

UBC LIBRARY'S RARE BOOKS AND SPECIAL COLLECTIONS PRESENTS

ONCE UPON A POP-UP

CURATED BY HILL, KEMP, KHAN AND SMITH



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Once Upon a Pop-up

Introduction

"Mechanical books should look like ordinary books. Their success is to be measured by the ingenuity with which their bookish format conceals unbookish characteristics."

Iona & Peter Opie

Pop-up books and their movable book cousins have challenged our assumptions about books and reading for more than 700 years. They push the limits of 'book' and reinterpret the form. Pop-up books combine linear storytelling with aspects of visual spectacle and surprise to bring delight and add new facets to a narrative. Book becomes game. These pop-ups raise the question: how do you 'read' something in three dimensions?

Not just for children anymore, pop-up books require exemplary teamwork from experts across the field: authors, illustrators, paper engineers, publishers, designers, and the often dozens of people responsible for putting the pop-up book together, must work as a team to perfect the form. Paper engineering is an art that requires many hands.

Our team of Master of Library and Information Studies students, composed of Lucas Hill, Brooklyn Kemp, Sarah Khan, and Meaghan Smith, has curated a selection ranging from the horror filled to the historical, from the architectural to *Alice in Wonderland*. These pop-up books are often too delicate to be held in the general collection of a public library, and often have short lifespans in the hands of overzealous children. Presented here in *Once Upon a Pop-up*, we hope that you can admire openly the ingenuity and grandeur of the unassuming pop-up book in all of its papery glory.

Acknowledgements

We would like to extend our deepest gratitude and most heartfelt thanks to the ever positive, eternally wonderful Kathie Shoemaker. Without your guidance, we would still be sitting in a room full of pop-up books scratching our heads. Your help and encouragement every step of the way was much needed and always valuable. Thank you.

We would also like to thank Chelsea Shriver, our guide into the clandestine world of Rare Books and Special Collections. Always there to offer a helping hand, she was indispensable in helping us to curate this exhibit. Thank you also to Anne Lama, conservator, and Hannah McKendry, conservation technician, for their superb guidance in creating display supports for the books.

Also, to our friends and family, who probably hope to never hear us speak about pop-ups ever again, thank you for letting us vent our frustrations and celebrate our victories. Thank you.

We would also like to thank www.bestpopupbooks.com for their wonderful photographs exhibited throughout this catalogue and its cover, and the definitions on pop-up terminology.



History – The Precursor to Pop-ups

“More than a mere container of texts, a pop-up book is a material object, with a form and a language, in which the presence of movable elements and the possibility to decompose the support have contributed to changing both production and reading practices.”

Mara Sarlatto

While pop-up books as we know them today have a relatively recent history in the literary world, movable books, the precursor to pop-ups, have been used by artists, philosophers, scientists, and book designers for over 700 years. The earliest example comes from the 13th century Catalan mystic and poet Ramon Llull of Majorca, who used revolving discs, or *volvelles*, to illustrate his theories. As books were costly and labour intensive to create, they were not yet for children, and movable books remained in the realm of scholarship.

With the invention of the printing press and advancements to printing, literature for children gained momentum, along with the concept of childhood, in the 17th century. Didactic texts slowly gave way to pleasurable reading for children, and in 1756 Robert Sayer, a London Publisher, produced the first ‘lift the flap’ types of books, called *metamorphoses* books or *harlequinades*. Simple in design, these books led the way for Paper Doll books, published by S. & J. Fuller, in the 1810s, and peep-show books that used cut outs to mask and layer scenes. It wasn’t until the late 1850s that the first true movable books were produced by Dean and Son.

Dean and Son claimed to be the “originator of children’s movable books in which characters can be made to move and act in accordance with the incidents described in each story.” Intricate in design, Dean and Son employed an entire department of skilled craftsmen to create the hand-made mechanicals. They mastered the peep-show concept, and applied

the venetian blind principle to transform one illustration to another with the pulling of a tab.

Their greatest competitor, Raphael Tuck and Sons, arose in 1870 to corner the market on luxury paper items including scrapbooks, valentine's cards, paper dolls, and, of course, movable books. Their movable books included many three-dimensional effects. Raphael Tuck and Sons, similar to Dean Son, established a design studio in London, though all printing was done in Germany. The Germans had, at this point, mastered colour printing, and far outshone any English attempt.

A later publisher of pop-ups, Ernest Nister, was able to create three-dimensional aspects that stood up automatically upon opening the book. These fanciful books were distributed to North American markets for the first time by E.P Dutton. However, the first American publisher of pop-up books was McLoughlin Brothers in New York. Imitating the success of books like Lothar Meggendorfer's *International Circus* (1886), their 'Little Showman's Series' displayed three-dimensional scenes with large, colourful plates unfolding into multi-layered scenes.



Artist Profile – Lothar Meggendorfer

“There is little doubt that the most elaborate and ingenious movables ever produced were those of Lothar Meggendorfer, made during the 1880s and 1890s.”

Peter Haining

Lothar Meggendorfer began his career in publishing in 1866 both writing and illustrating for various magazines. Eventually, he began his own satirical paper called *The Meggendorfer Pages*. His home country of Germany had achieved an astounding degree of printing expertise, which led Meggendorfer, and many other Germans, to children’s literature.

While his best known book is reproduced in Case 6, *International Circus* (1979, originally 1886), his first movable book was *Living Pictures* (1878). This book, which he created for his son as a Christmas present, was the first of over two hundred movable books. Published in both English and German, Meggendorfer was insistent that his movable books were “für Jung und Alt” (for both young and old). He favoured not the classical fairytales of old, but instead everyday characters, whose hijinks were sure to cause an ironic laugh. Years of marionetting in a puppet theater can be seen in Meggendorfer’s work: clear facial expression with wide eyes and ridiculous mouths and noses can be seen frequently in his books.

Meggendorfer's titles represented some of the most intricate movables created. With simply a pull of the tab, hidden levers and catches would bring to life a multitude of features on each page. Bolstered by the comedy of their accompanying verse, Meggendorfer’s complex images and movables delighted audiences.

Sadly, the coming of the First World War drew Meggendorfer’s publishing, and the rest of Europe’s, to a standstill.

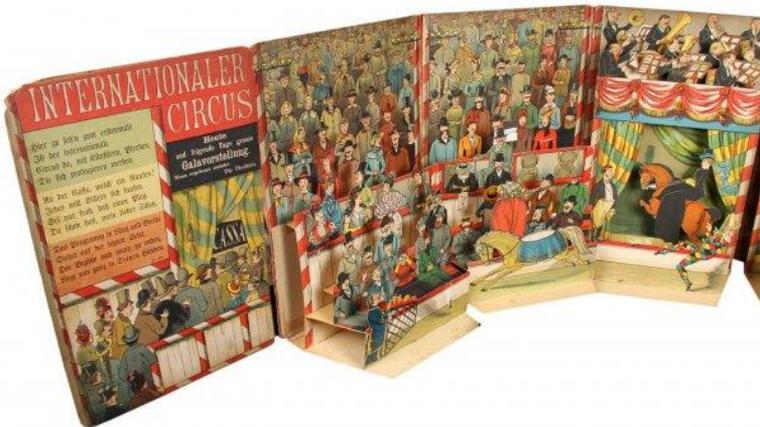
In cautioning children to be delicate with the intricate workings of his book, Meggendorfer wrote this little poem, found in *Comic Actors* (1900):

Now Children, dear, pray come with me
And see some comic sights,
You all will laugh with mirth and glee,
Or should do so by rights.

