up books have been promotional items from fast food chains, specifically Braum's Ice Cream and Dairy Stores and Sonic. And, when Martha Stewart highlights pop-ups, as she has done repeatedly on her television show and on her website, with instructions, videos, and interviews (MarthaStewart.com 2007, n.d.a, n.d.b.; *Martha Stewart Living* 1999/2000, 2008, 2009, 2011), you know that this is popular stuff! However, undoubtedly there are some individuals who would point to the Wikipedia entry titled "Pop-Up Book" (Wikipedia 2011) as being the ultimate indicator of popularity.

Just the pop-up format itself is very popular. One example of the format's wide appeal is the greeting card that pops up. There are several producers of these, including Avalon's (Leap Year Publishing, Sonoma, California) line of thank you cards that were marketed in Dollar General stores, as well as a line by Gallant Greetings Corporation (Schiller Park, Illinois) sold in those same retail chain stores. PopShots, of Westport, Connecticut, has done a series of "slide cards." Major greeting card companies American Greetings (Cleveland, Ohio) and Hallmark (Kansas City, Missouri) market pop-up cards, some with sound. Pop-up cards are also international. Santoro Graphics, based in London, has done wonderful "swing cards" that are 3-D and move freely. There are pop-up cards made in Mexico, cards from England (produced by Paper D'Art and by Rococo and by Hunkydory), and pop-up postcards from the Czech Republic (a pop-up 3-D postcard and a 3-D System Magicard).

Cards are not the only non-book format of pop-ups that is popular. For several years, Universe Publishing and the Smithsonian Institution National Museum of Natural History produced an annual pop-up dinosaur calendar (Smithsonian Institution, National Museum of Natural History 2008). In a similar collaboration, Universe Publishing and the Metropolitan Museum of Art produced "The Pop-Up Ancient Egypt Calendar" (Metropolitan Museum of Art 2006). Borders Bookstores produced a special edition of a pop-up "Marvel Heroes Calendar" for 2009 (Marvel Comics 2008).

Then there's the phenomenon of the pop-up format now becoming an important part of scrapbooking, which is certainly a hugely popular craft. Instructions for pop-up techniques for scrapbooks appear in how-to books, such as one by Suzanne McNeill (1999). On the cable channel HGTV, which focuses on creative projects, there have been numerous episodes that feature pop-up scrapbook pages, including one for clapping hands (HGTV.com 2004) and a windmill pop-up page (HGTV.com n.d.). The popular website eHow offers instructions for several pop-up scrapbook pages, including a pop-up window (eHow n.d.).

In the 2002 movie *Master of Disguise* the plot progresses through the use of a giant pop-up book! At the time of the movie's release, its website home page was built around the pop-up model (*Master of Disguise* 2002). The 2011 remake of the 1981 *Arthur* movie has a heroine who finds success with her pop-up children's book, *MADhattan*, which she shares at a read-aloud session (*Arthur* 2011). Then there are pop-up advertisements, such as those cigarette magazine ads that featured the now infamous Joe Camel! And pop-up ads aren't restricted to print. Target stores had an ad on television (Target 2002), and it used the flap book format to advertise clothes. And then, there are those intrusive pop-up ads on websites, called, of course, pop-ups! **This book's Activities chapters have instructions for making pop-ups, using individualized ideas about content, including the messages, and format.**

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4

Taking Journeys through the History of Pop-Up Books: Web and Book Adventures

Oftentimes an interest in pop-up books quickly becomes an interest in the history of this wonderful format. Having a short list of resources about the history, the notables, and the trends to which one can refer students and library patrons, can be a time-saver for students and librarians. In addition, teachers and librarians who are preparing lessons or programs or workshops will find such a list useful in quickly finding dates, names, and interesting details to enhance the presentations. Also, the Internet offers great online exhibits of pop-up books that would often not be available to wide audiences and which can also be used as part of lessons or other presentations.

Thus, in this chapter is provided a list of websites that offer exhibits of pop-up books and their history. That section is followed by a listing of reproductions of historical pop-up books that are widely available—they represent the works of a sample of pop-up book creators who have had enduring name recognition.

