

Bibliotekarstudentens nettleksikon om litteratur og medier

Av Helge Ridderstrøm (førsteamanuensis ved OsloMet – storbyuniversitetet)

Sist oppdatert 23.04.24

Om leksikonet: https://www.litteraturogmedieleksikon.no/gallery/om_leksikonet.pdf

Popp-opp-bok

Ofte stavet “pop-opp-bok”. Også kalt “utbrettsbok”, “sprettoppbok” m.m. En bok med bevegelige deler inne i boka, deler som når boka åpnes stikker opp over boksidene og gir en tredimensjonal effekt. Klaffer og bevegelige deler (vanligvis av papir) viser forskjellige oppover-rettede former og figurer når en blar i boka.

“Pop-up books by their very nature are intended to surprise and delight. They bring elements of animation and visual depth to what is normally a two-dimensional page, so that as readers our assumption of a flat, static expanse is completely disrupted by the added stimuli of motion, shadow, and form – the eye is forced to reconsider its linear approach to reading, and the mind must quickly adapt to unexpectedly complex visual cues. Because children’s responses are inherently immediate and uninhibited, and because looking at pictures offers them a means of “reading” at a time when reading skills exceed their grasp, pop-up features are particularly suited for children’s books. This is where they first appeared and where they continue to thrive in contemporary book publishing. But increasingly complex paper engineering and technological advances in book production have broadened the application of pop-ups far beyond illustrating fairy tales and nursery rhymes. Pop-up books for adults appear in a wide range of works – literature, erotica, political commentary, books about art and architecture, advertising – and pop-up features are also found in artists’ books, where the book form and the process of reading are appropriated for artistic expression.” (<http://library.bowdoin.edu/arch/exhibitions/popup/index.shtml>; lesedato 14.01.13)

“Because books are by design two-dimensional, it might seem impossible for a page to add motion or depth other than through illustrations with perspective and illusion. And yet, for more than 700 years, artists, philosophers, scientists, and book designers have tried to challenge the book’s bibliographic boundaries. They have added flaps, revolving parts, and other movable pieces to enhance the text. [...] Yet, while it can be documented that movable parts had been used for centuries, they were almost always used in scholarly works. It was not until the 18th century that these techniques were applied to books designed for entertainment, particularly for children.” (Montanaro 2012)

“The moveable paper elements within the pop up book require the expertise of a paper engineer to effectively design these elements. This paper engineer is part engineer and part creative designer, constantly seeking new, fun elements to design into pop up books [...] Recent pop up books for children are written on topics as diverse as astronomy, geology, meteorology, children’s classics, and dinosaurs. [...] Many pop up books are coated with a coating on the page to make them sturdier and dirt-resistant. These coatings include oil-based varnishes that render a shiny surface on the page. Some companies use aqueous or water-borne varnishes. Other pop up books use a plastic film that is put over the pages as a laminate.” (<https://www.encyclopedia.com/manufacturing/news-wires-white-papers-and-books/pop-book>; lesedato 10.12.20)

“The first paper mechanics in a manuscript probably appeared in an astrological book published in 1306. Spanish mystic and poet Ramon Llull included a revolving disk, or volvelle, to help illustrate his theories. The second moveable book was *Cosmographia Petri Apiani*, published in 1564, and soon the medical profession in particular was using the format extensively, including flaps, layers and volvelles to teach anatomy. Even the famous English landscape designer Capability Brown (1716-1783) used flaps to help illustrate the difference his work would make to the grounds of a stately home. It wasn’t until the eighteenth century that pop-up books moved out of the realm of science and education and into the realm of entertainment. The first real pop-up books were produced by Ernest Lister and Lothar Meggendorfer, and were highly popular during the nineteenth century in both Germany and Britain. I have reprints of two Meggendorfer books in my collection, and they are incredibly intricate, featuring paper mechanics that are more like clockwork than the clumsy folded thing I made today.” (Sheila Singhal i <http://elephantaday.blogspot.ca/2012/02/elephant-no-134-pop-up-card.html>; lesedato 04.01.13)

