

# MOVABLE

S T A T I O N E R Y

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2001

## Frankfurt Book Fair 2000.

Theo Gielen  
The Netherlands

Although we have visited Frankfurt for half a lifetime already, we remark every year how in October the fair-fever rises once we see the fair tower, the skyscraper that dominates the skyline long before reaching the city. We also develop a rising temperature when we enter one of the enormous halls where the publishers and packagers have just days before arranged their stands to show all the new books, projects, and dummies that we come to see. We are well prepared. Having read the special editions of *The Bookseller*, *The Publisher's Weekly*, the *Börsenblatt* and *Livres Hebdo* we are informed about the new children's books to come this fall, and we have our list of appointments made from home. Nevertheless we feel seized with a nervous curiosity about the surprises as still hidden in the stands lined up in many rows in every hall.

With fresh courage we plan to start systematically, at Row A stand number 1. But we didn't expect to meet our host. For on our way to row A, at literally the second stand we passed, we are stopped by Mr. Waldo Hunt, the amiable Chairman of Intervisual Books, Inc. He cannot wait to show us what he thinks is this year's highlight from Intervisual's new books: a text-less (and only at the very last moment was it decided to print a title on the spine) and almost colorless pop-up book issued in a blank slipcase: *The Polar Bear*, "written" and illustrated by a certain Rives. In spread after spread we follow the footprints, done in a wonderful greyish blue holographic foil underneath the cut steps, from his snow cave into the white world that surrounds him. We are frightened when at a turn of the page, the ice cracks and opens to show the deep blue waters below. Only the last spread shows the ice bear standing beside the direction post that on both its left and right sides points to the south pole. Looking back after the five days at the fair, this first book we saw proved to be one of its gems.

Before Mr. Hunt had a chance to hand us all the other new titles on display, we took the opportunity to congratulate him on receiving both the special award from the Bologna Children's Book Fair last spring

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## Pop (Up) Music

Adie C. Pena  
Makati City, the Philippines

Until 23-year old Alex Steinweiss designed an album cover for "Smash Song Hits by Rodgers and Hart" in 1938, recorded music always came in plain brown wrappers. His simple idea of protecting the record (and, more importantly, creating a visual on the outside to attract the music aficionado) revolutionized the entire music marketing industry and gave birth to a new field involving art directors, illustrators, photographers, typographers (and, in some instances, paper engineers) -- plus, needless to say, writers responsible for those deferential (obsequious?) liner notes and essays. Little did he know that his stroke of genius would make life a little more interesting for some of us -- rabid collectors who believe that the package is sometimes even more important than the music it contains, specially if it features a movable on the cover or a pop-up within the gatefold.

So how many three-dimensional music packages are out there? As I stated during my talk at the 3rd Movable Book Society conference in New York, a lot. But only a small number worth acquiring. If it's any consolation to the would-be collector, the following musical formats were only invented in the last half of the 20th Century: the long-playing record (LP) in 1948; the portable cassette player in 1963; and the compact disc (CD) in 1981-82. Hence, there are only a few must-haves.

For packaging in the Children's Music Category, the two Hallmark series ("Listen and Play" [1969] and "Raggedy Ann And Andy" [1974]) and the set of five (5) "Disneyrama" LPs [1963] immediately come to mind. While MBS members are very familiar with the pop-up packages I've just mentioned, there are five (5) LP records [1958-1971] with movable covers issued by Playhouse Records worth adding to one's collection. From Jim Copp and Ed Brown are: "Jim Copp Tales" [1958] with a revolving cartoon wheel on the cover; "(A Journey to San Francisco with) The Glups" [1963] with gameboard, spinner and punch-out pieces; "Gumdrop Follies" [1964] with pop-up toy theater and punch-out props; "Jim Copp and Ed Brown's Schoolmates" [1968] with pop-up schoolroom and transformation slats blackboard;

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## The Movable Book Society

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and "The Sea of Glup" [1971] with gameboard, spinner and punch-out pieces. (Sealed copies of both "Glup" LPs [inventory codes PH-606 and PH-909, respectively] are still available from Ted Leyhe at Playhouse Records, P.O. Box 20547, Oakland, CA 94620-0547. E-mail him at <PlayHytone@aol.com> or call 1-800-613-6968. And, yes, credit cards are accepted. Reminder: The "Glup" LPs do NOT contain pop-ups, so don't tell me I didn't warn you. For pop-up "purists," the "Gumdrop Follies" and "Schoolmates" LPs would be safer bets.)



**Adie with pop (up) music**

For the Christmas Category, three CBS Records LPs [from 1972, 1973 and 1974, respectively] and one Mannheim Steamroller/ American Gramophone CD [1997] are worth mentioning. These are "The Best-Loved Music Of Christmas" Double LP (#P2S 5622); "Ronco Presents A Christmas Present" (#P 11772); "Ronco Presents A Christmas Gift" (#P 12430); and "My Little Christmas Tree & Other Christmas Bedtime Stories" CD. The gatefold pop-ups (think "Hallmark

pop-up table centerpieces") of the Ronco LPs were designed and manufactured by Chris Cronwell & Co., Inc. Darien, CT., while the pop-ups of the "My Little Christmas Tree" CD were paper engineered by Intervisual Books. The last one (which reminds me so much of Tomie da Paula's *Giorgio's Village*) is fairly recent and can be found in bargain bins. I found my copy in one.

No item in the Country, Classical and Cinema Music Categories is really worth considering. Surprisingly, Country Music has the most number of pop-up packages next to Rock Music -- but, sad to say, there are no standouts. Except, perhaps, for Jack Ingram's "That's Not Me" CD Single [rt5p-1010, Rising Tide, Nashville, TN, 1997] wherein the pop-up is a spare copy of the same CD. The text reads: "Why two discs? You'll want to give one to a friend!" Straightforward, yet effective. Which is probably the essence of Country Music. As for Classical Music, all I can say is: "Bo-ring!" The most interesting of the lot is "Erno Rapee's Melodyland Record Book: Six Musical Fairy Tales, with Eight Fine Recordings" [Music You Enjoy, Inc., NY, 1942] featuring the works of Nikolai Rimsky-Korsakoff, Robert Schumann, Johannes Brahms, Peter Ilitch Tchaikowsky, Sir Edward Elgar, Camille Saint-Saens, and Edvard Grieg. Just wheels and lift-the-flaps. Nothing really to write home about.

For Cinema Music album covers, one would expect a whole slew of three-dimensional stuff. They're called 'moving pictures' after all, right? Wrong! The best they could muster is a very simple V-fold plus a punch-out sheet of characters ("Charlotte's Web" LP [1973] from Paramount Records [PAS-1008]) and a multi-layered (think "PopShots") bevy of Busby Berkeley beauties ("Hollywood Musical: The Golden Age" LP [1972] from United Artists Records [UA-LA 215-H]). And talk about musicals, the Theatre Music Category is just a slight improvement over the movies. If only for the pop-up images of Yul Brynner and Mary Martin, the "Theatrical Movers" LP [1973] sponsored by the Exxon Chemical Company may be worth considering. However, if you already have in your collection Ron van der Meer's *The Phantom Of The Opera: The Sensational Musical In Three Dimensions* book [1988] from Harper & Row, Publishers Inc., look no further. It's the best show in town.

For Jazz Music record jackets, there's the series of seven LPs [1965] on the Limelight label from Mercury Record Corporation. If the elementary (and I mean REALLY elementary) gatefold pop-ups don't impress

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## An Interview with David Carter: Part Three of Three

Kate Sterling  
Corte Madera, California

**K:** Let's talk about Keith Moseley. He did another one of my favorite books -- *Hiawatha*.

**D:** They [Intervisual] brought Keith in from England and gave him the title of Design Director. At that point Jim Diaz changed what he was doing and I actually worked under Keith for a while. I don't know if I share credit on any of Keith's books because that relationship didn't last very long. I worked under Keith for a short time and then Jim started giving me my own books.

**K:** What do you look to that would be a particular strength or a talent of Keith's?

**D:** Keith Moseley is a great paper engineer. I think Keith is responsible for creating some original mechanics, which is very unusual. You see very few people who actually sit down and create a new mechanic. John Strejan is one. Because Keith was also an illustrator, he was very good at meshing the two. He was one of the people who was able to say here's the paper engineering, here is the art, and I'm going to do them together.

**K:** You and he are great at that.

**D:** Early in my career I was thinking that's what needs to be done, but Keith was already doing it. When you look back at what he has done, he has created some genres like the dinosaur bone books. I saw something written about Keith that was so inaccurate. Someone said Keith Moseley had done a book with white paper cut outs and basically copied what Robert Sabuda has done. And it's like, sorry buddy! Keith did it first.

**K:** When was Keith Moseley's *Dinosaur Skeletons* published?

**D:** This (looking at a book) is the second or third printing and this is in 1991. I don't have one of the first Intervisual printings, but my guess is that the first Intervisual one was 1984 or 1985, before I ever did my own book. That was the time period I was working with Keith a little bit and that's when Jim and Linda decided that I would be pulled out and start doing my own stuff. I worked with Keith for a brief time, but I watched a lot of what he did.

**K:** This is so effective, to use all the light paper for the skeleton and the colored paper for the background.

(*Dinosaur Skeletons*.)

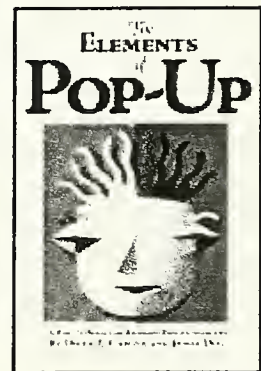
**D:** That's right. There are a lot of things that he did like this. I think he was the first to use the concept of this beautiful white paper on a colored background. He also did the *Flight* pop-up book and he was the first to start doing these intricate models. He had a definite editorial area. He loved flying. I think he is a brilliant paper engineer. Keith can cut and he can combine the art with paper engineering as well. That is what he does the best. I have a lot of respect for Keith. He has a wonderful body of work. The paper engineering is beautiful and the art is really nice.

**K:** *Alpha Bugs* was dedicated to Jim Diaz, "My Alpha Buddy."

**D:** Yes, that's because Jim was very influential in getting me into the business and we have become very good friends too. We think alike. What is important to me in a pop-up book is the same thing that Jim looks for. We have developed our concepts on what makes something good. Of course, Jim does it a different way and I do it a different way, but we think alike.

**K:** Who wrote the text and the history for *Elements of Pop-up*?

**D:** I wrote the text of the book, the descriptions of how each thing happens, and the history was taken from many, many different sources. I picked a couple of written histories that Intervisual had passed around. One of my very first jobs at Intervisual when I was hired in 1981 was to do a quick little newsletter, which was only produced once or twice. It was sent out to publishers and in the very first newsletter was a history of pop-ups. It was probably written by Pete Seymore and told by Pete or Wally or whoever. I looked at that. I also got some of the information from the Movable Book Society — the Michael Dawson piece where he talked about Theodore Brown and Louis Giraud. I got a little information there. I then researched it further. I picked it up from various places.



**K:** So you wrote the text and put the history together?

**D:** Yes, and the majority of the paper engineering was  
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## Activities of the European Branch of the Movable Book Society in the year 2000.

Theo Geilen  
The Netherlands

Inspired by the enthusiastic report of the September New York Movable Book Society conference written by Ellen G.K. Rubin in the last issue of *Movable Stationery*, we thought readers would be interested in learning something about last year's activities of the European members. For, although we don't have a big conference as organized in the States, and most of us couldn't afford to go to New York since the exchange rate of the U.S. dollar is so high, we, nevertheless, had a lot of activities in Holland last year, some of them attended by members from Germany and the United Kingdom. Maybe our activities will inspire other members to organize something similar.

### One-day conference in Amersfoort, April 8.

The big exhibition of historical movable and pop-up books in Haarlem in 1996 was used as the occasion to organize the first gathering of collectors and others interested in the subject. It proved to be a very nice day and was remembered with good feelings for years. On several occasions we were asked when there would be another such meeting. In the last months of 1999 Mrs. Annie Baats and the writer of this article, who organized the first meeting, sat together to see if we could do a second event. We found a beautiful historical location in Amersfoort, a nice little town in the center of the country not far from Amsterdam and we decided to invite all the people we know to be involved with pop-up books for a one-day conference. We then just had to make a program and to contact the most-wanted people to lecture. In no time we got promises of contributions from "names" such as Carla Dijks, Hildegard Krahe, Ron van der Meer, Kees Moerbeek and Wilfried Blecher (the German designer of movable and novelty picture books since the early 1960s) – and we had some program ideas of our own. It was impossible to program all the contributions in the available time. Mrs. Krahe, who had agreed to lecture about Lothar Meggendorfer, regrettably had to resign at the very last moment because of the illness of her husband Peter, known as a gentleman and a great host to so many friends of movable books who visited his wife. Unfortunately, Peter passed away only a couple of months later, in early July 2000.

On the morning of Saturday April 8 we welcomed some 50 people from different countries, some of whom

arrived from abroad just the day before and stayed some extra days in Amsterdam. From other countries we received regrets from people who were unable to attend this time but sent nice greetings to all participants. Early in the morning we set up a special exhibition of carousel books in the beautiful gothic room, dating from the 16<sup>th</sup> century used for the meeting. The books were mostly from the collection of Mrs. Baats and covered the complete history of these pop-ups. There were badges for everybody, handouts with background information about the various parts of the program and, of course, an informative leaflet on the Movable Book Society and extra copies of *Movable Stationery*, sent by Mrs. Montanaro for this purpose. For many of the arriving guests it was a pleasant reunion with old friends, and for others it was the first opportunity to meet so many people with the same interest and the prospect of having an informative day centered on the books they love. For both reasons it was not easy for the organization to get the people in their places and to start the program at exactly ten o'clock.

