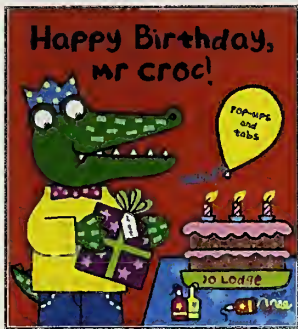


Z  
1033  
-T68  
-M68  
CHM

## STILL Seeking "The Women" in Paper Engineering\*

Rhonda Harris Taylor and Nancy Larson Bluemel

### Introduction

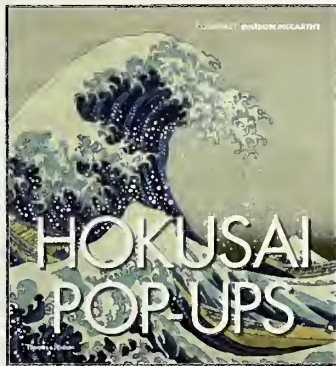


**Happy Birthday, Mr. Croc!**  
By Jo Lodge

Two years ago, in the May 2014 issue of this newsletter, we briefly profiled seven women paper engineers and their interactive books. Still committed to the idea that it's especially important for the female (and male) children and young adults in our workshop and library exhibit audiences to know that there are women paper engineers, we continue to be mindful about including their books in our

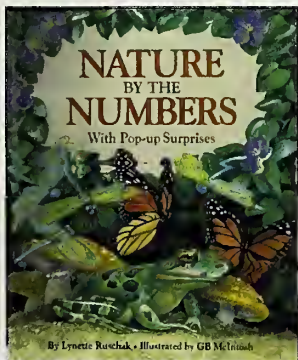
presentations. And we always hope that such introductions inspire talented young people to embrace paper engineering!

As with the creators in our last article, the six women we've highlighted in this follow-up article are a small sampling from our separate collections. And, as with our last article, we've selected these individuals for the various attributes of the individual books that are described, and we repeat the disclaimer that the works included here are not a comprehensive listing of



**Hokusai Pop-ups**  
By Courtney Watson McCarthy

creations by these engineers. For assistance in identifying other books by these and other talents, we always recommend Ann Montanaro's [Staples] two volumes of *Pop-up and Movable Books* (1993; 2000) and issues of *Movable Stationery* from The Movable Book Society. The supplement to Montanaro's two volumes is available at <http://bit.ly/1VAp2E>, and indexes to its newsletter from 1993-2005 (as well as a link to



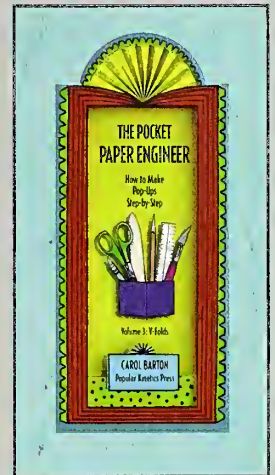
**Nature by the Numbers**  
by Vicki Teague-Cooper

indexed back issues other than the current year) are available at <http://bit.ly/1jvm3VY>.

This article's coverage is arranged alphabetically by surnames of the paper engineers.

### Carol Barton

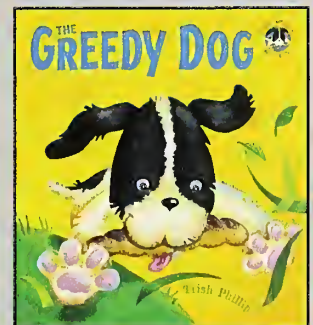
On her web page for Popular Kinetics Press, Carol Barton's artist's press, her profile notes her roles as "teacher, book artist, and curator who runs Popular Kinetics Press and has published numerous artist book editions since her first book, *Beyond the Page*, was printed in 1981." (<http://bit.ly/1NkH8HQ>).



**Carol Barton's Pocket Paper Engineer.**  
Volume 3

It is her three-volume series of *The Pocket Paper Engineer: How to Make Pop-ups Step-by-step* that lends Barton a very special place in our collections and workshops. These are indispensable resources for anyone interested in pop-ups. *Volume 1* is *Basic Forms* (2005), *Volume 2* is *Platforms & Props* (2008), and *Volume 3* is *V-folds* (2012). The perfect size for a handbook (9.5 inches tall by 6 inches wide), each volume is tabbed into topical sections, has fold-out perforated pages with the parts to cut out for creating the models, and (joy of joys for us as librarians!) each volume is indexed. Additional card sets from the books can be ordered from Barton's web site: <http://bit.ly/1Q176pi>.

Useful supplements to the *Pocket Paper Engineer* are the selected "how-to" pages, with step-by-step instructions and illustrations from the books, that are mounted on the "Making Pop-ups" page of Barton's web site (<http://bit.ly/1Q17jZx>). Click on either the project illustration or its name to access the directions.



**Greedy Dog**  
by Trish Phillips

There is a Wikipedia page (one of a limited number profiling paper engineers\*\*) about Carol Barton (<http://bit.ly/1U5N1Kz>), which as with other Wikipedia articles, is most useful for its references and links, especially those to interviews.

Continued on page 2

## The Movable Book Society

ISSN: 1097-1270

*Movable Stationery* is the quarterly publication of The Movable Book Society. Letters and articles from members on relevant subjects are welcome. Back issues are available at: <http://bit.ly/1hpZ90U>.

The annual membership fee for the society is \$30.00 in the U. S. and \$35.00 outside of the U. S. For more information contact: Ann Montanaro Staples, The Movable Book Society, P. O. Box 9190, Salt Lake City, Utah 84109-0190, USA.

Telephone: 801-277-6700

e-mail: [montanar@rci.rutgers.edu](mailto:montanar@rci.rutgers.edu)

**The deadline for the August issue is July 15.**

### Women in Paper Engineering, continued from page 1

One of the links (<http://bit.ly/1Srs761>) is to the National Geographic web site, where a time-lapse video shows Barton creating an elaborate pop-up scene of the amusement park, Glen Echo Park, Maryland. The forty minute project is compressed into one minute and twenty seconds of viewing. See the final product at <http://bit.ly/22LO7v3>, where it can be rotated or zoomed in. On that web page, there's also a link to a neighborhood street scene and to a private garden, both in Echo Park. And, see the amusement card pop-up card illuminated as at nighttime and read the first-person recollection by Barton about the Park: <http://bit.ly/1WdbEVw>. A supplement to this special National Geographic Glen Echo Park web page section (2006) is a "Make Your Own Pop-ups" page with Barton's downloadable (PDF) templates and instructions for a ladybug and crab and a carousel (<http://bit.ly/1pf4vaf>).

In 2009, Barton created a pop-up of President Barack Obama's forthcoming inauguration, which appeared in the *Washington Post's* "KidsPost" section on January 20. The NPR Podcast of Barton's interview with "Weekend Edition's" Scott Simon explains the pop-up card's development: <http://n.pr/1SRGA8q>. Pictures of the card are available at <http://bit.ly/1qD21U4> and at <http://bit.ly/1ThMHwy>.

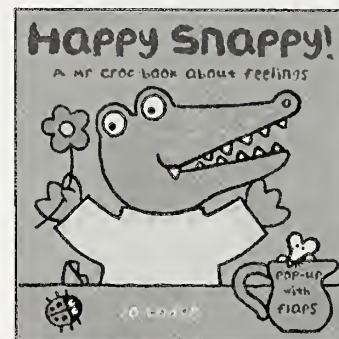
In the March 1995 issue of *Movable Stationery* (vol. 3, no. 2, p.1), Barton wrote about being a "Book Artist," including describing her approach and inspirations in creating artist books (<http://s.si.edu/1SY0hMm>). A gallery of Barton's artist books, with their many interactive elements, can be viewed on her web site (<http://bit.ly/23HtQn>). Click on each picture to see it as a larger view.



**Icky Sticky Monster**  
by Jo Lodge

### Jo Lodge

On her Facebook page (<http://bit.ly/1Srt7XQ>), Jo Lodge mentions the influences of her parents, one an illustrator and the other a graphic designer. Her legacy in these two arenas is evident in the creations that she has illustrated and engineered for children, which encompass several series featuring animal characters. Her most popular series is arguably the one featuring Mr. Croc. Various titles about Mr. Croc have been translated into a number of languages, including Spanish, French, German, Italian, Norwegian, Slovenian, and Japanese. She has said that Mr. Croc was inspired by her sons' enthusiasm for crocodiles, "books that made them jump," and the children's game "What's the time, Mr. Wolf?," which is a variation of tag (<http://bit.ly/1NkHr5f>). One exemplar book from the series is *Just Like Mr. Croc!* (2006), which is



**Happy Snappy! A Mr. Croc Book About Feelings**  
by Jo Lodge

obviously based on the childhood game, "Simon Says," in which children must replicate what "Simon Says" to do. The 8.5 inch tall book, just the size for smaller hands, is bright with the bold use of red, green, yellow, blue, pink, and lavender. Mr. Croc dominates each two-page spread, and the simple lines of his characterization, along with his big eyes, draw reader focus to his pop-up actions. Opening and closing the pages brings Mr. Croc to life as he nods his head, blinks his eyes, touches his toes, etc., and the reader is told to emulate these actions. In the final spread, the surprise is Mr. Croc's snapping and toothy mouth as he commands "run!"

