

# MOVABLE STATIONERY

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## The Frankfurt Book Fair 1994

Theo Gielen

Visiting this year's Frankfurt Book Fair we were able to see the movable and pop-up books - now mostly called "interactive books" - the publishers are planning to produce in 1995 and 1996. To do so they must sell the rights to enough countries to get a minimum of 50,000 copies to produce a pop-up book for an acceptable retail price.

These books are so popular nowadays that over 400 titles were offered and shown at the fair. However, not all will get into production - for a number of different reasons. I remember from the 1993 fair a very nicely designed and paper engineered (and highly erotic!) dummy of *Thousand and one nights*, never published; or the beautiful *Frida Kahlo pop-up book* (CIDCLI, Mexico) not produced, or at least postponed for copyright reasons; the Pienkowski title *One red hat*, never published since the mechanism didn't function; and *The Romans pop-up*, not published as the paper engineer got pregnant and didn't return to her profession.

The following describes just a small selection of those books viewed as collectable for their quality their originality. This does not include the well known fanfolded pop-ups by Ottenheimer (offering 132 published and 51 new titles), Grandreams (38 titles), Brown Watson, and about 70 new Disney titles.

To start with, some new firms: Pangea Editores from Mexico showed their first pop-up book: *Teotihuacan*, based on their well known big city of the Aztecs and paper engineered by Wayne Kalama. They also announced a series of twelve additional titles on the great civilizations of Middle America: *The Maya*, *The Aztecs*, *Monte Albán*, *Tenochtitlan*, etc.

CIDCLI, also from Mexico, showed some artwork from their third production - after *Cristobal Colon* and *Splendor of ancient America - El Milagro del Tepeyac*, on the Virgin of Guadalupe.

Wild Honey, the new quality imprint from Ottenheimer, had their first publication on display: *O holy night*, an illuminated nativity story with a fold-out creche, published subsequently by Victor Books.

They also showed the dummies of *Gutenberg's Christmas*, a pop-up book by Nancy Willard (sold to Harcourt Brace): *The pond song*, a pop-up sound book illustrated by Debbie Leland; *The night before Christmas*, an advent sticker pop-up book illustrated by David Wenzel, and a pop-up version of Edgar Allan Poe's *The raven* done in black and white (!) after the engravings by Gustave Doré.

Intervisual Books Inc. from Santa Monica, California had by far the biggest stand, although not offering the most interesting titles. On display was a revised edition of Jonathan Miller and David Pelham's classic *The facts of life* (over 550,000 copies sold to date!); a three-dimensional *Edwardian doll house* by Meggie Bateson and Herman Lelie, following the similar eight-room carousels published before by this couple; a new Kees Moerbeek title *Cock-a-doodle moo!*, a pop-up book with animal sounds; a funny *Skeleton closet* by Steven Guarnacci; a nice five-spread *Fairy tale theater* by Jean Claverie, featuring four fairytales to act out with character puppets enclosed; a promising *Mary Engelbreit's pop-up book*; a spectacular *Fairy tale village*, a play set that opens to a dimensional village of four famous fairy tale houses; *Mummies*, a pop-up book including a pull-out Egyptian collar that children can wear; and *The Hobbit pop-up book*. A nice innovation was the new David A. Carter title *Love Bugs*, a heart-shaped pop-up book with a foil-stamped cover. On the whole, Intervisual Books offered some 85 new titles, including about twenty new Disney releases.

Much more interesting for collecting purposes were the titles designed and paper engineered by Keith Moseley and Dick Dudley from Compass Productions. Show were a highly innovatively engineered *Great inventions pop-up* with a new mechanism which made the machines move; a comical *I know a little white-washed house*, a pop-up history of the privy (to be published in 1995 by *Mad*

## The Movable Book Society

*Movable Stationery* is the quarterly publication of The Movable Book Society. Letters and articles from members on relevant subjects are welcome. Advertising is accepted free of charge from members and will be included when space is available. The annual membership fee for the Society is \$15.00. For more information contact Ann Montanaro, The Movable Book Society, P.O. Box 11654, New Brunswick, New Jersey 09806.