For an introduction round we asked the people to bring one item from their collection that was, for whatever reason, special for them. It appeared to be a good idea since the motivation of the choices gave not only a good glimpse of the personality of the collector, but resulted, at the same time, in a mini-show of historical curiosities and highlights of the species. People brought such things as rare movable picture cards from the 1820s, great Meggendorfer books, very rare Dutch movable books from the 1860s, a charming French book with a fold-out paper magic lantern from the 1920s, and also wonderful one-of-a-kinds made for special occasions for the specific collector. In no time people who had never seen each other before started to talk and compliment their neighbors – when they were not expressing "oohs" and "ahs" about the displayed treasures.

For the next part of the program Ron van der Meer came especially from his studio in England. Since it was just a couple of weeks following a program in which a nationally-known talk show host had interviewed him and had filmed in his house and studio near London, we used a videotape as an introduction. Ron talked about his works, showed the first copies of his *Formula 1 Pack*, and told a lot about his way of designing pop-up books, showing several dummies of books he is actually working on that will be published in the future. Lots of questions from the audience followed and afterwards he signed many copies of his books brought by the collectors.

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# MOVABLE REVIEWS

ROBERT SABUDA

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



**Alles Gebacken! Pop-up-Buch.** By Nele Moost. Ill: Annet Rudolph. Paper Eng: Massimo Missiroli. Esslinger. 3-480-21499-1. 19x22cm. 5 multi-piece pops, 6 tab mechs. Art: Humorous pen/watercolor. A penguin and his friends prepare for Christmas. A delightful holiday treat with nice art and pops. What's even more amazing is this version was made completely from the original art of the flat picture book. Paper Eng: Somewhat complex.



**Amazing Pop-up 3-D Timescape.** By Richard Platt. Ill: Stephen Biesty. Paper Eng: David Hawcock. Dorling Kindersley. 0-7894-4716-9. \$19.95 US. 26x30cm. One 5 foot high fold out with 11 pop-up on it. Art: Photos, realistic pen/watercolor. "From the beginning of life to the 21st century." Packed with information and images, wonderfully detailed art by the meticulous Biesty. Paper Eng: Simple.



**Amazing Pop-up Pull-out Mummy Book.** By Claire Bampton. Ill: Nick Watton. Paper Eng: David Hawcock. Dorling Kindersley. 0-7894-6507-8. \$19.95 US. 26x30cm. One 5 foot high fold out pop-up. Art: Photos, realistic air brush, humorous pen/watercolor. History and facts about mummies from around the world. Informative but unwieldy pop-up is just OK. Paper Eng: Simple.



**The amazing pop-up geography book.** (Why is everything so *amazing* all of the sudden?) By Kate Petty. Ill: Jennie Maizels. Paper Eng: Ruth Wickings. Dutton. 0-525-46438-7. \$22.99 US. 22x30cm. One 3-D pop-up globe (which I couldn't figure out how to pop-up), 4 multi-piece pops, 1 wheel, 38 tab/flap mechs, 2 fold-out booklets, about 50 flaps. Art: Humorous pen/watercolor. Everything you could possibly want to know about our humble (but very busy looking) planet. Crammed full, and I mean REALLY crammed full of facts. I had to take a nap after looking at it. Paper Eng: Simple.



**Don't wake the baby!** By Jonathan Allen. Paper Eng: Richard Ferguson. Candlewick Press. 0-7636-0891-2. \$19.99 US. \$26.99 Can. 25x28cm. 1 pop (which activates a sound chip), 6 pull tabs (5 of which each activate a different sound chip). Art: Humorous pen/watercolor. The creator of *Wake up Sleeping Beauty!* returns with a bumbling father who tries to avoid waking his sleeping baby. Hilarious results (and sounds) soon follow. Paper Eng: Simple.



**Ghoul School.** Author uncredited. Ill: David Roberts. Paper Eng: Corina Fletcher. Abrams. 0-8109-4140-6. \$17.95 US. 20x30cm. 3 multi-piece pops, 15 tab/flap mechs. 2 wheels, 8 flaps, 5 small removable booklets, 1 removable report card, 1 removable paper whirligig that flies. Art: Dark, droll, British pen/watercolor. The adventures that occur at a school for the young and supernatural. Hilarious art and fun pops. A delightful morsel for the slightly twisted. Paper Eng: Somewhat complex.



**Little red car in the snow.** By Matthew Price. Ill. & Paper Eng: Steve Augarde. Abeville Kids. 0-7892-0674-9. \$6.95 US. 15x16cm. 4 tab/flap mechs, 1 flap. Art: Humorous, pen/watercolor/colored pencil. A small car with personality gets some help from its human friends when it becomes snow bound. Cute and fun for very young readers. Paper Eng: Simple. Also: *Little red car gets into trouble*, 0-7892-0676-5; *Little red car has an accident*, 0-7892-0673-0; *Little red car plays taxi*, 0-7892-0675-7.



**Make a change: shapes.** By Working White. Ltd. Ill: Margot Thompson. Paper Eng: Gelf Newland. The Millbrook Press. 0-7613-1044-4. \$8.95 US. 21x21cm. 7 tab/flap mechs, 2 wheels, 6 multi-piece flaps. Art: Graphic, textured paintings. Young readers can transform simple shapes into new shapes or objects (circle, coiled snake, etc.). Nice concept and artwork. Paper Eng: Simple. Also: *Make a change: opposites*, 0-7613-1043-6.



**Robert Crowther's amazing pop-up house of inventions.** Candlewick Press. 0-7636-0810-6. \$14.99 US, \$20.99 Can. 26x22cm. opens parallel to the spine. 5 multi-piece pops, 5 pull tabs, 2 wheels, 52 flaps. Art: Humorous pen/watercolor. A hilarious and colorful history of everything in your house, from flush toilets to blue jeans. One of the most educational pop-ups (without being boring or thick) in recent years. Paper Eng: Simple.



**The scared little bear.** By Keith Faulkner. Ill: Jonathan Lambert. Paper Eng: Uncredited. Orchard Books. 0-531-30267-9. \$9.95 US. 25x25cm. 6 big pops. Art: Humorous yet elegant watercolor. A small bear imagines a variety of ferocious animals as the things that go bump in the night. Nice art and simple but effective pops. Paper Eng: Simple.



**Truck jam.** By Paul Strickland. Ragged Bears. 1-929927-03-7. \$16.95 US. 27x23cm. 7 big pops. Art: Realistic watercolor. A traffic jam of trucks. Pops are great and art is appealing in its subtle sophistication. Paper Eng: Somewhat complex.



**Whambamboozle.** By Jason Page. Ill: Sebastian Quigley. Paper Eng: Jeff Newland/ Alan Brown. Tupelo Books. 0-688-17175-3.

\$11.95 US. 21x30cm. 1 pop, 16 tab/flap mechs, 1 wheel, 6 flaps, 2 removable paper items, 1 sound chip, 1 rubber band activated jiggler. Art: Overdone, realistic computer-generated. The next-door neighbors live in a creepy castle. Why not stop by to borrow a cup of sugar? Concept is good, but the art is so busy it's distracting. Many of the mechs don't really do much. Paper Eng: Simple.



**Zany zoo.** By Derek Matthews. The Millbrook Press. 0-7613-1427-x. \$4.95 US. 11x14cm. 5 pops. Art: Humorous computer generated. Five animals a very young reader would see when visiting the zoo. Short and sweet. Paper Eng: Simple. Also: *Farmyard fun*, 0-7613-1427-x; *Jolly jungle*, 0-7613-1425-3; *Pet parade*, 0-7613-1428-8.

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### Book Arts Events

The Columbia College Chicago has announced a spring program of courses, lectures, and exhibits. Offerings include printing, papermaking, demonstrations, and book binding. For more information see: [www.colum.edu/eenters/bpa](http://www.colum.edu/eenters/bpa).

4<sup>th</sup> Conference of

The Movable Book Society

September 19 - 21, 2002

Milwaukee, Wisconsin

### Sharing Pop-ups

Gene Wagner  
Milford, Ohio

Now that my collection of Pop-Up books has reached 250 books, I decided it was time to share them with the community rather than keep them lonely on the book shelf. My first approach was to work with the delighted local Librarian here in Milford, Ohio. She arranged for a presentation to children aged 3 yrs and up if accompanied by their parents. About 40 people signed up. Initially, I presented some of my favorite books to the combined group of children and adults. I read a few books, such as *The Owl and Pussy Cat*, *Ben's Box*, and *The Napping House Wakes Up*. Then I demonstrated some other books such as *Dragons* and the National Geographic Books. Next, I allowed them to actually look at a range of 40 children's books instructing them not to touch the pop-up's themselves. They were very well behaved and I later found only a tiny piece of unattached folded green paper that I could not identify as missing from any of the books. After another half-hour, the children were separated off and given the goal of creating a pop-up of their own. Some of the parents went to help them, but many stayed and I presented some of the more sophisticated pop-ups to them. Most people expressed great delight in the chance to see them and I think it turned out to be quite successful.

Another day, I presented about 50 pop-ups to a group of 30-40 active seniors that meet at our church. Robert Sabuda's *The Wonderful Wizard of Oz*, started the presentation and set the standard. I did not read any books, but demonstrated the pop-ups from a variety of the books in my collection that would appeal to adults from Harley's to hurricanes (*The Earth Pack*), with a few of the great children's books included. Again, the response was great. They were allowed to look at the books more closely when I was finished. As I had at the first presentation, I wore only solid black so the books would show up well when I held them up in front of me. I did not present any of the books that have all of the pop-ups behind flaps because they are very awkward to handle and show.

It was a good experience. All my books remained intact and some more people are aware of the wonders of pop-ups. One of the men told me that he has a pop-up of Queen Victoria's Coronation that he will show me. That I want to see.

Just thought you might be interested in this way of sharing pop-ups.

## Pop-up Design - The Carousel Pop-Up Fourth in a Series

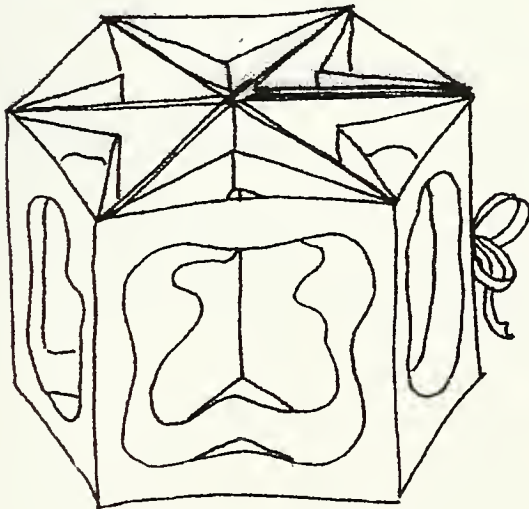
Ulf Stahmer  
Toronto, Ontario, Canada

In my first three articles, I discussed the concepts behind the most common pop-up techniques. Bringing them to book form simply requires gluing several spreads back-to-back. In this article, I will discuss a variation on this theme, the carousel book.

As always, my articles can be viewed on line at <http://www3.sympatico.ca/bovine.designs>. Please drop by and visit. My site includes an extensive list of pop-up related links that I'm sure you will find interesting. I welcome comments and suggestions.

### The Carousel Pop-up:

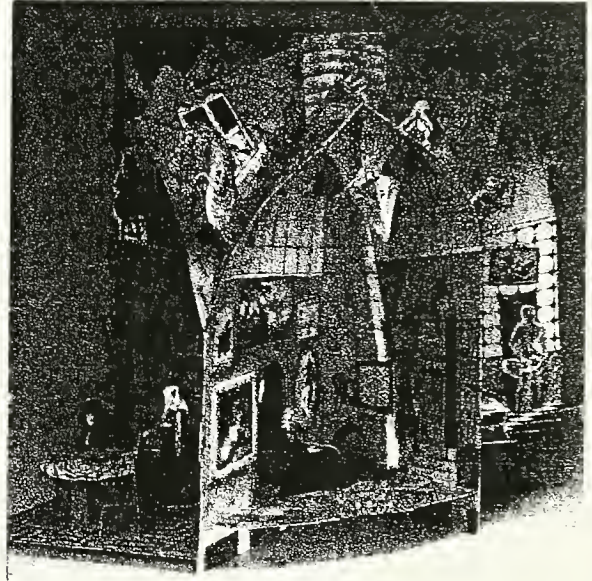
A carousel pop-up book is a book where, when opened up fully, the front cover folds back against the back and thus resembles a carousel or merry-go-round. The book is often tied open with the aid of a ribbon. Each page opens up forming a pie-shaped scene as shown in the illustration below. Carousel books first appeared in the late 1930's, but became more popular after the Second World War. Although carousel pop-ups are still not very common, they are visually effective and quite simple to make.



A 6 Spread Carousel Pop-Up

My first encounter with a carousel book was *Pooh and Some Bees*<sup>1</sup> almost 15 years ago and it's still one of my favorites. In this book, five of Ernest Shepard's famous illustrations have been reworked and presented in the format shown in the illustration above. What is really clever about this book is that the carousel can be unfolded like an accordion via a Velcro fastener revealing the full text of this Pooh story printed on the back side of the pop-up spreads! There are even tiny bonus pop-ups in the folds of the text.