“The first true movable books published in any large quantity were those produced by Dean & Son, a publishing firm founded in London before 1800. By the 1860’s the company claimed to be the “originator of childrens’ movable books in which characters can be made to move and act in accordance with the incidents described in each story.” From the mid-19th century Dean turned its attention to the production of movable books and between the 1860's and 1900 they produced about fifty titles. To construct movable books, Dean established a special department of skilled craftsmen who prepared the hand-made mechanicals. The designers used the peep-show principle of cut-out scenes aligned one behind the other to give a three-dimensional effect. Each layer was fixed to the next by a piece of ribbon that emerged behind the uppermost portion, and when this was pulled, the whole scene sprang up into perspective. Dean also introduced movable books with transformational plates based on the jalousie or venetian blind principle. The illustrations in these books had either a square or an oblong picture divided into four or five equal sections by corresponding horizontal or vertical slits. When a tab

at the side or bottom of the illustration was pulled, the picture “transformed” into another picture.” (Montanaro 2012)

“Another 19th century publisher who specialized in movable books was Ernest Nister. His printing business, begun in 1877, was capable of producing works by all of the major processes of the time. However, despite his wide range of publishing endeavors, he is best known for his movable books that were published from 1890. Nister's works were similar to those produced by his contemporaries but Nister's illustrations stood up automatically. The books had figures that were die-cut and mounted within a three-dimensional peepshow framework. The figures were connected by paper guides so that as the pages were turned, the figures lifted away from the page within the perspective-like setting. Nister also produced movable books with dissolving and revolving transformational slats.” (Montanaro 2012)

“The most original movable picture books of the 19th century were devised by Lothar Meggendorfer. The Munich artist had a rare comic vision that was transmitted both through his art and through ingenious mechanical devices. In contrast to his contemporaries, Meggendorfer was not satisfied with only one action on each page. He often had five parts of the illustration move simultaneously and in different directions. Meggendorfer devised intricate levers, hidden between pages, that gave his characters enormous possibilities for movement. He used tiny metal rivets, actually tight curls of thin copper wire, to attach the levers, so that a single pull-tab could activate all of them, often with several delayed actions as the tab was pulled further out. Some illustrations used more than a dozen rivets. McLoughlin Brothers of New York produced the first American movable books. Innovators of printing techniques, McLoughlin issued two separate “Little Showman's Series” in the 1880's each containing three-dimensional scenes. These large, colorful plates unfolded into multi-layered displays.” (Montanaro 2012)

“[I]n 1929 a new series of movable books was initiated. British book publisher S. Louis Giraud conceived, designed, and produced books with movable illustrations described as “living models.” While the term had yet to be used, these were authentic “pop-up” books. Each title contained at least five, double-page spreads that erected automatically when the book was opened and had illustrations that could be viewed from all four sides. [...] As the Depression years deepened, American book publishers sought ways to rekindle book buying. In the 1930's Blue Ribbon Publishing of New York hit upon a combination that proved successful. They animated Walt Disney characters and traditional fairy tales with pop-ups. Blue Ribbon was the first publisher to use the term “pop-up” to describe their movable illustrations. McLoughlin Brothers reentered the movable book market in 1939 with the publication of their first *Jolly Jump-up* title. The commercially successful *Jolly Jump-up* series included ten titles illustrated by Geraldine Clyne.” (Montanaro 2012)

“Pop-up books for children truly came into their own, however, with the 1929 publication of the first *Daily Express Children’s Annual* in Britain, featuring “pictures that spring up in model form.” The team of Louis Giraud and Theodore Brown produced four more issues before breaking away to form Strand Publications, producing the beautiful and elaborate *Bookano pop-up* series. The United States followed suit in the 1930s with *Blue Ribbon books*, which were the first to use the term “pop-up” to describe the format. Interestingly [...] the first book by Waldo Hunt, one of the stars of 1960s pop-up books, is my very own *Bennett Cerf’s Pop-Up Riddle Book*. Published by Random House as a promotion for Maxwell House Coffee, the book was originally intended to showcase the work of humourist Bennett Cerf, who was president of Random House at the time. The team of Waldo Hunt and Christopher Cerf went on to create a total of 30 more children’s pop-up books for Random House, including a *Sesame Street* book – which, weirdly, I also own, along with several others engineered by Hunt. [...] Apparently pop-up books were quite profitable for Random House at the time, and the 1960s and 1970s are seen by some as the genre’s golden age. Since then, pop-up books have been produced featuring the works of artists such as M. C. Escher and Leonardo da Vinci, along with books on every conceivable topic, from dinosaurs to Star Wars. Some even include lights and music, and one oddity in my collection came with four clip-on plastic elves. Pop-up cards have largely followed suit. You can get cards that explode giant dogs, frogs and birthday cakes out of the top; cards that play music; cards that have moving parts; and cards that simply pop forward in low-relief.” (Sheila Singhal i <http://elephantaday.blogspot.ca/2012/02/elephant-no-134-pop-up-card.html>; lesedato 04.01.13)

