

# ANIMATED ADVERTISING

200 YEARS OF PREMIUMS,  
PROMOS, AND POP-UPS

From the Collection of  
Ellen G. K. Rubin



December 1, 2022 - February 11, 2023



THE GROLIER CLUB

GALLERY HOURS:

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In this issue:

**Rubin's Animated  
Advertising  
Tropic Bound  
Struwwelpeter  
Popped  
Albert Baller**

VOLUME 31, NUMBER 1

# MOVABLE

STATIONERY





## IN THIS ISSUE

In 30 seconds (spoiler alert!) you will see Editor Bruce's all-caps summary of this issue: EXHIBITIONS. I would add two more words: HISTORY, and CONTRIBUTORS. What a treat to read about the history of paper engineering in advertising, and to consider the novel ways that movables are used outside of the context of books. I also particularly enjoyed learning more about the little-known Albert Baller, and studying his movable-book patent illustrations from the 1950s. I extend a hearty "Thank You!" to all who contributed their expertise and writing to this issue.

**Shawn Sheehy**, Director, MBS

This issue celebrates the reemergence of *actual* in-person post-pandemic EXHIBITIONS. Beginning with *Animated Advertising*, **Ellen G. K. Rubin** shares with us her exhaustive collection of advertising movable and pop-up memorabilia. Next, we explore *Tropic Bound*, the first biennial artist book exhibition. Held in Miami, this show is a wonderful opportunity for large numbers of people to enjoy the limited exposure of one-off and limited edition works of paper, especially to our interests, paper engineered works.

One of the first books actually created FOR children was actually quite dark: *Das Struwwelpeter*, translated into pop-up form by both **Massimo Massioli** in 1998 and **Marianne R. Petit** more recently in 2018.

Forgotten no longer, **Albert Baller** gets his moment in the sun as we discover the innovative movable mechanisms he created in the 1950s.

As always, peruse our ongoing report of *New Releases*, as well as the new and late breaking news of paper engineers plus our always-informative guide to movable book events from **Ellen G. K. Rubin** in *Poppits*.

2023 will see the MBS celebrate another in-person and virtual conference, this time in Cleveland, OH, September 28-October 1. Mark your calendars now!

**Bruce Foster**, Editor-in-Chief, MS

P.S. Many thanks to our contributors this issue: **Suzanne Karr Schmidt**, **Marianne R. Petit**, **Nancy Hansen**, **Alan Boehm** and **Susan J. Martin**.





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*This page: Inside Animated Advertising at the Grolier Club.  
 Cover: Ellen G. K. Rubin introduces us to her remarkable  
 survey of advertising and marketing's use of movable books  
 through the years at New York's Grolier Club.  
 Photos © Suzanne Karr Schmidt*



Food

The display case contains a variety of food-related items. On the left, there is a poster for 'City of Stars' featuring a woman in a white dress. Next to it are several informational cards and smaller posters. In the center, there are several boxes of cereal, including 'Krumbles' and 'Fruity Flakes'. To the right, a large vintage advertisement for Quaker Oats is prominent, featuring the text 'HERE COMES QUAKER WITH A BANG-BANG' and 'LEAVE VERY BANG-BANG'. Below this, there are more cereal boxes, including 'QUAKER' and 'FRUITED RICE SPARKLES'. The bottom of the case is filled with various food items, including a box of 'FREE' cereal, a box of 'PRIMAVERA DEL' cereal, and several small figurines and cards.

Love's Cinderella presents for a night  
Look her eyes appear in her midnight flight  
She knew the prince would follow with a wedding  
For she had baked a best cake fit to please a king

The table displays a collection of items, including several papers, small objects, and a small figurine. The items are arranged on the table, which is covered with a white cloth. The background is a dark green wall.





Review of the Grolier Club exhibition (December 1, 2022–February 11, 2023) and exhibition catalogue, \$35.00.

# Promoting Pop-Ups!

Animated Advertising: 200 Years of Premiums, Promos, and Pop-ups, from the Collection of Ellen G. K. Rubin

By Suzanne Karr Schmidt, ,  
Newberry Library, Chicago USA

Ellen G. K. Rubin, aka *The Pop-Up Lady*, knows a thing or two about promoting pop-ups. A tireless ambassador for works of movable paper of all kinds, she has been collecting interactive books and ephemera for decades. She even has her own pop-up business card (engineered by **Andrew Baron**), which is on view in her recent Grolier exhibition. It appears in a dedicated case among other impressive examples, many of which belong to MBS members (such as **Sam Ita**, **Robert Kelly**, **Kyle Olmon**, and **Isabel Uria**). While Ms. Rubin has curated several exhibitions from her vast collection, including a previous stint at the **Grolier Club**, one might see advertising ephemera as central to her collecting of pop-up books as a whole. What could be more ephemeral than books or printed sheets intended for repeated handling and direct interaction, which were always meant to be discarded?

A selection of the advertising ephemera from the Pop-Up Lady's collection amply fills the second floor Members' Gallery at the NYC Grolier Club, and the collection itself still





continues to grow. Over two hundred items are cozily pinned into the fabric backdrop of the wall and standing cases around the room, with a shallow pair of long wall cases in the adjoining hallway. The comfortable chairs in the middle of the main room allow visitors to peruse the collection as a whole, though each piece also deserves individual scrutiny closer to the glass. Most items on display are relatively small in scale, but they are frequently detailed. While the graphics offer surprising movements, most also rely substantially on their textual content, and include a range of the forty-one different languages and many different countries represented in the collection overall.

Ms. Rubin wrote her excellent exhibition catalogue almost in its entirety during pandemic lockdown. The exhibition and book worked very well in tandem, particularly as the wall labels included QR codes showing many of the works of ephemera in motion. The videos of the exhibits, activated in the collector's own hands, can still be accessed on the archived Grolier Club exhibition website; these were not however included in the printed catalogue. [A wide range of these truly animated advertisements also appear in an extended video here.](#)

The exhibition and catalog were structured in parallel, with an introductory panel or essay, and labels or catalog entries throughout. Ms. Rubin organized her ephemera collection into categories including: Pharmaceuticals, Food (particularly breakfast cereal), Industrial Design, Automobiles, Business, Sin Products (especially tobacco and alcohol), Beauty Products, Holidays, Travel, Arts, Entertainment and Politics. Several items could have been included easily in multiple of these categories.

Understandably for creative works of advertising, most evoke leisure activities or the sale of luxury goods. Given the expense of constructing these memorable little advertisements, their playfulness often belies a deeper marketing strategy, such as offering free trading cards for which customers could acquire new installments on repeat visits.

Some devices were initially less mercantile, such as the medical advertisements on display in the outer corridor. These included the earliest device in the show, an 1824 cardboard dial from an American textbook produced

by **Doctor John Ayrton Paris** for medical practitioners to compare active ingredients across different medications and thus prescribe them correctly and safely.

A case devoted in large part to breakfast items, including cocoa and cereals, made a particularly fascinating case study, especially as the industry traded on its own merits for a healthy lifestyle as a selling point. Product placement for specialized cereals was already well advanced in the early 1900s, moving away from Kellogg's Cornflakes's initial

development as a wholesome, if slightly plain and moralizing, breakfast option. The show included seven different, full-color Kellogg's items from 1912 to 1997, and featured a folding booklet with the first appearance in 1933 of the now well-known Snap Crackle Pop gnomes. Several iterations of the Funny Jungleland flap book with three-way split flaps show a range of anthropomorphic animals. A 1909 edition of one of these playful books, coupled with an endorsement on the verso by Old Mother Hubbard, is also held by the Newberry Library,





demonstrating the far reach of this marketing scheme.