As noted on her web site, Lodge's initial foray into pop-up books was with six titles about Patch, a dog (<http://bit.ly/1NkHr5f>). One title, *Patch and His Favorite Things* (1996), is a simple "Touch and Feel Book," but this early work by Lodge captures her characteristic use of color, uncluttered illustrations, and engagement with childhood activities. The reader feels Patch's woolly scarf, his yellow bath sponge, his white fur, etc. A fabric flap invites the reader to play hide-and-seek with Patch and on another two-page spread, a cardboard flap hides the pictures that Patch has drawn in a notebook.

Lodge's works have received recognition in the United Kingdom, where she resides in Brighton (<http://bit.ly/1NkHr5f>). For example, *Baby's Very First Book: Farm* (2001), a tactile fabric book with reflective mirror, was on the Sainsbury's Baby Book Award shortlist for 2001. In 2010, *Happy Snappy! A Mr. Croc Book About Feelings* (2010) was on the 2010 shortlist for the Booktrust Early Years Award (originally Sainsbury's Baby Book Award), Best Books for Babies Under One Year. It utilized pop-ups and flaps.

Continued on page 11

## Plagiarized – Yes, No or Maybe

Ulrich Tietz  
Recklinghausen, Germany

### Part Six: Vojtěch Kubašta – Master of Variations

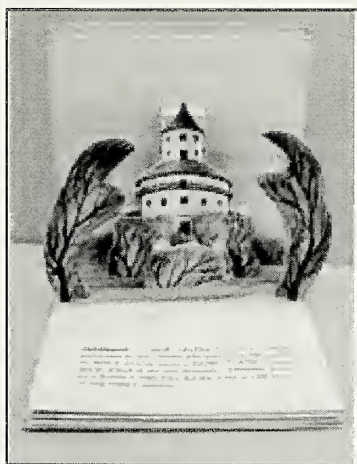
#### Pop-ups in the Era of Socialism

In the era after the Second World War a flourishing scene for children's books developed in some socialist states. Among these were also quite a lot of movable books. In the former USSR the publisher Malysh alone edited more than forty pop-up books: colored, with simple pop-ups, in most cases with Russian fairytales. In the German Democratic Republic (GDR) until the 1960s pop-up books – like any other children's books – had to meet socialistic expectations as far as their educational value was concerned.

The most productive editing of movable books happened, however, in the Czechoslovak Socialist Republic (ČSSR), which was due to Vojtěch Kubašta, but not exclusively. It is absolutely worth looking for names like Pavlin/Šeda, Lukes/Theiner, Sklář/Béza, Němeček, Kondelík, Škopek, and especially for Květa Pacovská and Jiří Trnka. Those names stand either for a team consisting of an illustrator and an author or simply for the illustrator. A paper engineer is never mentioned. Each of these illustrators has his/her own unique style, not only in their illustrations, but also as far as movable elements are concerned. For it can be taken for granted that the illustrator also did the paper engineering. Let us now have a look at Vojtěch Kubašta who frequently relied on a lyricist as well.

#### Castles and Palaces

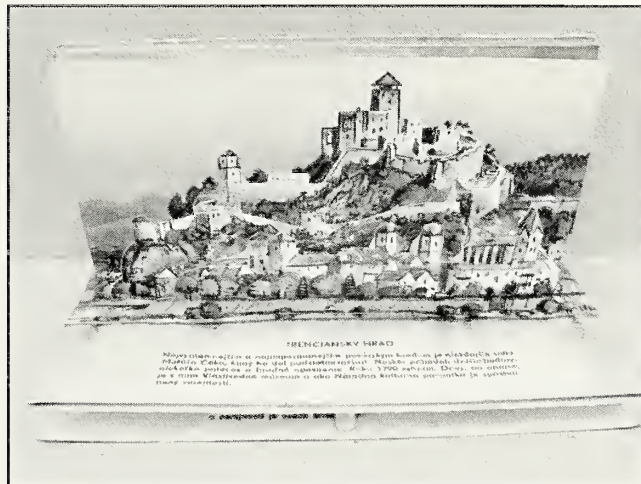
The ČSSR, where Vojtěch Kubašta lived, no longer exists today. Instead, there are two independent nations: the Czech and the Slovak Republic. The country has a long history and witnessed many changes, sovereigns and – unfortunately enough – also wars. Therefore it is not surprising that today there are still altogether more than 2,400 castles, palaces, and manor houses in both countries. Some of these are captured in pop-up format. The book series *Východočeské Hrady a Zámky* of 1968 shows twenty castles and palaces in four volumes. Each volume has the format 11.5 x 11.5 cm. and on the cover shows a medieval illustration in form of a vignette. Jiří Škopek is its illustrator, a paper engineer is not mentioned. The booklets are similar to the works of Kubašta.



Východočeské Hrady a Zámky  
No. 1 (Škopek)

They are bound in a similar way, the pop-ups are die-cut and folded out, with some of the foldings exceeding the format at its sides.

Four years later (in 1972) a two-piece series *Slovenské Hrady a Zámky* was made by Vojtěch Kubašta. It has the format 21 x 10.5 cm. and contains two volumes with five spreads each, so there are altogether ten buildings represented. These booklets show typical features of Kubašta and they also have his signature.

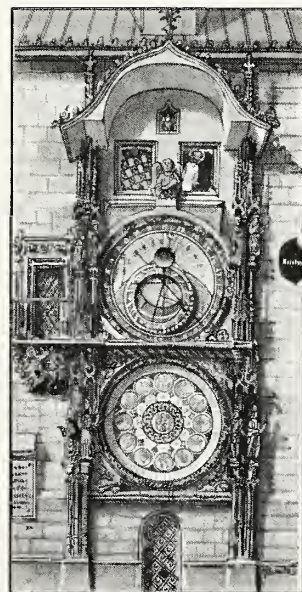


Slovenské Hrady a Zámky No. 2 (Kubašta)

It is worth noting that there are no repetitions or even copies. Yet, if Vojtěch Kubašta had known the Škopek series he would have had a rather huge choice among the 2,400 buildings!

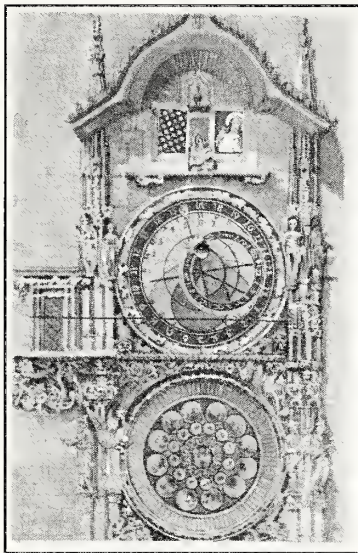
#### Astronomical Clock

At the belfry of the town hall in the Czech capital of Prague, a huge astronomical clock is hanging in a building that was begun as early as 1410. Among numerous astronomical details this clock shows allegorical figures and the twelve disciples, who keep moving behind two little windows at each full hour. There are two similar-looking movable picture postcards, a bigger one (10.5 x 21 cm.) and a smaller one (9 x 14 cm.). Both have a wheel that is fixed by a round head pin and which leads the disciples behind the little windows. The bigger picture postcard is easily identifiable by Kubašta's signature on the picture side and by the printing "V. Kubašta: Praha – Orloj" (clock of the belfry) on the address side. According to its postmark it was made in 1965 or even earlier.

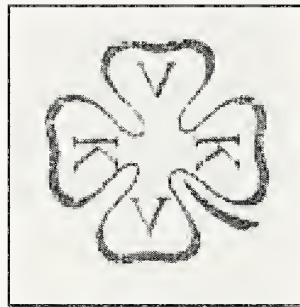


Astronomical Clock  
(Kubašta)

It is difficult, however, to categorize the smaller one. The illustration looks very much like Kubašta. The printing “PRAHA. Staromestský orloj” (astronomical clock) does not help here. On the line between the address field and the writing field a four leaf clover is imprinted, carrying the capital letters VK twice. Is this clover an indication of the “quadrifolians”? (Quadrifolium is the Latin name for a four leaf clover.) Kubašta and his three friends gave themselves this name during their time of studies. Dagmar Kubaštová Vrkljan, daughter of this famous father, commented on this question in the following way: “Unfortunately I feel that the image of ‘Orloj’ postcard is not Dad's. The ‘clover’ looks to me fake as well.”