Hans K. Meixner og Richard Friese ga i 1938 ut *Tyske soldater (Deutsche Soldaten – Schreibers Stehauf-Bilderbücher)*, en pop-opp-bok i farger. Bildene viser scener med tyske soldater fra Wehrmacht, altså nazistiske soldater (sammen med barn på bokomslaget). Friese lagde illustrasjonene og Meixner beskriver scenene på bildene. For eksempel viser den tredje boksiden et angrep på en liten landsby støttet av maskingevær, en tanks og fly. Blant det som popper opp, er et brennende hus og soldater på motorsykler med sidevogner. Den siste boksiden viser kystartilleri som skyter på skip på havet (<https://www.zvab.com/Schreibers-Stehauf-Bilderb%C3%BCher-325-Deutsche-Soldaten-Pop-up-Bilderbuch/22688302575/bd>; lesedato 03.01.23).

“*The royal family pop-up book*. [...] By Patrick Montague-Smith. Roger Payne, illustrator. Vic Duppa-White, paper engineer. Printed in Colombia, South America. [New York], Bounty Books, 1984. Description: 22 x 31 cm. 12 pages. Six scenes showing the British Royal Family: a barbecue at Balmoral Castle; the balcony of Buckingham Palace the day of the wedding of Prince Charles and Lady Diana; a trip to Ayres Rock, Australia; Prince William crawling; a barbecue in Fort Edmonton, Canada; and a horse-drawn coach arriving to open Parliament. Six double-page pop-ups with tab-operated mechanicals. “The Royal Crawlabout” shows Prince William’s first chance to perform for the press. Moving the tab on the

right produces very life-like action, Charles' head moves from side to side, he swings the toy and Wills arms and legs move as he crawls towards it. The tab on Diana's page moves her arm as she points to Wills." (<http://www.libraries.rutgers.edu/rul/libs/scua/montanar/p-uniq1.htm>; lesedato 15.01.13)

"There are between 200 and 300 new pop-up books produced in English each year. The publication of pop-up books is production involving the skills of a number of individuals. The creation of the book begins with a concept, story line and situation. Once the basics are worked out, the project goes to the "paper engineer" who takes the ideas of the author and the illustrator and puts motion into the characters, and action into the scenes. They may even add sound, as in a book where the opening and closing of the pages cause the teeth of a saw to run across a log. The paper engineer's task is to be both imaginative and practical. The designer must determine how movable pieces attach to the page so they won't break, which points need glue and how much, how long pull tabs should be and how high a piece can pop up. The final step for the paper engineer is to lay out or "nest" all the pages and pieces so they fit onto the size sheet that will be run through the printing press. All contemporary pop-up books are assembled by hand, most in Colombia, Mexico, or Singapore. After printing, the nesting pieces of a book are die-cut from the sheets and collated with their pages. Production lines are set up, with as many as 60 people involved in the handwork needed to complete one book. These people fold, insert paper tabs into slits, connect paper pivots, glue and tape. Alignment of tip-on pieces with the printed page must be exact and angles must be precise. The most complex books can require over 100 individual handwork procedures." (Montanaro 2012)