Where would homemakers have been able to see (and be convinced by) these interactive advertisements? While many are now shipped along with magazine subscriptions, the largest examples required a captive audience. Two of the most visually arresting items in the show defied enclosure, a pair of fairytale shadow-box dioramas erected on an impressive scale and drenched in glitter. These were supermarket displays dreamt up by the Pillsbury Flour Company (Minneapolis, MN) in the 1950s. Its "SNO Sheen Cake Flour" lends itself to an alternate telling of Cinderella, who runs from her prince and a laden sideboard of cakes, secure in the knowledge that it is her baking prowess, not the size of her slippers, that will win his hand.

In the second diorama on view, Hansel and Gretel, appropriately, advertise "Pillsbury Gingerbread Mix" in their joy at dispatching the wicked old witch. The book-shaped label on the box reads: Hansel and Gretel shouted with glee,

"The wicked old witch is dead!"

And, "Oh, what a party we will have With this wonderful gingerbread!"

While too large to be included in the exhibition, the catalog includes images of the Kraft paper packages the dioramas came in, complete with diagrams showing how to assemble them on top of a tall stack of flour or gingerbread mix sacks. Although only two Pillsbury store displays were on display at the Grolier Club, the complete set of four in Ms. Rubin's collection is happily illustrated in the catalog as well. These add to the mix "Little Tommy Tucker" singing for his supper of hot rolls and butter and "Peter, Peter Pumpkin Eater," and his unnamed, but proficient pie-maker wife. The imposing scale of the proposed pyramidal display tower in the supermarkets would have made these items temporarily in demand, but, like most of these fleeting productions, they too were meant to be discarded after use.

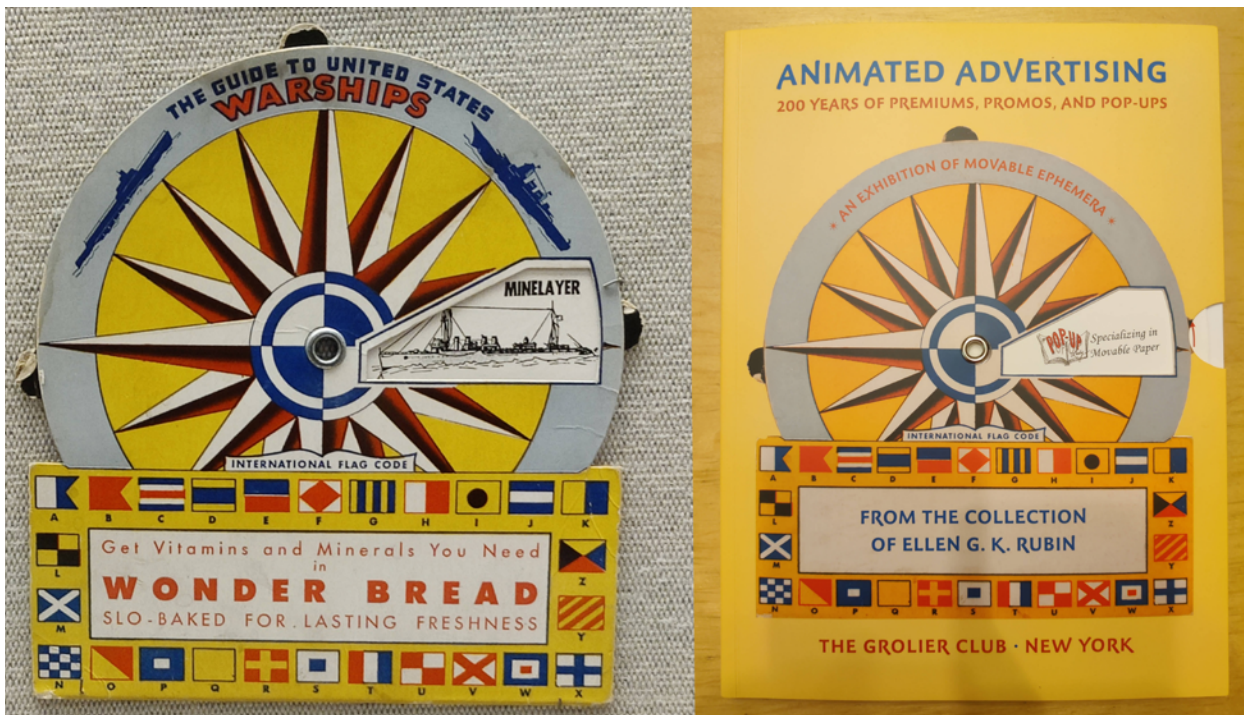
As noted above, the catalog boasts a fluid introductory essay that paralleled the in-gallery text, and a fully-illustrated checklist with alternate views and comparative images that further enliven the descriptions. Beautifully

reproduced and described, the book lends these fugitive publications a sense of permanence and provides an appropriate amount of context as well as an index that includes paper engineering techniques, as well as a helpful glossary for the uninitiated.

The bright-yellow cover of the Animated Advertising volume is perhaps the most appropriate and entertaining aspect of all, as it adapts a compass-shaped volvelle chart issued by Wonder Bread as a "Guide to United States Warships" into a rotating title sequence. Ms. Rubin's "Pop-Up Lady" logo fills one of the blanks, with others dedicated to details about the show. A less obvious interactive addition at the

back serves as an interactive colophon (as well as a smaller-scale version of the invitation to the Grolier Club exhibition opening). A folding square cut into triangular flaps, each bears a detail of a different item on view, most notably an Eagle-Pencil hawking Statue of Liberty. The others advertise Dubonnet, Frosties (Kellogg's adult Frosted Flakes) and a Parisian cookie factory. These flaps open to reveal information about the type (Palatino) and the designer (Jerry Kelly).

While Ms. Rubin owns movable books dating back to the sixteenth century, the oldest item in this exhibition is the 1824 medical volvelle, and the most recent a 2020 booklet celebrating the Louis Jadot winery in







Burgundy, France produced by **Philippe Huger** or **UG**. Nonetheless, a wide range of engineering techniques is included. The catalog index helpfully includes a section on movable components, with some eighty pop-ups, thirty volvelles, and twenty-some pull-tab elements. The fewest examples each appear only once, but in significant variety: anamorphs, carousel, flip book, flexagon, magic wallet, moiré, myriopticon, and peep show, and turn-up books.

Ms. Rubin's 2014 Grolier Club exhibition, on the prolific Czech illustrator and paper engineer **Vojtech Kubasta**, was also installed on the second floor; both shows garnered significant attention despite their somewhat hidden location.

One recent improvement in the space's visibility has been the addition of a standing vitrine in the front lobby with a few representative items to help lure visitors upstairs. Here, a compact disc album cover with a dial and an accordion-shaped tunnel book featuring a VW camper did the trick. And there was even a poster outside!

Visiting this ephemeral installation (only twelve weeks) of such a varied ephemera trove also highlighted the collector's key role in preserving these temporary and easily misplaced publications. Given that Ms. Rubin's personal collection contains upwards of 11,000 items, one wonders how much more impressive the

pop-up book exhibition will be when she finally gets a crack at an equally ephemeral, but significantly larger-scale show in the main Grolier gallery.







# ALBERT BALLER AND HIS MOVABLE CHILDREN'S BOOKS

Alan Boehm and Susan J. Martin

James E. Walker Library, Middle Tennessee State University

IT IS PROBABLY SAFE TO SAY THAT ALBERT BALLER IS AN OBSCURE IF NOT UNKNOWN FIGURE IN THE WORLD OF POP-UP AND MOVABLE BOOKS.

Neither his name nor any of the three children's books he published in the early 1950s appear in *Ann R. Montanaro's Pop-up and Movable Books: A Bibliography* or her *Pop-up and Movable Books: A Bibliography, Supplement I, 1971-1997*.

Moreover, as a glance at OCLC records suggests, his children's books have almost escaped the attention of institutional collectors. Of his three titles, one is held by 16 libraries, another is held by only one library, and the one other title does not appear to be in any collections. All of this is unfortunate, because Baller—more properly, the Reverend Baller (he was first a Methodist and subsequently a Congregational minister)—devised a wholly original method of imparting movable action to his books.