Astronomical Clock (detail)



Astronomical clock cloverleaf

(Pioneer Trail). This magazine was the socialist youth magazine of the former ČSSR and it dealt with subjects from sports, voyages, camping, adventure, so – all in all – with subjects that did not have that much to do with military.

In 1973 and 1974 Kubašta chose four Czech and four Slovak small towns with attractive buildings for DIY sheets in two volumes. Scenes from these towns could be made into dioramas with rather simple effort. Each diorama – that has come to be called “minivize” – is 11 cm. wide and 10 cm. high with a depth of 4 cm. and has three layers. The rather professional design of the buildings and streets of houses point to the fact that Kubašta studied architecture.



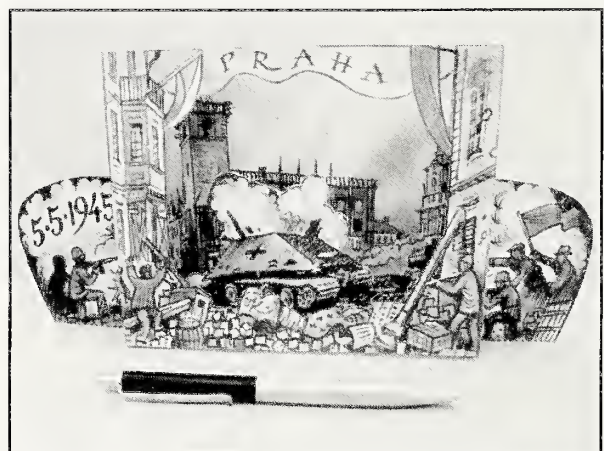
Dioramas (Bojnice and Banská Bystrica)

### Traditional Technique: Diorama

In most of his books Kubašta used the 90 degree technique, with his Panascopic Model series he used, however, the 180 degree technique. Only in the book *Aladdin* did he use four spreads with a kind of stage set. When unfolding the side up to 90 degrees a kind of stage presents itself with two stages that have a figure that can be moved sideways by means of a pull tab. The technique goes back to the “Guckkästen” that were popular in 18<sup>th</sup> century Europe. In England they were called “peepshows,” in the Netherlands “rarekiek,” in Italy “mondo nuovo,” and in France “boîte d’optique.” You were looking into a wooden box through an optical lens. In the box-drawings were fixed, generating a perspective illusion. The subjects of the drawings were manifold: views of foreign countries and towns, catastrophes, scenes from ancient mythology, and much more. Professional presenters showed these wooden boxes around at fun fairs and let the people glance at these rare motifs, provided they had paid for it. These presenters even added fuel to the spectator’s expectations by loudly praising these boxes.

One further variation of illusionary pictures were the proscenium arch stages, in which stages were set behind one another on different levels, between which the figures could be moved. This technique occurs with Vojtěch Kubašta in the before-mentioned book of *Aladdin* as well as in some do-it-yourself (DIY) sheets in the magazine *Pionýrská Stezka*

You can find another DIY sheet in *ABC* magazine, a publication designed for the age group of 10 – 15 with a thematic focus on technique and science. It was done in 1975, the 30<sup>th</sup> anniversary of the end of World War II. It is a two-layer diorama (15 x 12 x 4 cm.). A third layer is fixed in the form of a cardboard stripe that is printed on both sides and that can be turned. These illustrations show on one side the destroyed city of Prague during the last days of the Second World War. The front page of the middle stripe shows soldiers and a destroyed tank on May 5, 1945 and the back page shows a tank of the Red Army that is parading through the liberated city of Prague on May 9, 1945 and that is welcomed by the cheering population with flowers and flags. The diorama is a real rarity because this is the only time that Kubašta makes a distinct political statement.



Diorama (Destroyed City of Prague)

## Tema Con Variazioni (Theme with Variations)

Vojtěch Kubašta illustrated some fairy tales several times. But he never reused his own illustrations or pop-ups when he was doing different book formats. As far as *Hänsel und Gretel* is concerned, you can find the following variations (perhaps there are even some more):



**Hänsel and Gretel**

1. *Hänsel und Gretel*. Prag, Artia, 1960, 21 x 26 cm. (cloth tape and held together with two colored cords, eight spreads)
2. *Hänsel und Gretel*. Bayreuth, Gondrom, 1986. (laminated, bound, spine with three colored sections, different title and back from 1, six spreads)
3. *Hänsel und Gretel*. Bindlach, Gondrom, 1990. (laminated, bound, different title and back from 1 and 2, six spreads)
4. *Wie die Tiere Märchen Spielten*. (How the Animals Played Fairy Tales) Bayreuth, Gondrom, 1983. (laminated, white spine, bound, parody of the fairytale by animal characters)
5. *Mutti, Bitte Erzähle!* (Mummy, Please Tell Me a Story!), Praha, Pressfoto, 1974. (cloth tape, one page for every fairytale)
6. *Perníková Chaloupka*. (Hänsel and Gretel) Praha, Panorama, 1978, square format 20 x 20 cm., (cloth tape and held together with two colored cords, totally different illustrations)
7. *O Perníkové Chaloupce*. (Babes in the Wood) Plzen, Obzor, 1991, 12 x 20 cm., (laminated, glued, three spreads with seven scenes, new illustrations)
8. [*Hänsel und Gretel*]. Kamenice [without publisher], [1976?]. 17 x 20.5 x 4.5 cm. (1 puzzle with 20 six-sided wooden blocks, in blue paper box)
9. *O Jeníkovi a Marence*. (About Jeník and Marie) Bratislava, Osveta, [1956?]. (no pop-up, soft cover book, die-cut oval on cover reveals a portrait of the Brothers Grimm, different illustrations)

There are similar variations with other books as well, but they are not so numerous. The rather tacky covers of the English editions by Brown & Watson, drawn by Hildegard Bone and Pamela Storey, are absolutely extraordinary in this respect. Says Dagmar Kubaštová Vrkljan, "I remember that dad was rather disgusted by covers that Brown and Watson

were selling his books with. ... However dad told me personally that those covers were just awful. Similar case was the cover of the book *Folktales and Legends*."

Even in those books that are said to be identical Kubašta altered the illustrations himself. There are some differences in the German editions of *Dornröschen* (Sleeping Beauty, cloth tape, 1960 and 1969). On its cover the dog roses are altered and Sleeping Beauty's bosom on the cover is not as large as on the earlier edition. Is this perhaps a sign of censorship?



**Sleeping Beauty. 1960**



**Sleeping Beauty. 1969**

## Come to Boston!

Learn more about new and old pop-ups. Meet interesting people. Share books with other collectors. Experience the treasures of Massachusetts. Buy books. Have fun! Attend The Movable Book Society Conference - September 15-17, 2016.

## Pop-up Cards from Vietnam

Ann Staples  
Salt Lake City, Utah

In December, 2015, viewers of Shark Tank, the American television show, saw a “shark” (billionaire financial investor) invest \$300,000 to fund the start-up of Lovepop, a Boston-based pop-up greeting card producer. As a viewer of that episode I was intrigued by the presentation and the cards, yet wondered how the cards made by Lovepop were different from the hundreds of pop-up cards I had seen recently at street stands in New York City. Additionally, the cards were very much like a Christmas tree card I had received from a friend who had purchased it while traveling in Vietnam. Then, as I was storing my cards, I noted that the paper stock on the newly-acquired cards was identical to pop-up cards I had purchased while traveling in China.

Several companies in the United States, and probably many more world-wide, are selling these cards and marketing them as their own creations. It is not unusual to find separate companies to offer almost identical images of iconic buildings, ships, Ferris wheels, and holiday symbols. How can the cards be unique when so many similar cards are being offered for sale? Are all of these cards manufactured by the same company in Vietnam? If so, what differentiates one pop-up card company from another?

Although these cards are called pop-ups, they are really the Asian slice form kirigami. Kirigami and pop-ups are similar in that each are 3-D paper structures that stand up when the support pages are opened. However, kirigami is made out of one or more pieces of colored paper that is laser cut into a design and then the individual pieces are inserted together to form the image. Pop-up constructions, in contrast, are typically printed images that are folded and glued together.<sup>2</sup> No glueing is used in these kirigami cards. The structure is constructed from individual pieces of paper and tied at the base with thin string that pulls the image into place when the card is opened. The size of the cards varies: some are 12 cm. square, some 15 x 17 cm., and others 17 x 18 cm. The manufacturer Handimex has a YouTube video that shows the production of the cards at <http://bit.ly/1ZfHXR6>.

