

## The role of the designer in the creation of a pop-up book

Kathryn Siegler  
San Francisco, California

There are many stages in the creation of a pop-up book. The entire process takes approximately a year. Having worked for Intervisual Books, the largest producer of pop-ups, for over three and a half years as a Design Director, I can say that process of producing a pop-up book is a constant learning experience. No two pop-up books are ever exactly alike, and each new format has its own quirks and surprises. A pop-up book is an extremely collaborative effort, with the writer, designer, engineer, artist, and production team all working together to generate the best book possible. I will take you through these various stages, from the point of view of the designer.

### THE IDEA

The first step in the creation of a pop-up book, or any book for that matter, is the subject, or story. This can be generated in a number of ways. A client, for example Disney, may have an existing story, like the story of Pocahontas, or 101 Dalmations. There may only be a topic, like colors, shapes or counting, and a concept will need to be developed from that. Or, the designer or editor may come up with an original idea. There may be a character that a publisher wants to develop a book around, like Lucy Cousin's Maisy, it is then up to the designer and editor to come up with exactly what that book will be about. For example, Walker Books wanted to do something bigger and more spectacular than the simple pull-tab books that they had produced for the Maisy character. That was the assignment, to come up with a new, spectacular format for Maisy, everything else was up to the designer, editor and engineer. I met with the editor the project, and we discussed a number of possible topics and formats. Later, I sat down at my desk and started doing thumbnails, working through a number of different ideas, one of which was the playset idea and became the final book, *At home with Maisy*. Originally, I had Maisy playing in three completely different places, a playground, her bedroom, and a schoolroom. I worked with the engineer, who developed a rough cut working

dummy from my sketches. After the client saw the dummy, they decided that the playset should be different rooms of Maisy's house, because they thought they might like to do follow-up books in the same format, and the other sites might be used in those.

Another way that a pop-up book can get its beginnings is the creation of a new format, which can then spark ideas that are particularly suited to it. Most often it is the paper engineers who come up with the new formats, but it can also happen in brainstorming sessions where the engineers and designers hash out ideas while working on a project, and the two collaborate to come up with something completely unique.

### THE LAYOUTS

After a story is decided upon, the designer must do storyboards, which are sketches of the designer's vision for each spread of the book. Before a designer can start the storyboards, however, the format and specs of the book must be decided upon. This is critical information because it will determine not only the dimensions of the book, but how many spreads, the complexity (how many glue points and folds), how much paper can be used, if the construction of the book is to be accordion, or tipped in pages, whether it will be printed four color both sides or only one side, the weight of the paper, whether it will be hard cover or soft, and whether there are to be any accessories, such as a sound chip, additional booklet, stickers, etc. Some of these specs will be determined by the designer, but often there can be preexisting limitations that the designer needs to know about, such as the target price, or that the book is for very young children which means no small parts. This information usually comes to the designer from the production department. If in the process of designing the book the designer wants to alter any of the specifications, they must be run by the production department to make sure that it is feasible, and will not dramatically affect the cost of the book.

For pop-up books, a designer must also consider the mechanics when laying out a spread. Different types of mechanics operate best from certain areas of the book. For example V-pops usually need to be near the center,

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or "gutter," pull-tabs should be fairly close to the object that they activate, so as to conserve on paper. The designer must also make sure to incorporate the text type into the overall design. When designing a pop-up, it's easy to get carried away with the image and mechanics, only to realize that you have no room left for the text!

So, keeping in mind all the specifications for the book, the designer sits down and sketches out each spread, indicating where type will go, and what mechanics they have in mind. After completing the sketches, I usually meet with the engineer to discuss my layouts, as I want to get input on the mechanics. I want to know if my suggestions are mechanically possible, if they have any other ideas for mechanics that I may not have thought of, or that may work more effectively, or use less paper.

At this stage, the storyboards are reviewed internally, and either approved or sent back to the designer for revisions. Sometimes after internal approval, the storyboards are sent off to the client for approval, but often the client would rather wait to see a rough cut dummy, because it can be hard for them to visualize the pop-ups from flat sketches. Which takes us to the next step, building the rough cut dummy.

### THE ROUGH CUT DUMMY

The designer meets with the engineer, explains the layouts and answers any questions they may have about the storyboards. As the engineer brings the storyboards to life, problems and new ideas can present themselves, so there is a lot of back and forth discussion between the

designer and engineer. At this stage the designer will begin the process of researching and contacting possible artists to illustrate the book. This involves looking through artists' directories, such as the Workbook, and files of artists' promotional samples that the designer has collected. The designer will also call artists or their reps. for specific samples on the subject that the book is about. This is helpful because the samples will help sell the publisher on the art style that the designer envisions for the book.

After lots of trial and experimentation, the engineer turns over the rough cut dummy to the designer. At this time the designer will design and set the text, making sure it fits well on the page and that in all the revisions to the layouts for engineering refinements, there is still enough room on the page for the type to fit. The dummy again goes through the approval processes. If the designer has samples of the illustrator's work, it will often be sent those along with the dummy to the publisher for approval.

Before the book can proceed to the next step, it must be given to the production department to make quote blanks, which are blank books exactly like the rough cut. These quote blanks are sent out to printers to get quotes on how much they will charge to produce the book. All the specs are sent along with the book, so that the printer will have as much information as possible to quote the job accurately. If the quotes come back too high, the designer and engineer must go back and revise the layouts and engineering to bring the manufacturing price down. Sometimes the cost will still be too high, and the project may have to be abandoned.

### ARTIST SHEETS

Once the rough cut is approved, the artist has been chosen and fee negotiated, (which the designer must also do), the book is given back to engineering to create artist's sheets. Artist's sheets are tissue overlays that show the artist the page size, where the mechanics are on the spread, and the amount of bleed needed. ("bleed" is an extra amount of printed image which extends beyond the trim edge of the sheet or page, or in the case of pop-up's, around the pieces for the mechanics, as well.) They also show all the pieces of art that will be needed for the mechanics themselves, because those pieces have to be illustrated separately from the base page art. Once they finish, the engineer turns them over to the designer, along with individual, engineered spreads so that the illustrator can see what the end result will look like.

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## Kees Moerbeek on his Work: Introduction

Theo Gielen  
The Netherlands

Regular readers of *Movable Stationery* know, from the article by Peter Schühle in the December, 1996 issue, that Kees Moerbeek lectured at the September, 1996 gathering of collectors in Haarlem. Since we thought his lecture was very interesting and would appeal to all collectors of movable and pop-up books, we asked Mr. Moerbeek for permission to translate his lecture for publication in *Movable Stationery*. He kindly agreed, we translated and though he showed a series of slides in Haarlem, we think readers will be able to understand his explanations by using copies of the two books he is describing: *Four courageous climbers* and *The museum of unnatural history*.