Albert Henry Baller—known in the family as Berry—was born in Trenton, Nebraska on September 29, 1901; however, he spent most of his childhood with his parents (Albert and Mary) and two brothers (older brother Warren and younger brother

Detail from *Hoppie the Hopper* showing the plastic strip and Hoppie threaded through the hole on a page.

Stuart) on the family farm near Dewitt, Nebraska. The family was poor but managed to send all three sons to college, and all three secured advanced degrees. Albert graduated with a Bachelor of Arts from Nebraska Wesleyan University in 1924. He continued his studies at the Boston University School of Theology, graduating in 1928 with a second bachelor's degree as well as a master's in sacred theology. At the height of the Great Depression, he married Margery Ruth Beatty on March 27, 1932, in Middletown, Connecticut.

They built their life together raising daughters, Barbara and Judith, as Baller made his living as a pastor, serving various congregations throughout Connecticut and Massachusetts. He is described as having an open, curious mind and an encouraging personality. He sought to supplement a minister's meager salary through his inventions and patents for various household items, songwriting, and his children's books. Baller died on February 19, 1985, in Worcester, Massachusetts. He was cremated, and his ashes scattered along with those of his wife, who died September 15, 1989, on his property in Sugar Hill, New Hampshire.

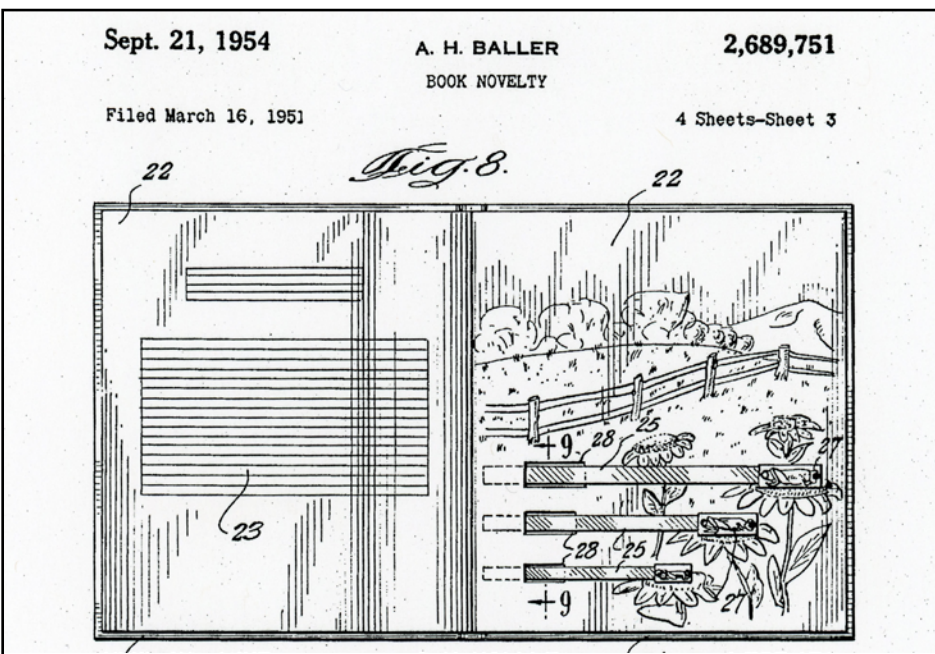
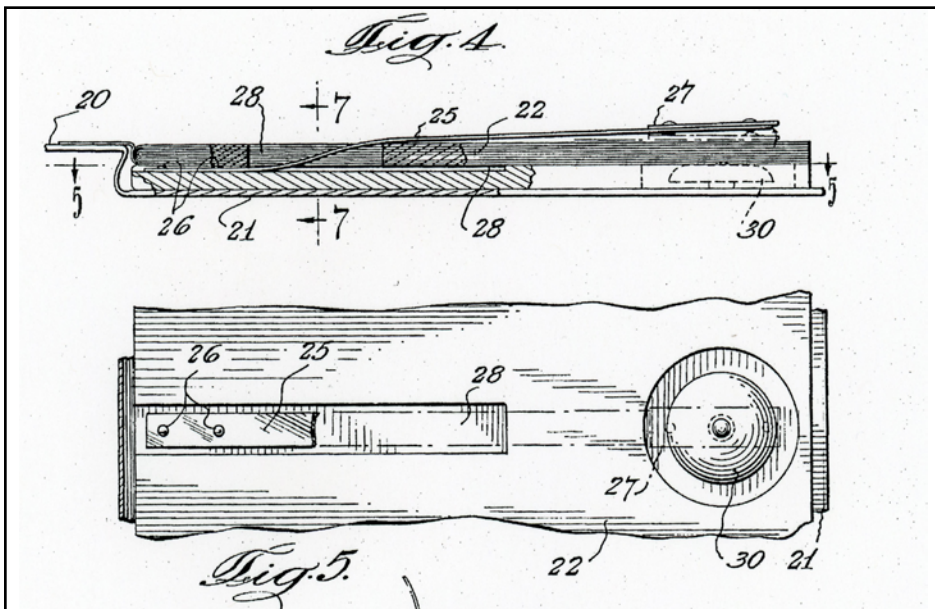
Baller's first book, *Hoppie the Hopper*, appeared in 1951 and a second, *Pop-in the Bunny*, appeared in 1952. Baller's last children's book, *Robbie the Little Lost Robin*, appeared in 1955. Baller wrote the stories and fashioned the movable components. *Hoppie the Hopper* was illustrated by *Eleanor Corwin*. Eleano, along with *Tony Brice*, a pseudonym for *Helen Evers* (and later, following a divorce and remarriage, Helen Evers Adler) illustrated *Pop-in the Bunny*. *Robbie the Little Lost Robin* was illustrated by *Ruth Bendel*. All were published by Rand McNally, and each was sold in a box. The copy of *Pop-in the Bunny* held here in the James E. Walker Library at Middle Tennessee State University includes an instruction



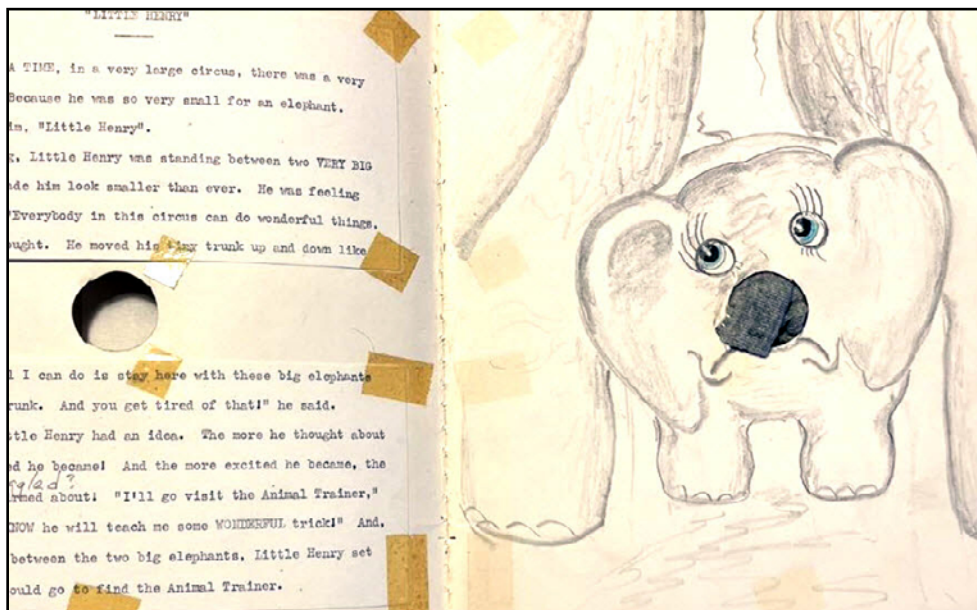




Albert Ballar, circa 1938. Reproduced courtesy of Rosalind Carey



Top: Drawing from Baller's 1951 patent application showing a "noise emitter."  
 Above: Drawing from Baller's 1951 patent application showing a multiple plastic strip movable mechanism.  
 Below: Manuscript and dummy of Baller's unpublished Little Henry.