When you to them your hand apply
These figures dance and caper
"Tis really hard" I hear you cry
"To think them only paper."

The men and creatures here you find
Are lively and amusing,
Your fingers must be slow and kind
And treat them well while using.

But more of them we must not tell,
The pictures would be jealous,
So turn the leaves and use them well
And don't be over zealous.



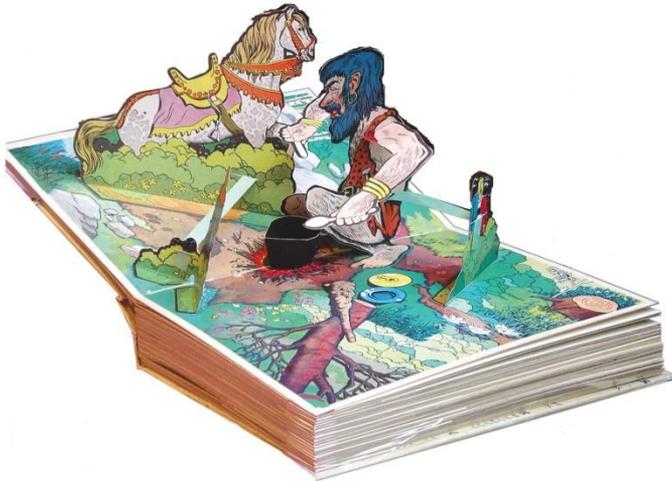
History – 1929 – Now

“... the term ‘pop-up books’ encompasses formats of mechanical, movable books, that unfold and rise from the page to our surprise and delight. Through the use of rivets, flaps, tabs, folds, and cut paper, these books preform before our eyes.”

Brenda Forman

With the world occupied with other matters during the first decades of the twentieth century, it wasn't until 1929 that movables, and the first pop-ups as we know them, were being produced again. Saint Louis Giraud, a British publisher, produced his ‘living models’ at this time. It was a series of movable books that included five double page spreads that automatically erected and could be viewed from all four directions (and not just from the front, as before). At last, the pop-up is born.

Unfortunately for collectors, but a boon to less wealthy children at the time, Giraud produced his books far more inexpensively, using coarse, absorbent paper, and employing very basic photolitho printing and colour reproduction techniques. He also employed upwards of 50 women to assemble and glue the pop-up parts. Exceedingly popular, they were produced for twenty years, though few survive to this day.



As the Depression continued, publishers turned to Walt Disney to sell books, and Blue Ribbon Publishing of New York published the first Disney pop-ups. They were also the first to coin the term pop-up. McLoughlin Brothers, that first American pop-up publisher, became their staunchest competition, creating the popular *Jolly Jump-up* titles, illustrated by Geraldine Clyne.

Vojtěch Kubašta was the man to beat in the 1950s in the pop-up world. Trained as an architect in Czechoslovakia, he quickly turned to more artistic pursuits and created the best pop-ups of the mid-twentieth century. Kubašta's achievements are highlighted on catalogue page 9. The 1960s were dominated by American Waldo Hunt, credited for the first renaissance of pop-up books, which is discussed on catalogue page 11.

From the 1970s onwards pop-ups have seized imaginations the world over, and now there are between 200 to 300 new pop-up books being produced in English every year. There are talents like Robert Sabuda (highlighted on catalogue page 12), Matthew Reinhart (highlighted on catalogue page 13), Kees Moerbeek (Case 10, with *The Pop-up Book of Sex*), and Bruce Foster (Cases 9, 7, and IKBLC 8 with *Little Red Riding Hood, Christmas, and Harry Potter: A Pop-up Book*). Female paper engineers include Marion Bataille (whose *ABC3D* can be seen below) and Yoojin Kim (whose *Leaves: An Autumn Pop-up Book* can be seen on the cover of this catalogue).



Artist Profile – Vojtěch Kubašta (1914 – 1992)

“What’s astounding about Kubašta, as opposed to many pop-up artists today working with multiple layers of paper, is that he achieved his effects using a single piece of paper. That is the real magic of Kubašta. The simplicity of it, from a paper engineer’s point of view, is simply amazing.”

Robert Sabuda

Austrian by birth, but Czechoslovakian by adoption, Vojtěch Kubašta (pronounced VOY-tesh ku-BASH-ta) created some of the most technically impressive pop-ups ever seen. This technical prowess is most likely as a result of his study of architecture and engineering at the Czech Technical University in Prague, a degree he was pressured into by his father, who saw Kubašta’s artistic endeavours as frivolous.

His *hybačy* (‘that which moves’) were inspired by the American McLoughlin brothers, especially their illustrator Geraldine Clyne in the *Jolly Jump-ups* series. In the 1950s he started his illustrious career with Artia, a state-run publisher in Prague. Artia was to be his publisher of pop-ups for his entire career. His very first book was *How Columbus Discovered America* (1953), and included amazing copies of the Niña, the Pinta, and the Santa María.

His pop-ups were indeed created with a single sheet of paper, rendering the burdensome task of assembling and gluing unnecessary. He often accented his pieces with a variety of materials, including cellophane and aluminum.

Kubašta’s most well-loved pop-ups are from his *Tip+Top* series, focusing on two inseparable friends. Tip, thin and impetuous, and Top, fat and cautious, went on great adventures with their dachshund, Tap. Their stories often included highly technical elements, such as building a car, to showcase Kubašta’s mastery over paper. Like Lothar

Meggendorfer, Kubašta was also inspired by his time working with puppet theatres, and often included elements of the art in his books.

Both Robert Sabuda and Waldo Hunt, masters of the pop-up trade, consider Vojtěch Kubašta to be their inspiration for wanting to create the paper marvels. Hunt states that when he saw his first Kubašta, “I knew I’d found the magic key.” Sabuda’s first pop-up book was Kubašta’s *Cinderella* (1961): “I knew immediately it was something special. It was the first time I had seen beautiful artwork integrated into a three-dimensional world.”

“I think of his books as puppet theaters, and you, the reader, pull the strings.”

Ellen G. K. Rubin



The Pop-up Renaissance

The art form was revolutionized again by the American company Graphics International, helmed by Waldo Hunt. Originally a print brokerage company creating three dimensional magazine inserts, Hunt was inspired by Vojtěch Kubašta to produce his own pop-ups. Formerly located in Los Angeles, Graphics International moved to New York in 1964 and began producing the pop-up books of Random House in 1965, starting with Bennett Cerf's *Pop-up Riddles*.

For his efforts in revitalizing the pop-up book trade, Waldo Hunt was awarded the only Lifetime Achievement Award from the Movable Book Society for “ushering in the Second Golden Age of Pop-ups.”

A second renaissance could be said to be happening today, with talents like Sabuda and Reinhart. While many would think the exploding popularity of the World Wide Web would have a deleterious effect on the publishing of pop-up books, quite the opposite has occurred. As a venue to link fans to authors, artist, and paper engineers, as well as advertise the art, the internet has become a central hub for all things pop-up. You can find links to Sabuda and Reinhart's webpages on catalogue pages 10 and 11.