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The deadline for the next issue is May 15.

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*Magazine*); the astonishing Greg Hildebrandt's book of three-dimensional dragons (Little Brown); *Sunnydale Farm*, a book that opens to a dimensional scene with four parts of the farm - the farmhouse, stable, barn, etc., done in the same technique as Moseley's 1994 *Batman pop-up playbook*; a pop-up version of Dante's *La divina commedia, Inferno*; beautifully engineered pop-up oldtimers offers the *Pop-up book of classic automobiles*; and a wild West pop-up *The great train robbery*.

Keith Moseley proved to be very productive and creative: absolutely spectacular are some new titles with popping up machines that can be removed from the book by a simple swing and can be played with - complete with moving fittings - apart from the book. When placed back they simply fold away when the book is closed. Highly collectable now since they probably will not be found complete in a couple of years! It was a nice experience to be guided on the stand by the charming Mr. Moseley himself through his new production, demonstrating and revealing the new techniques he built in his books, and to be given his card with - of course - a small pop-up!

Another former Intervisual paper engineer now with his own firm is Ron van der Meer (Van der Meer Paper Design), a flamboyant personality, having as his trademark his custom-made pointed red shoes. A couple of them have been pictured on his (die-cut) card also, Still very busy selling his successful *Art pack*, *Music pack*, and *Math pack* (first printings of

over 250,000 copies worldwide), he didn't show many new titles. But he showed artwork of *The architecture pack*, a sequel to the best-selling series; *The children's art pack*, a playful adaptation of the adult pack; *With love*, a pop-up book with a secret poetry book; and *Wolf tales*, a book with a real zoetrope to make the stories come alive. In addition there was a dummy of an elaborate panorama book showing nice, small houses, windmills, etc., against a colorful background from his native country of Holland.

Van der Meer told us he had been approached by Disney for a glossy book on the history of cartoons and by National Geographic for the first National Geographic pop-up not produced by the Society itself. The book, dealing with the great forces of nature, will be published in a first edition of 250,000 copies.

Sadie Fields Productions from London showed an innovation with *Santa's Christmas journey*, a scrolling picture book by Penny Ives and David Hawcock, showing - by turning the handles of a scroll - Santa's Christmas journey around the worked on a scroll of five feet on each side. Other new titles are *Wild West*, a three-dimensional story frieze of 1.3 meters, the "hotel" containing a storage box with four sheets of die-cut figures; the new Korcky Paul title *Have you seen Max?*, a shaped creepy castle book; *The two wizards* with nine state-of-the-art holograms; *Beware! museum bears!*, a pop-up fantasy by Jacqueline Karas, and Pete Bowman's *Teddy's Christmas*, a pop-up book with mini pop-up Christmas cards put in pull-the-tab letter boxes: very charming indeed.

Oyster Books produced the even more *Fantastic fairy tale pop-up book* - published by Collins as *Snow White and other fantastic fairy tales* (ISBN 0-00-136006-x) - a sequel to the earlier *Fantastic fairy tale pop-up book*, again with pop-up spreads of four fairies and miniature books inserted; and Pete Bowman's *My bedtime bear*, pages with pull-tabs and flaps, and, hidden in the back, a real miniature teddy bear in a built-in, three-dimensional bed!

Orchard Books from London offered Iain Smyth's *The eye of the Pharaoh*, a pop-up whodunit, the follow-up to *The mystery of the Russian ruby*, with, again, three alternative endings. *A Creepy crawly collection* by Sonia Holleyman, consisting of four titles, designed as matchboxes from which a beetle, a spider, a worm, and a centipede, respectively, pop-up. Each is accompanied with a small pop-up book full of fun facts about each insect. And another Smyth

## New Catalogs Received

Ampersand Books. Dealing almost exclusively in pop-ups, movables and children's novelty books. Ainslie's Belvedere Mews, Bath BA1 5HP, England.