-in jumped through the fence again  
 meadow. He sat down by a rock. "I'm  
 and there just aren't any more holes  
 He lifted a tiny paw to wipe away  
 his eyes grew big with happiness.  
 there before him!  
 to see you!" he cried. "You'll take  
 you?" And that was just what you  
 in something Pop-in had not—a tiny  
 the garden back of his very own  
 gently in your hand and helped him  
 in was home again and *very* happy!



Inside back cover of *Pop-in the Bunny* showing plastic strip and pull-string.

sheet on operating the movable. A similar set of instructions might have accompanied *Hoppie the Hopper*, but, if so, it is lacking in our copy. The words "An In-Action Book" were printed on the books' covers and boxes. The movable components of *Hoppie the Hopper* and *Pop-in the Bunny* are nearly identical, but for *Robbie the Little Robin* Baller created an entirely different mechanism.

Baller's approach to movement in his first two books is best appreciated by taking a close look at *Hoppie the Hopper*. A strip of transparent plastic, stiff but flexible, is attached to the endpaper paste-down and board back cover with two small rivets, and a small die-cut image of Hoppie is attached to the unriveted end of the plastic strip. A rectangular hole is die-cut into every leaf of the book and in the same position on the leaves so that the end of the plastic strip and the image of Hoppie can be passed through all the holes. When a page is turned, the strip and image are pulled through the hole and, with a quick snap, the strip and image land on the recto page of the next leaf, creating the impression of a grasshopper hopping and coming to rest.

The basic elements of this mechanism reappear in *Pop-in the Bunny*, but Baller added a

refinement. Along with the rectangular hole, a curved slit is die-cut close to the outside edge of each leaf. Additionally, a length of string about six inches long passes through a rivet in the back cover with the end of the string attached to the plastic strip. A small die-cut image of a bunny, with a tuft of cotton for a tail, is riveted to the "snap down" end of the plastic strip. In turning a page, the bunny "hops" across the page just like the grasshopper in *Hoppie the Hopper*. But by gently pulling the string away from the back cover, the bunny moves across the page and is pulled into the curved slit and thereby concealed, with the slits integrated into illustrations to represent hiding places (a patch of grass and wildflowers, the end of a hollow log, an overturned water pail). A few rhymed lines printed on *Pop-in the Bunny's* title page describe the "hopping" and "hiding" movements:

Then turn the pages one by one, if you wish to see him hop and run! And to make him hide, just pull the string, and you'll have more fun than anything!

Baller devised a different kind of movement for his final book, *Robbie the Little Lost Robin*. A thin elastic cord, approximately six inches long, passes through a small rivet on the back cover, and to this is attached a die-cut image

of Robbie, showing his front and back. Each leaf has a die-cut slit in roughly the shape of a half circle. The slits, integrated with the illustrations, represent various animal nests where Robbie rests during his efforts to return to his own nest. To operate the movable component, Robbie is tucked into the slit, which pulls and puts tension in the elastic cord, and then a finger or thumb placed on the slit keeps Robbie in place. At appropriate moments in reading each page of the story, the finger or thumb is removed to release tension on the cord, resulting in Robbie "flying" over the page.

Although the mechanism is quite simple, the purpose behind it was not. In words printed on the front paste-down, Baller characterizes *Robbie the Little Lost Robin* as "a Child Participation Book" and explains how it is "a story in which the child will take one of the leading roles, himself. He, along with Little Robin, will be one of the story's characters." Baller then describes how an adult and child might read the book:

It is suggested that you who are to read the story to the child let Little Robin fly away at the proper moments and then encourage the child to find him and return him to the various nests. At first, the child may need some help from



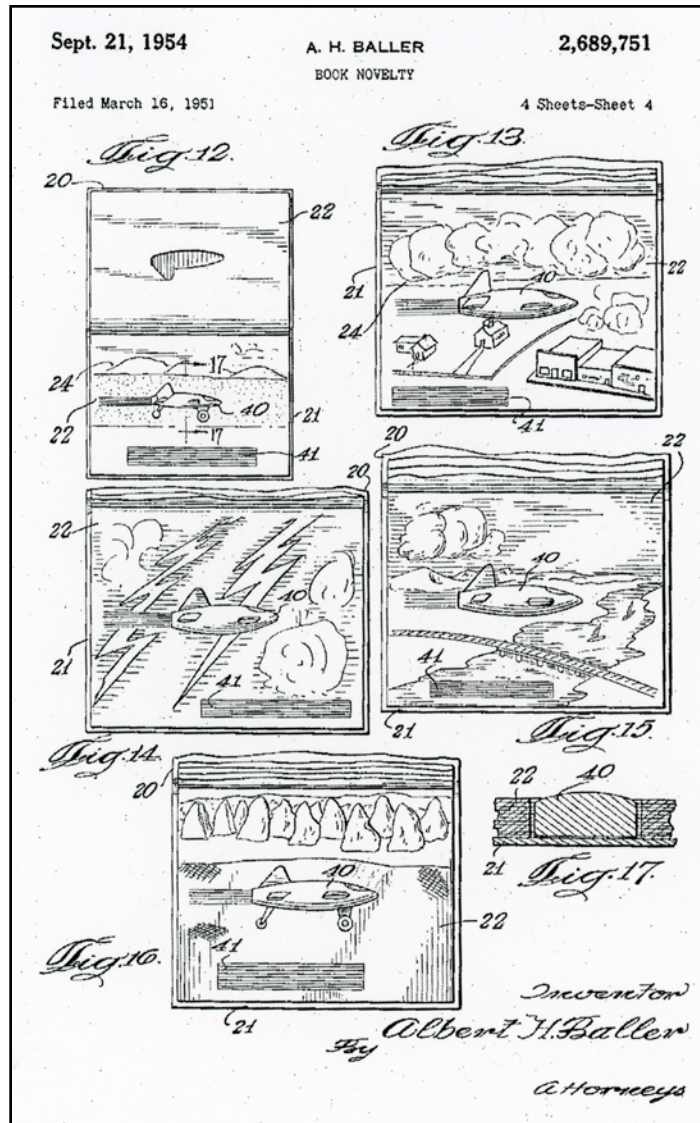
you in putting Robin into these nests. "Thus treated," Baller concludes, "the story becomes something more than just a story. It becomes a real adventure in kindness, in which the child personally participates."

Undoubtedly, Baller understood that the movable components of *Hoppie the Hopper* and *Pop-in the Bunny* were unique. Consequently, he sought to patent them, submitting two applications to the U.S. Patent Office, the first on March 16, 1951, and the second on October 15, 1952. The patents were eventually awarded, respectively, on September 21, 1954 (number 2,689,751) and April 3, 1956 (number 2,740,231). In the 1951 application Baller spoke of his animation method as a "book novelty," and he described his books' die-cut rectangular holes as *apertures* and the plastic strip as a *flexible member*. Moreover, the application suggests that he was thinking of many modifications to his invention. Thus, his application's drawings indicate that he considered placing multiple plastic strip mechanisms in a book as well as a *noise emitter* attached to the inside of the back cover, which "may be a bell, a piece of stretched parchment to give a drum sound, or similar article." But Baller also described a book employing a "stationary figure having more pronounced three-dimensional characteristics" attached to the inside back cover that "protrudes through a series of ... apertures in the pages" cut to the outline of the figure. As conveyed in the application's text and its accompanying drawings, Baller's example of a *stationary figure* was an airplane.