Artist Profile – Robert Sabuda

“I AM THE POP-UP MAKER, YOU ARE THE LOWLY PAPER!
OBEY!”

Robert Sabuda

These futile words are from one of the current reigning kings of the pop-up book: Robert Sabuda, whose books are prized among pop-up book collectors. Growing up in a literary and artistic family, Sabuda credits his father’s careers as a mason and carpenter for his ability to create with his hands. He also highlights his time tap dancing at his mother’s studio as his first foray into the art of visual storytelling. Sabuda’s passion for pop-up books stems from, surprisingly, a dentist visit:

“Arriving at the... dentist’s office I was understandably scared. Noticing a wicker basket filled with books my mother suggested I bring one over for us to share while we waited. I went to the basket and realized right away that these books were special. They were very thick and had hard covers, which to me meant they were expensive. I opened the first one and was shocked and delighted when something leapt right off the page.

It was a pop-up book! I was so excited I forgot all about the dentist.”

From that moment on, Robert Sabuda never looked back. You can see in Case 7 an example of three of his most well-known Christmas pop-up books. Growing up in the winter wonderland of rural Michigan gives Sabuda the inspiration to create these awe-inspiring pop-ups, which often become family heirlooms.

While every array of pop-up technique is rendered in Sabuda’s work, he has a personal fascination with rotating and spinning paper. See if you can find any of these elements in his books in this exhibit!

Explore his pop-up world at: <http://wp.robertsabuda.com/>

Artist Profile - Matthew Reinhart

“I’ve always been interested in representing transformations in storytelling, whether they were characters’ transformations or whole scenes changing.”

Matthew Reinhart

Growing up with a father in the navy meant a lot of moving around for Matthew Reinhart, but his sketchbook was never far away. Creativity being praised in his family, Reinhart feared it would be impossible to pursue an art-related job and aimed for a career in medicine. In New York, however, fate would align Reinhart with none other than Robert Sabuda, who eventually convinced Reinhart to follow his passion.

Attending the prestigious Pratt Institute in New York, Reinhart originally hoped to design toys, but after working with Sabuda on titles like *The Wonderful Wizard of Oz* (2000) and *Movable Mother Goose* (1999), Reinhart was inspired. His first big break was with *The Pop-up Book of Phobias* (1999), which can be seen in Case IKBLC 2.

Of great interest is also *Mommy?* (2006), illustrated by the incomparable Maurice Sendak, also found in Case IKBLC 2. You can find many more of his works at his website: www.matthewreinhart.com



How Are They Made?

“The paper is like a new puppy, adorable but incorrigible.”

Robert Sabuda

The labour of creating a pop-up book involves many, many skilled individuals. Once the basic story or concept is created by an author, the paper engineer is tasked with imbuing movement and action into the scene using their technical prowess over paper. The paper engineer usually produces many prototypes on white card, each more perfected than the last. The book is then often moved on to a designer, who establishes each step of the creation process to be followed by the assembly team. The designer determines how movable pieces attach to each page, where glue is used and how much, how long pull tabs are, and how high a piece can pop-up, among many other design decisions. The paper engineer then ‘nests’ all the separate pieces used to create the pop-up into a sheet to be printed. This is when the illustrator paints or draws the art onto the pieces.

All pop-up books are made by hand. These days, most pop-ups are assembled in Colombia, Mexico, or Singapore. Once printed, the nested pieces of the book are cut out from the firm paper or manila and collated to their pages. Assembly line style, the pop-ups involve the crafting of up to 60 people for a single book! These craftsmen fold, insert paper tabs into slits, connect paper pivots, glue, and tape. Their work requires an exact precision for the pop-up to be serviceable.

The process of making a pop-up book becomes more and more complicated with each element added. Some books have included small speakers and sound files that play upon opening, like Chu’s *Birdscapes: A Pop-Up Celebration of Birdsongs in Stereo Sound* (2008), found in Case 3. Even more impressive are books that incorporate electronic elements like light, which can be seen in Reinhart’s *Star Wars: A Pop-up Guide to the Galaxy* (2007), found in Case IKBLC 8.

Meggendorfer Prize

Every two years, the Movable Book Society awards the coveted Meggendorfer Prizes, named after the inimitable Lothar Meggendorfer. Celebrating the best of paper engineering the world over, the awards are given for Best Paper Engineering for a Trade Publication, Best Paper Engineering for an Artist Book, and the Emerging Paper Engineering Prize, awarded to an undergraduate or graduate student. Many of the previous winners of the Trade Publication award, given from 1998, can be seen in this exhibit. Can you find some of them?

2016 | Shawn Sheehy • Welcome to the Neighborwood

2014 | Matthew Reinhart • Transformers: The Ultimate Pop-up Universe

2012 | Ray Marshall • Paper Blossoms

2010 | Marion Bataille • ABC3D

2008 | Matthew Reinhart • Star Wars Pop-up Guide to the Galaxy

2006 | David A. Carter • One Red Dot: A Pop-up for Children of All Ages

2004 | Andy Baron • Knick-Knack Paddywhack!

2002 | Robert Sabuda • The Wonderful Wizard of Oz: A Classic Collectible

2000 | Robert Sabuda • Cookie Count: A Tasty Pop-up

1998 | Robert Sabuda • The Christmas Alphabet

Pop-up Terminology

CAROUSEL | A carousel pop-up is formed by folding back the front cover and back cover of the pop-up until they reach. These are tied together using rope, tape or Velcro. The pop-up design can be viewed from a 360 degree angle like a carousel.

DIE-CUTTING | When the sheets are printed they are ready for the die-cutting process. Die-cutting means that the pop-up pieces are being cut out of the sheets by using a wooden block and a sharp piece of metal in the shape of the desired design. This custom-made die-mold is used to cut the pop-up pieces out of the printed sheets when placed onto a printing press. Nowadays, it's more common to cut paper into shapes with the help of laser technology.

DIE-MAKING | Before the die-cutting process may start it is necessary to create a die-mold first. Die cutting means that the pop-up pieces are being cut out of the sheets by using a wooden block and a sharp piece of metal in the shape of the desired design. This piece of metal is called the die. The die is hammered into a custom-made wooden block that has been cut into shape so that the die perfectly fits in. The wooden block with the die sticking out is called the die-mold. Now this die-mold is being used to cut the pieces out of the printed sheets. All this together is called die-making.

FANFOLD | By folding a sheet of paper into strips of equal width an accordion effect will be created. Start with a flat sheet of paper, fold the first strip up from the bottom, flip the paper over and fold again making sure that the edges line up at the bottom. Repeat this until there is no more paper left to fold. For example, this technique is used for paper fans and folded cloth napkins.

GATEFOLD | A gatefold is created by folding back both sides of the paper parallel to the center of the paper. In this way, additional panels are created to provide extra pop-ups, text or illustrations. The sides have the

half-width of the center panel, and when folded inwardly they meet in the middle without overlapping.

LIFT-THE-FLAP | When a single piece of paper is attached to the base page at one single point, a liftable flap is created. This lift-the-flap technique is used to cover images, text, or pop-ups. When the flap is lifted the image, text, or pop-up will be exposed on the base page.

MOUNTAIN FOLD | When a piece of paper is folded away from you we are speaking of a mountain fold. An unfolded mountain fold gives the idea of looking at a mountain ridge.