### The Feminine in My Books

Kees Moerbeek  
The Netherlands

Some weeks ago, at the opening of the exhibition of movable and pop-up books in the Frans Hals Museum in Haarlem, I happened to have a conversation with one of your fellow collectors. Once the ice was broken, and growing rather familiar, this collector told me he had stopped buying my books since "they were more of the same."

As you will understand, this communication shattered me. It took me at least a week to value the message at its true worth. I am not a collector myself and truly said I don't understand too much of the collector's state of mind. I take for granted collectors are always hunting for extremities: the oldest copy, the most intricate, the rarest or most unusual editions.

Collectors (here of pop-up books) are always looking, I think, at the design of the book first, measuring the quality of the book on the basis of their own collection. Does the book fit in with the collection? Is it valuable? Does it match? If not, it stays on the shelves of the bookshop.

But I am a **maker** of books and therefore I think completely differently. The first thing I want is to tell a story, not to create a new design. I don't intend to be more spectacular than things are now, nor to make paper constructions that haven't been seen before. I intend to tell a story within the limitations of the pop-up medium. I go by the quantity of paper allowed, a reasonable number of glue-points and the limitation of five or six spreads. And when something new develops, a deviating shape or original paper construction, it is always by

chance, never calculated.

For the collector, the construction of the book will come first. For me as a designer the contents are most important and the construction is just an accessory matter. And there is always the danger of the contents getting lost in their outer manifestation in the book. Pop-up books are more easy to look at than to see. And for that reason I want you to see what you have probably already a looked at in some of my books. My books are always concerned with **the conflict between the masculine and the feminine**.

Some years ago, at the Bologna Book Fair, an American publisher asked me, in relation to my book *Four courageous climbers* (1991), why women never appear in my books. That isn't true. Women always take part in my books. They just take the shape of animals. In *Four courageous climbers* women are an owl, a lynx, a goat, a yak, and a condor. All of them are representatives of the same thing: thoughtfulness or common sense. And, they are confronted with five men with beards, one of them shaped as a donkey. Of course all of them are donkeys, but for obvious reasons I couldn't tell a story of five donkeys climbing a mountain without growing incomprehensible. These men represent thoughtlessness, action without consideration: the adventure. They want to climb a mountain just to reach the top. Surely, a simple metaphor.

The first woman, shaped an owl, cries and says "Don't - if I were you, I'd stop." The second one, a lynx, warns them about the slope being slippery but the men boast saying they are, "not scared! We climb without a rope."

The third, a goat, asks why they want to climb so very high. And the men say "Because the mountain's *there*, that's why!" The fourth woman, a yak, implores them to go back before getting lost in the blizzards. But the men don't care, saying their feet are "sticky like a lizard's!" The fifth, a condor, says "Our warnings failed, it's now too late for you." But the men struggle on. All of them are hurting or half dead by now, but they stick together and stand by their goal, to reach the top.

On every spread I increased the amount of black. Spread five is black for its greater part, making it obvious spread six would be completely black. That would have said the book is finished, all men are dead and their voyage senseless. But spread six isn't black at all, it is very white, with a white snowman. Indeed, a snow **man** this time, not a woman. If the climbers had known from

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## The 2nd Conference of the Movable Book Society

April 30  
May 1 and 2, 1998  
Los Angeles, California

If you are interested in assisting with  
Local Arrangements, Program Planning,  
or other details,  
Please contact Ann Montanaro.

### Letters to the editor

We read, with interest, Theo Gielen's article about the Frankfurt Book Fair and the "end" of Compass Productions.

While Mr. Gielen was correct in stating that Compass was absent from Frankfurt this year, the company is still very much alive and creating and producing books. There has been no "breakdown" at Compass; there has been a reorganization.

Keith Moseley and Pat Paris have resigned from the company. Any limitations Keith Moseley felt were his own. At no time was he limited to what he could or couldn't create or work on. On the contrary, Keith usually worked *only* on the projects he wanted to. Changes to any of his books were made at the request of the publisher who bought his books, *not* by Compass, and he was informed and involved in those changes.

The company was put up for sale after all four shareholders agreed to do so in the fall of 1995. Keith and Pat decided to leave on their own before any sale was consummated. Since their departure, Dick Dudley and I continue to manage Compass and continue to create and produce innovative and quality pop-up books.

Compass' decision not to exhibit at Frankfurt was a rational one based on the number of American editors who do not attend Frankfurt. Instead, we will continue to exhibit at Bologna, where we have both the American and foreign editors attending.

In the future, I suggest you check the accuracy of the reports you print. Getting only one point of view can present a very biased and false picture.

Arnold L. Shapiro  
Compass Productions

## The Art of Wrightson

Janet Ervin  
Lancaster, California

Bernie Wrightson first began as an editorial cartoonist for the *Baltimore Sun* over thirty years ago. His work has progressed to the illustration of books, magazines, comics and motion pictures. He is especially well known for his rendition of *Frankenstein* by Mary Shelly. Currently there are non-sports cards to that effect, and several monster model kits produced by the "garage kit" industry.

He is also co-creator of the comic book character "The Swamp Thing." Other writers he has illustrated for include Stephen King's *The Stand*, *Creepshow*, and *The Cycle of the Werewolf*. And as many illustrators often do, he has dabbled in the film industry with the designing of several creatures for "Ghostbuster" and Ghostbusters II."

In an effort to show their love of pop-up books, a company called Sideshow Inc. has created their first pop-up, and has showcased Wrightson's work. *The Art of Wrightson, Vol. 1*" is both colorful and inexpensive. Though the mechanics are simple, more representative of the Derrydale editions, the subject matter is interesting and appeal to all of us who love monsters and horrific Halloween images. Please note that this is a portfolio work, and does not contain a story line.

Since I love monsters I easily added this book to my collection. I first ran into this company while attending the "Mad Model Party" in Los Angeles, which is a show for "garage kits." These are monster, fantasy, and figure kits made by talented artists and sculptors who generally produce only a small number for sale. If any of our California members decide to get this book I understand Bernie Wrightson will be attending the show this Memorial Day weekend in Pasadena. There's nothing like getting that copy autographed!

My dealings with "Sideshow Inc." have been nothing but wonderful and they have stated that if you mention the fact that you are a society member you will receive a discount. Their number is 1-800-474-3746. It's nice to see a new entry into this field and I think we should encourage new publishers. After all each success story for the small publisher means that much more shelf space we have to clear.....

- 1 ☆ - **AWFUL**
- 2 ☆ - **POOR**
- 3 ☆ - **OK**
- 4 ☆ - **GOOD**
- 5 ☆ - **SUPERB**



**Alphabet Magic.** By Chuck Murphy. Little Simon. 0-689-81286-8. \$14.95 US, \$19.95 Can. 20x18cm. 7 spreads. 26 tab mechs. Art: Simple, pastel colored, computer generated images. Plot: ABC's for very young readers. Each spread consists of black letters of the alphabet printed on pieces of acetate. When a tab is pulled below each piece of acetate, an image is revealed. The printed letter on top now becomes part of the image that is revealed. Very clever idea and well used. Paper Eng: Simple.