Carousel books are often used to create houses or castles. Jan Pienkowski's *Botticelli's Bed and Breakfast*<sup>2</sup> does just that and more. It also ranks among my favorites. His book depicts Botticelli's Venus and Michaelangelo's David as the hosts of an art packed bed and breakfast Inn. The reader's job is to discover the signature pieces of over 50 masters cleverly hidden in the house. Unfortunately, this book can often only be found inappropriately shelved in the children's sections of bookstores leaving art lovers unaware of this treat.



A view of the Inn

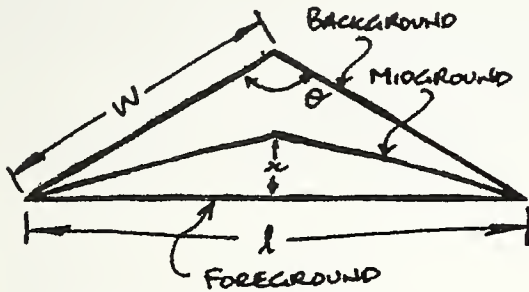
Author and illustrator Graeme Base has also stepped into the pop-up forum with his carousel adaptation of Lewis Carroll's *Jabberwocky*<sup>3</sup>. His 7-spread book is too wide to allow the book to be set up as a carousel, but the book is a wonderful visual feast.

### Designing the Carousel Spread:

The concept behind the pie-shaped carousel is simple: a foreground image attached to both vertical sides of the background prevents the spread from opening a full 180°. This creates the triangular pie-shape. A mid-ground image slightly longer than the foreground image is attached along the same vertical sides as the foreground, but between the foreground and the background. Cutouts in the fore and mid-grounds give a wonderful depth to the illustration. A top view of this concept is illustrated in the sketch below.

In an earlier article, I mentioned that I am an engineer by profession. I also have a passion for math. The relationships between the widths, lengths and depths of this pop-up just crave formulas. I am presenting these to help you calculate sizes of the required pieces. Sizes can also be determined by trial and error without the math, but some finger

gymnastics on your calculator will hopefully simplify this job for you.



### Top View of Single Carousel Spread

Let us assume that you want to make a book with "n" page spreads (using a number from 3 to 7 works best). The opening angle of the page "θ" is calculated using the relationship:

$$\theta = \frac{360^\circ}{n}$$

Now, if the width of the book is "w", the length of foreground image "l" can be calculated using:

$$l = 2w * \sin\left(\frac{\theta}{2}\right)$$

Finally, you'd like your mid-ground image to be set back a distance "x" from the foreground. Using the Pythagorean Theorem, the width "m" of the mid-ground image becomes:

$$m = 2 * \sqrt{x^2 + \left(w * \sin\left(\frac{\theta}{2}\right)\right)^2}$$

The illustration of the top view of the carousel spread references all the variables used in the equations. This concludes the math portion of this article!

As I mentioned, these dimensions can also be calculated by trial and error. Drawing a full-size top view of the spread and measuring the lengths with a ruler can be just as effective. Multiple mid-ground images are also possible. All images should be created down the middle prior to being glued in place to allow the pop-up to fold closed properly. Remember to experiment to achieve your desired effects.

All the above equations relate in some way to the width of the book. The height of the book is completely independent of the width. It can be as tall or short, as you desire. The book shape does not have to be rectangular either, although a flat bottom is desirable if the book is to stand on its own.

The keys to the image depth are the cutouts. The foreground images should have the largest cutouts to

maximize the viewing space and to prevent the images further back from being obscured.

Now to add a twist, both the 90° and 180° discussed in my previous articles can easily be adapted to suit this style of book. In fact *Botticelli's Bed and Breakfast* is completely designed with 90° and 180° pop-ups. The possibilities are endless!

In the next issue of *Movable Stationery*, I will be describing the peep-show pop-up book. I would also like to encourage you to send in your comments and suggestions for future articles. Even better, send me a photo of your creations! I'm looking forward to hearing from you.

[bovine.designs@sympatico.ca](mailto:bovine.designs@sympatico.ca)

- <sup>1</sup> E.P. Dutton, New York, 1987. Engineer: Paulette Petrovsky.
- <sup>2</sup> Simon & Schuster Editions, New York, 1996. Engineers: Rodger Smith and Helen Balmer.
- <sup>3</sup> Harry N. Abrams, New York, 1996. Engineer: Graeme Base.

### Pop (Up) music, continued from page 2

you (I don't think they will, seriously), at least the line-up of musicians will.

These are "If You Can't Beat 'Em Join 'Em" featuring Gerry Mulligan [LM-82021]; "The New Continent" featuring Dizzy Gillespie and the Big Band [LS- 86022]; "Eloquence" featuring The Oscar Peterson Trio: Recorded Live at the Tivoli Gardens

in Copenhagen [LS-86023]; "At The Museum Of Modern Art" featuring Milt Jackson (LM-82024); "Beaux J. Pooboo" featuring Les McCann Ltd. [LS-86025]; "Beautiful Friendship" featuring The Three Sounds [LS-86026]; and "Rip, Rig and Panic" featuring The Roland Kirk Quartet with Elvin Jones [LM-82027]. Each LP contains this audacious blurb: "This new dimensionally-designed Limelight album



**Junkyard's pop-up debut CD (1989)**

Continued on page 9



## Pop (Up) music, continued from page 8

introduces another graphic innovation to modern record album design. Created and designed by Daniel Czubak, the unique effect achieved in this album brings new depth to the visual enjoyment of the discriminating record buyer." Okay, I hear ya.

Which brings us to the most exciting category: Rock Music. Every device (gimmick?) we've come across in movable and novelty books can be found in this section. Name it, there's a package that's got it -- from 3-D glasses (e.g. Grand Funk Railroad's "Shinin' On" LP [1974]) and lenticulars (e.g. The Rolling Stones' "Their Satanic Majesties Request" [1967] to stickers (e.g. The Velvet Underground's "Peel Slowly And See" 5-CD Boxed Set with 're-peelable' Andy Warhol banana [1995]) and shaped (e.g. Megadeth's "Rust In Peace" coffin-shaped CD box with pop-up skeleton [1990]). From touch-and-feel (e.g. Aerosmith's "Get A Grip" CD with faux cow hide cover [1993]) and toy theatres (e.g. XTC's "No Thugs In Our House" Single [1982]) to battery-operated covers (e.g. The Time's "Pandemonium" CD with digital clock [1990]) and 'premium' items (e.g. Jane's Addiction's "Been Caught Stealing" CD with miniature usable handcuffs attached [1990]).

From die-cuts (e.g. The Wailers' "Catch A Fire" LP shaped like an oversized Zippo lighter [1973]) and "do-it-yourself" pop-ups (e.g. Parliament's "Motor-Booty Affair" LP [1978]) to perforated punch-outs (e.g. Fingerprntz' "Distinguishing Marks" LP with postcards [1980]) and pull-tabs (e.g. Lightning Seeds' "Marvellous" CD [1995]). From horizontal split-leaves (e.g. John Lennon's "Walls And Bridges" LP [1974]) and wheels (e.g. The Soft Machine's "The Soft Machine" LP [1968]) to movables (e.g. Faces' "Ooh La La" LP with moving eyes and jaw [1973]) and multi-layered constructions (e.g. Frank Zappa's "Beat The Boots" 8-cassette boxed set with pop-up cover [1991]). From lift-the-flaps (e.g. Twisted Sister's "Come Out And Play" LP [1985]) and transformation slats (e.g. David Bowie's "Black Tie White Noise" [1993]) to peepshows (e.g. BulletBoys' "Freakshow" CD [1991]) and pop-ups (e.g. Junkyard's "Junkyard" CD [1989] or Pink Floyd's "Libest Spacement Monitor" CD [1991]). (For the benefit of 'pop' historians, the very first Rock Music album cover with a pop-up gatefold is Jethro Tull's "Stand Up" LP [1969].)

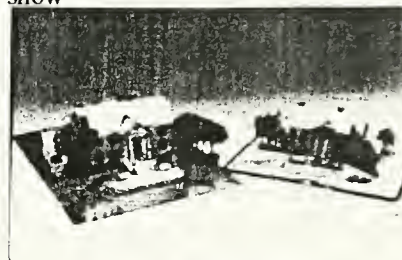
Forget the long (but incomplete) list above. There are only three Rock Music must-haves. These are: Michael Jackson's "Dangerous" CD with a multi-layered pop-up [MJJ Productions Inc., Epic, a Division of Sony Music, NY, 1991]; Led Zeppelin's "Stairway

To Heaven: 20th Anniversary Commemorative Edition"

which has a three-dimensional zeppelin, naturally!, [Atlantic Recording Corporation, NY, 1992]; and Elvis Presley's "If Every Day Was Like Christmas: Special Collector's Edition" which features a pop-up Graceland in the snow

[BMG Music, NY, 1994].

(Clarification: I stated during my talk in NY that Elvis deserves the "King of Pop" title since he has



**Graceland**

TWO pop-up Gracelands as contrasted to only one pop-up White House. I was wrong. Soon there will be THREE pop-up Gracelands: the one I've just mentioned; the 1b Penick-engineered "Graceland" Souvenir Card [Graceland Enterprises, Inc., 1983]; and "Elvis Presley's Graceland," from the same guys who gave you the *Van Gogh's House* and *Norman Rockwell* tie-back carousels.)

For purposes of brevity (and space considerations), this article covers only the highlights of my NY presentation. For the complete file (I showed over 200 items which included music-related pop-up adverts, books, reference materials, etc.), write me at <popupadi@compass.com.ph> and I'll gladly send it to you. Finally, the pop-up "Gramophone" prop I featured (a few have asked me where I got it) is a 1998 greeting card from Graphics3 Inc., Jupiter, FL. You can contact fellow MBS member Janet Ervin (who sourced it for me) at <doublej@mail.networkone.net>. She may still have a few more copies left. Thanks for "listening." Let the music play on. And keep on popping!

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## Frankfurt Book Fair, continued from page 1

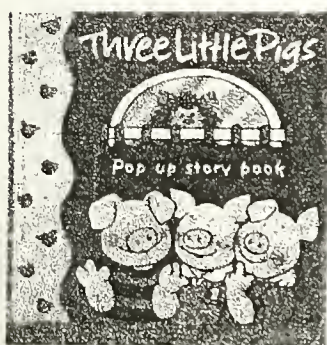
and the "Lifetime Achievement Award" given to him by the Movable Book Society just a few weeks before. Though he tried not to show it, we could see how honored Mr. Hunt felt to have received these signs of great respect for and appreciation of the work he has done over 35 years in children's book in general but, especially, for the beloved pop-up, movable and novelty books. He was also flattered to be honored with a full-page picture in the *Publisher's Weekly's* special

"Printing in Asia" (see their website < [www.publishersweekly.com](http://www.publishersweekly.com) ). We congratulated Mr. Hunt in advance of his 80th birthday on November 28 and we do it here once more: Wally, all best wishes, good health, and we hope to see you many more times in Frankfurt! We know Mr. Hunt does not think of any retirement, in spite of the problems with his legs.

It was a memorable start to our visit of the fair. With a head full of memories of that special man who we met so long ago, we had to force ourselves to work systematically – with the pleasant prospect of another appointment with him a couple of days later.

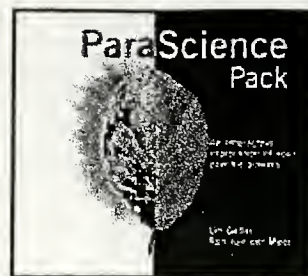
In row A we met another amiable man of long acquaintance, Mr. Gerald Jenkins, the Chairman of Tarquin Books. Their stand is always a pleasure since it shows all the lower-priced books in their finished shape: a feast of mobiles, paper automata, flexagons, polyhedra, fractal cuts, slice forms, geodesic domes and all those other mathematical curiosities perfectly glued together that make us feel so clumsy. A wonderful new publication is their *Pivoting Parrots* (ISBN 1-8996-1839-2) and other balancing models by Anne Wild that make use of small coins as counterweights for the balance. Also on display was a new *Leonardo's Machines* (1-8996-1837-6) by Bernard Ambrose, a trained engineer who made an extensive study of the drawings of Leonardo da Vinci and now has adapted four of his mechanical ideas into paper models.

A first surprise was a packager hitherto unknown to us: Robert Frederick Ltd. from Bath and apparently connected with Grandreams, U.K. They showed a series of three large (28 x 28 cm.) pop-up books under the series name "Pop Up Animals": *Pop Up Jungle* (1-85081-655-7), *Pop Up Farm* (1-85081-654-9) and *Three Little Pigs: Pop Up Story Book* (1-903437-92-X).



They had the dummy of a large new carousel book: *Dinosaur World*. A big *Cinderella* (1-85081-917-3), inspired by Kubast's Panoscopic Models, folds out into a three-dimensional castle and is fully detailed internally with various smaller buildings, accompanied by an electronic sound track and, strangely, a multi-directional train track instead of Cinderella's usual coach. Another series was very clearly inspired by earlier Intervisual "playsets" such as *Little Choo Choo*, *Christmas Village* and *The Big Race*.