MANUSCRIPT | Before a pop-up book can be designed and created there first needs to be a story. When the pop-up book story is written, all story pages are merged together to create a manuscript. Next step is showing the manuscript to the publisher who will look closely at it and makes adjustments when necessary. When the publisher approves the next steps can be taken.

METAMORPHOSIS or TRANSFORMATION | A scene in which an image or pop-up transforms into a completely different picture in just one movement. When the reader pulls a tab the image or pop-up changes looks and shape as a result of multiple paper pieces sliding over and under each other.

NESTING | When the final artwork is approved by the publisher, the author will send the digital files and the white dummy (also see white dummy) off to the manufacturer. First thing the manufacturer does is called nesting the pop-up book. Nesting means that all the pages and pop-up pieces will be printed on a few large pieces of card stock in order to avoid using lots of paper and to save cost. This nesting process is very time consuming and is therefore not commonly used anymore.

PAPER ENGINEER | A paper engineer is an artist who creates movable paper illustrations using all different kinds of techniques. These techniques include cutting, folding and gluing.

PAPER ENGINEERING | When a paper engineer is working on the design and creation of a pop-up book or paper design his work is called paper engineering.

PEEP SHOW or TUNNEL | When using the peep show or tunnel technique a scene with depth is created that gives the effect of looking inside a tunnel. A series of images are cut and separated from each other with the help of attached side panels. Because of the cut openings in each illustration a see-through is formed. This effect is also called the tunnel technique.

POP-UP | A three-dimensional image is exposed by the opening of a page, pulling a tab, or lifting a flap. This movable paper illustration is called a pop-up.

PULL-TAB | An illustration provided with an extension of paper that can be pulled, pushed or slid. When pulled, pushed or slid it causes movement and animation of the pop-up.

SPIRAL | A spiral pop-up is created by cutting a spiral within a circle. Both ends of the spiral shape are attached to the inside side of a spread consisting of two facing pages. With each end attached to one side of the spread a floating spiral arises which opens out above the page level.

SPREAD | When a three-dimensional image pops-up by opening two facing pages we call this a spread pop-up. A spread pop-up comes in impressive heights and sizes, and interacts with both pages using the large surface of the spread.

VALLEY FOLD | When a piece of paper is folded towards you we are speaking of a valley fold. An unfolded valley fold gives the idea of looking into a valley.

VOLVELLES or WHEEL | A *volvelle* or wheel is a paper construction with rotating elements. Paper circles are placed on top of each other, secured in the center. These circles are able to rotate around its center and slide over and under each other. This also makes it possible to

Try it Yourself

Bringing a Pop-up Book to Life | Animator Biljana Labovic teaches a TED-Ed course on how to create pop-up books to visualize Pangaea.

https://www.youtube.com/watch?v=RZR_b753ZJ0

The Pop-up Channel | A very popular channel on YouTube that has in-depth tutorials – all the way from the basics to advanced pop-up technology.

<https://www.youtube.com/watch?v=aGJZbNh9Phs>

Best Pop-up Books | From our friends at Best Pop-up Books is a step-by-step guide to having your pop-up wonder published!

<http://www.bestpopupbooks.com/how-to-make-a-pop-up-book/>

Matthew Reinhart | Our hero, paper engineer and illustrator of dozens of pop-ups, provides plenty of templates to get you started on your journey to pop-up fame!

<http://www.matthewreinhart.com/pop-up-templates/>



Further Resources

Best Pop-Up Books | The one stop shop for everything pop-up; reviews, videos, galleries, history, it's all there!

www.bestpopupbooks.com

Movable Book Society | Established by Ann R. Montanaro, it's a non-profit forum for sellers, producers, artists, curators, and collectors of pop-up books.

www.movablebooksociety.org

Hawcock Books | An intricately detailed look at how pop-ups are made, from start to finish, can be found here.

<http://hawcockbooks.co.uk/how-we-do-it/>

A Concise History of Pop-up and Movable Books | Considered the leading academic on pop-ups, Ann Montanaro's concise history is credited with starting true pop-up academia.

www.libraries.rutgers.edu/rul/libs/scua/montanar/p-intro.htm

The Pop-up Lady | Originally purchasing pop-up books for her two children, Ellen Rubin quickly became obsessed and now has over 6000 books! The preeminent pop-up collector, her website has everything.

<http://popuplady.com/>

Print

Pop-up and Movable Books: A Bibliography | Ann Montanaro, Scarecrow Press, 1993

The Elements of Pop-up: a Pop-up Book for Aspiring Paper Engineers | James Diaz & David Carter, Little Simon, 1999

Citations

This booklet is a mere introduction into the wonderful world of pop-up books, which offers only the briefest of overviews. A detailed history and consideration would require a much lengthier study. I relied heavily on, or quoted directly from, the following sources:

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Case Labels and Citations

Rare Books and Special Collections

Case 1 | *Circus*

Feast your eyes upon one of the books that is credited with creating the unassuming pop-up: Lothar Meggendorfer's *International Circus*. Originally published in 1886, this 1979 reprint stays true to the original German colouration and style. Six pop-up scenes contained in a single continuous panel alternately fold like a roman shade, depicting daring circus acts. With over 450 characters, including orchestra players, acrobats, clowns, tightrope walkers, and the audience, the entire book outstretched reaches almost 12 feet! The only text of this precursor to the pop-up is the show programme on the last panel. Another accomplished illustrator, Luce Andre Lagarde, illustrated a variety of classic fairy tales in his quintessential 1980s style. With titles like *Tom Thumb*, *Puss in Boots*, *Hansel and Gretel*, and *Little Red Riding Hood*, you may remember his whimsical paintings from your own childhood. *The Circus Pop-up* (1984) has every hallmark of his garishly coloured style.

Lagarde, Luce A. [illus.]. *The circus pop-up*. Westport, CT: Joshua Morris, 1984. PZ4.9 .C455 1984

Meggendorfer, Lothar [illus., pap. eng.]. *International circus: A reproduction of the antique pop-up book*. London: Kestral Books, 1979. [Original 1886]. PZ7.M452 In 1979

Rinard, Judith E. [auth.] & Hynes, Robert [illus.]. *Amazing monkeys*. Washington, DC: National Geographic Society, 1985. QL737.P9 R55 1985

Case 2 | *Animals*

Here is one of Luce Andre Lagarde's most well known books, *Dusty's Farm* (1965). The unsung hero of children's illustration in the 60s and 70s, Lagarde exhibits here all of his trademark elements. Lurid watercolours render these scenes eye-catching, as were many Japanese printed pop-ups of the 60s. In contrast, the relatively new *Wake Up, Sloth!* (2011), paints themes of environmentalism and is a tribute to the puzzle-like nature of many pop-ups. With its expansive height, the forest hides the tiny sloth, a search and find to challenge even the most sharp-

eyed parent. Can you find the sloth? It gets easier the further you go, with deforestation culling the trees until only a single seed is left to grow.