Books in Motion: Specialists in Pop-up and Movable Books. Catalog 1. Craig Pogosky. Box 952. Teaneck, New Jersey 07666. 201-666-9096.

Books of the Ages. Winter Catalog No. 5. Gary J. Overmann. Maple Ridge Manor. 4764 Silverwood Drive., Batavia, Ohio 45103. 513-732-3456.

Harold M. Burstein & Co., Antiquarian Booksellers. A February Miscellany including Juveniles, #146. [containing pop-up and movable books] 36 Riverside Drive, Waltham, MA 02154. 617-893-7974.

Jo Ann Reisler, Ltd. Catalogue 29. 360 Glyndon St. NE, Vienna, Virginia 22180. 703-938-2967.

## Questions and Answers

**A.** In the last issue I asked what item was missing from my incomplete copy of the Random House edition of *The Wizard of Oz*. Many thanks to those who wrote to tell me that there were originally removable "spectacles" on that page. They are 7 1/2 by 2 1/2 inches with a transparent green center. When the Emerald City, on the following page, is viewed through the spectacles, the red warning messages hidden in the building design become visible.

Ann Montanaro

**Q.** An article in an earlier edition described a poster and book from the Brussels exhibit of pop-ups. Are they still available?

**A.** Theo Gielen writes that he contacted the museum and both are still available. The book is Bfr. 400.00 (ca. \$15.00) and the poster is Bfr. 100.00 (ca. \$5.00) plus postage. The telephone number is 02-7417211 and the address for the museum is:

Musées Royaux d'Art et d'Histoire  
Attn: The bookshop  
10 Parc du Cinquentaenaire  
B-1040 Bruxelles  
Belgium

**Q.** For my efforts to reconstruct the printing and history of movables and pop-ups produced by the firm of Dean & Son from London, I would like to receive photocopies of: 1) the front cover; 2) the title page, when present; 3) a single page, illustrating clearly the technique used; 4) advertisements as often found on pastedowns, endpapers, and back covers.

I would like to receive photocopies from as many books as possible published by the firm before 1950. If you have any Dean books, please copy pages form me even if you this your book is a common one. Common Dean titles no longer exist. From the movable book *Punch and Judy* I have already seen about 15 different editions just from studying bibliographies and reference workd. However, I think most of the books are in private collections all over the world.

Theo Gielen  
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3511 VR Utrecht  
The Netherlands

**Q.** It has been brought to my attention that on the cover of *The Jolly Jump-up vacation trip*, Geraldine Clyne's name is spelled Geraldyne. The cataloging source used for the entry in *Pop-up and movable books: a bibliography* used the correct entry for her name. Does anyone have a copy of this book with the first name spelled correctly as Geraldine?

Ann Montanaro  
12 Bruning Road  
East Brunswick, NJ 08816

**A.** A recent enquiry requested the names of booksellers who would ship to the United States. I have been dealing with the following woman who I find to be a warm and honest lady.

Mary Kellett-Long  
c/o Benjamin Pollock's Toy Shop  
44 The Market  
Covent Garden  
London WC2E8RF

Raphael Grünzweig  
Israel

## **“Poppin’ up” and “movin’ on” A dialogue with the bookbinder Removing tape, part 2**

Bill Streeter  
with Jill Holden

In the last issue we described the removal of tapes having water-reversible adhesives. Here we move on in the subject of tape removal and discuss how to take off tape that has an adhesive that can't be softened with water and requires some other means by which to lift it from the cover or pages of the book. There are several ways to go about removing tape that you know won't come off with water. In this issue we will discuss methods for removing tape by mechanical means without the use of solvents.