Why did Baller include a description as well as drawings of a book with these features—a three-dimensional figure reappearing in several settings—in a patent application focused on very different movable features? The likeliest answer lies with his desire to patent and protect a movable invention he had yet to publish at the time he submitted the patent application in March 1951. Now the previous year, Baller had apparently written a story and constructed an unknown mechanism for a children's book about a rocket. This is disclosed in the publishing agreement, dated November 10, 1950, between Baller and Rand McNally for *Hoppie the Hopper*. The agreement tells us that he had submitted two manuscripts, one designated as *Hoppie the Hopper*, and the other as *Silver Rocket* and that *the dummies containing said manuscripts are believed to embody certain inventions*. The manuscript of *Silver Rocket* appears lost and there is no trace of a book of that title in OCLC or the rare book market—in other words, either Baller withheld publication, or Rand McNally declined to publish it, or some other happenstance prevented publication. That said, we think it is likely that the movable component Baller worked out for *Silver Rocket* is much the same movable component he described a year later in his 1951 patent application, but he replaced the airplane with a rocket.

Along with *Silver Rocket*, Baller worked on another children's book about a baby elephant titled *Little Henry*. This book would have a circular hole die-cut on each page and attached to the inside back cover, an extendable *trunk*, made of fabric, would be threaded through the holes. No doubt, Baller was prompted to work on *Little Henry* because his books sold well, earning him

three children's books may be found on the used and rare book market, locating intact and undamaged copies can be difficult. The plastic strips used in *Hoppie the Hopper* and *Pop-in the Bunny* are a particularly weak feature and they tend to break. Yet, if you can find a clean, working copy of Baller's books, they will make a fine addition to anyone's movable book collection.



Left: Drawing from Baller's 1951 patent application showing the image of an airplane against different movable backgrounds.

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- Rosalind Carey (granddaughter). Emails to authors. February 24, 2023.

some degree of popularity. In December 1956, an Associated Press reporter interviewed him and, subsequently, the resulting wire story was picked up by a number of northeastern newspapers. The western Massachusetts *North Adams Transcript* noted that Baller "first met widespread recognition about five years ago" with the publication of *Hoppie the Hopper* and that Hoppie, according to Baller, "holds Rand McNally's all-time record for a children's book, selling 700,000 copies." He also said that *Pop-in the Bunny* sold 300,000 copies and that the recently published *Robbie the Little Lost Robin* had sales over 100,000 copies.

Despite these sales figures and the ingenuity of his techniques for creating movement, Baller seems to have had no influence on pop-up and movable books. Although his



# CRUEL CONSEQUENCES

**Das Struwwelpeter:** The collection of cautionary tales to warn children of the consequences of annoying habits has been adapted twice to pop-up forms first in the 1990s by Massimo Massioli and recently by Marianne R. Petit.

By Nancy Hansen

**I**f you like unique (quirky) pop-up books like I do, you will enjoy **Struwwelpeter**. The German fairy tales were written by a Doctor (**Henrich Hoffmann**) for his three-year-old son in 1845. German parents in the 1800s were known for being harsh disciplinarians for their children. Apparently, they wanted to toughen them up to prepare them for real life. Some of my older German friends said it wasn't just the 1800s.

*Struwwelpeter* can be interpreted as either shock-headed Peter, or Shaggy Peter. It contains funny stories and droll pictures with 15 beautifully coloured panels for children 3-6 years. Let me share a few plots, so you can realize what I'm talking about. In *The Story of the Thumb-Sucker* Konrad is warned not to suck his thumbs. However, a roving tailor catches him sucking his thumbs, so he cuts Konrad's thumbs off. In *The Very Sad Tale with the Matches*, a girl is told to leave the matches alone. She finds some and plays with them. Her clothes catch on fire, and she ends up as a puddle on the floor. Only her cats mourn her. I fail to see the funny part, but the book reassures me that we have come a long way in child rearing since 1845.



Paper Engineering by Massimo Massioli, 1998







Top row: *The Story of Cruel Frederick*. The abused dog gets the last laugh.  
Above: *The Story of Flying Robert*. Never to be seen again.

Below: *The Story of Fidgety Phillip*



### From Massimo Massioli

*Struwwelpeter* was my first product pop-up and it all happened by accident. **Schreiber** is still the most important historic publishing house [in Germany]. They printed all the *Meggendorfers* and made a museum near the publishing house. **Schreiber's** editorial director told me that they had contacted several pop-up designers including **Keith Moseley** but no one had known how to make this "sacred" work of German publishing pop up. My simple and delicate animations (too simple for me) managed to show the pop-up work after 150 years. The German historian **Hildegard Krahe** (whom I think you know, the *MS* has published several texts and is a friend of **Theo Ghielen**) told the press that Hoffman would have liked *Struwwelpeter* pop-up such as I had. I was young then and that was my first book made for fun.

*Struwwelpeter* is [almost] a sacred book for the Germans. Still today in Austria, the part of the Italian Austrian Tyrol, and in Germany, there is the tradition of the gift of *Struwwelpeter* from grandparents to the little grandchildren (there is a description of the value of the gift on the back cover). Published in Italy since 1842, 140 reprints have been made. I had animated some tables for fun (not the ones later chosen in the book). The editorial staff followed my creations step by step and if they were not in line with German thinking they made me redo them. The book was a success, even though they are only flaps, pull tabs, and very small v-folds. So it was that after a few months they also had me make the other German masterpiece, **Max und Moritz**. I think it's difficult for someone who wasn't born in Germany. When I did the book, I also met a family heir whose great-grandparents had printed and supported *Meggendorfer*. Then *Schreiber* publishing house was sold to the *Klett* group but still maintains the family banners given to it by the Germanic Empire. In conclusion a simple book but with a very interesting production history.





The Story of Augustus Who Would Not Eat His Soup



The opening spread: The Story of Shockheaded Peter

Many adaptations of *Struwwelpeter* have been made: books, plays, comic books, and TV shows. Several people have mentioned [to others] that the book gave them nightmares when they were a child. The two adaptations, of course, that interest me are *Struwwelpeter* pop-up books.

The first one was written in 1998. Its name is ***Das Struwwelpeter-Pop-Up-Buch***, ISBN: [9783480202539](#). Massimo Missiroli, our pop-up book expert from Italy, was involved in its creation. The book faithfully recreates the original illustrations, and embellishes them with pull-tabs, flip pages, and swing tabs. It includes 16 / MOVABLE STATIONERY

five of the stories. It is written in German. If you can't read German, don't fret. You can buy a paperback *Struwwelpeter* (without the pop-ups) in English for about \$10, so you can follow the story. *Das Struwwelpeter-Pop-Up-Buch* is so popular that you would need \$238 or more for a very good copy. New ones may exist, but I haven't found them.

The second pop-up *Struwwelpeter* is called *The Struwwelpeter & More Morbid Tales*. ISBN: 9781732281905. The book was handmade by Marianne R. Petit, with a Kickstarter campaign in 2018. It has delightfully morbid pop-ups accompanied by the original stories on

accordion pages. There are nine stories in this book. If you are lucky, an additional accordion folder will be included with *The Story of Cruel Frederick*. Written in English, it is well worth the money online for about \$40 plus shipping. ([mariannerpetit.com](#))

Enjoy these books and be thankful you weren't raised as a German child in 1845.

**Editor's Note:** If you would like to learn more about *Struwwelpeter*, there are many online discussions including [this one](#).





The Story of Pauline and The Matches

**From Marianne R. Petit**

Several years ago I decided to make a series of handmade edition books: accordion books, pop-up books, carousel books, tunnel books and more based on Heinrich Hoffman's *Das Struwwelpeter*. *Why?* [Learn more by watching the Kickstarter video that launched my printed single spread pop-ups here.](#) I also created a series of animations that are viewable as AR links with my books. Here is one for you now: [The Story of Flying Robert.](#)



The Story of Little Suck-A-Thumb

In Tim Burton's *Edward Scissorhands* (1990) the main character bears a striking resemblance to Hoffmann's "great, long, red-legg'd scissar-man" but doesn't commit the same cruel acts. Edward shares similarities with Hoffmann's Scissor-Man from *The Story of Little Suck-a-Thumb*. A mischievous young boy, Conrad, faces the consequences of sucking his thumbs: they are cut off by the leaping Scissor-Man.