Their "Story & Ride Product Range," *Farm Ride* (1-85081-876-2) and *Safari Ride* (1-85081-030-3), both have a similar wind-up toy trains and sound tracks. Here again we met the phenomenon



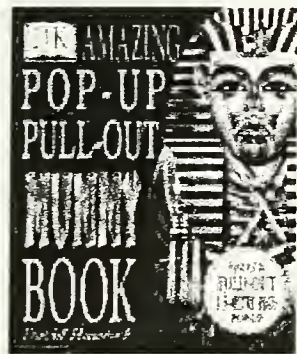
mentioned in our earlier reports of the fair, the almost shameless way that original ideas in the world of the pop-ups are copied. Apparently there is no way to protect/patent one's design and an innovative idea can freely and easily be copied by anyone who thinks it might be commercially successful. As a consequence, paper engineers are reluctant to show or tell anything about their new books, fearing their ideas will be stolen before the book is published.

Such, apparently, was the reason we didn't see anything new done by Ron van der Meer. Since he himself did not attend the fair, we talked with his brother and business partner who told us, somewhat mysteriously, that Ron has developed some new ideas for pop-up books that will link with the world wide web.



The only dummy of a work-in-progress we saw was the *Holland Pack*, to come in 2001. It is a novelty in which the last spread will be reserved for sponsors. Holland-based multinationals like Philips, Shell or Unilever can purchase their copies with a special, company-related final spread. Not too collector friendly, will we have to collect all versions? On display we saw the just-published *The Cook Pack* (1-902413-41-5), a glossy cookbook with hardly any pop-ups, and the *Para Science Pack* (1-902413-53-9) with text by Uri Geller and beautiful blank paper artwork by Ron van der Meer that sometimes magically mirrors colors. The new Keith Moseley, *A Busy Day for Santa* (1-902413-49-0), has again a paper sculpture in an acetate frame as a front cover. Olivier Charbonnel's *Santa's Factory* in an unusual but ingenious way folds out into a three-floor toy factory with a rounding attic and roof. Since Van der Meer Publishing showed their books at the stand of their British distributors, Tango Books, we took the opportunity to also see the new products of Sadie Fields Productions/Tango Books. They had a new book by Eva Tatcheva, *Witch Zelda's Christmas*

Present, done in the shape of a Christmas tree and a sequel to her earlier *Witch Zelda's Birthday Cake*. The new book by Pete Bowman, *Ed Elephant's Christmas Adventure* (1-85707-364-9), a pop-up book with mini Christmas cards in the tradition of his earlier *Teddy's Christmas* and *Little Owl's Christmas*. A new lift-the-flap book by Emma Damon, *All Kinds of Beliefs* (1-85707-505-6), is the sequel to her successful *All Kinds of People* (1995). Tango Books director Mr. Fielder told us that one took a great deal of diplomacy because of its subject. A nice new little book with eight, multi-layered box scenes (shadow box technique) is Ljiljana Ryland's *Christmas Dreaming* (1-85707-380-0). But this year's gem from Sadie Fields Productions is, we thought, the new book by Brian Lee, *The Book of Greek Myths* (1-85707-384-3). It follows the concept of his well-known *Pop-up Board Games* and *Ghost Hunters*, but it now has four pop-up board games based on the stories of Odysseus, Theseus and the Minotaur, the Trojan Horse, and Daedalus and Icarus. Their announced title by Pat Thomson, *Ghoul School: A wickedly Scary Pop-up Book* (1-85707-381-9), has been postponed until fall 2001, maybe to avoid confusion with Abrams' recently-published *Ghoul School* (0-8109-4140-6). It is illustrated by David Roberts, paper engineered by Corina Fletcher, and announced as a "hair-raising pop-up lesson in spookery."



Just a couple of stands removed we meet Mr. David Hawcock, the paper engineer who did the artwork for so many titles published by Tango Books in earlier years. Nowadays he has his own packaging firm and works mostly with Dorling Kindersley. His *Amazing Pop-up Pull-out Mummy Book* (0-

7513-6343-X), has just been published. It unfolds to a one and a half metre high pop-up poster – another part of a growing series of similar designs. David told us he just finished the next part, *Tyrannosaurus Rex*, illustrated by John Sibbick and with text by Clay Brompton, a specialist from the London Museum of Natural History. It will come next year from Dorling Kindersley, another company that never shows forthcoming projects. Planned in the same such design are *Robot* and *Medieval Knight*. On display was the dummy of a new *Totally Amazing Pop-up Animal Masks* with masks that can be taken out to wear and put back in the book again after play. Also shown were the dummies of *Alien Safari* and *Dinosaurs*, each with six paper models that click in shape outside the books.

Special, we thought, were a set of four by Mr. Hawcock provisionally called "scuffle books," books that by an innovative, simple technique – but with a very surprising and pleasing effect – scuttle away when a string is pulled: *Bat*, *Spider*, *Frog* and *Mouse*. Indeed, it was the only new technique in a movable book we saw at this fair and, of course, we enthusiastically praised to its inventor. Follow his works at his website <[www.hawcockbooks.com](http://www.hawcockbooks.com)>.

Going on we needed a sharp eye to discover any interesting movable or pop-up books amongst the enormous offerings of new books shown by the big publishing companies. But we succeeded. Harper-Festival had *The Twelve Days of Christmas* (0-694-01446-X) fanning out in the shape of a Christmas tree and illustrated by Eleni Gianopolus. Golden Books will hitch into the Pokémon craze with *Pokémon: Where are you Pikachu? A super Pop-up Book* (0-307-33237-3), and exploits the Scooby-Doo character with *Scooby-Doo! Mummy's Tomb Maze Book* (0-307-11127-X) with six built-in sliding puzzles behind acetates.



HarperCollins announced two movable books in their "Letterland Concept Books" series, developed by Lyn Wendon for children with reading difficulties: *Oscar's Oranges' Book of Opposites* (0-00-303457-7), a pull-tab book to teach children about opposites; and *Clever Cat's Book of Colours* (0-00-303456-9), a turn-the-wheels book with a clever use of the shape of the letters integrated in the illustrations.

Running Press has *3-D Mother Goose Nursery Rhymes* and a new series "The 3-D Journal" with three parts (*Unicorns*, *Monsters* and *Vampires*). But the suggestion from these titles is rather misleading since the books have just a slightly three-dimensional, better, embossed front cover.



Walker Books from London UK (and so, most probably, their American

sister company Candlewick Press) will publish Robert Crowther's *Colours* with pull tabs to see the colors come to life, and Lucy Cousins' new *Maisy's Farm*, a three-scene carousel book strongly reminiscent of her best-selling *Maisy's House*. Candlewick has another new Robert Crowther title, *Amazing Pop-up House of Inventions*

(0-7636-0810-6) crowded with over 300 facts on inventions and coming in motion by pull-tabs and lift flaps as known from his other books. Candlewick will bring out another Lucy Cousins title, *Merry Christmas Maisy* (0-7636-1279-0) showing Maisy's holiday preparations also using pull tabs and lift flaps.



Amongst all kinds of novelty books Oyster Books offered just one title fitting our interest, *Here we go round the Mulberry Bush*, an accordion-folded edition illustrated by Jenny Tulip with pop-ups, pull-tabs and a sound module. At Orchard Books we saw the new Penny Dann, *The Secret Fairy Boutique* (1-84121-470-5), part four in her "Secret Fairy Collection" including seven spreads with pop-ups, tabs, a handbag, nail tattoos and a friendship bracelet. The success of her formula seems to have been the inspiration both for Liza Woodroff, *How to be a little Bride* (1-84121-481-7) with its pop-ups and all the accessories to be a bridesmaid; and for Jan Lewis, *The Secret Princess Handbook*, to come fall 2001 and also packed with small gifts next to the pop-ups. Orchard is reprinting Philidda Gili's interpretation of *The Nutcracker: A Pop-up Book*, and four parts of David Carter's bugs series (*Alpha Bugs*, *How Many Bugs in a Box*, *More Bugs in Boxes* and *The 12 Bugs of Christmas*), all of them with newly designed covers (to confuse the collectors?). They also have a new Keith Faulkner book, *The Scared Little Bear: A Not-Too-Scary Pop-up Book* (0-531-30267-9), with the story of a bear letting his imagination get the better of him.



We found another title from Keith Faulkner and Jonathan Lambert at Millbrook Press, *The Christmas Story* (0-7613-1439-3) at the

end opening into a three-dimensional crèche. A new

work of the aforementioned Jan Lewis was seen at the packagers Breslieh & Foss: *The Pop Up Music Book*, part of their "First Pop Up and Learn" series offering an introduction to musical instruments for pre-school children, stimulating them to pluck a stringed instrument, to shake a maraca, or to beat a drum, paper engineered by Corina Fletcher. The next part in that series will be *The Pop Up Art Book* including nice slides to mix colors and make new ones.

Matthew Price Ltd. offers a new series of four *Monster Books*, written, illustrated, and paper engineered (lift-flaps and turn-wheels) by our much admired Steve Augarde. Also on exhibit here was the sequel to his earlier books *Tractor Factory* and *Fire Engine*, *Steve Augarde's Garage*, simply but ingeniously engineered, as always, and – again – a true fascination for boys (males?). Price Ltd. also announced "the long-awaited sequel to *Peekaboo*," the ever-selling 1985 pop-up with the illustrations by Jean Claverie. The new title will be *Who Loves You Baby Bear?* and will have illustrations by Sam Williams. It has a rather simple concept with a high degree of cuteness as so many lost little bears awake with children – and adults alike. To come next fall.

A book that surely will sell large quantities and whose concept the older reader will remember from their youth in the 1960s (or the 1950s?) when it came as a boxed game, is Jay Young's, *The Amazing Magic Fact Machine: Spin the Magic Finger to Find the Right Answer*. Paekaged by David Bennett Books and seen at their stand in various languages, it contains a dial that spins around (a simple magnetic principle) to help kids answer questions on various kinds of facts on its subsequent pages, die-cut in the middle to place the "magic finger." The packager showed how the concept will be marketed in coming years in books with titles such as *The Amazing Magic Fortune Teller*, *The Magic World of Learning*, and others.

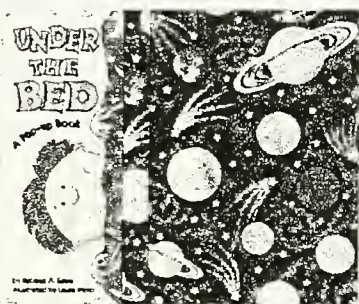
Surely the place to be for the most beautiful pop-up books of this year's fair was the stand of Simon and Schuster (Little Simon). The three titles that rate for a first place in the production of the year 2000 will be mentioned just briefly since they have already had so much attention: Kees Moerbeek's innovative *The Spooky Scrapbook* (0-689-83414-4); *Brooklyn Pops Up* in its four various editions which every member, of course, wants to possess with



the logo of the Movable Book Society on its spine; and Robert Sabuda's *The Wonderful Wizard of Oz. A Commemorative Pop-up* (0-689-81751-7). The later is beyond praise in all aspects although some spreads proved rather difficult to fold down and looked ruined after a few days on display at the fair. We heard voices who thought the *Wizard* with its huge number of pop-ups was rather overdone and pointed out that moderation made the master Lothar Meggendorfer – but maybe these voices were also subject to a certain degree of *jalousie de métier* ...?

Simon and Schuster also showed new titles to come in 2001: David Carter's never-ending series of "Bug Books" will be extended with *Easter Bugs* (0-689-81862-0) and *Stinky Bugs: A Lift and Sniff Book*. And the "bugmania" now appears to be infectious: S & S announced *The Mix and Match Book of Bugs* by Sally Rose with illustrations by Scott McDougall, in which split panels allow the reader to create all kinds of bugs. David Carter, with his wife Noelle, also did a great new pop-up adaptation of E.T.A. Hoffmann's original tale of *The Nutcracker* (0-689-83285-0) for Simon and Schuster's "Classic Collectible Pop-up Series." It is our fifth title vying for the best pop-up of the fair with its wonderful layout of pages done in a new art style for David Carter and with beautifully engineered fold-down scenes reminiscent of theater sets. It is a must, not only for Christmas. David Carter also did the paper artwork (six nice fold-down scenes) for a new design of *The Night before*

*Christmas* illustrated by Tom Patriek and published by Hallmark Books. Also coming in 2001 from Simon & Schuster is Rebecca Sams, *Under the Bed: A Pop-up*



*Book* (0-689-84009-8), a hilarious story on cleaning up your room, illustrated by Laura Merer and ending up in an humorous pop-up finale. And *Little Red Riding Hood*, illustrated by Marjorie Priceman and with four pop-ups on its seven spreads will be out in the fall of 2001.

The company that has competed for several years with Simon & Schuster for the best of the pop-ups is, without any doubt, Macmillan. Niek Denchfield, their star paper engineer, has a glorious new *Alice's Pop-up in Wonderland* (0-333-90113-4), a six-scene carousel featuring the classic Alice illustrations (redrawn by Alex Vining), with tabs to pull, figures to press-out, a

pull-out game and a booklet telling the story. The book was issued in a first edition of 100,000 copies worldwide! Denchfield's *Dinosaur Park* (2000), a large pop-up book with fold-down scenes and loosely inserted three-dimensional animals to play with, will be followed soon by a similar *Pop-up Safari Adventure* (0-333-78137-6) and *Pop-up Ocean*. The equally well-known Maggie Bateson did for Macmillan another elaborate carousel, *My Secret Fairy Garden*, illustrated by Louise Confort in pink and using foil. It also has press-out figures and a booklet telling about the fairies preparing for the big fairy wedding. Perfect for girls and (female?) collectors. A great non-fiction title coming from Macmillan's is *The Big Book of Pop-up Optical Illusions* by Andrew Bennett, in which the reader, with the help of the character Doctor Optie, is led through the fact-filled spreads and can find lots of optical illusions (sometimes in pop-up) on any of its six spreads. Looks a bit like a Van der Meer "Pack," but otherwise you cannot believe your eyes in this book! We especially love this kind of book with illusions.