Certain types of adhesive tapes lose their stickiness over time. If this is the case, you might be able to lift the tape away by gently working a blade or spatula under the edge of the tape. Proceed gently, and if at any point you find you are tearing or otherwise damaging the material the tape is adhered to, stop your action immediately. If the tape will not lift entirely by mechanical means, you will need to proceed with this tape removal using solvents. (Tape removal using solvents will comprise the third and final segment of this series on tape removal.) Even if the tape can be lifted from the surface of the book, you may find that the original adhesive has left discoloration of the book's cover or pages. Sometimes chemical treatments (again, next issue) are useful in diminishing these stains. A final caution, be extremely careful when attempting by mechanical means alone to lift adhesive tape from leather - before you know it you can irreparably mar the surface of the leather. If the adhesive on the tape is at all sticking to the leather, damage will most likely occur as you attempt to lift the tape away. It is usually best to work tape from leather using solvents.

Another mechanical technique for dealing with adhesive tape on books is only applicable to tape adhered to the pages of the book. When the adhesive tape is on paper that is uncolored, uncoated, and without illustration or text, it is sometimes possible to make a shallow incision around the tape to be removed and to lift a thin layer of the paper along with the tape. This can only be accomplished if the pages are thin enough that the delamination does not tear right through the paper. Such delamination must be done with great care using a scalpel or some

similar tool. An advantage of delamination as a way to remove tape is that the adhesive residue from the tape is removed as part of the technique. A disadvantage of this method is the fact that you are in effect defacing the original material by cutting away a portion of the page (of course, the application of the adhesive tape was itself a defacing). We balance these sentiments by using the delamination process only in inconspicuous areas of the book to remove that would otherwise present logistical difficulties if removed using solvents. For example, if the taping has occurred along a gutter margin on a book with its original sewing intact, we might find delamination a better alternative to manipulating liquid solvents in an area that is difficult to get to. We strongly recommend that you practice the delamination technique on a wide variety of tapes and papers apart from the books you are working on before attempting this process on the actual items.

After removing the tape from the book, you then must address the reason the tape was put on the book in the first place. Options for the repair of torn pages and covers are plentiful and provide ample material for future discussions in our column.

### **How to Select Books for an Exhibition**

Peter Schule

After my first - and so far only - exhibition, I can do no more than try to report on how I came to select certain books. There is one piece of invaluable advice I'd like to offer: should you plan an exhibition, do not hesitate to ask those people who can look back upon personal experience with exhibitions. I am very grateful to James Sinski and Hildegard Krahé for giving me valuable ideas on how to structure, arrange and carry out the exhibit. Dialogue and correspondence with other collectors was very helpful to give me a better understanding of my own ideas and intentions.

James Sinski suggested structuring the exhibit into two major parts: an introductory, systematic part, followed by arrangements according to differing themes. The intention of the first part is to acquaint the visitors with the principles of pop-ups and movables. By allowing them a glimpse of the history and by showing them examples of the production as well as the major techniques of how pop-ups and movables “pack” space and movement between the

pages, the audience is already “expert” before they have left the first part of the exhibition. (My thanks to Mr. Hunt from Intervisual Books who was so kind as to provide some “dummies” and printed sheets to illustrate the production process.) With that type of background information their interest in the books displayed in the second part will be more profound and intense.

The selection of books is a very complicated procedure with feedback and decisions which cannot necessarily be explained with rational arguments. The following points influenced the choice: the availability of books; the types of visitors; the “target group”; the themes of the showcases; the size of the individual books; the themes and techniques on the pages that are to be shown; and additional, often decorative material to be displayed in the showcases.