Searching online I found several companies that market very similar pop-up cards in the U.S. and elsewhere. One of these companies is Paper Pop Cards. On their web site<sup>3</sup> Paper Pop Cards states that they “incorporate modern architecture and technology to make Paper Pop Cards! The company has developed its products over the course of the two years prior to its launch in its inaugural year of 2014. The first line of cards include twenty-two uniquely different designs, each with a distinct look and character. Every card is bold,

with some cards in vibrant color and others a bit more subdued, but all extremely intricate and very appealing to the eye. Each card is designed by our creative paper-architect designers in New York. The designs are then delivered to our family-owned and operated factory in China. There, we select high quality paper and cut every design with our state-of-the-art laser machines. It then goes to our assembling facility and our talented employees hand assemble each piece of 3D pop-up art.” They also produce customized cards for companies and individuals.

Paper Pop Cards received two LOUIE Awards from The Greeting Card Association in 2015. The award, now in its 27th year, “recognizes the very best of the greeting card industry.”<sup>4</sup>

LovePops has a similar story. Their website explains, “Lovepop founders Wombi Rose and John Wise became best friends at Webb Institute training to become naval architects. After school, the duo traveled to Vietnam where they discovered incredible hand-crafted paper cards. They headed back to Boston and put the cards in the hands of friends, family, and strangers – and watched. That moment when someone opened a card and saw the paper sculpture revealed for the first time became their obsession, and Lovepop was born.”<sup>5</sup> LovePops will also create custom cards.

Another company that is selling cards online is the 3D Pop Card company, located in Vietnam. They sell in bulk and specialize “in designing, consulting and manufacturing products from fine art paper, especially handmade pop up greeting cards. Our pop-up cards are made with inspirations of Origami and Kirigami Art. You can find in our Vietnam art craft gallery a wide variety of inspirational and personalized gift cards for everyday and special occasions including birthday, Christmas, Valentine, Mother's Day, New Year, Wedding, etc.”<sup>6</sup>

In addition to companies that specialize in marketing Kirigami cards, individuals can purchase the cards in bulk and resell them. Many are for sale on sites such as Etsy, AliExpress, Alibaba, eBay, and Amazon. The online prices range from \$3.00 to \$13.00 per card. On the streets of New York they were selling for \$10.00 each.

More online searching found eight different manufacturers of pop-up cards in Vietnam and there may be more that were not as easily identifiable. All of the eight individual manufacturers are located in Hanoi and Ho Chi Minh City and have slogans such as “Emotions in your hand,” “Let us say your feelings,” and “Say it for you.” Will you be adding these cards to your collection?

### Notes

1. <http://bit.ly/1IIRDCM>. December 16, 2015.
2. <http://bit.ly/1ndGWOM>. December 15, 2015.
3. <http://bit.ly/1K9BiSE>. January 8, 2016.
4. <http://bit.ly/1TQ3ZJP>. December 15, 2015.
5. <http://bit.ly/1W0sdSX>. January 8, 2016.
6. <http://bit.ly/1mQnkLg>. December 16, 2015.

## Poppits

Ellen G. K. Rubin  
Scarsdale, New York

### Exhibitions

No exhibitions, I know of, this quarter! Hey, guys! Visit your local library or college and offer to do an exhibit. It will promote pop-up books, educate the public, make you review your collection, and it is so much fun! Then alert The Populady about time and place for publicity.

### Announcements

Visiting Madrid? Don't miss this shop - Tres Rosas Amarillas (Three Yellow Roses) - devoted to pop-up books. <http://nyti.ms/1RAjKG3> and [www.tresrosasamarillas.com](http://www.tresrosasamarillas.com).

23 Sandy Gallery in Portland, Oregon (where we had our 2010 conference) is having another pop-up exhibit. "Pop-up Now II" will run from November 4 to December 17, 2016. Submit your pop-up book by August 26 for consideration. <http://bit.ly/1NzqMFW>.

Conference announcement redux: Get ready for the conference of The Movable Book Society and Ticknor Society being held in Boston September 15-17. The updated, jam-packed agenda, thanks to Shawn Sheehy and those who have consented to participate is found here: <http://bit.ly/1oskw9A>.

### Workshops

Shawn Sheehy (where does he get the time?) will be conducting a series of pop-up making workshops around the United States. Get there! <http://bit.ly/1MFYf6M>.

"Cutting Edge: Paper Cutting" with Béatrice Coron is at the 92<sup>nd</sup> Street Y in New York City on Sunday, May 22. <http://bit.ly/1SyFDII>. I took this class with Béatrice this year and made a pop-up theater. She is an extraordinary teacher. Classes fill fast, so get moving!

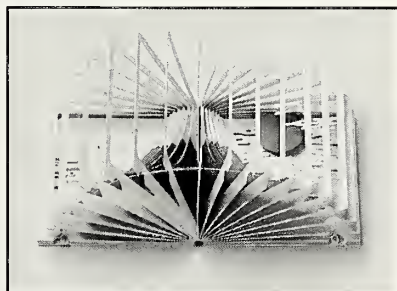
Paper engineers! If you are scheduled to do a workshop anywhere in the world, please contact The Populady so that she can broadcast it. [Popups@populady.com](mailto:Popups@populady.com)

### Publications

A tidbit I picked from the Jamie Kamph's book *Tricks of the Trade: Confessions of a Bookbinder* (Oak Knoll Press, 2015), "Nasal discharge will stain leather, saliva will not." You never know when you need this information!

Paper engineers pride themselves on coming up with new ways to present their material; This mechanism is a new one to me and artistic, too:

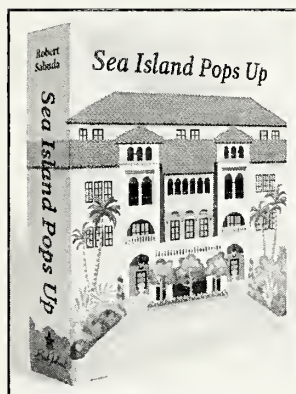
<http://bit.ly/21hITcw>.  
The books, *360<sup>o</sup> Mount Fuji* and *360<sup>o</sup>*



360° Mount. Fuji

*Snow White*, are from Japan and are available on Amazon/Japan (<http://www.amazon.co.jp/>) or White Rabbit Express:

Who is Kylie Minogue? I had no idea but someone thought enough of her talent (singing and acting) to create a pop-up book of her: *The Goddess Edition*, 2011. <http://bit.ly/1SR2j0n>.



Sea Island Pops Up

A bit of pop-up history along with an interview with Ann Montanaro Staples and Robert Sabuda appears in *Sea Island Life*. "Jumping off the Page," by Jennider Pappas Yennie, gives an encapsulated story of the 800-year history of paper engineering with color images and a peak at Robert's new book *Sea Island Pops Up*. The book is only available from Robert's website: [robertsabuda.com](http://robertsabuda.com).

An interview with Matthew Reinhart, "Pop-up Illustrator Matthew Reinhart builds models and breaks rules," is available on the Craftfoxes blog at: <http://bit.ly/1TnqXY6>.

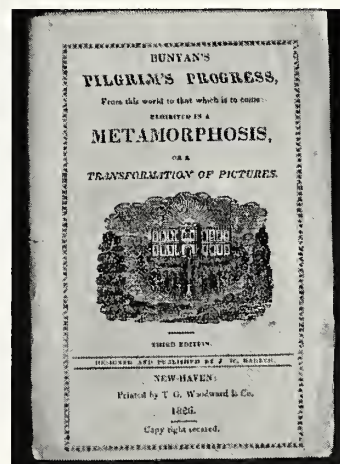
### Multimedia

An Israeli train museum is using pop-ups for storytelling: The Chelem Legend - Fool Moon. This video will utterly delight you and, no doubt, spur you on to incorporate movables in your storytelling.

More paper storytelling from "WWF Hungary-Paper World." A paper chase at its most artistic! Paper may be ephemeral but the impression of this video is forever: <http://vimeo.com/149578442>.

Paul Stickland, the paper engineer, has put together a lengthy list of sites with templates, paper engineers, and other useful sites on the Internet. <http://bit.ly/1W01ndP>.

This ring package, designed by Peter Dahmen, is definitely a step up from getting down on one knee. Packaging extraordinaire! <http://bit.ly/1S4N7wj>. Watch the videos that follow to see more creative packaging designs. They're keepers! Isabel Uriah, what do you think?



Bunyan's Pilgrim's Progress

*Bunyan's Pilgrim's Progress, From this World to That Which is to Come: Exhibited in a Metamorphosis, or a Transformation of Pictures*, an early American turn-up book (1819) can be seen at <http://bit.ly/1pez13Z>.