**Animals at Play - A pop-up book.** Design: Jim Dessing. Ill: Carol Schwartz. Paper Eng: Renee Jablow. Random House. 0-679-88377-0. \$3.99 US, \$5.50 Can. 20x20cm. 7 spreads. 4 pops, 2 flaps. Art: Realistic watercolor/airbrush. Plot: Title says it all. These are the first pop-ups I've seen that are softcover but the money saved on binding has not gone back into creating great pops. In fact, they're pretty dull. For very young readers. Paper Eng: Very simple. Also: **Baby Dinosaurs**, 0-679-88374-6; **Busy Trucks**, 0-679-88375-4; **Ten Fat Hens**, 0-679-88376-2.



**Big Machines.** By Jan Pienkowski. Paper Eng: Renee Jablow & Helen Balmer. Dutton. 0-525-45854-9. \$7.99 US, \$11.99 Can. 19x19cm. 6 spreads. 6 pops. Art: Bright, flat colors outlined with black pen. Plot: Men and their toys. Nice bold art and some cute pops. Extra points for the diversity of characters. For very young readers. Paper Eng: Simple. Also: **Boats**, 0-525-45851-4; **Planes**, 0-525-45852-2; **Trucks**, 0-525-45853-0.



**The Brain Pack.** Text by Ad Dudink & Pamela Clifford. Ill: Paul Crompton. Paper Eng: Mark Hiner, Corina Fletcher, Ron Van der Meer. Running Press. 1-56138-746-0. \$40.00 US. 28x28cm. 7 spreads, many w/side flaps. 6 pops, 11 tab/flap mechs, 1 wheel, 2 scratch-n-sniffs, 1 audio cassette and various paper booklets, cards and brain related games. Art: Realistic paintings. Plot: You'll never take your brain for granted again. A well thought out (no pun intended) title that is fun and engaging (and sometimes a little annoying since I failed so miserably at some of paper brain games). The first pop of the brain is great! Paper Eng: Somewhat complex.



**Crawlies Creep.** By David Pelham. Dutton. 0-525-45576-0. \$9.99 US. 12x15cm. 10 spreads with side flaps. 10 pops. Art: Real-

istic watercolor/airbrush. Plot: A variety of animals strut their individual stuff. A sequel to the 1988 hit *Worms wiggle*. Another fun title from one of the greats in movable books. Paper Eng: Somewhat complex.



**The Hokey Pokey and other party rhymes.** By Steve Augarde. Scholastic. 0-590-88021-7. \$6.95 US, \$8.99 Can. 12x17cm. 5 spreads, 5 pops. Art: Humorous pen/watercolor. Plot: Common rhymes (although I think many of them are British, since only the title rhyme was familiar) for groups of children to use as a guide during play time. Mildly diverting and the art is fun. Paper Eng: Simple. Also: **The itsy bitsy spider and other hand rhymes**, 0-590-88022-5.



**If you're happy and you know it clap your hands.** By David A. Carter. Scholastic. 0-590-93828-2. \$14.95 US, \$18.95 Can. 18x24cm. 7 spreads. 1 pop, 6 tab mechs. Art: Humorous collage and pastel. Plot: The well-loved children's song demonstrated by well-dressed animals. Colorful, cute and simple. Paper Eng: Simple.



**I'm going to the dentist - A pop-up book.** Design: Willabel L. Tong. Ill: Maxie Chambliss. Paper Eng: Dennis K. Meyer and Rafael Rangel. Ladybird. 0-7214-5714-2. \$7.99 US, \$9.99 Can. 16x16cm. 5 spreads. 5 pops, 8 tab mechs. Art: Humorous, greeting card-like pen/watercolor. Plot: A lesson in oral hygiene, including descriptions of dentist's tools and taking care of teeth. One unique moment is the simple tab mech that makes the kid vomit water into that white, porcelain basin. Paper Eng: Simple. Also: **I'm going to the doctor**, 0-7214-5715-0.



**The Night Journey.** By Paul Dowling. Doubleday. 0-385-32287-9. \$14.95 US. 22x26cm. 6 spreads, 11 tab mechs. Art: Humorous, colorful paintings. Plot: A family spends an illuminating night out on the town. Tab mechs reveal an image underneath acetate panels. Concept is interesting (see *Alphabet Magic*, above), too bad book isn't. Paper Eng: Simple.



**Pop-O-Mania.** By Barbara Valenta. Dial. 0-8037-1947-7. \$16.99 US. 21x28cm. 6 spreads, 3 side flaps. 5 multi-piece pops, 20 tab/flap mechs, 2 wheels, 8 flaps. Art: Bright, cut-paper collage. Plot: "How to create your own pop-ups." And then some! By far one of the best how-to books ever! Not only does it show how to make simple pop-ups, 3-dimensional examples are shown right next to the instructions. A "must have" for all pop-up lovers. When is Pop-O-Mania 2 coming out?! Paper Eng: Simple.

## Superimposed Plates

Theo Gielen  
The Netherlands

In the fall of 1996 the Dutch publishers "010" from Rotterdam (010 being the Rotterdam telephone exchange number!) published an English language diary on books with superimposed plates, using over sixty very well reproduced page-large, color pictures from this category of movable books so popular at the turn of the last century.

Superimposed plates were used to make complicated things like the human and animal body, means of transportation (aircrafts, locomotives and cars), and engines and appliances understandable for the general public. By lifting up the different layers the reader was able to go deeper and deeper into the internals of a body or a machine. Superimposed plates are examples of an extraordinarily clever application of the art of illustration and of printing technology, often executed in chromolithography.

Although most of these books originate from Germany and France, publishers as Vinton & co. (*Vinton's live stock models*, produced for farmers, vets and as teaching aids), George Philip & Son (*Philip's series of popular anatomical models*), Bony & Co., Caxton, and others brought these books to the U.K., and the firm of Orange Judd Co. from New York did them until the 1940's in the United States. One of them, *The fold-out atlas of the human body*, Alfred Mason Amadon's classic 1906 edition, has been reprinted recently (1984) by Crown Publishers, New York.

All of the illustrations are from books from the collection of Mr. Hans Oldewarris who wrote an article on these movable books, the only article on the subject known to us. His collection will be exhibited from the end of November until February 1997 in the exhibition room of the Rotterdam Town Library.

The diary has been drafted in a clever way. After using it as a diary in 1997, you can remove those pages that make the diary and there will remain a richly illustrated reference work, in no way showing it was once a diary.