Filiokus forlag ble etablert på begynnelsen av 2000-tallet og ble drevet av Marte Lindstad Næss kun for å gi ut oversettelser av popp-opp-bøker. Bøkene ble lagd i Kina, og oversatt fra engelsk til norsk (*Østkantavisa* 29. mars 2007 s. 28). Filiokus forlag "introduserte pop-up-bøker i Norge i 2005, og i dag har de fleste bokhandler en egen hylle for bøker i denne sjangeren. Våre pop-up-bøker er laget av de ubestridt beste pop-up-kunstnerne i verden, Robert Sabuda og Matthew Reinhardt. I USA har bøkene toppet New York Times prestisjefylte bestselger-liste." (<http://www.filiokusmedia.no/index/FORLAG/FORLAG.html>; lesedato 10.01.13)

Amerikaneren Robert Sabuda har lagd "exceptional holiday pop-up collectible books including *The Christmas Alphabet* and *The 12 Days of Christmas*, among others, likewise printed in limited editions. [...] Sabuda has published over 20 pop up books, beginning in 1994. He's taken classic tales such as *Alice's Adventures in Wonderland* (Simon & Schuster, 2003), *The Wonderful Wizard of Oz* (Simon & Schuster, 2000), *Beauty and the Beast* (Simon & Schuster, 2010), *The Little Mermaid* (Simon & Schuster, 2013), and *Chronicles of Narnia* (Harper Collins 2007) – just to name a few! – and created pop-up adaptations. [...] Sabuda teamed up with another wonderful artist and writer, Matthew Reinhart, to create some of the most exemplary work in the field in their *Encyclopedia Prehistorica*. The

complete *Encyclopedia Prehistorica* collection contains three books, *Dinosaurs*, *Sharks and Other Sea Monsters*, and *Mega-beasts*. [...] The first edition books each have cloth boards with gilt lettering and matching cloth slipcases with satin ribbons.” (Leah Dobrinska i <https://blog.bookstellyouwhy.com/collecting-pop-up-books/>; lesedato 10.12.20)

Dansk-amerikanske Ib Penick “was the paper engineer of numerous pop-up books for the Children’s Television Workshop. Penick also engineered pop-up books featuring Star Wars, Superman and Popeye, as well as Edward Gorey’s book *The Dwindling Party*.” (https://muppet.fandom.com/wiki/Ib_Penick; lesedato 11.04.24)

“Ib Penick, the creative mind behind the resurgence of pop-up children’s books in the 1960s and ’70s and a man who devoted much of his life to helping thrill young readers across the country [...] Although pop-up books were popular during the 1920s and ’30s, they fell out of favor after World War II because they were easily damaged. But in the 1960s, Mr. Penick and his then-business partner Wally Hunt helped restore the books’ popularity through a full line of children’s titles for Random House that were visually exciting and more durable. The effort produced healthy profits for Random House and dozens of other publishers who followed. Today, many pop-up designers consider Mr. Penick the modern father of their industry and a key leader in the advancement of the worldwide development of pop-up books, greeting cards and advertisements. “He was really responsible for creating the whole world we lived in. With the advent of the Random House line, a whole industry was created and the very first ones were created by Ib,” said Gerald Harrison, the retired president of the children’s books division at Random House. The first pop-up for Random House, published in 1967, was dubbed “Bennet Cerf’s Pop-Up Riddles.” It was followed by a long line of animal books, “Sesame Street” pop-ups, a Wonder Woman pop-up and many others tied to popular movies such as “Star Wars.” Mr. Penick worked with Jim Henson on one of his favorites, “The Muppet Show Pop-up Book.” Mr. Penick was drawn to pop-ups after seeing older versions from the 1920s and ’30s, and becoming convinced he could improve them. “He was always looking for the next thrill,” said his longtime companion, Julia Rose. “And that’s sort of what he wanted his book or card to do – to thrill somebody and thrill them again and again.” [...] Mr. Penick joined a company Mr. Hunt formed called Graphics International, the precursor to Hunt’s current firm, Intervisual Communications, now one of the world’s largest producers of pop-up books and advertisements. “To be able to design something that would collapse and come up a thousand times without self-destructing takes genius. I invented the word ‘paper engineering,’ and that’s exactly what it is,” Hunt said. Mr. Penick’s genius wasn’t limited to his designs. Pop-up books must be assembled by hand, making mass production a potentially expensive enterprise. But Mr. Penick’s paper designs allowed the books and ads to be put together simply and economically.” (<https://www.chicagotribune.com/1998/04/24/ib-penick-67-designer-of-modern-pop-up-books/>; lesedato 11.04.24)

Tor Lokvig har også blitt kalt en “paper engineer” (Virginie Iché i <https://journals.openedition.org/ilcea/16069>; lesedato 11.04.24).