Aside from all of these giants in the field of publishing pop-up and movable books we saw interesting single titles worth mentioning at smaller publishing houses. At Ragged Bears for example, *The Big White Book* by Mike Brownlow, a large 20-page book of tough board pages, at first sight mysteriously empty (white!). By looking more closely and by the use of ingenious flaps, pulleys and tabs, the reader meets a whole host of colorful little book men living within the pages! Very imaginative and great fun. A must have.

Kees Moerbeek did for Child's Play a very nice *The First Christmas* (0-88953-834-6). It is another book in the triangular shape known from a lot of his other works and now matching very well with the nativity crib scene the book finally turns into. Additionally there are stand up figures stored in the back cover of the book. The same publisher has another original novelty by Kees Moerbeek, the "Roly Poly Books," three little boxes concealing a wealth of pop-up secrets that are uncovered as the "books" mysteriously unravel. The titles are *Old MacDonald* (0-85953-649-1), *Mother Goose* (0-85953-854-1) and *Numbers* (0-85935-648-3).

Tony Potter Publishing showed the dummy of *Ned's*

*Garage*, another carousel and peculiar for its pastel colors not usually found with this theme. At Design Eye's we saw the first two parts of their new "Extreme Planet Series" announced "to encompass all kinds of remarkable phenomena, from the natural world to amazing human facts"

but first bringing *Hurricanes and Tornadoes* and *Volcanoes and Earthquakes*. The books have interactive pop-ups, lift-up sections, die-cuts and press-out card components. The most intriguing parts are the working models that



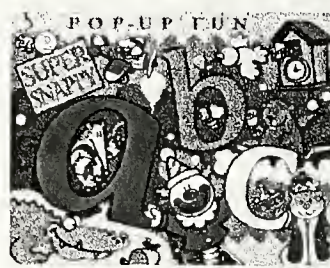
fold out from the inside of the front covers to make the extreme phenomena occur: a tornado in action in the first book, a volcanic eruption and an earthquake taking place as "action simulators" in the second book.

A wonderful new David Pelham pop-up book comes from Handprint Books, New York, *A Piece of Cake* (1-929766-01-7), kind of a sequel to his funny *Say Cheese* and in the same triangular shape. With a fine paper sculpture encased behind acetate built into the front cover and 11(!) spreads with pop-ups, lift-the-flaps, and the cutest little mouse we ever remember having seen, unrolling from one of the spreads to end up sitting on the border of the spread. A joy, and another must for collectors.

Completely new to us was the London-based packager/publisher Aladdin Children's Books having four new pop-up books. They showed two beautiful, detailed dollhouse carousel books *The Haunted House* (with even a rounding side-tower!) and an *Edwardian Grocer* both with additional story booklets and push-out characters to play with. They have no paper engineer credited but they are strongly reminiscent of last year's *The Victorian House Book* by Keith Moseley, with its innovative outside front of the house at one side and some open inside rooms at the other side of the carousel. Nevertheless they are great additions for any collector fond of carousel books. [We have just learned of Mr. Moseley's website <[www.pop-upworld.co.uk](http://www.pop-upworld.co.uk)> and the two books are his works!] Maybe also the other two dummies we saw at Aladdin will prove to be done by Keith Moseley, *Dino-Pop*, a sturdy pop-up book with various dinosaurs and amusing text describing each of the modeled creatures, and a *Traditional 19th-Century Farm*. It is not really a book but more a kind of a portfolio that unfolds into a square of buildings and shows in full three-dimensional detail the old-fashioned farmhouse, a cow stable with cows waiting to be milked,

a stable with an old horse, and a great barn. When opened it offers a nice tableau of unfolded miniature paper houses and varies the "playsets" as known from Intervisual (and also partly engineered by Mr. Moseley).

Templar Publishing brought some new dummies from their well-known in-house designers. Helen Ward's *One Fine Day* offers a charming gift package with a movable paper



sculpture behind a heart-shaped acetate window, doubling as a slipcase for an illustrated storybook. It comes with a ribbon loop ready for hanging on a bedroom wall (in the tradition of a similar series such as *Robinson Mouse* and *Cindy Mouse*, again by Keith Moseley). A. J. Wood has a new *House Full of Monsters: Pop-up*, a Halloween special with illustrations by Deborah Allwright and including pull-tabs, wheels and flaps to lift. Derek Matthews has some new parts in his series of "Snappy Pop-ups" and showed a new *Pop-up ABC* full of first words for toddlers to learn, with each letter having its own surprise to reveal, hidden behind a pop-up or a flap and ending up in a final full-spread pop.

Before returning to Intervisual Books we had a look in the halls where the European children's book publishers conducted their business. This year's fair



once more showed how almost exclusively Anglo Saxon the world of the movable, pop-up and novelty books appears to be. And since the exchange rates of both the American dollar and the British pound sterling have stayed extremely high for a long time in relation to the European Euro, we think there never have

been so few European co-editions of the products of the British and American packagers and publishers as there were this year. From different sides this feeling was stated by people involved in this business. We found very few "original European" pop-ups. In the halls of the German publishers we saw, at Esslinger Verlag J.F. Schreiber, a pop-up adaptation of their

picturebook character *Kleiner Raben* (Little Raven) by Nele Moost and Annet Rudolph. *Alles gebacken! Pop-up Buch* (Everything cooked! Pop-up book) (3-4802-1499-1) paper engineered by our fellow Movable Book Society member, Italian artist Massimo Missiroli. His paper artwork was his third book for the former Meggendorfer publisher, following his earlier *Struwwelpeter* and *Max und Moritz* pop-up books.

Rowohlt was the first to get a prestigious German award, the *Deutsche Jugendliteratur Preis* for a pop-up book: Antje von Stemm's *Fraulein Pop und Mrs. Up*. We wrote about this in the last issue of *Movable Stationery*. Strangely enough it was awarded in the category of non-fiction, possibly because of its hobby or do-it-yourself character. They also showed Antje von Stemm's sequel, to come in 2001.

Coppenrath, from Münster, Germany showed a nice novelty: *Edison geht ein Licht auf! Die Geschichte der Glühlampe* (A light dawned upon Edison: The history of the electric bulb) (3-8157-2066-4) It has a text by Tom Lackner and illustrations by Barbara Jelenkovich with numerous flaps to lift, tabs to pull and a real light on every page: such as a car light, a street lantern, a lighthouse, a traffic light and more.

That was almost all there was from European publishers this year, at least those pop-ups and movables we think would be of interest to the readers of *Movable Stationery*, people looking for collectable items. We found nothing interesting at all at the stands of the French, Spanish, Italian, or Eastern European publishers. So we returned to the "international hall," as it is called, the big hall with all the British and American publishing houses, to see (and now in full) this year's production from Intervisual Books, always the leader in the field.

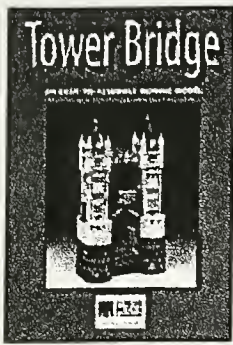
At the beginning of this article we mentioned Rives' *Polar Bear* that Mr. Hunt described as Intervisual's highlight. Since we now had seen the complete production of the other firms, we could agree that the book proved to be one of the top five or six of this year's fair. The other candidates we described above. Other new books (or dummies of new books) we saw at Intervisual were an *Old MacDonald's Farm* and a *Wheels on the Bus*, both additional titles in their series of "3-D Playsets with Sound and Windups." Another "Pack-like" production, *Rugby: A Three-Dimensional Tribute to the Sport*, engineered by Tor Lokvig, follows the formula of *Harley Davidson* or the *Elvis Pack*. The *Mouse in the House Playset* includes three pop-up play scenes and is illustrated by Karen Bell. Lynette Ruschak did a sequel to her *Annie Ate Apples* with the new

*Oscar's Opposites* that has a lot of pull-tabs, lift-flaps, wheels, and simple pop-ups - and a great spaghetti-eater! A novelty book from Heather Gondek, *Morning in the Garden/Nighttime in the Garden* is a two-in-one book that, once the first book is read, allows the reader to turn it over to read its opposite part. In both parts there are pull tabs, pop-ups and touch-and-feel elements. The young Hungarian designer Krisztina Nagy showed a fourth title in her series of "Fuzzy Bear" books, *Fuzzy Bear goes to School*. Dave Jonason has a remarkable *Midge and Gizmo's Scavenger Hunt* with weird illustrations and lots of movable elements to find hidden objects in its eight scenes.

Extra attention has to be given to some books with special (new) techniques or gimmicks. Announced as "IBI's first Talking Picture Book" was *Say Moo! A Speak-and-Play Book*, a book that allows you to record each animal sound in your own voice and play it back with the press of a button. Betty Ann Schwartz, *What Makes Music?* has seven colorful strings incorporated, growing from one on the first spread to seven on the last and forming a xylophone - the same concept as used in last year's *What Makes a Rainbow?*

David Wood and Richard Fowler worked together again on *The Toy Cupboard*, an action packed book with pop-ups, pull-tabs, wheels, a puzzle, paper dolls, punch-out clothes, and a fishing pole that actually catches fishes in a 3-D pond. The kind of book that in no time will prove to be difficult to find complete with all its accessories. A special technique to build up a doll's house was used in Phil Wilson's one spread *Mystery Manor: A Spectacular Playset*. It is not a carousel but it is difficult to describe how it actually works. Once the covers are opened, you have to unfold the five-room house yourself and fasten it by inserting tabs at its bottom; a next step is the unfolding and the inserting of the roof. There are also a lot of tomb stones to erect in the front garden and all this results in a tall, almost two feet high paper building (hard to unfold and flatten again too!).

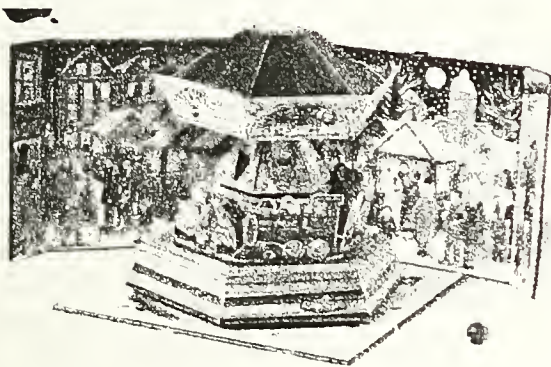
But the book we were most attracted to at Intervisual was Jennifer Lawrence's *Sad Doggy*, telling the story of the boy Ben who wants to make his crabby canine a little happier and for that purpose gets out his paper and scissors to create an assortment of pop-ups on the pages: a car, a mask and an oh-so-charming plane. Unfortunately nothing seems to make the depressed dog happy. But lucky for us, we grow very happy looking at the artistic and humorous illustrations by Tim Ering - mind his name! Surely something for the small but treasured collection of "special artists' books" on our shelves.



For those readers who have heard enough now about all the “fantastic and collectable” new items but prefer (and are experienced enough) to make pop-ups themselves, we saw in Frankfurt a wonderful new range of *Moving Model Kits* designed by Keith Newstead, U.K.’s finest creator of automata models. Newstead

designed moving models for many of the world’s (British) premier tourist attractions: *The London Eye* for British Airways, *The Guillotine* for Madam Tussaud’s, *Sisi* for Schönbrunn Castle in Vienna, *Off with his head* for the London Dungeon and others. Arcturus Publishing Ltd, London, brings a series of six *Moving Model Books* with great weird models by Newstead: *Mummies*, *Aliens*, *Dinosaurs*, *Vikings*, *The Odyssey* and *Dennis & Gnasher*. Great stuff to do it yourself, but make sure to look first at the final results at their website <[www.arcturuspublishing.com](http://www.arcturuspublishing.com)> !

As usual, we saved the titles we thought the most attractive of this year’s fair, those literally irresistible, for the final paragraph of our article (to see who would read to its end). Two books made us so greedy that we



could not wait to add them to our collection and tried – successfully – to acquire a copy of them during the fair. In random order: *Das Weihnachtsskarussell* (3-8157-1992-5) by Anne Braun and illustrated by Gabriele Höppner, published at Coppenrath in Münster, Germany. The covers appear to be just a portfolio hiding a twelve-page booklet with a Christmas story, and the real present Father Christmas brought for the little Luisa in her dreams. But a glorious, colorful pop-up merry-go-round comes popping up at once when unwrapped! More, the merry-go-round turns around and plays “Jingle Bells” at the pull of a string. The covers (and the booklet) can be used to form a panoramic

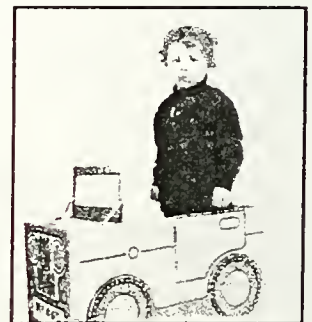
background and so you will have a wonderful paper toy in your display case. By the simple push of one finger the whole paper sculpture folds flat again. It is a great piece of paper engineering by Christian LeGrand who surprised us earlier with his innovative techniques.