Cunningham, Edward [auth.] & Rudish, Rich [illus.]. *Dancer: The colt who dreamed about being grown up*. Kansas City, MO: Hallmark Cards, 1976. PZ4.9.C915 Dn 1980z

Ellis, John [illus.] & Culbertson, Roger [design., pap. eng.]. *The pop-up book of long and tall animals*. New York: Little Simon, 1995. QL49 .P746 1995

Lagarde, Luce A [illus.]. *Dusty's farm: A pop-up book*. London: Brimax Books, c1965. PZ4.9 .D955 1960z

Strady, Sophie [auth.], Boisrobert, Anouck [illus.], & Rigaud, Louis [pap. eng.]. *Wake up, sloth!* New York: Roaring Brook Press, 2011

Case 3 | *Birds*

This case features two beautiful books about birds, *Funny Birds & Birdscapes: A Pop-up Celebration of Birdsongs* which also features a stereo sound function that brings the bird songs and calls of these majestic creatures to the page. *Birdscapes* is a feast for the eyes featuring pages with multiple pop-ups that jump off the page with realistic illustrations of a variety of birds; this book by Miyoko Chu is an experience to read. *Funny Birds* by Philippe Ug is a beautifully illustrated book with brilliant colours that are sure to enchant readers with 14 unique and amazing depictions of exotic birds. Finally, the case also features *Nature's Creatures of the Dark: A Pop-up Glow-in-the-Dark Exploration* by Dave Taylor that showcases beautiful photos of different creatures with a glow in the dark feature that adds to the overall whimsy of the book.

Chu, Miyoko Coco [auth.], Hargreaves, Julia [illus.], Vosough, Gene [pap. eng.], Jablow Reneé [pap. eng.], Baron, Andre [pap. eng.]. *Birdscapes: A pop-up celebration of birdsongs in stereo sound*. San Francisco, CA: Chronicle Books, 2008. QL698.5 C495 2008

Taylor, David [auth.], Snowball, Peter [illus.], Woods, Michael J. [illus.]. *Nature's creatures of the dark: A pop-up glow-in-the-dark exploration*. New York: Dial Books for Young Readers, 1993. QL755.5 T365 1993

Ug, Philippe [auth.], Hall, Cynthia [trans.]. *Funny birds*. Munich; New York: Prestel, 2013. PZ4.9U27183 Fn 2013

Case 4 | *Creatures*

This case features master pop-up engineer Robert Sabuda's *Dinosaurs: Encyclopedia Prehistorica*, a beautifully illustrated and crafted pop-up that features a variety of dinosaurs with movable flaps and information blurbs; this is not only an informative read but also a visually gripping and interactive one. The case also features *Wings: A Pop-up Book of Things That Fly* that was created in the early 90s with paper engineering that still holds today with beautifully crafted pop-ups that realistically depicts winged creatures from all around the world. Finally, Hugh Lofting brings us our last pop-up that was inspired by *The Adventures of Doctor Dolittle*, adapted into this masterfully engineered pop-up that details the adventures of Doctor Dolittle as he communicates with animals in this vibrant and playful pop-up.

Bantock, Nick [auth, designer.], Bergstresser, Doug [pap. eng.], Rodger, Smith [pap. eng.]. *Wings: A pop-up book of things that fly*. New York: Random House, 1991. TL547. B36 1991

Miller, Albert G. [auth.], Lofting, Hugh [auth.], Brehm, Marvis [illus.], Edwards, Beverly [illus.], Harvey, Maurice [illus.], & Taylor, Paul L. [designer.]. *The adventures of Doctor Dolittle*. New York: Hallmark Cards, Inc. & Random House. 196? PZ4.9 .M5752 Ad 1960z

Reinhart, Matthew [auth., illus., & pap. eng.], & Sabuda, Robert [auth., illus., & pap. eng.]. *Young Naturalist's Pop-Up Handbook: Beetles*. New York: Hyperion, 2001

Sabuda, Robert [auth, illus, & pap. eng.]. Reinhart, Matthew [auth, illus, & pap. eng.]. *Dinosaurs: Encyclopedia prehistorica*. Cambridge, MA: Candlewick Press, 2005. QE861.5 S228 2005

Case 5 | *Christmas*

This case features three books from New York Times best-selling author, artist, and pop-up master, Robert Sabuda and showcases his masterful paper engineering and artistic devotion in the beautiful *Winter's tale*, and *The 12 Days of Christmas: A Pop-up Celebration* that feature Sabuda's breathtaking artwork in these all white masterpieces that feature foil and glitter to create a winter wonderland on the page. Also featuring *The Twelve Days of Christmas: A Festive Pop-up* showcases deeply saturated illustrations and lush imagery of the holiday season that contrast stunningly with Sabuda's minimalist white winter displays. This case features all the facets and beauty of the Christmas holiday also, including

The Christmas sing-along and the Deck the Halls: A Pop-up Book that is sure to delight readers come the festive season.

Palmer, Jan [auth., & illus.], Foster, Bruce [pap. eng.]. *The twelve days of Christmas*. Baltimore, MA: Ottenheimer Publishers, 1994. PZ8.3. P1565 Tw1994

Paris, Pat [auth., & pep. eng.], Coville, Katherine [illus.], Kalama, Wayne [pap. eng.]. *Christmas sing-along*. Mahwah, N.J.: Troll Associates, 1992. M1997. P37 1992

Sabuda, Robert [auth., illus., & pap. eng.]. *Winter's tale*. New York: Little Simon, 2005. PZ4.9.S1178 Wn2005

Sabuda, Robert [auth., illus., & pap. eng.]. *The 12 days of Christmas: A pop-up celebration*. New York: Little Simon, 2006. PZ8.3 S23 2006

Thomas, Philip J [song] *Deck the halls: A pop-up book*. New York: Playmore: Waldman Pub. Corp., 2000. PZ8.3 D289 2000

Case 6 | *Space*

This case is all about the history and factors of flight including Peter Seymour's *How the Weather Works* that beautifully describes and three-dimensionally shows how clouds, wind, rain, and snow are formed with movable illustrations and intricate pop-ups. The case also features two titles that explore space, *The Infinite Beyond* by Felix Culper and Mike Peterkin uses pop-ups to depict the various achievements of spacecraft technology of the past and present with elaborately engineered pop-ups that dare to explore futuristic possibilities in space and *Astronauts on the Moon* tells the story of the Apollo landings with masterfully engineered pop-ups that soar off the page. Finally, the case features *Those Fabulous Flying Machines: A History of Flight in Three Dimensions* is a spectacular pop-up book about the history of flying machines that details tales of flight from Greek mythology to future space stations. These pop-ups give insight into the history of flight from the first aircrafts to the first voyages into space and the factors that make flight possible with informative text and interactive illustrations and pop-ups that are sure to engage readers of all ages.

Hendricks, Stanley [auth.], Muenchen, Al [illus.], Lohnes, Howard [pap. eng.]. *Astronauts on the moon*. Kansas City, Mo: Hallmark Card, 197? TL789.8.U6 H46 1970Z

Reit, Seymour [auth.], Weidner, Randy [illus.] Ossmann, Frank [illus.], Penick, Ib [pap. eng.]. *Those fabulous flying machines: A history of flight in three dimensions with punch-out plane model*. New York: Macmillan, 1985. TL547. R45 1985

Seymour, Peter S. [auth.], Springer, Sally [illus.]. *How the weather works*. New York: Macmillan, 1984. QC981. 3 S49 1984

Culper, Felix [auth.] & Peterkin, Mike [auth.]. *The infinite beyond*. New York: Warner Juvenile Books, 1989. TL793. C794 1989

Case 7 | Nursery Rhymes

This case houses a variety of classic nursery rhymes with a mixture of pop-up styles that bring to life classic nursery rhymes in these beautifully engineered pop-ups. These titles feature multiple spreads that are sure to draw in young readers with classic rhymes and beautiful illustrations. In the case, there is the beautiful *Hey Diddle, Diddle and Other Mother Goose Rhymes: A Nursery Pop-up Book* that is a masterfully designed pop-up book featuring interactive illustrations of favourite nursery rhymes like The Itsy Bitsy Spider and Hickory Dickory Dock. Lush illustrations in these texts feature pull tabs that bring the stories to life.