The order doesn’t necessarily represent the “importance” of the items, which is, indeed, quite a personal matter. Whenever possible, I selected books which could be shown in motion, as for example, the carousel book *Cenerentola* (Cinderella) rotating on a turntable, or books like *The phantom of the opera* whose music and light effects could be triggered by visitors pushing a button. As it is very difficult for a non-professional to get hold of a page-turner, but I was lucky enough to have one from a publishing company for the duration of the exhibit. Similar “fancy” devices, more often than not the page with the wonderful, amazing movements cannot be displayed, but instead the impressive, awe-inspiring pop-up, which will hold the audience captive even without movement. Inside the showcases I tried to present a variety not only in size, style, and effects, but also of illustrators and paper engineers, thus hoping to achieve a lively presentation. One of the problems here is the danger of over-doing it, rather than giving each showcase a unity to help the visitor’s memory. Some of my themes were: 1) man in motion, 2) navigation, 3) technology, 4) natural science, 5) nonsense and horror, 6) famous buildings, 7) fairy tales, 8) Christmas, 9) children’s books, 10) pop-ups from around the world, 11) historical books, 12) the “good life” - opera, ballet, wine, etc.

The choice was much less difficult with older books - older meaning here more than 20 years of age. This is due to one simple fact: there are only a few originals in my collection. I had on exhibit Stroefers *Panorama bilder* (1884), Nister’s *Panorama Pictures* (1890), *Happy families and their*

*tales* (1884) and *Ceneretola*, a beautiful Italian carousel book from 1940.

I hope that these comments will inspire you to have an exhibition with your treasures and I would be pleased to get a reaction from anyone interested in the matter.

Peter Schule  
An der Reitbahn 23  
27612 Loxstedt Germany

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## A Kubašta Sampler

James Sinski

*The following is an excerpt from the exhibit catalog of the 7th Annual Pop-up and Movable Book Exhibit held at the University of Arizona Library from December 1994 through January 1995.*

In the history of pop-up and movable books there are two men who are considered “fathers”: Lothar Meggendorfer, the “father” of the first golden age of pop-ups from the 1880s through the turn of the century, and Wally Hunt, the “father” of the contemporary era now called the second golden age of pop-ups. Recently, however, Mr. Hunt wrote that he considered Vojěch Kubašta to be a genius of Meggendorfer stature.

Vojěch Kubašta’s work first appeared in 1950 when he was employed by Artia in Prague, Czechoslovakia, a state-run import/export agency for all types of artifacts, including books. Kubašta’s books reached the English market under the imprint of Bancroft & Co. (Publishers) Ltd./Westminster Books. These books were sold in penny bazaars as well as market stalls. Although Kubašta was trained as an architect, he went into graphic design and then pop-ups with cut and folded paper. While at Artia, he was responsible for all stages of book production and, from the 1950s until his death in 1992, he produced almost 70 pop-up titles. Artia is said to have produced 30 million copies of Kubašta’s pop-ups in 37 languages.

The sampler of Kubašta’s work contains *Tip and Top go flying* which was included in *The best of 3-D books* by T.Yokoyama. The exhibit also features books published in several languages.

title: *Toxic and the clockwork mouse*, a pop-up book complete with a pop-up clock-work mouse to wind up.

Reed Children's Books showed two new products of the Bateson/Lelie couple. Both in the form of fold-out panoramas with shaped layers: *Victorian market day pop-up*, a stunning large format (8 panels of 300 x 275 mm) pop-up scenes complete with stalls, figures and an informative text; and *Fairy tale palace pop-up* illustrated in fine detail, from the throne room to the servants' quarter, complete with stand-up figures and accessories to enable the child to act out the fairy tale stories told in the accompanying book. They announced also the mini-editions of two successful Colin Hawkins' titles: *What's the time, Mr. Wolf?* and *Mr. Wolf's week*.

Unfortunately, White Heat Design, a much admired paper engineering firm, didn't attend the fair, even though they were listed in the fair catalog.

Finally there can be listed some beautiful productions, seen at the stands of other publishers who do not specialize in pop-up books. Chronicle Books announced the sixth title in Celia King's series: *Seven great inventions*. They also showed the dummy of *Renaissance architect*, a pop-up book by Michael Bender on the life and work of the Italian architect Filippo Brunelleschi - earlier announced under the title *Waiting for Filippo*.