In the *Harvard Gazette*, "Books that Pop," coverage at the elite college. <http://bit.ly/1TxhhgR>

The 17<sup>th</sup> century Remmelin anatomical flap book has been digitized by Columbia University Medical Center Library. We have come a long way! See it at <http://bit.ly/23bRvkZ> and a discussion of how this flap book was conserved: <http://bit.ly/1VrBB3m>.

The blog [bookstellyouwhy.com](http://bookstellyouwhy.com) includes "Robert Sabuda and the Art of the Pop-up Books." <http://bit.ly/1q1sTgr>.

The Getty Museum clearly loves pop-ups and movable books. They always have the best exhibits and on-line presentations. Here is "Decoding the Medieval Volvelle" by Rheagan Martin with an astronomical movable book from the 14<sup>th</sup> century. <http://bit.ly/1RYjnHn>.

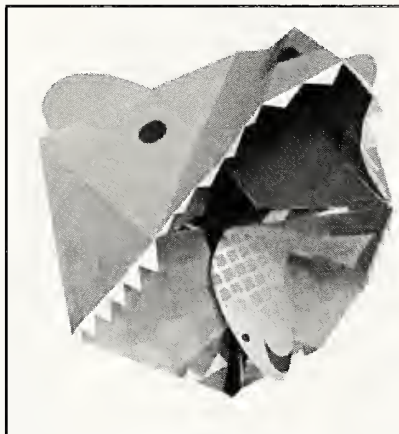
## DIY

Antje von Stemm has always been a favorite paper engineer of *The Popuplady*. Here she shows you step-by-step how to make a pop-up card. Her humor never flags from the first frame: <http://bit.ly/20Utc9X>. She has several more video tutorials at: <http://bit.ly/1qWTtYL>.

Download an online book of paper mechanism instructions at <http://bit.ly/1RLZTk4>.

## Kickstarter

Kickstarter campaigns look like the latest publishing model. Some will say it is the original publishing model since, originally, books were printed for subscribers. I thought, going forward I would alert you to pop-up books that are raising funds in order to get published. The *Popuplady* and The Movable Book Society do not endorse any of these offers but only present them for your own information. By the time you receive *Movable Stationery* these offers may be over but, if you are interested, you can follow the course of the publication. *The Wild Pop-up* by Simon Arzipe: <http://kck.st/1SqWiKy>. *The Roller Derby: A Pop-up Book* by Alison Rae Campbell: <http://kck.st/1NzBv3d>. Hand-made pop-up greeting cards providing employment for the disabled: <http://kck.st/1WcMKFK> [see more about these cards on page 6].



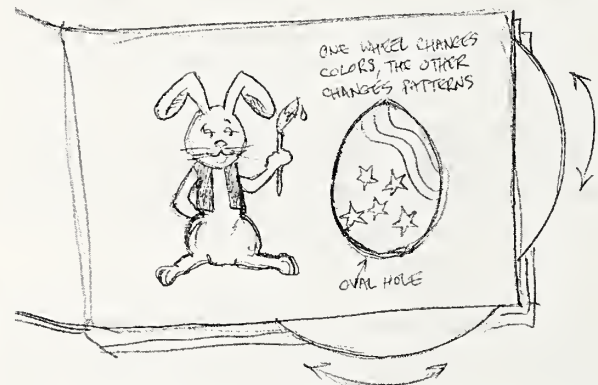
**The Wild Pop-up**

## Support the Silent Auction

A Silent Auction is held each year at The Movable Book Society Conference. Two years ago the auction raised nearly \$3,000. That money is used to provide scholarships to attend the conference. The scholarship application process is described at: <http://bit.ly/1oskw9A>. Many of the books, papers, cards, and paper ephemera auctioned are contributed by attendees but items of interest to conference goers are welcome from everyone. If you have something you would like to contribute, please contact Francis Gagliardi by phone at 860-597-1521 or at [gagliardi@ccsu.edu](mailto:gagliardi@ccsu.edu). Thank you for helping make the Silent Auction a success.

## Do You Know This Book?

I'm looking for a children's book that I remember from the late 1960s - early 1970s (the publication date was most likely circa 1968). I do not remember the title or character names, however, I can describe certain aspects of the book in great detail: The book was about a rabbit, which was drawn as a simple cartoon line drawing (black lines against the white of the "page" - actually, shiny eardboard which was folded and contained die-cut "mechanisms"). The cartoon style was not exactly like Paul Coker Jr., but something similar.



It was an interactive book, with tabs that you could pull to move cardboard cut-outs of the rabbit character, and "volvelle" wheels that you could turn to rotate patterns (stripes, spots, stars, etc.) and overlapping acetate color filters.

The whole book was about colors and patterns and paints (perhaps, an Easter bunny theme?). At one point, the formerly white rabbit is drowning in a multicolored sea of swirling paints, and his fur changes to swirled rainbow colors.

Are you familiar with the book I'm referring to?

Eli Langner  
[eltwo@comcast.net](mailto:eltwo@comcast.net)



## Backward Glance Pop-ups You May Have Missed

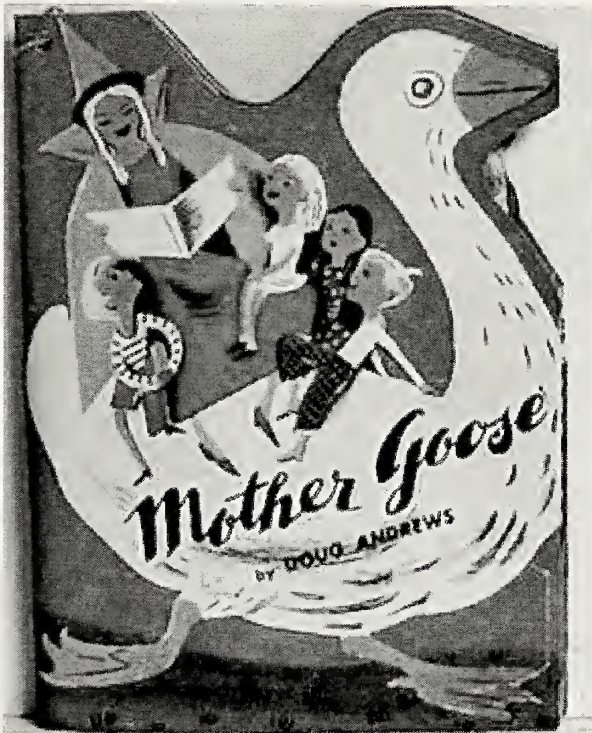
Ann Staples

The two books shown below are not movables in the traditional sense but are, instead, books that can be assembled to form a circular display. *My Pet Cage* and *Mother Goose* are part of the series A Merrily-go-round Book and are the only titles in the series that I am aware of. The covers show “by Doug Andrews,” and, while it does not specify his role, Andrews must have been the illustrator as *My Pet Cage* has no text and *Mother Goose* includes five traditional rhymes. These books were lithographed in the U.S.A. and published by Sam'l Gabriel Sons & Co. in 1951.

The books have shaped, cardboard covers and measure 21 x 15 cm. The instructions for assembly appear inside the front cover: “It can be set up to make a complete circle. Fold back this page and put the tab into the slit of the back cover where indicated. Continue the circle by inserting the tabs of all cut-out pages into the slits of the opposite pages. Once set up, the book can be hung up by the string attached to the top.”

The background image on each of the ten the illustrated pages of *My Pet Cage* is the scroll work of the cage. Printed in muted browns, green, red, and yellow, the pets include a squirrel, birds, mice, parakeets, and a monkey. They are printed on extended pages that fold together to form the complete display.

*Mother Goose* is more colorful than *My Pet Cage* with bright red, yellow, and green illustrations on each page. The verses included are The Old Woman Who Lived in a Shoe, Jack and Jill, Humpty-Dumpty, Jack Be Nimble, Hey Diddle Diddle, and, Mary Had a Little Lamb,



Mother Goose



My Pet Cage

## Letter to the Editor

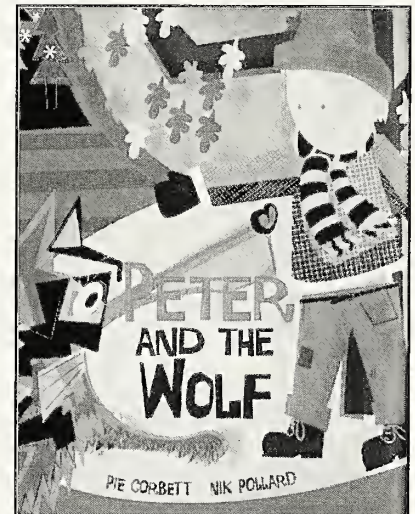
Dear Editor:

“Pop-ups Sound Off: Aural Meets Visual in Movable Books” was a very nice article by Rhonda Harris Taylor and Nancy Larson Bluemel in *Movable Stationery*, November, 2015. However, three favorites of mine (not mentioned) are:

1. *Peter og Ulven*, the Danish copy of *Peter and the Wolf* by Barbara Cooney (1985). ISBN 9780670808496 (English edition).