The introduction describes the history of what was - for a brief period - a very popular way of getting information across. It is with the kind permission of Mr. Oldewarris that we are allowed to reproduce here his introduction.

010 Diary 1997

## Superimposed Plates. Introduction

Hans Oldewarris

Du nennst das grösste Glück auf Erden  
Gesund zu sein.  
sage nein.  
Das grösste ist - gesund zu werden.

You say the greatest joy on earth  
is to be fit.  
No, that's not it.  
Becoming fit has so much greater worth.

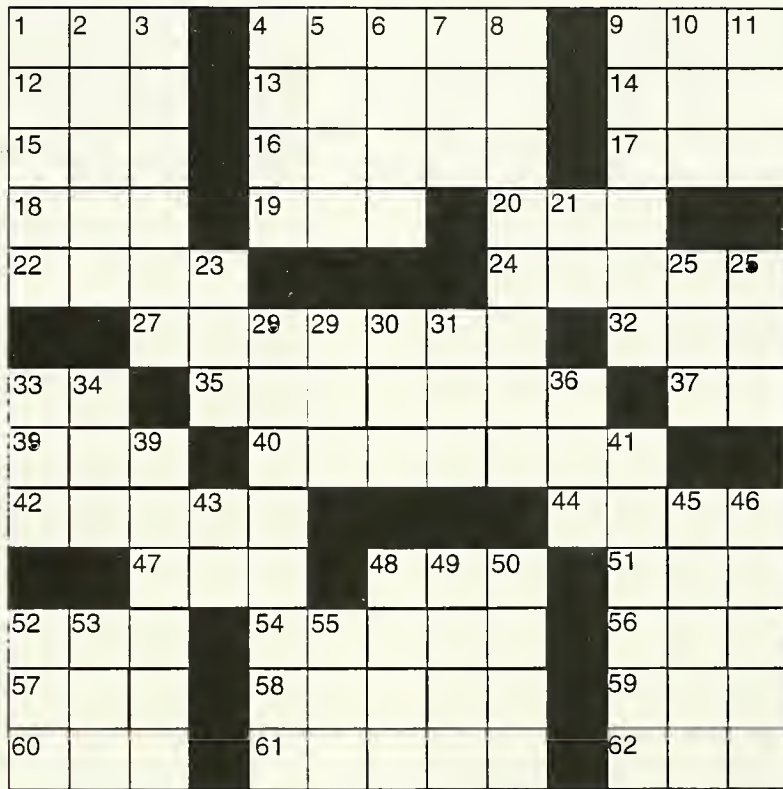
With these remarkable lines the German M. Platen opened his preface to the 23rd impression (1900) of his phenomenal best seller *Die neue heilmethode*. Working jointly with Friedrich Eduard Bilz (1842-1922), Platen propagated natural healing, which unlike treatment with medicines advocates the use of generally understandable remedies available naturally, such as air, light, rest, heat and cold, exercise, massage, magnetism, electricity and diet.

Many translations confirm the impression that interest in this "new" natural healing was enormous, even outside Germany. More than two million copies were sold in The Netherlands alone.

A great part of the interest can be explained by the poor hygienic conditions experienced by much of the population in large towns. Natural healing offered relatively simple remedies, something to improve the situation without having to call in a doctor (steam baths, massage, herbs, etc.). There was even a promise that his new natural healing would completely replace existing medical science. However, a not inconsiderable part of the interest was aroused by the plates which accompanied every publication, showing the male and female body, with a fold out plate showing individual parts like the head, the nose, the ear, the heart, the lungs, the liver and the kidneys. These "superimposed plates," *zerlegbare Modellen* or *planches superposables* give an easy to grasp explanation of the way the human body works. The skeleton, the muscles and the blood circulation are all covered in plate after illuminating plate, culminating with the organs, whose internals can be studied in minute detail. The triumphant climax of this survey is an unborn child in the womb of a pregnant woman.

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# POP-UP PUZZLE



adrie peña 1997

## ACROSS

- 1 David Pelham's naughty sandwich maker (1990)
- 4 Ron Van Der Meer's "The \_\_\_ Pack" (1994)
- 9 World Wide Web, for short
- 12 Play on Capote
- 13 Opening section
- 14 Wedding words
- 15 & 18 "\_\_\_ a sin to tell a \_\_\_" (great advice for Pinocchio)
- 16 Envelope opener
- 17 Dean & \_\_\_, "originator" of the toy book
- 19 Spinner
- 20 "\_\_\_ the Bunny", Dorothy Kunhardt's 1940 tactile book
- 22 Praise
- 24 Yorkshire county borough
- 27 & 35 The \_\_\_ Book \_\_\_, founded in 1993 by 62-ACROSS
- 32 College cheer
- 33 Jackson (not the King of Pop)

- 37 Jan Pienkowski's "Oh \_\_\_ A Fly" (1989)
- 38 Shoemaker's tool
- 40 Contents of Nick Bantock's "Griffin & Sabine" trilogy (1991-93)
- 42 tmemurtsni tetrauq gnirtS
- 44 Long story
- 47 Digit for a little piggy story
- 48 140 at Caesar's palace
- 51 \_\_\_-relief, painting-like sculpture
- 52 Gray
- 54 Woolly beasts of burden
- 56 Baseball official
- 57 & 58 Song choruses
- 59 \_\_\_-cutting, stage in the production of a pop-up book
- 60 Paper engineer Lokvig
- 61 Be
- 62 Ms. Montanaro

## DOWN

- 1 Motionless
- 2 Prague pop-up group
- 3 The Waldo Hunt Children's Book \_\_\_, Santa Monica, CA
- 4 Haze
- 5 Archaic preposition
- 6 Rung
- 7 George Gershwin's brother
- 8 With no missing piece (every collector's dream)
- 9 He gave us the "dissolving" picture in the late 1800's
- 10 Period in Japan, era of the early "omocha-e" or toy picture
- 11 Heavy weight
- 21 Latin plural
- 23 Two in Tijuana
- 25 Hoover or beaver
- 26 David A. Carter's "I'm \_\_\_" (1993)
- 28 Rotatable disc in Johannes Mueller's "Kalendar" (1474)
- 29 Sampras serve
- 30 Small amount
- 31 Rent
- 33 Sheep sound
- 34 Bird on Kees Moerbeek's 1996 pop-up book
- 36 Units of age: abbr.
- 39 Mr. Meggendorfer, the master from Munich
- 41 Robert \_\_\_, award-winning author, artist, paper engineer (and pop-up book reviewer)
- 43 Perfect score
- 45 Street urchin
- 46 Popular poplar
- 48 Site of Carvajal SA, the pop-up book assembler
- 49 Yule
- 50 Endure
- 52 Coin from Laos
- 53 Sign outside a hit show
- 55 Int'l airport for the next pop-up convention (1998)

## Popping Up In the Desert

Robert Sabuda  
New York, New York

I had never been to Arizona before. I don't even think I could point it out correctly on a map. Even if it was one of those maps where the states were color-coded. When I think of Arizona I think of western movies and Technicolor sunsets with tumbleweeds whizzing by. It's certainly not the kind of place I think of when I'm thinking about pop-up books. But, hey, I've been wrong before. And the 9th Annual Pop-up & Movable Book Exhibit mounted by the University of Arizona's library certainly proved me wrong.