The other “book” that raised our temperature was *My 4WD: A Story You Can Really Get Into*, designed and illustrated by “Inc.” (sic!), with text by Paula Borton. Getting children into books takes on new meaning with this

book. In fact, it will be difficult to keep kids out of them! The book comes as a first part in a series of “Convertibles,” has large format (35x35 cm.) and is done in heavy board. The zig-zag folded book appears to transform into a three meter “road” (playmat), but this proves to be only its first transformation. For next the “road” magically turns into a real toddler-sized car! It is big enough for the child to literally step into through a door that opens, to play with the controls, to steer with the wheel and to drive off. It is published by Miles Kelly Publishing, Great Bardfield, U.K.(1-902947-71-1), who also announced forthcoming “Convertibles” like *My Boat* and *My Fire Engine*.

Though we would have had liked best to have driven out of the fair ourselves in the newly- acquired four wheel drive, with the turning and music playing roundabout by Christian LeGrand on the front (imagine!), we asked, timidly and slightly embarrassed, for a non-transparent bag to hide the treasures in until we could reach home. We stay, alas, decent grown-ups who just have “a professional interest” in children’s pop-ups, movables and novelty books. At least till next year’s Frankfurt Book Fair.





David Carter, continued from page 3

done by me. In the very beginning when I had the idea to do this book, I called Jim Diaz and asked whether he wanted to work with me on this, because Jim and I had worked so closely when we were younger back at Intervisual -- 1981, 1982, 1983. We developed this pop-up lingo that we would use back and forth. Jim was the creative director and I was one of the paper engineers. We would look at a project and some things that had already been done and Jim would say "Why don't you try using that flippy flop mechanic, you know the one that goes this and that." We developed this terminology that no one else was using and tried to define what the very basic mechanics were. That's what Jim and I did together. We defined what was going to go into the book and Jim's company was responsible for doing the production on the book until we had the final product.



K: So that's why he gets the dedication in *Alpha Bugs* for being your "Alpha Buddy."

D: That's right. Our communication was mostly on the

phone for *Elements of Pop-up*, but we also actually met. One time in the very beginning of the project Jim was in San Francisco and I went over there and spent two days at the hotel. We talked about the original concept and its very early stages. Then later Jim came up to Auburn and we worked together for three or four days together once the book was almost finished

K: Who did the big demonstration pop-up inside of the cover of *Elements of Pop-up*?

D: Jim did the pop-up inside of the cover. We yanked him in on that part of the project early. He did a couple of things and I would play around with them a little and send them back to him. The title page is Jim's.

K: So you were also mailing pieces of the pop-ups to each other?

D: Oh back and forth constantly. I should probably show you. I have this bag that almost takes up this entire drawer here, there is so much stuff. The book would go back and forth and back and forth. We'd make the various pieces changes and it would work or not work. I would give it to Jim and say let's think about

this. What this is? Is this a basic structure or is it just a combination of basics? Let's put in a clicker mechanic because we show it in the book, so let's add it to this pop-up. Let's put these coils in, or whatever. Let's change the construction here. And we would refine. This would go back and forth until we finally narrowed it down to the basic 45 pieces that went into the book. Now, if I need to talk to someone over the phone, I say, for example, go to figure number 31. I put the *Elements of Pop-up* by the side of my desk and I use it all the time.

K: So this book that is a mock up of everything travels back and forth several times and, before that, pieces of paper, etc. . . .

D: Exactly.

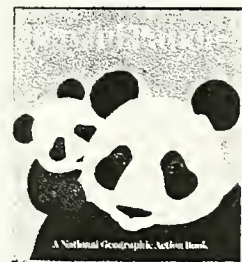
K: There are people who would die for that original work.

D: Well, there is an avid collector by the name of John Railing based in Chicago who even started to do pop-ups himself. We were talking about collections and I said I think the most collectable thing that anyone could get their hands on are the rough cut dummies.

K: There was a need for a vocabulary.

D: Yes. That's why I wanted to do it.

K: Was *Playful Pandas* the only National Geographic book you did?



D: Actually I did another book for them, a flat board book called *Opposites*.

K: *Playful Pandas* has wonderful illustrations.

D: Thanks. Actually I have a theory about that book. I think if I were the art director at National Geographic, I wouldn't have hired me to do that book.

K: Is that because the National Geographic books tend to be very realistic.

D: Right. The style of artwork that I do with cut paper is more a simple sort that doesn't lend itself to being National Geographic-ish. I'm glad I did it, but every time I pick up that book I say I wouldn't have hired me to do this book.

**K:** I love the book. The black and the white and the greens and the blues are so graphic. It is really wonderful, but I've had the thought that it is kind of unusual for a National Geographic book.

**D:** A lot of it was that Jim Diaz was involved with National Geographic, doing the book, and he probably said I've got this illustrator friend. Let's get Dave to do it. It's a pretty book. I love the colors in it, but I am just not sure that it goes with the series. Very detailed. Nice paintings for the most part.

**K:** Vic Duppa-Whyte. Did you work with him?

**D:** Actually I have never worked with Vic Duppa-Whyte on a project. We just knew each other.

**K:** From Intervisual?

**D:** He would come to Intervisual on a regular basis and I think we hooked up a couple of times at one of the ABA's in San Francisco. He had been in Columbia, flew to San Francisco and came to the ABA when I was there. We became buddies, became friends. Then on one of the trips while I was in London, I spent some time with him in his studio. He showed me all of his work and we talked a lot. That's when he gave me the little hopping kangaroo there (pointing to a paper kangaroo model that has a rubber band-loaded mechanic that makes it hop). Vic must have been short of paper because he made the model out of a Tony the Tiger Frosted Flakes cereal box.

**K:** Made out of a cereal box?

**D:** Yes. This is my favorite piece. He was another John Strejan-type paper engineer and I wish I would have had the chance to work with him. David Rosendale, who is another paper engineer, worked with Vic quite a bit, so he probably knows a lot more about it. But Vic would show me things off the shelf and the paper engineering was just incredible — the things he would make happen. He was working on *The War of the Worlds*, which has never been published, but he actually had the spaceship floating in the air. It had a couple of little tiny pieces supporting it, but it was floating in the air. It was just incredible!

**K:** He, like Strejan, could make you say WOW!

**D:** Absolutely! His work made me say WOW. His work sort of baffled me. I had to look at it hard to figure out how he made it work. But the problem with that type of paper engineering is that it is so complicated to manufacture. Very little of it makes it into books, and

when it does make it into a book it quite often doesn't work very well. So a lot of Vic's books that you see published don't work well. The pop-ups are just too complicated. You pull a tab and it doesn't work quite right. But his original work, his rough cuts, were the drop-your-jaw kind of stuff. WOW! Awe inspiring.

**K:** Did you work with Ron van der Meer?

**D:** Yes. During my first years at Intervisual, Ron was one of the star people coming in. When Ron van der Meer walked in, everybody was very excited and they couldn't wait to see what he was bringing. They all wanted to work on one of his projects because they were very interesting and unusual. Like his *Pop-up Games Book*. Have you seen that one?

**K:** Yes, I have it.

**D:** It's fun. You ought to see mine upstairs. It's demolished. Every piece is falling off of it. That's my first repair job when I retire and open my pop-up book hospital. And it was fun working on his magic book. They were just different. It was also fun having someone like Ron van der Meer around. You've never met anyone who is in a better mood all the time. Always laughing at everything, no matter what. He just laughs. He is really nice.

**K:** He seems like the consummate businessman too.

**D:** I think he has become that. But when we first met, when he first came to Intervisual, he wasn't like that at all. Well, he might have been, but that is not what I saw. I saw a truly fun loving . . . In fact, this picture of Meggendorfer right here reminds me of Ron van der Meer (pointing to picture of Lothar Meggendorfer inside *Genius of Meggendorfer*). "I am here to be goofy."

**K:** Does he wear funny shoes?

**D:** Yes, he wears his red shoes. Of course, he has turned that into his logo.

**K:** And he has a book called *Funny Shoes* that has the red shoes in it, three-dimensional of course.

**D:** Oh is there? But you're right. Ron did the *Sailing Ships* book and that was one of the first books that was a nonfiction, educational adult-type book. And that is definitely the direction that he is going. Also, the Art Packs. When I look at those books, I see books that are mostly reference books, educational books. He uses pop-ups in the right place, but when you look at the

paper engineering in those books it's quite simple. There's nothing overly complicated, but he's saying I'll use paper engineering and string and pulls and whatever it takes to illustrate this concept. He is approaching it as a bookmaker, as a book designer, which is different than a lot of people do it. My goal is to make a cool pop-up book, and Ron has done some of that, but his most recent work is to make a good book. Some of the *Math Packs* don't have any pop-ups at all, but they have movables. He is using the art of paper engineering to solve problems — which I like. I have more appreciation for that, for a book as a whole, than to see someone who has a book with one cool pop up in it for seemingly no reason. And the reason I say that is for years at Intervisual that was sort of the goal — to take anything that we could and make it a big, cool pop-up. Let's not think too much about why we're making a big, cool pop-up, just make it a cool pop-up right there and then we'll put some words over here and some picture around it. To me, I thought that was not the best way to design a book. You really need to think about everything, why it was there, what the whole picture was. Ron does that very well.

**K:** And Iain Smyth?

**D:** Iain Smyth is relatively a newcomer. But once again, what I like about Iain's work is he does what Ron van der Meer does. His mystery books, for instance. The concept of what it is that he is doing as a book is what comes first. Then he applies paper engineering as a solution to whatever problem to make it happen. Iain Smyth's mystery books are good solid books, just as books, and that's why I like his work.

**K:** Did you ever work with him?

**D:** I've never worked with him. I have met him a couple of times. Those British guys go to Bologna quite often. That's what's fun about going to the Bologna Book Fair, you have all the people there. So we go out, have dinner, carousing and laughing around.

**K:** Well, you can't find your colleagues on just any corner.

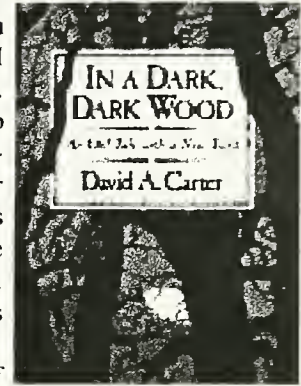
**D:** So it is fun. The last time I was in London, I got together with Iain Smyth and David Pelham and we had a great night out. Pizza and laughing and carousing too. He is a nice guy.

**K:** My Granddaughter Kallan's favorites of your books are *Surprise Party* and *In A Dark, Dark Wood* — which was the first book she could ever read by herself.

**D:** Is that right? *Dark, Dark Wood*?

**K:** Yes. Which makes it special forever.

**D:** Sure. I can tell you about that one. I mentioned Mark Chesire. He was the editor who bought my first two pop-up books. Well, Mark later became my agent and as my agent he would quite often make suggestions. *Dark, Dark Wood* was his idea. I thought it was a fun idea because that is one of those old tales that has



been told over many, many different times. You can find *In a Dark, Dark Wood* in many different versions in the library. An old public domain piece. But when we first started thinking about it, we thought here is a book where we can really use a pop-up at the right time at the right place. It's a flat book and it builds and it builds and it builds. Then all of a sudden there is the end and it's a pop-up. I like it because that was a very interesting and unusual use of pop-up, where some other people would have tried to make every page pop-up. Let's let it stand out.

**K:** I like the size of the book too, and what you did for illustration.

**D:** That's really unusual illustration. That was the type of painting that I was doing in college and I just went back to it at that point because it seemed like the right thing. I probably have four or five different styles of art that I can use and I will use any given one based on what I think that project needs. So I painted that one.

**K:** A few minutes ago you pulled out *Naughty Nineties*. You said it was one of your favorites.

**D:** This is one of my favorite books. I just love it. I love the concept of it. It is an adult book that is a pop-up. I remember this book coming into Intervisual. The original came from a woman in Australia, I think. "Concept by Leslie Jane Kaiser." I think that had to be her. The original comp that she sent in was nothing like this book. They took it and changed it. The illustrations are based on Gibson's drawings — The Gibson Girl. They were done by an illustrator who was working at Intervisual at the time, Borje Svensson, who is probably one of the best illustrators I have met in my life. He could just do anything. He did the paintings for *Sailing Ships* and these great Gibson Girl drawings. I

love the fact that they are black and white. It is just fun. Conceptually they really work very well.

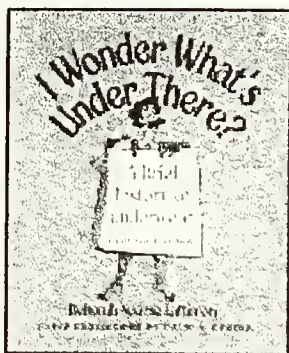
**K:** Who engineered?

**D:** I believe Keith Moseley did it. Keith Moseley and John Strejan. Here is a case where the paper engineering is not necessarily fantastic, it's just simple pull tabs. But the application of it with the art is the right style. And the text is good. I love the way this book came together. I love the fact that it's an adult pop-up.

**K:** Now there are really quite a few good adult pop-ups. *Hugh Johnson's Wine Book*, and I like the *Golf Book* that came out in the last few years.

**D:** There are quite a few now. But I think that this was one of the first ones, if not the first one. This book sold fairly well. They printed 150,000 copies and sold them right away. They also did a mini version.

**K:** We talked a little about the book *I Wonder What's Under There*.



**D:** That was a pretty unusual theme. *What's Under There* was brought to me by Linda Zuckerman as a full manuscript. Deborah Lattimore is the illustrator and the author. They just asked me to do the paper engineering, which is simple because there

wasn't a lot that could be done with it. My only input was to make sure that what this pop-up book is about is looking at people's underwear. So it is a book of lift-ups. We just look under their clothes. That was my only input.