2. *Peter and the Wolf* by Pie Corbett and Nik Pollard, paper engineering by Keith Finch (2004). ISBN 9781856024624.

3. *Woody Guthrie's Riding in My Car*, illustrated by Scott Menchin, paper engineering by Gene Vossough (2012). ISBN 9780316052160.



Peter and the Wolf

Many greetings from The Netherlands!  
Henk Sikkema

## Questions and Answers

**Q.** All these years we have been producing our Naos Graphic designs in this country (Baltimore, Maryland). Unfortunately the time has come when we have to look to overseas companies to produce the designs. Are you a paper engineer who has work done in China? If so, would you be willing to share the names of the companies you have worked with? I would be thankful. Even if you have not done work yourself, do you know of companies in China that make three-dimensional die cut greeting cards?

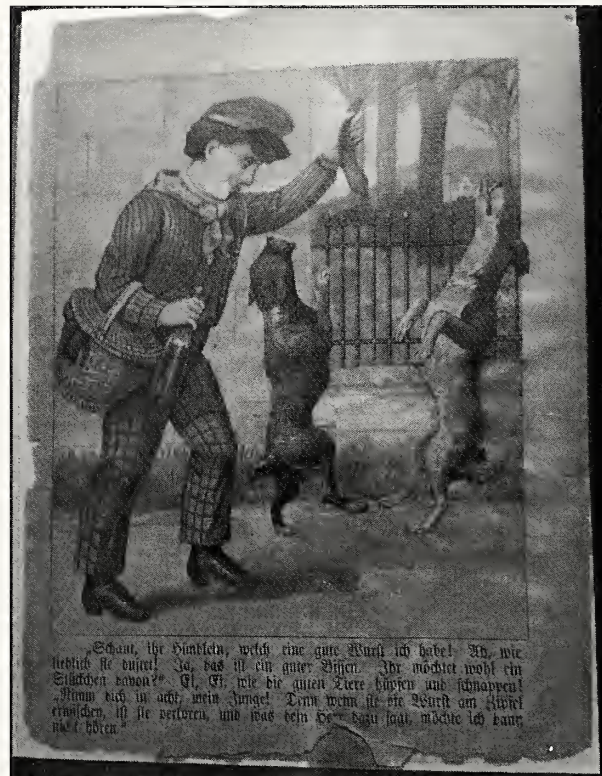
Ted Naos - bnaos@naosgraphics.com  
Baltimore, Maryland

**Q.** My husband bought *Allerlei Kurzweil Für Gute Kinder* (All Sorts of Amusements for Good Children) for me several years ago in Wisconsin from a wonderful ninety something year old lady who has always loved books and ephemera. She told wonderful stories about being friends with Al Capone's chauffeur's daughter (both Al and the chauffeur's wives and children vacationed in the Wisconsin Dells during the summers. The chauffeur would take the girls to a local store and buy them books. This may have been one of them.) My husband bought the book for \$14.00. The pages are no longer bound in the book but the mechanicals all work. Clearly, the book is old. There is no title page. I'm wondering if there was one and it is missing. Because of the nature of the illustrations and the engineering and because it is in German, I suspect that it is a Megendorfer but I have been unable to confirm that and wondered if anyone could. If it isn't, then does anyone know anything about the book? I'm also wondering if the book can be restored.

Robin Jackson  
Kansas City, Missouri



Cover and three of the six tab-operated plates from *Allerlei Kurzweil Für Gute Kinder*.



Lodge's web site (<http://bit.ly/1SjbJ5g>) offers lists of her books. In addition, clicking on the YouTube icon at the bottom of that "Home" page links the viewer to options of short videos (each less than a minute) that demonstrate some of her books in action. They include, among others:

- Bump! Little Owl* (c2013) <http://bit.ly/231JE24>
- Dig! Little Puppy* (2016) <http://bit.ly/1Q192Op>
- Happy Birthday, Mr. Croc!* (2014) <http://bit.ly/1S99W6d>
- Icky Sticky Monster* (2012) <http://bit.ly/1Stwkcw>
- Oops! Little Chick* (2013) <http://bit.ly/20V8oiC>
- Pounce! Little Kitten* (2016) <http://bit.ly/1rgNJJO>
- Splat! Little Cow* (c2013) <http://bit.ly/1S9akla>
- Stomp! Little Dinosaur* (2013) <http://bit.ly/1VCks8A>

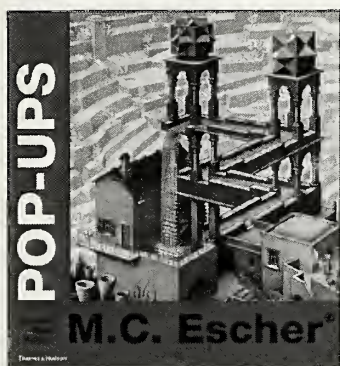
### Courtney Watson McCarthy

With a background in theatrical scenic design and work experiences as a model builder and designer, Courtney Watson McCarthy has been well-prepared to embrace paper engineering (<http://bit.ly/1NkHD11>). Her oversized (over a foot tall and wide) pop-up books in a series that highlights the works of important artists provide the reader with elaborate 3-D renditions of dramatic artwork. *M. C. Escher Pop-ups* (2011) brings to life the intricate and often illusory creations of the 20<sup>th</sup> century Dutch graphic artist who "played with architecture, perspective and impossible spaces" (<http://bit.ly/1A00VVJ>). McCarthy's translations of Escher's geometric renditions help the reader understand why Escher's

complex use of transformations and patterns have made him a favorite of mathematicians. Included in the book are six double-page pop-ups of Escher's lithographs and wood engravings, mostly in dramatic black, white, and grey contrasts. In addition, two pull tabs provide emphasis for smaller color tessellations, and the reader can lift up the vortex layers of a wood engraving, evoking infinity. In the mode of an art gallery, the interactive

components are set against backgrounds that offer quotes from Escher and explanations of the works. The book can be seen in a thirty-six second action video on YouTube (<http://bit.ly/20V9n2a>), which is a good demonstration of the book's interactivity but does fade the colors used in the book.

McCarthy's engineering of *Gaudi Pop-ups* (2012) presents the architecture in Barcelona that was the work of the 19<sup>th</sup> and early 20<sup>th</sup> century Spanish architect, Antoni Gaudi. He was famous for "a type of structure known as equilibrated—that is, it could stand on its own without internal bracing, external buttressing, etc." and for "composing his works with juxtapositions of geometric masses and animating the surfaces with patterned brick or stone, bright ceramic tiles and floral or reptilian metalwork" (<http://bit.ly/1StxqF7>). Included in the book are six double-page pop-ups that bring to life such



M.C. Escher Pop-ups

beloved edifices as the mansion Casa Batlló, the apartment building Casa Milà, and the church La Sagrada Família, inside and outside. There is also one page from which one can lift up part of the lacy, palmetto patterned, wrought iron gates of the Park Güell. As with *Escher*, the book provides informative text about the works and quotations from the artist.

*Dalí Pop-ups* (text by Martin Howard, 2014) provides three-dimensional representations of famous Surrealist paintings of the 20<sup>th</sup> century Spanish artist, Salvador Dalí. These include "Galatea of the Spheres," "The Persistence of Memory," "Dancer in a Skull," and "Rose Meditative." Dalí's works are renowned for their capture of the dual world of the Surrealists: "the real and the dream, the conscious and the subconscious, the rational and the fantastical" (<http://bit.ly/1qXq9kU>). The paper engineering lends the images even more intensity, as for example when an image from the "melting clocks" of "The Persistence of Memory" springs from the page. The three-dimensional pop-up spreads are complemented with explanatory text and quotations from Dalí. The book's interactivity can be viewed in a one minute, forty-one second video on YouTube: <http://bit.ly/1WdcT7k>.

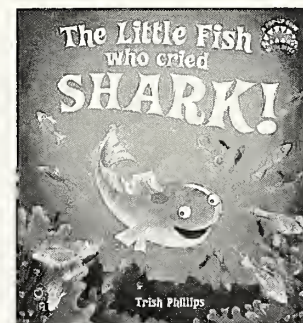
Aficionados of these three art-centered pop-up books will be anticipating McCarthy's *Hokusai Pop-ups*, due out in October of 2016.

McCarthy has also engineered books for younger readers, including *Pop-up Numbers: 3-D Fun with Figures* (2013). Two-page spreads of linked colorful numbers (reminiscent of structures) rise from the base of the pages as they are turned. On each spread, questions such as "How many odd numbers are there?" and "How many red shapes can you find?" key the reader to closely examine the edifices of numbers for basic calculations and geometric concepts.