Anglund, Joan Walsh. [auth.] Siegler, Kathryn [designer], Reifel, Bruce, [pap. eng.]. *Mother Goose. Selections*. New York: Little Simon, 1995. PZ8.3 .M85 An 1995

Langley, Jonathan [auth., & illus.]. *Hey diddle, diddle and other Mother Goose rhymes: A nursery pop-up book*. New York: HarperFestival, 1995. PZ8.3 .M85 Hy 1995

Reinhart, Matthew [auth., & illus.] *A pop-up book of Nursery Rhymes*. New York: Little Simon, 2009

Sabuda, Robert [auth., & illus.] *The movable Mother Goose: Robert Sabuda's pop-up nursery rhymes*. London: Simon and Schuster, 1999

Thomas Philip J. [songs]. *Nursery rhymes pop-up book: See-saw Margery Daw & other rhymes*. Totowa, N.J.: Grandreams, 1999. PZ8.3 .N973 1999

Case 8 | Historical Movable

Here you'll find another title by the inimitable Lothar Meggendorfer, a man before his time. The namesake of the Movable Book Society's most prestigious award in pop-up books, Meggendorfer's talent is fully

expressed in *The City Park*. The book states its own ingenuity in its directions: “Each time you change the arrangement, the book offers new views.” With almost innumerable variations to this stand-up book, the stories created by children are endless. Another title showcasing the advanced colour printing only found in Germany at the end of the 19th century is *A Day in the Zoo: Realistic Pictures of Birds, Beasts, and Fishes*. Although this reproduction is from 1980, it beautifully recreates the original watercolours. A single angle shy of being a true pop-up viewed from all sides, this title is nonetheless astounding in its movable elements, and must have inspired the imaginations of many a child. Look for similar layered scenes in Anthea Bell’s *The Great Menagerie*.

Cowern, Raymond T. [illus.] *The birth of Jesus: A peepshow book*. London: Folding Books, 1952. PZ4.9.C6825 Br 1952

Bell, Anthea. *The great menagerie: An adaptation of the antique pop-up book*. London: Kestrel Books, 1979. PZ4.9.B4122 G7 1979

Meggendorfer, Lothar [illus., pap. eng.]. *The city park: A reproduction of an antique stand-up book*. London: New York, 1981. PZ4.9.M451 CT 1981

n.a. *A day in the zoo: Realistic pictures of birds, beasts, and fishes: a reproduction of an antique pop-up book*. London: Kestrel Books, 1980. PZ4.9 .D3589 1980

Case 9 | *Fairy Tales*

Fairy tales have been told for centuries, with new adaptations and retellings of old tales being published every year. This case pays homage to these tales with pop-up adaptations of *Aladdin*, *Thumbelina*, *Jack and the Beanstalk*, *Little Red Riding Hood*, *Puss-in-boots*, and an anthology. The books in this case also span a wide chronology from 1935 to 2001. The varying ages of these amazing pop-ups will give you insight to how fairy tales have been adapted over time. You may also notice fairy tale pop-ups in other cases throughout this exhibit- see if you can spot more recently published versions and compare how the story is told through differing illustrations!

Anderson, Hans Christian [auth.], Noel, Arlene [illus.]. *Thumbelina*. Kansas City, MO: Hallmark Cards, 197? PZ7.3.DL2 A53 Th 1970z

Kubasta, Vojtech [auth, illus.]. *Puss-in-boots*. Leicester: Brown Watson, 1982. PZ4.9.K923 Ps 1982

Pavlin, J. [illus.], Seda, G. [illus.]. *Aladdin and his magic lamp*. London, ENG: Octopus Books, 1979. PZ7.3.DS2 A72 A1 1979

Priceman, Marjorie [auth, illus.], Foster, Bruse [pap eng.]. *Little Red Riding Hood*. New York, NY: Little Simon/Simon & Schuster, 2001. PZ8.P935 Lt 2001

Seymour, P.eter S [auth.], Casini, Fernando [illus.]. *Jack and the beanstalk*. Kansas City, MO: Hallmark Cards, 197? PZ7.3.DA2 S35 Jc 1970z

Walley, Dean [auth.], Noel, Arlene [illus.]. *The storyland pop-up book: Goldilocks and the three bears, the tortoise and the hare, the three little pigs*. Kansas City, MO: Hallmark Children's Editions, 197? PZ7.3.D1 W344 St 1970z

Case 10 | Sex

What's a pop-up exhibit without a sexy case of books? Adding a bit of irony by mixing an adult theme with a format most people associate with small children makes these books titillating. We start with *The Naughty Nineties* which takes the readers through Victorian era romps.. Finally, on the bottom shelf you'll find the most R-rated book in the collection, the very interactive, *Pop-Up Book of Sex*. This spread is the only PG part of the book, so you'll have to take this book out to see what wonders lie inside.

Burroughs, Edgar Rice [auth.], Slesinger, Stephen []. *The new adventures of Tarzan: Pop-up*. Chicago, IL: Pleasure Books, 1935. PZ7.B877 Ne 1935

Rubess, Balvis [illus.], & Moerbeek, Kees [pap. eng.]. *The Pop-up Book of Sex*. New York: Melcher Media, 2006

Seymour, Peter [auth.], Svenson, Borje [illus.], Moseley, Keith [pap. eng.], & Strejan, John [pap. eng.]. *The Naughty Nineties: A saucy pop-up books for adults only*. Los Angeles: Price Stern Sloan, 1982. PN6231.S54 S44 1982

Case 11 | *The Little Prince*

The Petit Prince case features two amazing pop-ups that bring to life the classic 1943 novella by Antoine de Saint-Exupéry. Featuring the original French story, *Le Petit Prince: le livre pop-up* is a breathtaking pop-up with lush colours and masterful engineering that help make the adventures of the little prince jump off the page. The translated English

version pop-up features the classic illustrations that readers have seen before, with subtle and beautiful pop-ups that are sure to engage readers familiar with the original text and new readers alike.

de Saint-Exupéry, Antoine [auth & illus.]. *The little prince: Deluxe pop-up book*. New York, NY: HMH Books, 2009.

de Saint-Exupéry, Antoine [auth & illus.], Monaco, Gerard Lo [paper. eng.]. *Le petit prince: Le livre pop-up*. Paris, France: Gallimard jeunesse, 2010.

Case 12 | *Horror*

One of three horror-themed cases, you will see two pop-up books about monsters (you can't talk about horror without talking about monsters!), while the remaining texts feature eerie and haunted buildings. The pop-ups in these texts make fear and horror even larger, sucking readers into the terrifying stories being told on the page.