Over the last Thanksgiving I had the pleasure (and honor) of being Dr. James T. Sinski's guest at the opening of his annual exhibit. Over 200 titles were on display covering all aspects and types of contemporary American movable books. The University even has display cases in the lobby of the Special Collections division and had filled them with original works-in-progress from my last book, *The 12 days of Christmas*. (Although it was a kind of weird to see this since the little cards that were below the pieces describing what they were, made me feel like a total fraud since I don't think about these steps nearly as much as the University did!) Everything was meticulously displayed under glass just like at Tiffany's, which I love. Although unlike at Tiffany's, if you wanted to buy one of these you wouldn't have to mortgage your home. The catalog is also great because a) it actually has every single title appearing in the show, b) it has photographs of several items and c) it comes in your choice of three fabulous colors: sunburst yellow, glorious green, and hot pink. Pick your favorite for accessorizing. And, don't miss next year's exhibit!

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### Pop-up Citations

*The New York Times*. January 30, 1997.

Edison, New Jersey. Not even Cruella De Vil could have hatched a scheme this wicked. Colombian smugglers hid 806 pounds of cocaine in a shipping container full of *101 dalmation* pop-up books that was intercepted at a warehouse in Edison yesterday. United States Customs agents said. Marty Ficke, a special customs agent, said the duffel bags full of cocaine, worth \$12 million on the street, were probably buried under the 876 cartons of books shortly before the ship that carried them left port in Colombia, where the books were manufactured.

Agents were alerted about the drugs after the ship, the *Csav Rungue*, cleared customs at Staten Island. Mr. Ficke said. In such operations, Mr. Ficke said, smugglers usually break into the container after it arrives in port to find the cocaine, but a heavy customs presence at the port that day may have frightened these smugglers off. Neither the Walt Disney Company nor the books' ultimate destination, a book company in Mansfield, Mass., are implicated in the case.

*Philippine Daily Inquirer*. October 4, 1996

If you are a keen collector of odds and ends from different parts of the world, think twice before bringing in items through the mail.

You could be taxed exorbitantly and possibly lose the items you have painstakingly collected during your travels. To be sure, clear up matters first with your local postmaster before making the shipment.

Ask PLW ad agency's Adie Peña about his unsavory experience. Peña is an incurable collector of pop-up books from all over the world. Every time he goes abroad, he takes time out to buy his favorite books.

In his latest travel to the US, for instance, he scoured the local bookstores for the unusual books. This time, he overdid himself and bought more than a hundred pop-ups, including rare finds from obscure bookstores in different states.

Instead of carrying the books while he traveled, he mailed the items in several mail bags, posting them as personal effects. He was used to doing that in the past. When the shipment arrived, however, he did not expect the Makati Post office to slap taxes on the pop-ups.

He was advised that his books were appraised as of commercial quantity. And he was told if he did not pay the taxes within 30 days or so, the post office would dispose of the items accordingly.

It took a while and much consternation on the part of Peña before he finally convinced the customs officer that he was neither a smuggler nor a trader but just an avid collector of pop-up books. He wrote the customs official that he was book collector and attached a copy of a newspaper article about his odd collection. Peña got his pop-ups without tax. "I was up in arms because the post-office guys were very arbitrary with their definition of taxable goods. *"Iba-iba ang ruling nila."* Peña told us.



Pop-up books, by the way, are not just kiddie-book stuff. These are the familiar cutup pictures that pop out of the pages of nursery rhymes, the likes of "Mary had a little lamb" or "Little Miss Muffet sat on a tuffet." But, unknown to many, collecting pop-ups is a grown-up man's hobby. And the books can be as sophisticated as the modern versions with sounds and lights.

#### **Intervisual Books Inc. SEC Quarterly Report, November 13, 1996.**

On November 1, 1996, the Company announced the resignation of Charles E. Gates, the Company's President and Chief Executive officer, effective November 15, 1996. Mr. Gates has agreed to provide consulting services to the Company for a period of approximately five (5) years. Mr. Hunt, the Company's Chairman of the Board, will temporarily assume the responsibilities of President and Chief Executive Officer until a successor for Mr. Gates is appointed.

*Biblio: The Magazine for Collectors of Books, Manuscripts, and Ephemera.* Volume 2, Number 1, January, 1997. Pages 48-53.

John Michael Dawson's article "The Collectible Children's Curiosities of Vojtěch Kubašta" is a comprehensive account of Kubašta's life work and contribution. The cover features a full color illustration of the pop-up from *How Columbus Discovered America*. Other color and black and white illustrations appear throughout the article.

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### **Exhibits of Pop-up and Movable Books**

#### **Meggendorfer Exhibit**

The town of Traunstein (situated between Munich and Salzburg) will show an exhibition on Lothar Meggendorfer during July and August 1997. As with the Haarlem Exhibition, it is planned to have a meeting of collectors. The exact date has not yet been set.

Hildegard Krahe

#### **Haarlem Exhibit Repeated**

After the huge success of the Haarlem exhibition last year the same books will be on display this year in the museum Flehite in Amersfoort near Amsterdam.

The Haarlem exhibit had just over 18,000 visitors within the nine weeks it lasted. The poster with a built-in do-it-yourself of one of the pop-ups from the catalog –

sold out within two weeks; the catalog within less than six weeks. It is such a collector's item by now that people offer three times the price for which it was sold only half a year ago. Unfortunately, no money has been found for a reprint, so there will be just a small publication for the Amersfoort exhibit with, at least, a list of the books on display.

The items exhibited in Haarlem will now all show on other pages, and books from other collections will replace those loans to Haarlem which are no longer available this year. The whole exhibition in Amersfoort will also have a completely different look from the Haarlem one for these reasons.

Exhibition The Movable Book in Museum Flehite, Westersingel 50, 3811 BL Amersfoort, The Netherlands. Telephone 033-4619987. From June 28 until September 21, 1997. The Museum is open Tuesday through Friday 10:00 - 17:00, Saturday and Sunday 12:00 until 17:00.

Theo Gielen

### **Book and Paper Happenings**

#### **Columbia College**

Chicago Center for Book & Paper Arts.

A full program of lectures, classes and workshops is offered for the Center's Spring schedule. Classes include papermaking, bookbinding, artists' books, clamshell boxes, book repair, and book structures. For more information call 312-431-8612.