### Trish Phillips

On her LinkedIn ® page, Trish Phillips, self-described author/illustrator/paper engineer, notes her "love of 3 dimensional forms created from paper, ...movement and humor" and that "putting it all together is the best fun." (<http://bit.ly/1rgPHtE>)

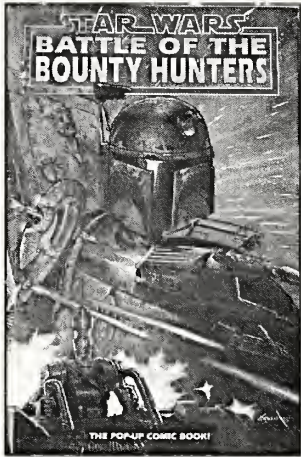
Her multiple roles in the creation of books are exemplified in *The Greedy Dog: A Pop-up Book with Bite!* (2008), an offering for younger readers. In this production, as for her other titles in the Little Tiger Press series (with animal protagonists who learn valuable lessons), she has provided the text, illustrations, and paper engineering. The storyline is a variant of Aesop's Fable "The Dog and Its Reflection" or "The Greedy Dog." In this book, the cute puppy keeps dropping one stolen food item for another, until his own reflection in the river loses him his loaf



The Little Fish Who Cried Shark

of bread and gets him a dunking. Each colorful two-page spread has a pop-up of clever action, brought to life by opening and closing the pages. So, in the tug-of-war between Cat and Dog over a fish, Dog's ears flap and Cat's body moves back and forth as she struggles for a foothold.

*The Little Fish Who Cried Shark! A Pop-up Book with Bite!* (2007) is a variation of another Aesop's fable, this one about "The Boy Who Cried Wolf." In this instance, a small yellow and orange fish frightens the other inhabitants of the sea with a false warning of a shark. The two-page spreads demonstrate the various creatures hiding in their respective homes as the fish announces his news, with page-turning animating their cowering. When the big purple shark with his wide-open mouth does appear, the pop-up leaps much beyond the book's pages.



**Star Wars: Battle of the Bounty Hunters**

*The Big Old Bear Who Swallowed a Fly: A Pop-up Story: A Pop-up Book with Bite!* (2006) is a retelling of the nursery rhyme song (or folksong), "There Was an Old Lady [or Woman] Who Swallowed a Fly," which is supposed to help develop memory skills. The book substitutes a big brown bear, but he does not die in the end, as did the Old Lady! It starts with the Bear grabbing at the fly, which is captured by a caterpillar, with the initial two-page spreads' action animating the flailing arms of the bear and

then the open-mouthed caterpillar swallowing the fly. Our favorite pop-up spread is the one where everyone has swallowed everyone!

Rather long YouTube videos of all three of these books provide good views of the illustrations and the pop-up action; note that these are the Spanish translations of the books:

*The Greedy Dog!* (3.08 minutes) <http://bit.ly/1SrvDxn>

*The Little Fish Who Cried Shark!* (5.19 minutes) <http://bit.ly/23XT9XY>

*The Big Old Bear Who Swallowed a Fly!* (3.36 minutes) <http://bit.ly/22LRL8d>

Trish Phillips and Ann Montanaro [Staples] collaborated on the eleven inch tall paperbaek, *How to Make Pop-up Cards* (2013), which is one of our favorite items to display at workshops. It was previously published as part of the much longer hardcover book, *The Practical Step-by-step Guide to Making Pop-ups & Novelty Cards* (2013). While not a pop-up book, *How to Make Pop-up Cards* is a very accessible resource about creating pop-ups that is, as the cover says, "suitable for beginners and experienced paper engineers." The pop-up projects are in card format, but could very easily become pop-up book pages. Two aspects make this book particularly useful. First are the clear step-by-step color

photographs of the steps for making the various pop-ups and that are actually demonstrating the action in relationship to human fingers (such as pushing a beak fold inward). Second are the large photographs of the completed pop-ups. This book is the next best thing to a video, and better in that one can take one's time looking at each step!

### **Vicki Teague-Cooper**

On the web site for her "graphic design and creative services business," Vicki Teague-Cooper makes note of her four years as a paper engineer/designer and the resulting "affinity for playful/children's styles" as "part of the repertoire." (<http://bit.ly/1pf7RKu>) Examples of her work in books demonstrate a range of approaches in 3-D creations. *Star Wars: Battle of the Bounty Hunters: The Pop-up Comic Book!* (1996) provides two-page spreads in a hardback book with a comic book format. Opening the book pages moves figures who exemplify the "kaboom," "whoosh," "bzzt," "rrrrrawr," etc. sounds expected in a comic book. Frames that one would expect in a comic book are created through the use of white space around the multiple two-dimensional scenes on each spread. More striking is the use of white three-dimensional frames to highlight some scenes on each spread.

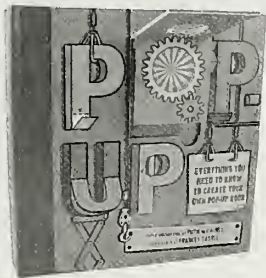
Teague-Cooper's engineering for *Nature by the Numbers: With Pop-up Surprises* (1994), by Lynette Ruschak and illustrated by GB McIntosh, uses a large flap on each page to reveal detailed pop-up scenes illustrating each number from one to ten. So for instance, the flap with the number six shows six tadpoles swimming underwater in a scene that integrates the number notation, and the text reveals that "SIX tadpoles become six frogs," one of which uses his very long legs to leap out from beneath the flap. Some numbers offer surprises. Thus "FIVE eggs become five crocodiles," and three of the five beneath the flap actually stand up. The final two-page spread has two flaps that open to reveal "ONE HUNDRED fireflies." And, no, we did not count the bugs crawling on the top of the flaps or those illuminated beneath the flaps! The book's illustrations, engineering, and text are integrated to provide a colorful and effective lesson in numbers, counting, wildlife, landscapes, and prediction.

Alexandra Day's children's book series about Carl, the Rottweiler, and the person for whom he cares, a little girl named Madeleine, has one title that is a pop-up version (*Carl Pops Up*, 1994). Teague-Cooper's engineering utilizes pop-ups, pull tabs, and flaps to further the action in an almost wordless book. Particularly clever is the hardback book's front cover, with its paned window that shows the baby and Carl. Open the book cover and a string pulls both figures up to stand out from the title page. Further along in the book, both dog and human characters stare at themselves in a mirror; pull the tab and their eyes open and close in their reflections—striking, if just a teeny bit disconcerting!

### **Ruth Wickings**

On her delightfully illustrated web site, illustrator, designer, and paper engineer Ruth Wickings has provided a page of "Published Books" that is a gallery of individual pages from the some of the many pop-up books that she

engineered. (<http://bit.ly/1NkHU7x>) Click on the thumbnail pages on the right side of the screen; once a page is displayed, use the “play/pause” and arrow options to move through the gallery.



**Pop-up: Everything You Need to Know to Create Your Own Pop-up Book**

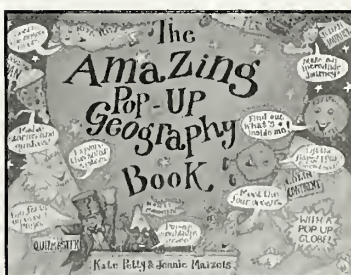
In 1997, Wickings provided the engineering for a Disney pop-up book, *Hercules: A Monster Pop-up Book* (designed by Graham Brown, illustrated by Mike Peterkin, and text by Lisa Marsoli). One of the facets of this book that still continues to fascinate us is the imaginative use of tabs to create different types of actions for the two-page spreads. One pull tab brings

forward the bush behind which Hercules is standing, while it simultaneously hurls Hercules forward into the first of the book’s oversized, scary monsters. On another spread of a fight’s havoc among buildings, pulling down on a broken column pops out three people hiding from the encounter between Hercules and Cyclops. In a third spread, rotating a tab downward moves Hercules’ arm and the monster he is hurling over his head. On the final spread, pulling one tab floats Hercules and Meg on a cloud, up from the book and toward a pop-up of Olympus, while another pull tab parts clouds to reveal the star constellation of Hercules.