Dijs, Carla [auth.] *Up pop the monsters 1 2 3!* New York, NY: Cartwheel Books, 1996. QA141.3 .D54 1996

n.a. *Monsters: A pop-up book*. Los Angeles, CA: Price/Stern/Sloan, 1987. PZ4.9 .M65715 1987

Pienkowski, Jan [auth.], Walmsley, Jane [illus.]. *Haunted House*. London, ENG: Heinmann, 1979. PZ4.9.P347 Hn 1979

Roberts, David [auth, illus.], Fletcher, Cornelia [pap eng.]. *Ghoul School*. London, ENG: Pavilion, 2001

Walley, Dean [auth.], Noel, Arlene [illus.]. *A visit to the haunted house*. Kansas City, MO: Hallmark Children's Editions, 196? PZ4.9.W199 Vs 1960z

Case 13 | *Magic*

While magic appears in many other texts throughout the exhibit, this case is dedicated to materials with classic magical properties. Old stories like *The Chronicles of Narnia* have magic at their heart, with secret worlds, witches good and bad, talking animals, and protagonists that find a sense of home, courage, and friendship thanks to magic. Meanwhile, *Dragons & Monsters*, and *Fairies and Magical Creatures* depict the types of magical beings often seen throughout fantasy literature. Each of the books in this case share paper engineering from the renowned Robert Sabuda. Sabuda's pop-ups help these magical stories and creatures come to life and create added whimsy for the reader.

Sabuda, Robert [auth, pap. eng.], Armstrong, Matthew [illus.]. *The chronicle of Narnia: Based on the books by C.S. Lewis*. New York, NY: HarperCollins, 2007.

Sabuda, Robert [auth, illus, & pap. eng.], Reinhart, Matthew [auth, illus, & pap.eng.]. *Encyclopedia mythologica: Dragons & monsters*. Somerville, MA: Candlewick Press, 2011.

Sabuda, Robert [auth, illus, & pap. eng.], Reinhart, Matthew [auth, illus, & pap.eng.]. *Encyclopedia mythologica: Fairies and magical creatures*. Cambridge, MA: Candlewick Press, 2008.

Case 14 | Architecture

Vancouver's very own Celia King, an Emily Carr professor and international award-winning author, has created an extensive series of what she calls 'sculptural books.' Beyond what you see in this case, she has also designed *Seven Mythical Creatures*, *Seven Ancient Wonders of the World*, *Seven Great Explorations*, and many more! Leaning more into the architectural aspects of pop-ups, King often leaves story telling aside in her wordless pop-ups, but *Seven Mysterious Wonders of the World* will leave you with just enough information to question what other enigmas are hidden in the world. Nick Bantock tackles his own mysteries in the beautifully atmospheric *Kubla Khan*. A retelling of Samuel Taylor Coleridge's classic opium inspired poems, the book is also classic Bantock style. Another pop-up engineer and illustrator prized among collectors, Nick Bantock's *Griffin and Sabine* (1991) is among the best loved of all pop-ups, and shares a similar mysterious alchemical air.

Coleridge, Samuel T. [auth.], Bantock, Nick [illus., pap. eng.], Meyer, Dennis K. [pap. eng.], & Hodgson, Barbara [designer]. *Kubla Khan: A pop-up version of Coleridge's classic*. New York: Viking, 1994. PZ4.9.C6443 Kb 1994

Gorey, Edward [auth.]. *The dwindling party*. New York, NY: Random House, 1982. PZ4.9.G674 DW 1982

King, Celia [auth., illus.]. *Seven modern wonders of the world: A pop-up book*. Vancouver: Raincoast Books, 1992. AG243 .K56 1992

King, Celia [auth., illus.]. *Seven mysterious wonders of the world: A pop-up book*. Vancouver: Raincoast Books, 1993. AG243 .K57 1993

Sachs, Michael S [pap. eng. & auth.] & Escher, M. C. [illus.]. *The pop-up book of M. C. Escher*. Petaluma, CA: Pomegranate Artbooks, c1991.
NE670.E75 A35 1991

Case 15 | *History*

This selection of materials brings you a look into key pieces of history, as well as a classic and historical tale: *Hansel & Gretel*. Each of these stories represent the darkness that often comes from classical children's literature. Meanwhile, the other three materials showcase fascinating moments from our past. *Fashion a la Mode* displays carefully constructed costumes and clothing from history. *The Royal Family* highlights six scenes from the British Royal Family, including the iconic marriage of Princess Diana and Prince Charles. Finally, *Gutenberg's Gift* gives readers a poem about Gutenberg's first printed bible, without which we would not have any printed books today.

De Borchgrave, Isabelle [auth]. Globus, Dorothy [illus.]. *Fashion-a la mode: The pop-up history of costumes and dress*. New York, NY: Universe, 2000. GT513 .B672 2000

Lagarde, Luce-Andree. [illus.]. *Hansel and Gretel: Pop-up*. Westport, CT: Joshua Morris, 1984. PZ7.3.DD1 G75 Hg 1984a

Montague-smith, Patrick [auth.], Payne, Roger [illus.], Duppa-Whyte, Vic [pap eng.]. *The royal family pop-up book*. New York, NY: Bounty Books, 1984. DA591.A1 M6 1984

Willard, Nancy [auth.], Leister, Brian [illus.]. *Gutenberg's Gift*. Baltimore, MD: Wild Honey, 1995. PS3573.I444 G87 1995.

Irving K. Barber Learning Centre

Case 1 | *Game of Thrones*

Matthew Reinhart's *Game of Thrones: Pop-Up Guide to Westeros* is so magical, extensive and grand, it needed its own full case. This 3D map shows all of the major locations within the world of Westeros and beyond. Each page also features smaller pop ups that build on the rich history of each location featured. The true magic of this book however is when it is completely unfolded and laid flat, like you see in the case, to create an interactive map that shows the entire book at once. It's hard to

imagine, but the full book isn't even featured in the case. There is a second panel that makes the layout so large there was no case that could house it.

Prince, Chris [auth.], Komarck, Michae [illus.], & Reinhart, Matthew [pap. eng.]. *Game of Thrones: A pop-up guide to Westeros*. San Rafael, CA: Insight Editions, 2014.

Case 2 | *Famous Horror*

The second horror case in this collection shows some of the more famous horror tales. First in this is *The Babadook*, a full recreation of the book from the movie of the same name, in which a family is haunted and terrorized by a pop-up book monster. Second, Edgar Allan Poe's classic *The Raven* receives the pop-up treatment in true horrific fashion. Next Rowe takes the dark fairy tale, *Hansel and Gretel* and makes it into an even darker pop-up book. Finally a collaboration between Matthew Reinhart and Robert Sabuda shows the terrifying in the dragons and monsters from classic tales and myths.

Kent, Jennifer [auth.], Juhasz, Alexander [illus.] & Arizpe, Simon [pap. eng.]. *The babadook* [book]. San Francisco: Insight Editions, 2016.

Grimm, Brothers [auth.], Rowe, Louise [illus. & pap. eng.]. *Hansel and Gretel: A pop-up book*. London: Tango Books, 2011.

Melville, Herman [auth.], & Ita, Sam [illus., & pap. eng.]. *Moby Dick: A Pop-up book*. New York: Sterling, 2007.