[covecollective.org](http://covecollective.org)



**F**ebbruary 2023 saw the premiere of **Tropic Bound**, Miami's first international biennial Artists' Book Fair, held at the Paradise Plaza Event Space in the Miami Design District.

**Colette Fu** was present with three remarkable pieces from her *What the Butterfly Dragon Taught Me* series. The delicate paper cut and illuminated egg-shaped pieces depict various stories and themes of the Miao people. Fu was also one of a handful of select artists to present in the fair's *Terrace Talks* series. There she presented books

# TROPIC BOUND: MIAMI'S FIRST INTERNATIONAL BIENNIAL ARTISTS' BOOK FAIR

BY MARIANNE R. PETIT

Tropic Bound directors, Cristina Favretto (University of Miami Special Collections Director), Sarah Michelle Rupert (artist and Girls' Club Collection director), and Ingrid Schindall (artist and owner of IS Projects) began envisioning the possibilities years ago. With support from the *John S. and James L. Knight Foundation*, they saw a unique opportunity to focus on the historic and underrepresented medium of artists' books. The result was an extraordinary event, bringing together over 60 exhibitors from across the US, Mexico, South America, the Caribbean, Europe, and Egypt – made free and open to the public.

The opening symposium event featured keynote speaker **Tia Blasingame**, book artist, proprietor of Primrose Press, and founder of Book/Print Artist/Scholar of Color Collective. Blasingame presented the impressive work of fellow Color Collective members and spoke of the importance of holding and making space for the work of traditionally underrepresented artists.

This was followed by an energetic panel of Florida-based artists, writers, curators, librarians, and cultural presenters, including **P. Scott Cunningham** (O, Miami Founder and Executive Director), **John Cutrone** (Director of Jaffe Center for Book Arts), **Aldoide Delgado** (founder & director of Women Photographers International Archive / WOPHA), **Amy Galpin** (Frost Museum of Art Chief Curator), **Stephanie M. Garcia** (Head of Special Collections & Archives for Miami Dade-Public Library System), and **Steve Saiz** (founder of Dalé Zine.)

The following three days saw a bustling fair of exhibitions attended by thousands of visitors. Movable books could be seen throughout the exhibit floor.

from her *We Are Tiger Dragon People* series, both digitally and in person.

**Emily Martin's** dynamic table was filled with a variety of movable works and book forms, including her accordion pop-up, *Sleepers, Dreams, & Screamers*, double tunnel book *Out There In Here*, as well as volvelles from her *Oscar Wilde: In Earnest and Out*, and handmade puppets from *Madness: Reading Hamlet in the Time of Covid-19 and Other Plagues*.

**Maddy Rosenberg** and her Central Booking table presented a wide array of artist books. From Rosenberg's own beautiful hand-cut accordion *On the Margins*, to **Hugh Bryden's** *Charm Bracelet*, **Beauvais Lyon's** *Circus Orbis Dimensional Showcards* and **Dan Burmeister's** *A Pocket Book of Balls*, the table was full of stunning works, materials, and folds.

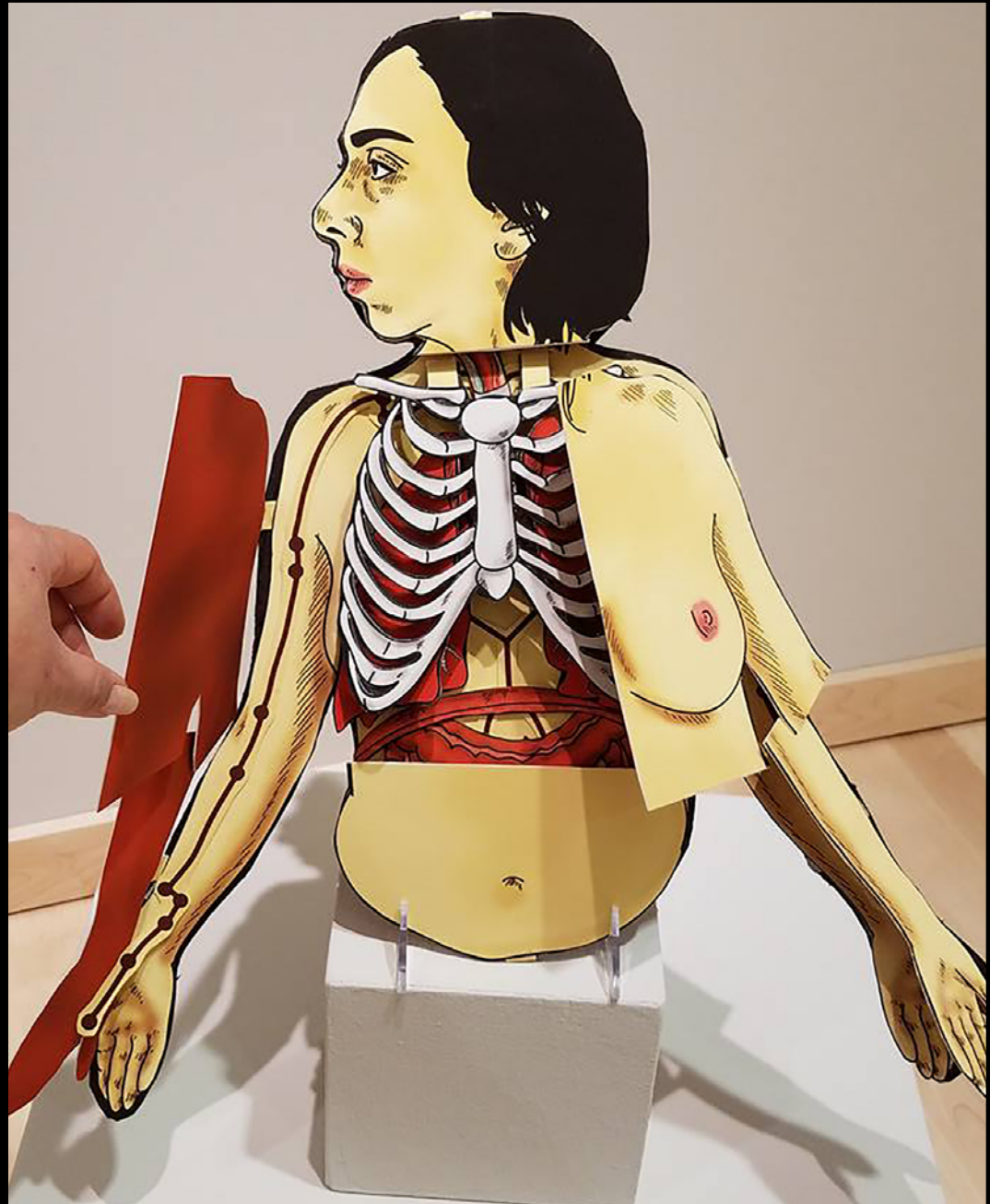
And finally, **Carolyn Shattuck** provided a powerful presence with her environmentally-themed origami and pop-ups exploring the devastation and destruction of habitat through poaching, encroachment, and climate change.

The fair was an extraordinary event. I loved participating with my own pop-ups, animation, and AR pieces and found myself engaged in a million wonderful conversations with artists, curators, librarians, publishers, collectors, book lovers, students, and more. Really looking forward to what Tropic Bound 2025 will bring!



AN ARTISTS' BOOK IS A WORK OF ART THAT USES THE FORM AND/OR FUNCTION OF A BOOK AS INSPIRATION. IT IS AN ART OBJECT, INTENTIONALLY CREATED OR CONCEIVED BY AN ARTIST, THAT CAN MANIFEST IN DIFFERENT WAYS.

Quoted from [www.TropicBound.com](http://www.TropicBound.com)



Marianne R. Petit's  
"Breathe" Flapbook





This spread: works by Emily Martin









This page: Delicate new egg  
papercrafts by Colette Fu.





Maddy Rosenberg's Central Booking table, featuring work by artists Hugh Bryden, Beauvais Lyon, Dan Burmeister, and Maddy herself.