Digitale medier kan vanskelig erstatte “pop up”-boka. “Den såkalte pop-up-boka er en sjanger for seg, som holder stand mot digitale medier. Man bretter ut permene, og ut folder det seg et fargerikt tablå i tre dimensjoner, formet etter den gode, gammeldagse klipp og lim-metoden. Tre slike bøker fra en internasjonal satsing er nylig utgitt på norsk, alle med bakgrunn i verdenskjente litterære verk, J.M. Barries “Peter Pan”, Carlo Collodis “Peter Pan” og eventyr fra “Tusen og en natt”. Samtlige tekster er rimeligvis sterkt forkortet, eller rettere sagt gjenfortalt i forhold til formatet. Det er selvsagt helt ok i en slik sammenheng. Poenget er at ungene i disse bøkene blir presentert for en form som er knyttet til papirboka som fenomen og at de får en første inngang til betydningsfulle fortellinger. Utførelsen er praktfull, enten det er Ali Babas hule, Sjørøverskipet til Kaptein Krok eller hvalgapet i Pinocchio som bretter seg ut for blikket. Både for barn og voksne får historiene bokstavelig talt en ny dimensjon gjennom disse vakkert utførte illustrasjonene. I tillegg til pop-up-bildene strømmer musikk ut av boka, spesialdesignet til hvert bilde (omtrent som på en viss type fødselsdagskort). Det øker stemningen av noe fortrollet, men kan selvsagt bli litt mye. I så fall er det bare å fjerne batteriet. Tegningene holder betryggende avstand til Disneys versjoner av samme fortellinger.” (Fredrik Wandrup i *Dagbladet* 7. januar 2013 s. 46)

“The Movable Book Society was organized in 1993 to provide a forum for collectors, artists, curators, book sellers, book producers and others to share enthusiasm and exchange information about pop-up and movable books. The Society has about 400 members worldwide. The Society holds biennial conferences. At the conference, the Society awards the Meggendorfer Prize for outstanding paper engineering to the paper engineer who has published the outstanding pop-up or movable book in the two preceding years. Movable Stationery is the quarterly newsletter published by the Society. It includes feature articles, surveys of new titles, sources for out-of-print titles, information about exhibits and courses, book reviews, and stories about collectors with similar interests.” (<http://www.movablebooksociety.org/index.html>; lesedato 15.01.13)

“Meggendorfer Prize – Awarded by The Movable Book Society
At the biennial conference of the Society, the Meggendorfer Prize is awarded for outstanding paper engineering to the artist/paper engineer who has published the top pop-up or movable book published in the two preceding years.

1996 New Brunswick, New Jersey – no award

1998 Los Angeles, California – Robert Sabuda – *The Christmas Alphabet*

2000 New York, New York – Robert Sabuda – *Cookie Count*

2002 Milwaukee, Wisconsin – Robert Sabuda – *The Wonderful Wizard of Oz*

2004 San Diego, California – Andrew Baron – *Knick-Knack Paddywhack!*

2006 Chicago, Illinois – David Carter – *One Red Dot*

2008 Washington, D.C. – Matthew Reinhart – *Star Wars*

2010 Portland, Oregon – Marion Bataille – *ABC 3D*”

(<http://www.movablebooksociety.org/pdf/meggendorferprize.pdf>; lesedato

15.01.13; stedsangivelsene gjelder hvor de åtte Movable Book Conference har

foregått; “The Movable Book Society 9th Conference September 27-29, 2012: Salt Lake City, Utah”)

Litteraturliste (for hele leksikonet): <https://www.litteraturogmedieleksikon.no/gallery/litteraturliste.pdf>

Alle artiklene i leksikonet er tilgjengelig på <https://www.litteraturogmedieleksikon.no>