Poe, Edgar A. [auth.], Wormell, Christopher [illus. & pap. eng.]. *The raven: A pop-up book*. New York: Abrams, 2016.

Case 3 | *Horror*

One of three horror cases, these books feature the scariest pop-up spreads in the entire collection. This case features two books from Matthew Reinhart that go together to show the horror abilities of pop-up books featuring phobias, and nightmares in terrifying 3D placing the reader directly into the nightmare scenarios depicted. The other three books, *Little Monsters*, *Mommy?*, and *There was an Old Lady* feature horror images for children, including illustrations from renowned author Maurice Sendak. Find more books horror books for children in the full collection downstairs.

- Bantock, Nick [auth. & illus.]. *There was an old lady*. New York: Viking, 1990. PZ4.9.B236 Th 1990
- Greenberg, Gary [auth.], Rubess, Balvis [illus.], & Reinhart, Matthew [pap. eng.]. *The Pop-up Book of Nightmares*. New York: St. Martin's Press, 2001.
- Greenberg, Gary [auth.], Rubess, Balvis [illus.], & Reinhart, Matthew [pap. eng.]. *The Pop-up Book of Phobias*. New York: Rob Wesibach, 1999.
- Pieńkowski, Jan [auth. & illus.], Stajewski, Marcin, Diaz, James R., & Carter, David A. [pap. engs.]. *Little Monsters*. Mississauga: Fenn Pub, 1986. PZ4.9.P347Lt 1986
- Yorinks, Arthur [auth.], Sendak, Maurice [illus.], Reinhart, Matthew [pap. eng.]. *Mommy?* New York, NY: Michael di Capua Books/Scholastic, 2006.

Case 4 | *Fairytales Princesses*

The Fairytales Princess case features a number of styles of pop-ups and princess representation. Giving a simple feel is *Disney's Snow White and the Seven Dwarves*. The book allows children to use the book as a background for playing dolls letting them enter the story. Gili's *Sleeping Beauty* is a classic beautiful take on the potentially dark fairytales with simple, but impressive paper engineering. Finally, the two books from Robert Sabuda show the more elaborate paper engineering style. *Beauty and the Beast* uses elements of horror and whimsy mixed beautifully in true fairy tale fashion. His *Disney ABC's* book works into his extensive collection of pop up series books where multiple pop-ups are worked into a single page. There is so much happening on each page it's impossible to open all flaps at once!

- Disney. *Walt Disney's snow white and the seven dwarfs*. New York: Windmill Books, 1981. PZ7.3.DD1 G75 Sn 1981
- Gill, Phillida [auth. illus & pap. eng.]. *The sleeping beauty: A pop-up book*. New York: HarperFestival, 1995. PZ8.G54 S1 1995
- Sabuda, Robert [auth., illus., & pap. eng.] *ABC Disney: An Alphabet Pop-up*. New York: Disney, 1998.
- Sabuda, Robert [auth., illus., & pap. eng.]. *The beauty & the beast*. New York: Little Simon, 2010.

Case 5 | *Cinderella*

The magical tale of Cinderella is an excellent way to depict the way that pop up books have evolved over the years. First the simplest book from 1980 shows the relatively plain pop ups of older books. The second book from 2012 shows the elaborate and fantastical whimsy in a Cinderella in the round that features the entire book told through peepshow style pop ups that uses distance and perspective to show the scenes as taking place on a stage. The final book from Matthew Reinhart shows the elaborate and beautiful paper engineering that has become the popular style that is now taking people's breath away.

Octopus Books Series. *Cinderella*. London: Octopus Books, 1980. PZ7.3.DD1 G75 Cn 1980

Ray, Jane [auth. & illus.]. *Cinderella*. Somerville, MA: Candlewick, 2012

Reinhart, Matthew [auth, illus, & pap. eng.]. *Cinderella: Limited edition*. New York: Little Simon, 2005. PZ8.R274 Cn 2005

Case 6 | *Pop Culture*

A long time ago in a galaxy far, far away... There was Matthew Reinhart's *Star Wars: A Pop-up Guide to the Galaxy!* This technically astounding title won the 2008 Lothar Meggendorfer prize for Best Paper Engineering from the Movable Book Society. Featuring lightsabers that actually light-up, detailed spacecraft like the Millennium Falcon, and portraits of xenobiology, this pop-up has it all. The opening and closing of the book also reveals hidden facets to characters, like the true face of Darth Vader. You can see more of the creative tour de force that is Reinhart in *DC Super Heroes* (2010). With astoundingly colourful pop-ups, the movements themselves tell a story. Reinhart remains true to the comic style, even including a light-up bat symbol. Bruce Foster's *Harry Potter: A Pop-up Book* has a special place in RBSC's collections, paired with our complete collection of exceedingly rare first editions of the U.K, U.S, and Canadian printings.

Kee, Lucy [auth.], Williamson, Andrew [illus.], & Foster, Bruce [pap. eng.]. *Harry Potter: A pop-up book*. San Rafael, CA: Insight Editions, 2010.

Reinhart, Matthew [auth., illus., pap. eng., design.]. *DC super heroes: The ultimate pop-up book*. New York: Little Brown & Company, 2010. PN6725 R446 2010

Reinhart, Matthew [auth., illus., pap. eng., design.]. *Star wars: A pop-up guide to the galaxy*. New York: Orchard Books, 2007. PZ4.9 R2743 St 2007

Case 7 | *Alice in Wonderland*

If you happened to have been lucky enough to view the previous exhibit in RBSC titled *The Illustrated Alice*, you may recognize some of these delightful pop-ups. As you can see, pop-up reimaginings of *Alice in Wonderland* have been popular for as long as pop-ups have been. The oldest in this case is Paul Taylor's 1968 reimagining, illustrated by Dave Chambers, Gwen Gordon, and John Spencer. Advancements to colour printing technology (it was printed in Japan after all) give this edition give the psychedelic imaginative flair that the 60's, and Alice, are so known for. Most impressive in this case, however, must be given to the current reigning king of pop-ups, Robert Sabuda. His 2003 edition shown here expertly reimagines the original illustrations of John Tenniel, but with technical complexity and clever details. The spread of Alice being showered in cards has two complete, accurate decks, 104 cards!

Carroll, Lewis [auth.] & Sabuda, Robert [pap. eng.]. *Alice's adventures in wonderland*. New York: Simon and Schuster, 2003. PZ4.9 S1178 Al 2003a

Carroll, Lewis [auth.] & Siebold, J. O. [illus.]. *Alice in (pop-up) wonderland*. New York: Orchard Books, 2003.

Carroll, Lewis [auth.], Taylor, Paul et al. [illus.]. *Alice in wonderland*. New York: Random House, 1968. PZ7.D666Ac 1968

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Case 8 | *Classic Children's Tales*

This case houses classic children's stories that everyone knows and shows the whimsy and depth that the pop-up format can add. Brigg's *The Snowman* bursts off the page. Beatrix Potter's *Peter Rabbit* has his adventure come to life with the pop-up treatment. Robert Sabuda gives Frank L. Baum's *The Wizard of Oz*'s some darkness and through his impressive paper engineering helps capture the grandiose world of Oz. Sabuda also gives his impressive treatment to Barrie's *Peter Pan*. For once, Tinkerbell isn't needed to help these characters fly off the page.

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