#### **Newport Paper Arts Festival IV.**

April 4-6, 1997

The Newport, Oregon Paper Arts Festival will feature eleven instructors and twelve workshops on hand papermaking, book arts, and related paper creations. For more information contact Denise DeMarie at 541-265-5288.

#### **25th Michigan Antiquarian Book and Paper Show**

April 6, 1997

The Mid-Michigan Antiquarian Book Dealers Association will hold their annual Book and Paper Show on Sunday, April 6 at the New Lansing Center, 333 E. Michigan, Lansing, Michigan. For more information contact Ray Walsh at 517-332-0112.

#### **BookExpo America.**

May 31 - June 2, 1997

BookExpo America, formerly the American Booksellers Association Convention & Trade Exhibit.

will be held at Chicago's McCormick Place Complex. It is the "single largest bookselling event in North America." There is a significant entrance fee. Information is available at:  
<http://aba.reedexpo.com/name.html> or 800-840-5614.

## Questions and Answers

**Q.** We recently happened to see a copy of a beautiful carousel book from the fourties: *Snow-White and the seven dwarfs*. A fairy tale by the Brothers Grimm in six pictures designed by Will Gauchel. Wiga Book Theater. Lüdenscheld/Germany, Carl v.d. Linnepe, n.d. (1950).

The figures within the different layers have been shaped into detail and the whole is reminiscent of the big carousel books designed by Zampini in the early fourties. The series also had a very special way of displaying one scene after another by a built-in framework. There appears to have been published at least two titles published as Wiga Book Theater, a Robinson Crusoe and a Nativity (?). Who knows or has in his collection copies of these titles and could provide more bibliographic details, or better photocopies of the front cover and title page? Does anyone know more titles in the series?

Theo Gielen  
The Netherlands

**Q.** I am in the process of working on a second volume of *Pop-up and movable books: A bibliography*. A number of books have come to my attention from dealers' catalogs, online databases, and correspondence but I am unable to describe many of the books from the information available to me. This is the first of a number of requests for additional information. If you have any of these books, please send me a complete citation with author, title, paper engineer, production company and place of production, place of publication, publisher, and date of publication. Also include a description of the movable illustrations.

1. *ABC Pop up*. Mabel Lucie Attwell, illustrator, 196?
2. *ABC pop up*. Higham. London. 1978.
3. *Animated nursery tales*. Julian Wehr, 1943.  
[The illustrations are Thumbelina, The elves and the shoemaker, The wonderful porridge pot, and The gingerbread boy. What is the cover illustration?]
4. *Brian & the space men. Dougal's magic lamp*. Both in The Magic Roundabout series. Purnell, 1985.  
Are they pop-ups?
5. *Hopalong Cassidy and the Mesquite Gang*.

Purnell, 195-? Description needed

6. *Moschops and the sneezes*. Purnell, 1983.

Is this a pop-up?

7. *Mary Mungo & Midge*. Dean, 1970.

A note associates the name John Ryan with this book. Who is he?

8. *The original floating zoo*. Concordia Publishing, 1975? Described as an Action Book, is it

a pop-up?

9. *Pickles don't grow on trees*. Random House, 197-? Movable?

10. *Pop-up book of crazy golf*. Intervisual Books, 1994.

This is identified as "A Ted Smart book." From the catalog record it appears to be the same book as *Golf-o-rama*. Is it? If so, why was it published under both titles?

11. *Runaway pictures*. Ernest Nister. "A novel push & pull book." Please describe the plates.

Thank you.

Ann Montanaro  
East Brunswick, New Jersey

**A.** A question was posed in Volume 4 number 2 asking if the books *Castles, Caverns, Cowboys, Dinosaurs, Indians, Mountains, Prehistoric man, and Volcanoes* announced in the 1994 Universal Sales and Marketing catalog were published. The answer until now was that they were not published. But, that doesn't mean the books were never published! The whole series has been published in Italy at Ed. Panini in Modena for about \$12.00 each.

Theo Gielen

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Moerbeek, continued from page 3

the beginning that a snowman lives at the top of the mountain, their expedition would have made sense. But they didn't know and they never thought it an argument to continue.

The snowman is very happy with their visit since no one ever comes to keep him company. The climbers are half dead already, so this would be a good place to die. One could say they should have entered heaven at once, without seeking it, frozen up forever in the ice. This being an unexpected religious turn, though looking senseless, life finally had made sense.

But I didn't intend a religious book and surely I didn't intend a happy ending. And that is why the men are tumbling down the bluff at breakneck speed. And though

the snowman is crying “Oh no! Don’t say you’re leaving so soon and suddenly! Why don’t you stop and rest awhile and spend some time with me?” – the men are tumbling into a completely senseless death, without any religion.

The next book I wanted you to see is *The museum of unnatural history* (1993). Again the conflict between the masculine and the feminine has been worked out. I just didn’t want, as in the earlier book, men opposed women right away. I aimed at a book without people. This book had to deal with an inner conflict: the struggle between the masculine and the feminine in everyone, in one’s mind. And I have chosen a slightly weird museum visited by nobody but you, suggesting the human mind.

The first feminine reminder is on the cover: “Closed for repairs.” In other words, you’d better go home for in this place nothing can be seen. A very wise observation that we had better take to heart. But the masculine in ourselves seeks for adventure and thinks in a practical way: since we are here, we’d better have a look. So we open the book and see . . . the Hall of the Museum.

We find ourselves standing at the foot of a staircase and have to go upstairs to attain our end. We are entering the museum as a man and are welcomed by an enormous spider in her web. For me she is the Black Widow, the spider that invites the male in her web to seize him, next, after mating, devours him. A second important element of this spread is the window of the cashier. It appears to be the symbol of senselessness. Someone has died and decayed from faithfulness. He didn’t rise when he felt ill but died behind his window even though the museum could be visited for free. Truly an example of senseless death.

The third element, probably the most important one, is a detail at the left top of this spread: the stylized portrait of Sigmund Freud. He raises his skull as a welcome. But . . . we don’t see any brains. I didn’t want to say he didn’t have any. I aimed at their invisibility since we are completely enwrapped by his brains. Something like standing on the Eiffel Tower and seeing only iron beams and rivets. The object itself has lost characteristic features, it enwraps us and is too big for our perception.

An invisible guide welcomes us saying, “Yes, we’re closed for repairs, but we’ll open just for you.” Indeed, we’re entering the human mind. Spread two shows the prehistoric reptile and fish collection. A unfortunate workman landed in the aquarium and was attacked by a

fish with teeth which was then attacked by a bigger fish, himself attacked by a still bigger one that is gripped by the tentacles of an octopus that waylays – to close the circle – the workman. We are treated as a man on this spread, a man’s show in the aquarium and frogs jumping away with his vision (glasses) and talents (tools).