WEB EXHIBITS OF POP-UP BOOKS AND THEIR HISTORY

Notable pop-up collector Ellen Rubin's website, *The PopUp Lady: Specializing in Movable Paper* (<http://www.popuplady.com>), is an excellent source for keeping up with online exhibits—once into the site, click on Links and use the left-hand bar to locate Interactive Websites and also Special Collections. Rubin's website is also a good place to see photographs of individual pop-up books, complete with movement! Click on the menu bar link to My Collections, and then use the left-hand menu.

Following are some favorite online exhibits of pop-up books. They also contain really good information about the history of pop-up books.

The Great Menagerie: The Wonderful World of Pop and Movable Books, 1811–1996. University of North Texas Libraries. <http://www.library.unt.edu/rarebooks/exhibits/popup/main.htm>.

This website accompanying a November 1997 to February 1998 exhibit in the Rare Book Room of the University of North Texas Willis Library offers views of, and

information about, important pop-up books from the 19th and 20th centuries. Follow the instructions to click on the book cover illustrations and see short video clips of the inside of the books, with their wonderful pop-ups. Also online is the five-page exhibit catalog, listing the books.

Paper Engineering: Fold, Pull, Pop & Turn. Smithsonian Institution Libraries, National Museum of American History, Kenneth E. Behring Center. <http://americanhistory.si.edu/exhibitions/exhibition.cfm?key=38&exkey=1508>.

This June 14, 2010, through September 30, 2011, exhibit is captured on the Internet in a blog (<http://smithsonianlibraries.si.edu/foldpullpopturn/>) that includes photos of books in the exhibit and links to featured paper engineers

Picturing Childhood: Illustrated Children's Books from the University of California Collections, 1550–1990. University of California. <http://unitproj.library.ucla.edu/special/childhood/index.htm>.

One section of this online exhibit is devoted to movable and pop-up books, toys, and games. Click on the photographs of the items and see them in larger scale.

Pop Goes the Page: Movable and Mechanical Books from the Brenda Forman Collection. University of Virginia Library Special Collections. <http://www.lib.virginia.edu/speccol/exhibits/popup/theme.html>.

This digital selection is from the physical exhibit of a limited number of items from Dr. Brenda Forman's collection of over 800 pop-up books. The exhibit was from May 12, 2000, to August 18, 2000. With Quick Time software, the viewer can move the images in the books. This online exhibit also has substantial history about pop-up books and the many creators behind them, arranged by topical highlights from that history.

Pop-Up, Peek, Push, Pull . . . : An Exhibition of Movable Books and Ephemera from the Collection of Geraldine Roberts Lebowitz. Bienes Center for the Literary Arts, Broward County Library. <http://www.broward.org/library/bienes/lii13900.htm>.

This online resource provides a glimpse into an exhibit of 96 selections from a private collection of over 700 movable books, dating from 1901 to contemporary times. Click on the link that says Click Here to Enter!, after the exhibition guide stops rotating. The website is enriched by such resources as a statement from the collector, a short history of pop-up and movable books by expert and collector Ann Montanaro, and various indexes to the exhibit. The exhibition checklist describes all 96 selections and includes very nice color photos of some of the books.

Pop-ups! They're Not Just for Kids! Bowdoin College Library George J. Mitchell Department of Special Collections & Archives. <http://library.bowdoin.edu/arch/exhibitions/popup/menu.shtml>.

As is stated in the website's introductory text: "This online exhibition has been adapted from the public display at Hawthorne-Longfellow Library during spring semester 2011. It features works that demonstrate the wide diversity of pop-up books—for children and for adults." It provides glimpses of items from the donated 1,800 volume collection of Harold M. Goralnick, an alum of Bowdoin College in Maine.

REPRODUCTIONS OF HISTORICAL POP-UP BOOKS

Rubin's website has a readable overview of "pop-up and movable books in the context of history," which highlights not only individual creators of these marvels but also important corporate producers/distributors, such as Blue Ribbon Press, Hallmark