Templar Publishing produced two new titles with holograms: *A night in the dinosaur graveyard* and *The haunted castle*; and four brightly illustrated carousel books: *All things bright and beautiful*, *Noah's Ark*, *Father we thank thee*, and *Morning has broken*. As a sequel to Helen Ward's *Christmas pageant* they showed the artwork for *3D museum of the ancient world*, illustrated by Maggie Kneen.

It was clear during the fair that at least one innovative production seen there would not be published: *Disney's 1995 Aladdin super pop-up calendar* as produced by Brown Wells & Jacobs from London. Really a pity since we liked the idea of having a pop-up on the wall every month!

In addition to the books mentioned by James T. Sinski in the September issue of *Movable Stationery*, in Frankfurt we saw a French packager offering a new series of very nice and rather complicated do-it-yourself pop-up books of famous stories like *Robin Hood* and *The three musketeers*.

Since the Frankfurt Book Fair is a fair of rights, it is not useful to give addresses of the firms. Most of the producers are just packagers offering their products to the publishing houses. Only when the rights are sold and the books produced do they get ISBN numbers from the publisher who offers the titles for sale. Just look for new titles as compiled by Ann Montanaro in every issue of *Movable Stationery* to spot the publication of the titles mentioned above.

No need to say this yearly visit to the Frankfurt Book Fair is informative and exhausting, but an especially pleasing event. Expectations roused? The next Book Fair will be in Frankfurt Germany from October 11-16, 1995. In attendance will also be the printing and assembling firms - Carvajal (a beautiful pop-up show card this year!) and Lerner from Colombia, Tien Wah Press, etc. The only after effect is dreaming of having purchased some of those beautifully produced dummies with original artwork.

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## Pop-ups in the Press

Len Rosenberg has a wonderful article in the January/February 1995 (volume 5 #3, cover and pages 31-35) issue of *The inside collector*. A member of The Movable Book Society, Len is a professional photographer and collector. The issue cover features a pop-up from the 1933 edition of the Blue Ribbon *Buck Rogers*.

Over a dozen books are shown in full color including works by Meggenforfer, Nister, Dean & Sons, and Kubasta.

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## Back Issues Available

Back issues of *Movable Stationery* are available for \$2.50 per issue, postage included.

- Volume 1, #1 - Pricing pop-up books.
- Volume 1, #2 - "Poppin'up and movin' on" A dialogue with the bookbinder
- Volume 2, #1 - Building a basic reference collection
- Volume 2, #2 - Belgian pop-up exhibit
- Volume 2, #3 - ABA Convention report
- Volume 2, #4 - Selected bibliography on making Pop-ups
- Volume 2, #5 - Movable books in the Lilly Library

## Letters

I am interesting in purchasing copies of Hallmark pop-up books for a research project. If you have copies for sale, please contact me.

Liz Wessels  
Book Finders International  
216 Ringwood Lane  
Elgin, South Caroline 29045

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## New Publications

The following titles have been identified from pre-publication publicity, publisher's catalogs, or advertising. All titles include pop-ups unless otherwise

*Away in a manger.* A Christmas Carousel Book. By Ian Beck. Hyperion, 1994. 8" x 10". \$15.95  
0-7868-003408.

*The big cheese pop-up book.* By Gill and John Speirs. Golden Books. March, 1995. 6" x 6". \$3.50.  
0-307-14407-0.

*Chosen for greatness: A super pop-up.* [Mighty Morphin Power Rangers.] Fun Workd, 1994. 8" x 10". \$11.98. 1-57082-112-7.

*Christmas songs: Songs that go.* Pop-up Songbook. Publications International. 1994. 5 pop-ups with 10 musical chips. 11" x 12". \$16.98. 0-7853-0773-7.

*The fuzzy peach pop-up book.* By Gill and John Speirs. Golden Books. March, 1995. 6" x 6". \$3.50.  
0-307-14405-4.

*The green leaf pop-up book.* By Gill and John Speirs. Golden Books. March, 1995. 6" x 6". \$3.50.  
0-307-14406-2.