**K:** One of the most clever ones is having to lift from the neck. I would have never thought about that.

**D:** That was a struggle -- trying to find good places to lift these up so you can actually see what it was that she was talking, the underwear.

**K:** I noticed on the back of *Elements* that you've sold over four million books. How does that feel?

**D:** Well that feels good, but I'm not sure how accurate that number is. It could be correct if they count all the foreign sales for all the books. According to my calculations it's not quite right, but it's not that far off. There are two and a half million bug books, which I think is much more accurate. I think what publishers do sometime is say "250,000 copies sold." What that really means is 250,000 copies are in print and shipped out to bookstores. They aren't counting what they call returns so they aren't counting the number of copies actually sold. Ron van der Meer said he has 17 million copies sold, but that means that he has sold 17 million copies of his books to publishers. That could also mean that there are 16 million copies sitting in warehouses. And I know that Intervisual does that. They are honestly counting how many copies they have sold because they have made the sale to the publisher. So when they do a print run of 150,000, they sell 150,000 to the publisher. It's a substantial number of books and it sounds great

**K:** You have the domain name "popupbooks.com." Do you have plans for it?

**D:** I do have plans for it. The person who is building the web site is another friend of mine from college. Two years ago when I decided to do this I didn't know anybody who was doing web sites, so I hired her. I've just recently been talking to her and she promises me that it is almost ready to post.

**K:** I am wondering what she is thinking about for the web site.

**D:** There's a lot to it. We've spent a lot of time designing it. You have a basic home page when you open it up and then various places to go. I've done a lot of bug artwork for it. We have the basic windows set up that has all these bug characters and they are doing animations for each area and the pop-up menus. When you click on it, a little thing comes up with music and animations. That's the basic site. So what you will have is a welcome, there is a picture of me and Noelle, and you click here and it will take you to the biographies with bug eyes. These are like related links. There is a list of pop-up books that has a photo of every book cover. And there are books for sale. Another link takes you to the American Booksellers' site so you can find your local bookstore and at related links you can find a link to Amazon.com or Barnes and Noble or Borders. The Movable Book Society is in there and I will definitely put you in there. That is what the related links are all about. If someone comes to this page just

because they are interested in books or my books or children's books, I can send them to all the other places that are related. We will also have the calendar of events. This will be an ongoing calendar of what I am doing, whether I am at a book signing tour or at a school. There will be the list of our books, the booksellers, related links and emails, biography and then changing contents. It's a work in progress. If I want to, I can post a letter or a fun email or drawings from a child.

**K:** Do you get those?

**D:** I get emails and letters. I have a whole file over here of stuff that kids give me when I go to schools. I do a lot of school visits for fun. They draw bugs and I have gotten some really good things. So that is what this will

be right now. I don't know what it will evolve into, but supposedly they are working on the animations.



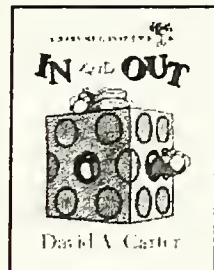
Notes: In answer to an earlier question, John Strejan illustrated *I Love to Eat Bugs*. David's website <[www.popupbooks.com](http://www.popupbooks.com)> is fully functional.

And what can you say about a guy who states on his website, "I love my work and family" except a big thank you, Dave for telling us about your work.

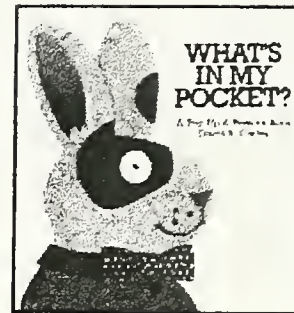
### Books by David Carter

The following list includes all of the titles written or illustrated or both by David Carter. This does not include any of the I.C.I. books where he is listed as paper engineer.

1. *Skyscraper going up* (out of print) - Harper Collins
2. *How to be an Ocean Scientist* (out of print) - Harper Collins (flat)
3. *What's in the Cave?* - Henry Holt
4. *What's at the Beach?* - Henry Holt
5. *What's in the Jungle?* - Henry Holt

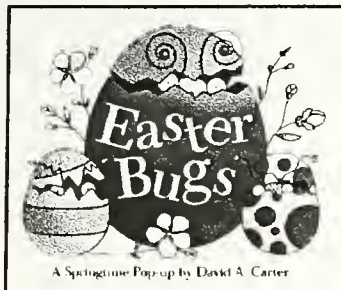


6. *What's in the Prehistoric Forest?* - Henry Holt
7. *What's in the Deep Blue Sea?* - Henry Holt
9. *How Many Bugs in a Box?* - Simon & Schuster
10. *More Bugs in Boxes* - Simon & Schuster



11. *Jingle Bugs* - Simon & Schuster
12. *Opposites* (Baby Bugs) - Simon & Schuster
13. *Counting* (Baby Bugs) - Simon & Schuster
14. *In and Out* (Baby Bugs) - Simon & Schuster
15. *Colors* (Baby Bugs) - Simon & Schuster
16. *Alpha Bugs* - Simon & Schuster
17. *Love Bugs* - Simon & Schuster
18. *Feely Bugs* - Simon & Schuster
19. *Bugs that go Bump in the Night* - Simon & Schuster
20. *Numbers* (sticker book) - Simon & Schuster
21. *Shapes and Colors* (sticker book) - Simon & Schuster
22. *Noodles* - Harper Collins
23. *I'm Shy* - Simon & Schuster
24. *Say's Who?* - Simon & Schuster
25. *In a Dark, Dark Wood* - Simon & Schuster
26. *Snack Attack* - Simon & Schuster
27. *What's in My Pocket?* - Putnam
28. *Surprise Party* - Grosset & Dunlap
29. *I'm a Little Mouse* - Piggy Toes Press (IBI). Originally published by Henry Holt
30. *Peek-A-Boo Little Mouse* - Piggy Toes Press (IBI) Originally published by Henry Holt
31. *Merry Christmas Little Mouse* - Henry Holt
32. *If Pigs Could Fly* - Price Stern Sloan
33. *Playful Pandas* - National Geographic Society
34. *Opposites* - National Geographic Society
36. *Over in the Meadow* - Scholastic (flat)
37. *Cars, Cars, Cars* - Scholastic (flat)
38. *There's a Square* - Scholastic (flat)
39. *Bugs on the Go* (board book) - Simon & Schuster
40. *Bugs at Play* (board book) - Simon & Schuster
41. *Bugs at Work* (board books) - Simon & Schuster
42. *Busy Bugs, Lazy Bugs* (board books) - Simon & Schuster
43. *If you're Happy and you Know it* - Scholastic
44. *Bugs in Space* - Simon & Schuster
45. *Curious Critters* - Simon & Schuster
46. *What's Under There?* Browndeer Press, HBJ
47. *Bed Bugs* - Simon & Schuster

- 48. *Glitter Bugs* - Simon & Schuster
- 49. *Stinky Bugs* - Simon & Schuster
- 50. *The Elements of Pop-up* - Simon & Schuster
- 51. *Giggle Bugs* - Simon & Schuster
- 51. *The 12 Bugs of Christmas* - Simon & Schuster
- 52. *The Nutcracker* - Simon & Schuster
- 53. *Easter Bugs* - Simon & Schuster



#### European Branch, continued from page 4

After a short lunch break in the fine historical inner town where we gathered, the afternoon session started with a lecture by Mr. Aernout Borms, a collector of and writer on movable books. He prepared a talk about movable plates not published in books. He used slides and included all kinds of items from his collection to illustrate his words. We saw not only movable trivia from the Disney factories and the tourist industry, but also rare folded prints from the 18th century, movable 19<sup>th</sup> century picture postcards, calendars, advertisements with movable or pop-up parts, records and CD's, soft porno and on the other hand the use of movable plates for educational purposes. Mr. Borms distributed an English-language handout describing all of the items he showed.

The next contribution came from Kees Moerbeek and Carla Dijks, the paper engineering couple so successful worldwide who are hardly known in their own country because only a few of their books have Dutch editions. We had asked them, for that reason, not only to tell about their current projects, but to show, in particular, a survey of all the wonderful books published abroad in the over the 15 years they have been active. The sympathetic Kees Moerbeek was the spokesman while his wife Carla Dijks showed the books and also some uncut printing sheets to illustrate the production process and the limitations in the amount of paper used for their books. During the tea break that followed both signed books and sold to the collectors all of the books that had filled their suitcases.

Because of the enthusiasm of both the speakers and the audience, there was not adequate time for the whole

program as planned. So we had to shorten the rest and decided to leave out the talk about the development of the carousel books prepared by Theo Gielen, that was illustrated by the exhibited books.

What came next proved to be another highlight of the day. We had succeeded in getting Professor W.A. Wagenaar, a collector, but, above all, the owner of the only magic lantern theater in the country. He performed Lothar Meggendorfer's two-part *Bewegliche Schattenbilder*. He himself is the happy owner of Part I and the organizers of the day succeeded in getting special permission to use the only known copy of Part II in the country, a treasured copy held by the Royal Library in The Hague. A special courier brought the copy – and took it back again once the performance ended. Professor Wagenaar showed the 16 movable plates as a professional shadow theater performance while his wife read the original German text of the books. Surely a unique and highly acclaimed experience by the audience that realized this was a once-in-a-lifetime experience to see these rare and precious books together and performed in the way Meggendorfer imagined them when he designed them in 1886.

A short evaluation of our initiative and the actual happenings of the day brought loud voices of acclamation. We agreed to gather every second year, in the spring of the year when the official MBS conference is held in the autumn. Since the German visitors offered to organize the next meeting, such will be held in Germany, spring 2002. So, Italian, French, Spanish, Belgian and British members be sure to plan your visit at that time. You are invited! As a relaxing end to the successful day, a 30-minute video was shown of a wonderful television program made by the German producer (and collector) Ivan Steiger of Munich. It was an ingenious presentation with lots of historic movable books shown in motion, with hardly any spoken text but accompanied by fantastical, matching, minimal music. The program, already shown twice on German television on Christmas eve, brought once more many "oohs!" and "ahs!" Before going home we had a drink in the local Irish pub around the corner – to stay in the Anglo Saxon mood that marked the day, and to exchange more information, stories, cards, and friendship.

#### Paper engineering workshop by Barbara Valenta, August 23.

The daughter of the New York paper engineer Mrs. Barbara Valenta lives in Holland. Since we knew Barbara would visit her in 2000, we had sent her an

invitation to plan her stay here to correspond with our April meeting. Mrs. Valenta felt honored to be invited but regretted not being unable to come in the spring. Spontaneously she offered a free paper engineering workshop to her daughter's new countrymen when she visited Amsterdam in August. We stayed in contact and agreed to do the workshop on August 23.

Some ten people brought the required materials and equipment and gathered on a sunny day in a gallery we were permitted to use for this activity. Mrs. Valenta was well prepared. She brought not only her friendly husband Milt, but also a lot of extra paper and a great colorful range of ready-made examples of the basic principles of paper engineering she uses for her courses in New York's schools. And since she took over some classes from Robert Sabuda at Pratt Institute, too busy with his own books to teach classes anymore, she also brought the instructional originals of some more complex techniques that Mr. Sabuda prepared for his courses.

After the salutation and a short introduction she told about her book *Pop-O-Mania* and how by chance she came in contact with its publisher on her daily ferry boat trip from Staten Island to New York City. As a good help for further steps in the engineering of paper she especially recommended Duncan Birmingham's *Pop-Up! A Manual*. But for now we were invited to start working with paper and scissors.

Barbara showed us how to cut the paper to create paper steps and asked us to make them ourselves; she continued with the multiplication of steps and showed other simple techniques that, nevertheless, gave surprising results within a short period of time, even to the most clumsy participants. We did V-folds, both the ones cut in the paper and the ones adding extra paper



and we learned about extensions and about how repeating a same technique gives nice new effects. Before we even had the time to think of ourselves as clumsy and not capable of this noble work, we had lots of proof of our own paper artworks on the table before us. Everybody appeared to be a paper engineer in no time! Since the group was rather

heterogeneous – people with two left hands on one side, and almost professional ones who studied arts and crafts on the other – the differences in completed work was obvious. But everyone admired the great results and the

cleverest pupils showed off their work: intricate pop-up scenes of a castle with knights riding horses (or was it St. George and the Dragon?) and beautiful paper birds with movable mouths and wings... Even Mrs. Valenta herself wondered about her instant success. The less experienced pupils were not discouraged by all this and tried again and again to cut pop-up steps that did not peak out when the card was closed. The workshop planned to run from two until four in the afternoon ran to half past five, so don't ask if the workshop was successful. And, surely, part of the success was a result of the generous catering by our hostess, Mrs. Wuts.

Since it was a nice, sunny day and everybody had enjoyed the experience we decided to have a drink on the local pavement. It grew into a chatty social gathering – ending with a nice supper before we broke up. Barbara, again, thank you!

### **A lecture at Leyden University, November 2.**

As a final manifestation of the festivities commemorating their 425th anniversary, the staff of Leyden University planned a series of lectures by their own scientists and by people known from Dutch public life. But lectures with a twist: everybody had to talk about a theme that had nothing to do with his usual scientific business. Hence on November 2 the Rector of the University, the aforementioned Professor W.A. Wagenaar in “normal” life a professor of psychology with an international reputation because of his knowledge of the working of the human memory, lectured about movable books!