Spread three is in the tropical greenhouse of the museum. Through the door we see a man running away from a carnivorous plant. All plants here are feminine and want to consume the man. The plant in the middle is a seated woman, high-heeled and breasted. She shows a specially big mouth with teeth and she speaks with many tongues. What she is after can be seen silhouetted in the background. Here is how the masculine in us is defeated!

Spread four I call the spread of revenge. It shows the coffee shop and we finally see the first man in the whole book at his full length. He is completely boned and dismantled. His last guest was a woman, as can be seen from the relics on the table in front: a handbag and lipstick. The coffee stayed untouched. The man is offering us a small dish of wiggling worms and a bottle of raw poison. His revenge.

In the kitchen we see a lady’s shoe in the frying pan, and she picked the fish that threatened us on spread two. An enormous squirming snake enters the coffee shop from the kitchen. Here is how the feminine in us is defeated!

Spread five allows us to look in the museum’s gift shop. On the shelves we see two jars with brains in spirits, and boxes filled with glasses. The revenge of spread four continues, we see a woman about to be munched by a mammoth. A pterodactyl takes the building plans in his flight – the past runs away with the future. So there is no longer a past nor a future, there rests just today. And this present proves to be the night as you can see the stars in the sky. We stayed too long in the museum. We should have left earlier. But we cannot leave anymore. Never again.

The sign “Exit” guides us to the shaky cellar stairs. We don’t have to go upstairs now, as on spread one, but downstairs. When we want to get our coat and want to save us, we will have to conquer the monster. But this monster is invincible, too big and too strong. All who tried came to a miserable end. Our guide, commenting the whole visit in the museum, appears to be this monster. Big and powerless the monster himself is locked in the dark cellar. The only diversion the monster has in his captivity is to challenge the sick visitors (man and

woman in search of safety) and finally to knock them off the stairs.

We'd better never visit this museum: we wouldn't want to end that miserable way.

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Siegler, continued from page 2

The designer then writes up further instructions on the artist's sheets, indicating where the type will go, any further bleed instructions, and specific art direction or requirements the publisher may have. All of these materials are copied, packed up, and sent off to the illustrator.

There are two stages to this part of the process, artist's pencils, and finished art work. At both stages, once the art is complete, the illustrator will send all the material back to the designer, so that a dummy can be made using the new art. Many refinements and adjustments are done. Each step must be approved by the publisher. Sometimes the publisher may want changes to the artwork. The designer must communicate these requests to the illustrator and send the materials back for revisions. It can be a diplomatic challenge at times, meeting the publisher's needs while satisfying the illustrator's creative expression.

#### PROOF DUMMY

Once the color zerox dummy has been approved, production mechanicals are done. At this stage, the designer will make any last minute text changes by the publisher, and order repro. ("repro" is camera ready type used in the paste up of the mechanicals) or turn over the electronic type files to production, depending on how the job is going to be produced. Before the mechanicals are released to the printer, the designer, engineer, editor and production, review and sign off on the mechanicals. This is the last chance to catch any errors or make any minor adjustments. Then the completed mechanicals are shipped off.

When the color proofs are received from the printer, they are given to the engineer to build a proof dummy. The proof dummy is routed around to the various departments for approval and comments, starting with the designer. The dummy is then sent off to the publisher. The publisher will usually have some minor comments, or last minute text revisions. Sometimes they may make major changes. They may be unhappy with how a particular piece of art reproduces. The designer will meet with production to determine whether the problem can be

solved by adjusting the printing. If not, the designer may have to go back to the illustrator for further revisions to the art work.

Keep in mind that at all of these stages, deadlines are critical. Major revisions, especially at proof stage, can blow an entire schedule. There are usually two proof stages. On occasion, the first proofs will be perfect and no revisions are needed. More often than not, there will be revisions. Die adjustments, color corrections, last minute type changes. Color corrections may need to be made because the printer may not always match the color of the artwork satisfactorily. For example, the overall look of the proofs may look washed out, or they may be "too red". The production department, along with the designer, will mark up the proofs with instructions on what needs to be adjusted, along with any comments from the publisher. The materials are then sent back to the printer for second proofs.

After what seems like an eternity, the eagerly awaited finished pop-up book finally arrives. An extraordinary collaboration between many people. It is a satisfying feeling to hold, what had been a year ago, just an idea. It is almost always worth the effort, and the wait!

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Superimposed plates, continued from page 6

Superimposed plates experienced an enormous revival from the end of the nineteenth century through to the twenties. But their history began as far back as the sixteenth century.

The field of medical science was not neglected by that passion for research so characteristic of the Renaissance. Leonardo de Vinci was the first to draw the human skeleton in a truly scholarly way, though his research into the human body was limited by a prohibition on the dissection of dead bodies. Things were easier in this respect for the anatomist Vesalius, because Padua, where he worked as a professor, paid little if any attention to papal decrees. Even so, he had to get hold of his bodies himself, going out at ungodly hours and most often finding them on the gallows outside the city gate.

Vesalius (1515-1564) was the first professor to perform dissections himself, and his lectures attracted hundreds of interested onlookers. For us the most interesting result of his efforts is the publication of the *Tabulae sex*. These six anatomical plates, printed in Venice in 1538, are the first examples of superimposed

plates. The male figure has five superimposed wood-cuts, the female four, each showing the internal organs under the fold-up flap depicting the stomach. These so-called Adam and Eve plates caused a major sensation throughout Europe, and were rapidly followed by no less than five new editions, in Augsburg, Strasbourg, Cologne, Frankfurt and Paris. In a foreword to *Humani corporis fabrica* (factory of the human body) which appeared in 1543 and was the first modern book on human anatomy, Vesalius showed his indignation at the countless imitations of his first publication, often of poor quality and, of course, produced without permission.

Within a few years the number of layers increased rapidly, until around 1600 when the anatomist Remmelin achieved the all-time high of twelve or thirteen plates on a single figure.

Superimposed plates were mainly associated with the human body. However, at the end of the nineteenth century there was an enormous need to acquire an understanding of the many inventions made in that century, for vehicles, machines and appliances. The submarine, the vacuum pump, the telephone, the electric motor, the locomotive, the hot air balloon, the petrol engine, a telescope or a coal mine, it is hardly possible to think of anything for which there was not superimposed plate. The whole thing became a complete craze. While originally plates were only made when the subject was so complex that the need was obvious, now the plates were made first and only afterwards was a text written for them. "Conciseness is undoubtedly a primary requirement for reading matter intended for the layman. I therefore found the publisher's request to provide the text to accompany the attached movable plates a proper reason for me to attempt to give a description which will satisfy this requirement," wrote Alette Jacobs in the foreword to the booklet *De vrouw* (the woman), published by Kluwer in 1899. Another category which readily lent itself to superimposed plates was bodies of animals: the dog, the cow, the pig, the frog, the diplodocus and the honey bee. And just as in the time of Vesalius, now too the plates were aimed at people who were wanting to educate themselves, autodidacts.