*Love bugs: A pop-up book by David A. Carter.* Little Simon, 1995. 7" x 8" (heart-shaped). \$12.95.  
0-671-86629-x.

*The math kit: A three dimensional tour through mathematics.* By Ron Van der Meer and Bob Gardner. Scribner's Sons, 1994. 10" x 11". \$35.00.  
0-02-62135-7.

*Morphin power.* [Mighty Morphin Power Rangers.] Fun Works, 1994. 8" x 8". \$6.98. 1-57082-111-9.

*Mother Goose songs: Songs that go.* Pop-up Songbook. Publications International. 1994. 5 pop-ups with 10 musical chips. 11" x 12". \$16.98.  
0-7853-0774-5.

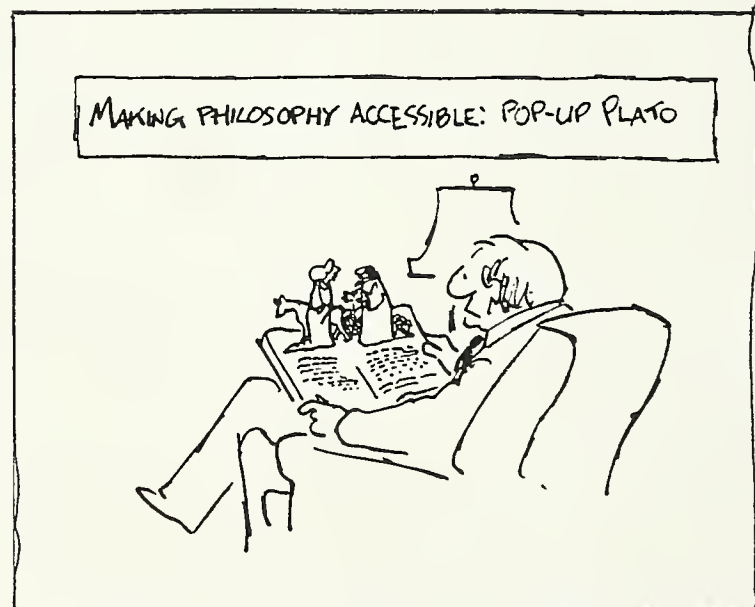
*Paddington goes on a picnic.* A Changing Picture Book. HarperFestival. 1995. 3 1/4 x 3 1/4. \$4.95.  
0-694-00643-2.

*Paddington makes a mess.* A Changing Picture Book. HarperFestival. 1995. 3 1/4 x 3 1/4. \$4.95.  
0-694-00642-4.

*Paddington's first bath.* A Changing Picture Book. HarperFestival. 1995. 3 1/4 x 3 1/4. \$4.95.  
0-694-00645-9.

*Paddington's new room.* A Changing Picture Book. HarperFestival. 1995. 3 1/4 x 3 1/4. \$4.95.  
0-694-00644-0.

*The silver dandelion pop-up book.* By Gill and John Speirs. Golden Books. March, 1995. 6" x 6". \$3.50.  
0-307-14408-9.



Sidney Harris from *The chronicle of higher education*.



## Publisher's Addresses

*Snack pack book: A pop-up book in every box!* [Three 2 3/4" x 4" x 1" boxes which look like cereal boxes.]  
Little Brown. April. 1995. \$8.95. 0-316-15241-2.

*Wheels on the bus: Songs that go.* Pop-up Songbook.  
Publications International. 1994. 5 pop-ups with 10 musical chips. 11" x 12". \$16.98. 0-7853-0854-7.

CIDCLI  
Av. Mexico, 145-601  
Col. Del Carmen, Coyoacán  
Mexico D.F. C.P. 04100

Pangea Editores  
Periferico Sur 3453-601  
Col San Jeronimo  
10200 Mexico  
Mexico

Publications International, Ltd.  
7373 North Cicero Ave.  
Lincolnwood, Illinois 60646

## MOVABLE STATIONERY

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