In the Great Hall, the same place where the university was founded in 1575 (historical also since it is the place where our Kings and Queens graduated) Professor Wagenaar had gathered the most rare and valuable treasures from the university libraries – enclosing movables, volvelles or pop-ups. Sometimes the books were so special that white-gloved head librarians from the libraries concerned brought in the books and took them back again once the lecture and demonstration of the item was ended. By an ingenious use of television cameras, the cautious demonstrations of the movable and erecting parts were shown on a large screen above the speaker's reading desk. And within this setting Professor Wagenaar discussed and showed the early history of the use of movables in cabalistical, astrological, mathematical, astronomical, fortune-telling and other learned tomes from long, long ago. And we, the audience, were instructed about the character and the position of science in those early times and saw how this was reflected in the old books with their movable parts mostly used for instructional

purposes. When possible the older books were paired with their modern pop-up counterparts.

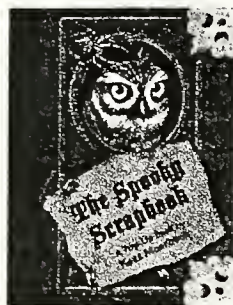
To start with there was an explication of the earliest volvelles in the works of the Spanish mystician Ramon Llull, shown in a great 17<sup>th</sup> century edition of his works in ten parts, with the movable plates still uncut (it really proved to be do-it-yourself from those days!). Wagenaar continued with an educated discourse on 16<sup>th</sup> century knowledge of astronomy, still mixed at that time with astrology. He explained the workings of the gem of early movable books: Apianus' *Cosmographia*, here present in the glorious 1540 edition with its large folio, handcolored volvelles, with seven superimposed discs. The University owns the copy that once belonged to the British King Henry VIII (the one of the murdered wives) with a special binding from the time showing his initials in silver: "HR" (Henricus Rex). Next were shown such famous books as Basantín's *Astronomical Discours* (1557); Waghenauer's *Spiegel der Seefahrt* (1589); a copy of the most valuable Blaeu-Atlas *De Groote Zeespiegel* (1655) with a movable skyline on one of the sea charts to make it possible for the seafarer to identify the place of the Polar Star at any place of the globe and to identify the actual place on the world where he was. Also shown were Zumbach von Koesfeld's *Cyclus Lunaris Eclipticus* (1708); *Perspective Made Easy* (1755), an instructional book that uses strings and flaps standing up the pages; and from the anatomical books such treasures as Vesalius' *Tabulae Sex* (1538) and Remmelin's *Catoptrum Microcosmicum* (1613). From the modern equivalents he showed books such as Cowper and Pelham's *The Universe* and Miller and Pelham's *The Human Body*, as well as some of the books with superimposed plates used for similar educational purposes around 1920: the extra tall *The Horse at Half its Size* and a rare French title, *Notre 75* (1915) showing literally all the ins and outs of the 75 mm. gun of this name, used in the First World War.

After a short excursion to the movable books "just for the amusement of the children," exemplified with some great examples from the last decades of the 19<sup>th</sup> century (Meggendorfer, Nister, Dean), the speaker returned to Ramon Llull. He projected pictures of the Llull statue in Palma de Mallorca, Llull's birthplace, and ended with a movable plate picturing Llull as a monk with a movable arm and a cowl that moves over his head, selling nowadays as a tourist souvenir, and designed to be used as ... a hygrometer!

In the reception rooms outside the Great Hall there was set up for the occasion a mini exhibition of other historical movable books and the best of their modern successors. All together this made it a memorable

evening that, unfortunately, was attended by many of the University leaders, but due to miscommunication by the organization, only by few people interested in movable books.

#### A "spooky" invitation from Kees Moerbeek and Carla Dijs, November 18.



Since Kees and Carla had so enjoyed the contact with the collectors of pop-ups in April, they invited them to their home in the small village of Usquert in the far north of the Netherlands for a presentation of Kees' new books *The Spooky Scrapbook*, *The First Christmas* and the three "Roly Poly Books."

They also offered to tell us about their visit to the New York conference of the Movable Book Society, and to show "on location" how their pop-up books, especially their spread for *Brooklyn Pops Up*, came into being. As an extra they planned a "spooky buffet" for their guests. Although they anticipated some eight or ten people would undertake the long ride, no less than 30 people from the Netherlands and Germany accepted their invitation. And they all had a great day!

We were warmly welcomed by the host and hostess at their premises, a former poor men's home for old people but now rebuilt into a spacious residence for the family and studios for the artists. There was coffee and cake served in their living room with the possibility to admire some great sculptures and ceramics done by Carla, to see pictures of the New York conference, and, in the dining room, to wonder about the complete pop-up works of both of them published in countless languages all over the world, completed by an exquisite collection of modern pop-up books done by their fellow paper engineers. And, of course, there were salutations and small talk once again as collectors arrived.

A substantial in-house walk brought us to their studios where Kees told about their contribution to the MBS conference in September and presented his new titles. With the use of slides, first sketches, dummies, computer trials and prints, and old books and pictures from which he "borrowed" illustrations, he showed the history of the spread for the Brooklyn book and how *The Spooky Scrapbook* grew from early doodles and "memory lists" to a published book. Meanwhile he pointed out various details that readers might easily overlook. For example, the pictures of Kees and Carla, backed by the large, Venetian blinds on the windows



of the studio, are mirrored in the glass of the egg cream on their Brooklyn spread (be sure to look once more at your copy of the book!). The old-fashioned seat that he copied from an old book on furniture is integrated in one of the spreads of *The Spooky Scrapbook*. And he spoke with visible pleasure about the private gimmick of using the faces of some former brothers-in-law for the monster leprello in the coffin at the end of the book. He had to make the paper sculpture of the mouse in the book less realistic since several of the (mostly female) publishers were frightened and screamed when seeing the first version of it... (Kees' words!). It was cute to see how he had engineered a small version of the "box" of *The Spooky Scrapbook* to send for production fitting within the measurements of the discs containing the artwork of the book and the instructions to the printers/assemblers in Colombia. Just think of how all the attendees felt as they sat on the edges of their chairs getting the opportunity to get such a close look behind the scenes.

After a tea break, the catering of the many guests was expertly done by their two daughters, Anna and Liza, the program continued with a talk by Kees on all their unpublished works, sometimes assisted by Carla since most of their books are developed in close cooperation. They showed lots of dummies that were never published and also explained the reasons why. This part of the day soon grew into a rather hilarious happening, with anecdotes about specific packagers (e.g. Wally Hunt doesn't like monkeys, so a beautiful book with pop-up monkeys was refused by him), about dummies with too many glue-points, and ingeniously constructed round or octagonal forms that are too expensive to produce. There were also books that came at the wrong time (a glittery, hexagonal boxed pop-up *The Twelve Days of Christmas* coincided with the publication of Robert Sabuda's version of the song), or a book that was thought hostile to women (and Kees agreed it was). We also saw a great dummy showing the story of a man who lives as a mechanic in a tower, between the wheels of an enormous clockwork; as a consequence, he never knows the time himself. A wonderful idea but after three spreads were engineered the makers didn't know how to continue the story and the dummy stayed unfinished. Then there was the tall paper "picnic sheet," folding out over three square feet and the couple's first trial in paper engineering in the early 1980s when finishing their education as artists. It was never published because the packagers thought the ingredients of the picnic, and hence the gimmicks used to parody them, too specifically Dutch or too bizarre.

A pity, for we think that a big breathless carp, served as snapping at air and whose mouth can be moved in correspondence by putting your hand from below in the fish (!), just too surrealistic. There was so much more to enjoy! During the talk the artists' studio looked like a photo studio since every opening of another dummy, or even a following spread, caused a storm of clicks and flashes of the guests' cameras. It was very informative to see that a stock of unpublished dummies is not wasted, but, on the contrary, becomes working capital for the development of new book. Various techniques, ideas, stories, and novelties emerge in later productions that better fit the market. We now finally understand why it is so extremely hard for a collector to ever purchase an unpublished dummy from a paper engineer.

As a "Grand Finale" we were taken to another part of the residence where the daughters had installed the "spooky buffet." Lucky for us only the ambience proved to be spooky: a half-dark, candle-lit room, with creepy rubber creatures hanging from the ceiling, and enlarged, framed lugubrious pictures from *The Spooky Scrapbook* on the walls. The three-dimensional, enlarged paper bugs found in the same book, unwantedly popped up in unexpected places, as did some copies of Carla's, let us say, "exotic" ceramics used as additional ornaments. The buffet itself was super abundant, copious and delicious. Many of the dishes on which the delicacies were served were ones we recognized to be the inherited crockery that was the model for the dishes of the fifth spread of the *Scrapbook*. We magically stepped in the book as it was presented that day.

With a bag full of signed copies of their new books, a head full of impressions and information, but above all with warm feelings for Mr. and Mrs. Moerbeek we came home after midnight. We had a great day, invited by great people, warmly remembered by the people who attended as we have heard on several occasions since. So, readers, if any paper engineer lives in your region, try to get such a look into the pop-up kitchen of the makers yourself. But promise to invite us!

So goes our year 2000. We will see what this year will bring and we are already looking forward to the next big meeting in Germany in the spring of 2002. The European collectors known to us will be invited; others who want to participate are asked to contact us.

## Tunnel Book Workshop

In existence for several hundred years, tunnel books have been used to create three-dimensional scientific diagrams and children's books. Known as "peepshows," they consist of designed parallel panels, with cutout areas, assembled to create a theater-like scene. On Saturday, May 5 and Sunday, May 6, Rand Huebsch will present a two-day workshop at the Newark Museum in Newark, New Jersey on tunnel book construction. Students will have the option to experiment with different imagery, such as photos, drawings, and prints. The sessions are for students of all levels. For more information see the museum arts workshop schedule at: <[www.newarkmuseum.org](http://www.newarkmuseum.org)>.

## 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.

*Alien Opposites.* By Matthew Van Fleet. [Pull tabs] April. Hyperion. 8 x 8. 16 pages. \$13.99. 0-7868-0655-9.

*All aboard the Ark: A Giant Pop-up Book.* By Dudley Moseley. Concordia Publishing House. 13 x 12. \$9.99. 0-5700-5588-1.

*Be my Valentine.* Raggedy Ann & Andy. Little Simon. 8 x 8. 0-6898-3920-0. \$9.99.

*The Camel and the Needle.* Pop-up Parables. By Jan Godfrey. March. Abindon Press. 0-6870-5010-3. \$5.00.

**Also:** *The Hidden Treasure.* 0-6870-4950-4.

*The Lost Sheep.* 0-6870-4930-x.

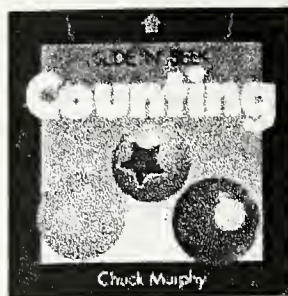
*The Two Houses.* 0-6870-5000-6.

*I can fly!* By Deborah Norville. Golden Books. March. 9½ x 9½. 12 pages. 0-307-10615-2.



*The mouse who ate bananas.* By Keith Faulkner. April. Orchard Books. 10 x 10. 16 pages. \$10.95. 0-531-30312-8.

*Richard Scarry's All Around Busytown!* Little Simon. 8½ x 10¼. 5 spreads. \$14.95. 0-689-82573-0.



*Slide 'n' Seek Colors.* [Sliding panels] By Chuck Murphy. Little Simon. 5¼ x 5¾. 5 spreads. \$5.99. 0-689-84010-1.

**Also:** *Slide 'n' Seek Counting.* 0-689-84011-x.

*Under the Bed.* By Rebecca Sams. Little Simon. 7½ x 9. \$9.99. 28 pages. 0-6898-4009-8.

*Vroom! Vroom!* By Steve Augarde. April. Little, Brown. \$13.95. 10 pages. 0-316-07111-0.



## Catalogs Received

Aleph-Bet Books. Catalogue 65. 218 Waters Edge, Valley Cottage, NY 10989. Phone: 914-268-7410. Fax: 914-268-5942. Email: [alephbet@ix.netcom.com](mailto:alephbet@ix.netcom.com). <http://www.alephbet.com>

Ampersand Books. Winter Catalog 2000/1. Michael Dawson. Ludford Mill. Ludlow, Shropshire Sy8 1PP UK. Phone: 01584 877813. Fax: 01584 877519. Email: [ampersand.books@mcmail.com](mailto:ampersand.books@mcmail.com). <http://www.ampersand.books.mcmail.com>

Thomas and Mary Jo Barron. "Childrens & Illustrated Books." Catalogue Number Nine. 120 Lismore Ave., Glenside, PA 19038. Phone: 215-572-6293.

Books of the Ages. Catalogue 25. Gary J. Overmann. Maple Ridge Manor. 4764 Silverwood Dr., Batavia, Ohio 45103. Phone: 513-732-3456.

Cattermole 20<sup>th</sup> Century Children's Books. Catalog 34. 9880 Fairmount Road, Newbury, Ohio 44065. 440-338-3253. Email: [books@cattermole.com](mailto:books@cattermole.com). <http://www.cattermole.com>.

Jo Ann Reisler, Ltd. Catalogue 53. 360 Glyndon St., NE, Vienna VA. Phone: 703-938-2967. Fax: 703-938-9057. Email: [Reisler@clark.net](mailto:Reisler@clark.net) <http://www.clarke.net/pub/reisler>

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