One of Wickings’ titles that we have used frequently in workshops is *Silly Heads* (concept and paper engineering by Wickings, modeling and illustration by Cathie Shuttleworth, and story by Sarah Hewetson, 1996). It is an effective presentation that combines principles of storytelling, alliteration, fairy-tales, and combinations and permutations. Each two-page spread for this more than foot-tall book has a humorous pop-up face of a character from fairy tale stories (although we’re not sure Dudley the Detective is all that traditional!). Each face is divided into three flaps (top of head, middle of face, chin area)—turn the flaps and create new face combinations. The top of each spread provides the name of the character (as Willard the Wizard) and her/his attributes (the “good and kind” Fairy Godmother Gertrude “can fix anything”). Each of the three flaps has a third of sentence from a story line (such as “I’m a fairy godmother / who can make wishes come true / if you ask me nicely!”). Turn flaps to transform the character’s face and to also change the story line. Thus turning one flap can lend Gertrude’s face the bushy eyebrows and striking nose of Willard the Wizard and transforms the accompanying sentence into “I’m a fairy godmother / who casts magic spells / if you ask me nicely!” Two pages from *Silly Faces* can be viewed on Wickings’ web site: <http://bit.ly/1NkHU7x>.

Wickings’ engineering of *The Amazing Pop-up Geography Book* (text by Kate Petty, illustrations and lettering Jennie Maizels, 2000) takes full advantage of the very detailed text and illustration that is characteristic of the “Amazing” Scholastic topic series to which this book belongs. Its pages are crammed with facts, maps, and representations of

mountains, rivers, continents, oceans, earthquakes, tornadoes, etc. Each two-page spread contains a variety of interactive components to help teach basic principles of geography: fold-outs, flaps, wheels, and pop-ups. Especially striking are the three-dimensional globe attached by a string to the first spread of the book so that it can be held in one’s hand and examined and a chart of flaps and pull tabs that enables one to determine lengths of international journeys and how long it will take to make that trip using different types of transportation. The book concludes with the earth encompassed by two overlapping flaps that open to reveal layers of pop-ups of children from around the world; the book asks “Can you find where they live on your globe [the 3-D one from the first spread]?” The “Disaster!” spread from the book can be seen on Wickings’ web site: <http://bit.ly/1NkHU7x>.



**The Amazing Pop-up Geography Book**

*Pop-up: Everything You Need to Know to Create Your Own Pop-up Book* (paper engineering by Ruth Wickings and Alan Brown; illustrated by Frances Castle and Andrew Crowson, design by Laura Hambleton, 2010) is literally a DIY kit in a book. Each double-page spread becomes part

of the consumer’s own pop-up book with the construction of the pop-up elements punched out from perforated extensions to the pages. The initial two-page spread of “Techniques” guides the amateur creator in making pop-ups of a robot, dragon, castle, Frankenstein’s lab, and jungle. Potential buyers can take a peek at the pages of this book in a twenty-five second video on YouTube: <http://bit.ly/1YFRToK>.

We like to point out that *Silly Heads*, *The Amazing Pop-up Geography Book*, and *Pop-up* are productions with creative functions by teams mostly composed of women.

## Conclusion

As we continue to enjoy our two collections of books and to share their interactivity in workshops, writing, and exhibits, we are especially alert to the accomplishments of women engineers, which literally cover decades of contributions. Is there yet a critical mass of women paper engineers? We do not know, but we continue to celebrate each of these talented creators as we encounter their works.

\*With a nod to Irene Adler, “The Woman,” in Sir Arthur Conan Doyle’s 1891 story, “A Scandal in Bohemia.”

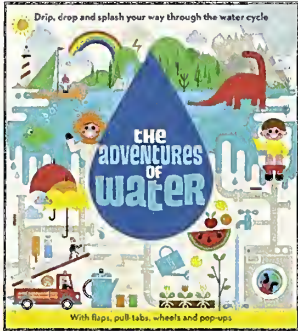
\*\*To generate the most limited and accurate results list of profiles of paper engineers when searching Wikipedia.org, place quotation marks around your search terms of “paper engineer” or “paper engineering” keyed into the search box, and entries of individuals will be listed as results. “Paper engineer” generates the best and shortest list of hits (fewer than twenty at the moment), but while “paper engineering” will include some non-relevant hits, it picks up a few extra names.

**New Publications**

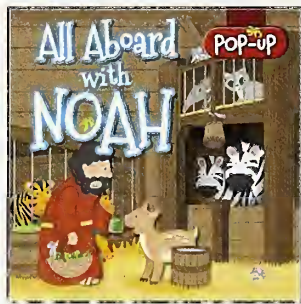
The following titles have been identified from Internet sources, book store hunting, and advertising. All titles include pop-ups unless otherwise noted and are listed for information only - not necessarily as recommendations for purchase.

*0-20.* By David Hawcock.  
Tango. \$14.99.  
9781857078985.

*ABC Pop-up.* June. Caterpillar.  
£9.99. 9781848574878.



*The Adventures of Earth.* July.  
Red Shed. 9781405280280.  
£14.99.  
Also: *The Adventures of Water.* (August, 2015).  
9781405277396.

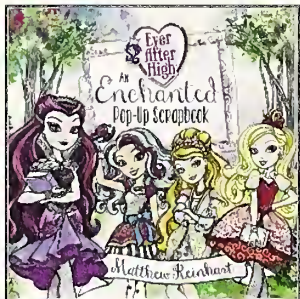
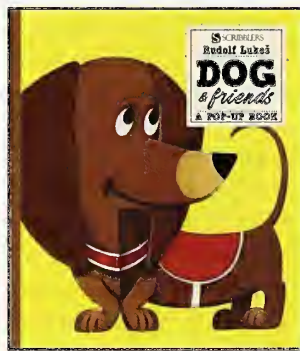


*Alice Through the Looking Glass.* Carlton Kids. £14.99.  
9781783121830.

*All Aboard with Noah.* June.  
Candle Books. £7.99.  
9781781282496.

*Curious Dinosaurs: A Mix and Match Book.* White Star Kids. 9788854410275. \$14.95.

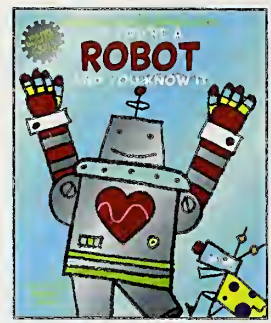
*Dog & Friends: A Pop-up Book.* July. By Rudolf Lukes.  
Scribblers. £6.99.  
9781911242130.  
Also: *Lion & Friends: A Pop-up Book.* 978191124212.  
*Tiger & Friends.*  
9781911242147.  
*Tortoise & Friends.*  
9781911242154.



*Ever After High: An Enchanted Pop-up Scrapbook.* By Matthew Reinhart. June. LB Kids.  
\$19.99. 9780316377188.

*Finding Dory Pop-up Book.* By Disney Book Group. Disney Press. £14.35. 9781484748879.

*If You're a Robot and You Know It.* By David A. Carter.  
Cartwheel Books. \$16.99.  
9780545819800.

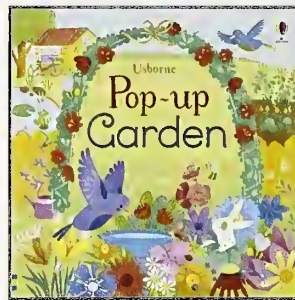
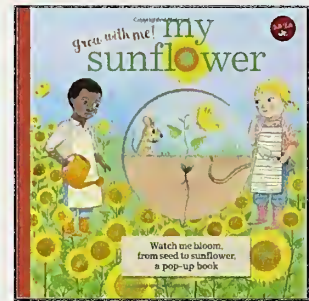


*Let's be Pirates.* Tiny Travelers. Priddy Bicknell Books. \$12.99.  
9780312519025.



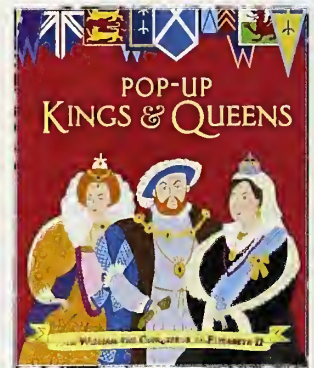
*Magical Maths.* June.  
Templar. £14.99.  
9781783704217

*My Sunflower: Watch Me Bloom, from Seed to Sunflower, a Pop-up Book.* June. Walter Foster.  
£10.99. 9781633220843.

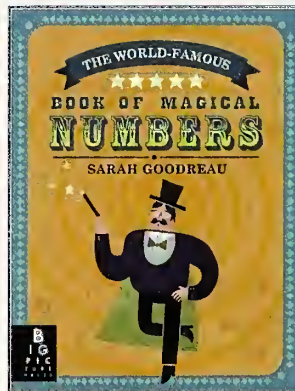


*Pop-up Garden.* Usborne Publishing. £9.99.  
9781409590347.

*Pop-up Kings and Queens: From William the Conqueror to Elizabeth II.* Walker Books. £6.99.  
9781406365399.



*Teenage Mutant Ninja Turtles: The Pop-up Book.* June. Insight Kids. \$29.99.  
9781608873135.



*The World-Famous Book of Magical Numbers.* July.  
Templar. £12.99.  
9781783704644.

3 9088 01713 1368