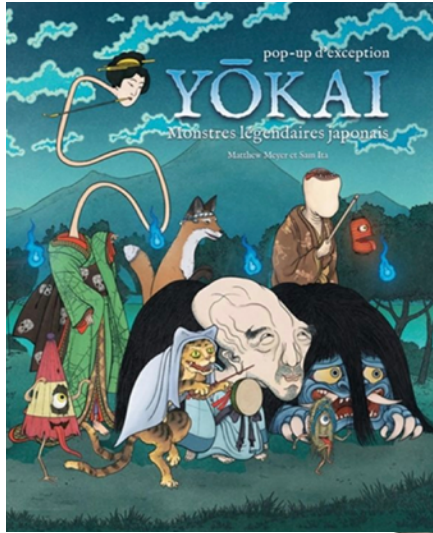


Right: A table display of work by Marianne R. Petit

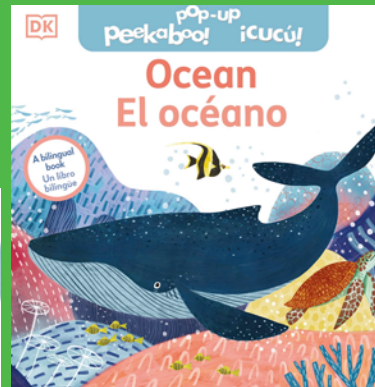


**YŌKAI MONSTRES  
LÉGENDAIRES JAPONAIS**

PE: Sam Ita  
Nuinui SA  
October 13, 2022  
978-2-88975-505-9  
€ 32.90  
French



# RECENTLY PUBLISHED POP-UP BOOKS



**POP-UP  
PEEKABOO!  
OCEAN**  
PE: Maike Biederstädt  
DK  
February 28, 2023  
978-0744079142  
\$12.99  
Bilingual

**ÇA BOUGE PAS  
MAL À PARIS**

PE: Mathilde Bourgon  
Casterman  
November 9, 2022  
978-2203236752  
€ 12,90

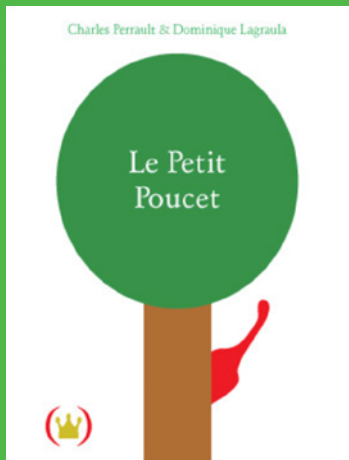
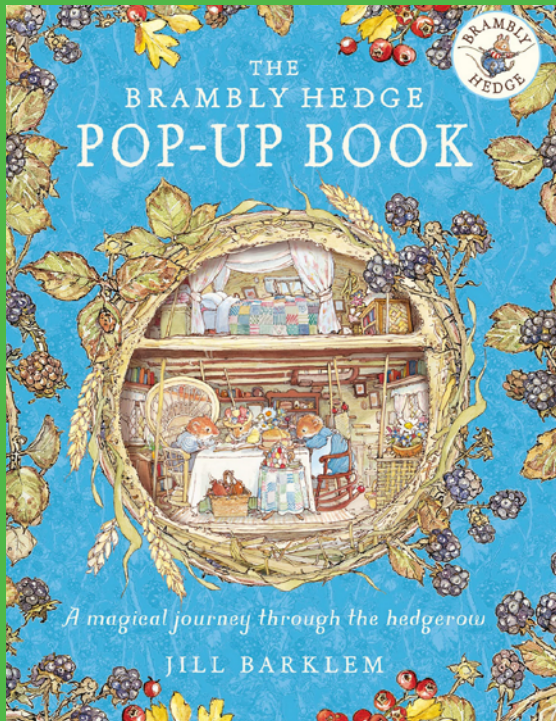


Photo : T. Desnoues / Livresanimés.com

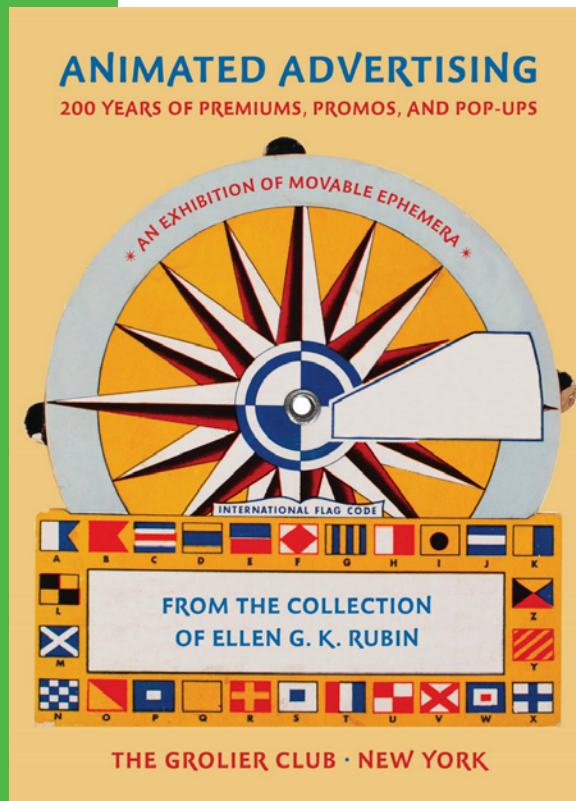
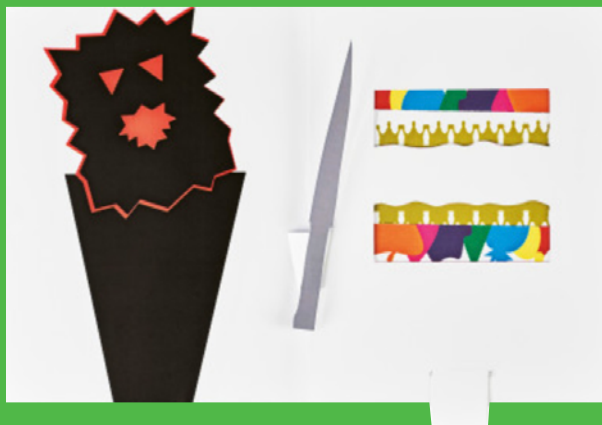