As far as I know, apart from the literature on Vesalius' Adam and Eve plates, superimposed plates have never been a subject for serious study, except in the Dutch periodical *Utopia* (no.5, 1977). The fact that its character is not totally serious and that it smacks too much of popular science is certainly to blame for this. Apart from that, it is a difficult field of research to define.

A splendid example of a publication including superimposed plates is the *Grande encyclopédie pratique de mécanique et d'électricité*, from the Paris publisher Aristide Quillet. It is a publication in five parts, dating from 1913, the first four parts of which form a handsomely illustrated encyclopedia which closes with a veritable apotheosis of the technique in the form of an atlas containing twenty thick cardboard pages on which are stuck the same number of superimposed plates, all dealing with machinery and appliances. Many of these plates can also be found in books brought out by publishers in other countries, and further investigation reveals that Aristide Quillet was a great supplier of such plates to fellow publishers throughout Europe. Aristide Quillet set up his publishing house in 1891, when he was eighteen years old. He specialized in encyclopedias, following in the footsteps of the firm of Le Breton who a century and a half earlier had undertaken an interesting publishing exercise with the encyclopaedists Diderot and d'Alembert. The autodidactic aspect of his publications was further emphasized in the titles: *Mon professeur*, *Encyclopédie autodidactique*, etc.

The records of Aristide Quillet's publishing house were lost during the Second World War, so the way the plates were produced and distributed remains a mystery. Some parts of the mystery were unraveled with the aid of the archives of the Dutch publishing house Kluwer.

Aebele Kluwer started his publishing business in 1889 with an industrial advertising sheet, distributed by himself free of charge, in which a large number of articles appeared in the fields of metal-working, electrical engineering, automotive engineering and the construction industry. Spurred on by its success, Aebele built up a new list of books containing "coloured fold-out models for self-study" such as "The dynamo" and "The electric motor" (1901); these were followed by many others.

Kluwer's archives have a collection of 33 superimposed plates, from four different countries, which seem to have been a sort of sample collection for Kluwer to choose from. Most of these plates came from Germany. One of them, a "Papiermodell eines Dieselmotors" (paper model of a diesel engine) seems to be precisely the same plate as the "Moteur Diesel" from Quillet's atlas and the "Petroleummotor van Diesel" from Kluwer's own publication. From a short note attached by a paper clip, it appears that the diesel engine was drawn from a real diesel engine from the Maschinenfabrik Augsburg-Nürnberg Aktion Gesellschaft Abteilung D. At the bottom of the note was the model number: "Muster 2941.1000.10.24."



3 9088 01629 2781

Only one of the hundreds of superimposed plates that I have looked at gives the name of the printer. The plate in question is entitled "Lithographic Model of a Stationary Gas Engine," published by the Popular Mechanics Book Department of Chicago, Illinois, and on it, in small letters, appear the words, "Printed in Bavaria." That the craze also raged in Germany was confirmed by the preface to one of Kluwer's own publications, dating from 1899, in which the author noted: "In Germany works containing a 'Zerlegbares Modell' of a machine enjoy a favourable reputation . . . I was therefore happy to accept an invitation from the publisher to edit the works in this series for the Netherlands."

In *Blucher moderne techniek*, that probably served as a model for Quillet's *Encyclopédie de technique et de mécanique*, it appears that all its plates, many of which are also included in Quillet's encyclopedia, were drawn from machines in German factories in places like Gummersbach, Berlin, Hanover and Kiel. It may be deduced from this that Germany was an important original source of superimposed plates. As to who the designers were, for the present we can only guess. With one exception. The atlas in Henri Desarces' *Nouvelle encyclopédie pratique de mécanique et d' électricité* stated that the plates were lithographic copies of originals by Alexandre Pierson. Apart from the Frenchified first name, the whole thing really does sound very English.

*Superimposed plates / 010 Diary 1997*. By Hans Oldewarris. Rotterdam. 010 Publishers. 1996. ISBN: 90-6450-285-4. 128 pages. Spiral bound. 21 x 16 cm. Dfl29.50 (ca. \$17.50 plus postage). Can be ordered from: Bookshop Bijleveld, Mrs. Marina van Hoek, Janskerkhof 7, 3512 BK Utrecht/ The Netherlands. Telephone: 030-2310800. Fax: 030-2311774. Payment by credit card.

## New Publications

The following titles have been identified from pre-publication publicity, publisher's catalogs, or advertising. All titles include pop-ups unless otherwise identified. Titles reviewed in Robert Sabuda's "Movable Reviews" column are not included in this list.

*Bad kitty: A pop-up book*. Chronicle Books. April. 1997. \$8.95. 0-8118-657-5.

*Beau & BeeBee: Two tiny bears make a big move*.

[includes two small bears.] The Vermont Teddy Bear Company. 14 x 19 ½. Carousel with 4 scenes. \$49.00. Telephone: 800-829-BEAR.

*Carry kit: Make your own pop-up greeting cards*. Smithmark Publishers. \$14.98. 0-7651-9254-3.

*Cats*. By Mary Engelbreit. Andrews and McMeel. March, 1997. \$6.95. 0-8362-2675-5.

Also: *Fishing*. 0-8362-2676-3.

*Gardens*. 0-8362-2674-7.

*Charlie the chicken*. Harcourt Brace & Co. April, 1997. 7 ½ x 7 ½. 20 pages. \$12.95. 0-15-201451-9.

*Disney's Hercules pop-up book*. Disney Press. June, 1997. 10 x 10. 12 pages. \$13.95. 0-7868-3128-6.

*Flopsy Bunnies with sliding pictures*. Beatrix Potter Little Hide and Seek Books. Warne. March, 1997.

3 x 3. 12 pages. \$3.99. 0-7232-4357-3.

Also: *Two bad mice*. 0-7232-4358-1.

*In my home*. Touch-and-Slide Puzzlers. Dial Books for Young Readers. March, 1997. 6 ½ x 6 ½. 6 pages.

\$6.99. 0-8037-2140-4.

Also: *On the move*. 0-8037-2141-2.

*Monstergrams: Twelve spooky pop-up greeting cards to make yourself*. Dial Books for Young Readers.

\$5.95. 0-8037-16478.

*Patch bakes a cake*. Harcourt Brace & Co. April, 1997. 5 ½ x 5 ½. 12 pages. \$5.95. 0-15-201382-2.

Also: *Patch goes to the park*. 0-15-201379-2.

*Patch grows flowers*. 0-15-201381-4.

*Patch takes a vacation*. 0-15-201380-6.

## Publication Dates

Several of the books included in "Movable Reviews" will be available in the coming months:

*Animals at play* - May 1

*Big machines* - July 1

*Pop-o-mania* - May 1