**THE BRAMBLY HEDGE  
POP-UP BOOK**

PE: Damian Johnston  
Thames & Hudson  
March 7, 2023  
978-0008547110  
\$26.99

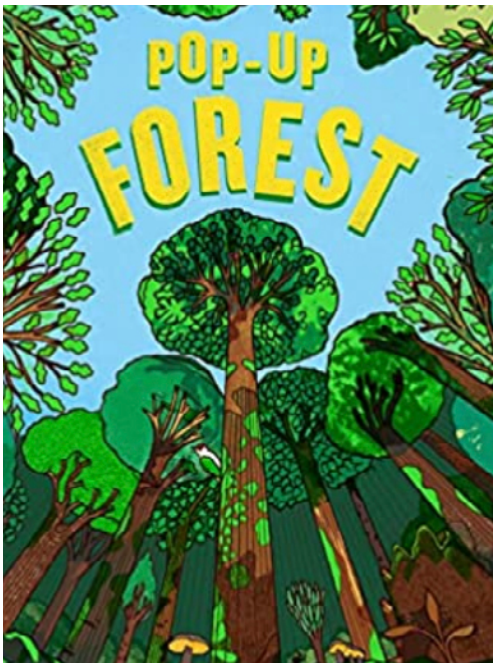


**LE PETIT POU CET**  
PE: Dominique Lagrula  
Casterman  
November, 2022  
978-236193553-5  
€ 22



**ANIMATED  
ADVERTISING**  
Author: Ellen G. K. Rubin  
The Grolier Club  
February 19, 2023  
978-1605831039  
\$35.00

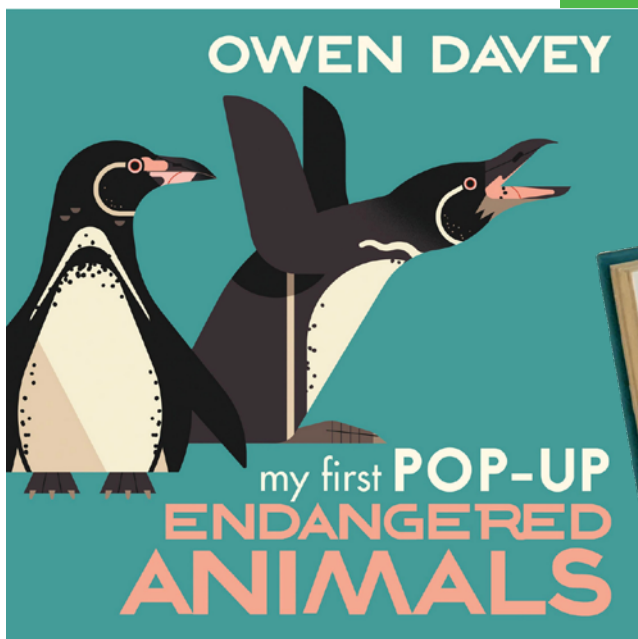
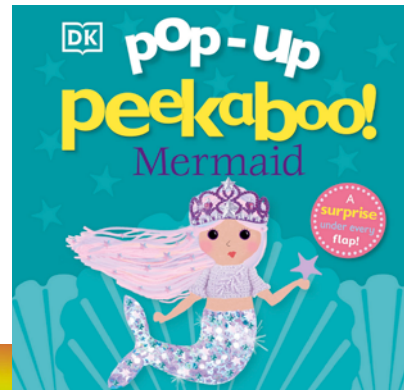




**POP-UP FOREST**  
 PE: Bernard Duisit  
 Editorial Luis vives (Edelvives)  
 November 10, 2022  
 978-0500653081  
 \$24.10  
 English Edition



**POP-UP PEEKABOO  
 MERMAID**  
 PE: Maike Biederstädt  
 DK Children  
 January 24, 2023  
 978-0744079142  
 \$12.99



**MY FIRST POP-UP  
 ENDANGERED ANIMALS**  
 PE: Owen Davey  
 Candlewick/Walker Books  
 March 21, 2023  
 978-1536228441  
 \$18.99





# POPPITS

by Ellen G. K. Rubin

## ANNOUNCEMENTS

**23 Sandy**, the now-online book art gallery that hosted The Movable Book Society in 2010, is looking for entries for their *Dreams* exhibition, an international juried exhibition of book art. Deadline is June 9. There will be a gallery show on view August 20 — November 17, 2023 at the **Collins Memorial Library**, Tacoma, Washington.

### The Next MBS Conference-2023

Please join us in Cleveland, Ohio for our next conference, September 28-October 1, 2023. There is an exciting program prepared and the more merrier. The MBS conference may also be attended virtually. Be there! Log onto the MBS website, [movablebooksociety.org](http://movablebooksociety.org), or the [Facebook page](#), for more information.

## BOOK FAIRS

**The Los Angeles Times Festival of Books**, University of Southern California, April 23-24. You can never tell what treasure you will find or who you may meet.

The Book Fair not to miss: **The New York Antiquarian Book Fair** sponsored by AABA, opens Thursday April 27-Sunday April 30. Remember! At a book fair you get to see the books up close and usually handle them. Get there! Also, watch for the "Shadow Shows," those more-affordable book fairs mounted during the NY Armory show.

Into fantasy, science fiction, paranormal, and the fantastical? Attend **The Imaginarium Book Festival** in Washington, DC, May 20-21.

## VIRTUAL BOOK FAIRS

A positive result of COVID is the creation of virtual book fairs. Shop from the comfort of your computer. The Populady has added to her collection successfully from several of these fairs.

The largest aggregation of fairs is provided by **Getman**. Check the website for up-to-date information. Rare Book and PaperPalooza, July, 13-15.

## EXHIBITIONS

**Pop-up books through the Ages** opens at **Chicago's Newberry Library** on March 21, 2023, until July 15, 2023. Drawn largely from

the Library's collection, the exhibit is curated by **Suzanne Karr Schmidt**, the keynote speaker at our Denver conference.

In addition to exploring the past, the exhibition highlights the present and future of pop-up books, including the work of contemporary book and paper artists who are pushing the form in new directions. Two of these artists, **Hannah Batsel** and **Shawn Sheehy**, have even designed a pop-up version of the Newberry that you can take home and construct yourself! The Library is open to the public and is free of charge.

At the **Museu do Papel em Movimento** in Fundão, Portugal, the exhibition of mechanical books, *Once upon a time in Pop-up [Era Uma Vez em Pop-up]*, will be open until April 15. It will be "a broad exhibition focusing on traditional stories and will feature very old books and more recent ones." Workshops for children and adults will be held during the exhibition.

### Animated Advertising: 200 Years of Premiums, Promos, and Pop-ups: from the Collection of Ellen G. K. Rubin

Yes, The Populady's Grolier Club exhibit is over but you can still see it in [this video](#).

## MULTIMEDIA

If you have followed the writings of The Populady, you may have noticed that she waxes poetic about the most beautiful movable book ever produced, the *Astronomicum Caesareum* by Peter Apianus, 1540. The Metropolitan Museum of Art in NYC has produced a six minute video, [Using the Astronomicum Caesareum](#). It truly is a "feast for the eyes."

There is always more to be learned about the history of pop-ups. In 2018, The University of British Columbia's Rare Books and Special Collections mounted the exhibit, *Once Upon a Pop-up*. They produced this scholarly paper.

At Georgia Tech, Atlanta, GA, the **Robert C. Williams Museum of Papermaking**, has an online exhibit, *Kinetic Joy: Basic Principles of Paper Engineering*. As we are all enthralled with paper, this is a site worth spending time with.

Bookdealers and Special Collections librarians will tell you the Number One controversial question they receive is about the use of white gloves when handling books. [The New York Times took on the topic here](#).

## OPPORTUNITIES

**The London Rare Books School** is offering two new intensive courses that may interest our members.

### Movable Books: A Full Day Course.

May 4, 2023. 10AM - 5PM. Cambridge University Library. (£175/£100 for students)

This one-day course provides an introduction to the long history of movable books, from early Modern spinning volvelles to the elaborate 3D pop-up books of the twentieth century. Using the extensive collections of the Cambridge University Library, it examines their wide range of applications, as astrological prognostication, navigational instruments, anatomical diagrams, children's toy-books and much else besides.

Come and discover the surprising uses of flaps, tabs, wheels, and string in this interactive study day. The course is part of the **London Rare Books School**, Institute of English Studies, and is hosted at **Cambridge University Library**, providing a unique opportunity to explore and handle some of the Library's most unusual books.

For details and booking: <https://ies.sas.ac.uk/events/lrbs-movable-books>

### The Artists' Book: Concept, History, Medium.

June, 19-23 2023 at Senate House, University of London.

This new five-day intensive course traces a history of the artists' book as both artefact and idea, from the mid-twentieth century to the present day. Through classroom discussion, artist talks and visits to key collections and libraries, the course is an opportunity to examine some rare and diverse examples at first hand, and to learn more about the contexts in which artists' books are made, circulated, published, and catalogued.

The London Rare Books School is a series of intensive courses on a variety of book-related subjects taught in and around Senate House. They can be taken for a credit towards a Postgraduate Certificate, Diploma or MA MRes in the History of the Book. Bursary funding is available.

Details and booking: <https://ies.sas.ac.uk/london-rare-books-school>

Email enquiries: [IESEvents@sas.ac.uk](mailto:IESEvents@sas.ac.uk)



# MOVABLE

STATIONERY

VOLUME 31, NUMBER 1

## The 2023 MBS Hybrid Conference

Cleveland, Ohio

September 28-October 1



*More information coming soon!*