

MOVABLE STATIONERY

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Current European Pop-up Books

Theo Gielen

Though the movable and pop-up book phenomenon from the 1960's on is for the greater part an Anglo Saxon business - or maybe it always has been since German publishers such as Ernest Nister and Raphael Tuck moved to England in the last century to be really successful - some European publishers do produce nice books of interest to collectors worldwide.

Most European publishers buy the rights for their pop-ups from packagers such as Intervisual Books, Sadie Fields Productions, Van der Meer Paper Design, Compass Productions, Oyster Books, White Heat Design, The Templar Company, Bellew Publishing, and others. Books from packagers can be found in up to ten or fifteen different languages, differing only by their cover design which is adapted to local taste. Nevertheless there exist some European packagers producing interesting movables just for their home market. They are identified in this article. In addition, some titles from Canada and Mexico may be unknown to readers of *Movable Stationery* until now.

We will leave out all titles known to be published in an English version as well as the very simple fanfolded books. Europe knows such books in great numbers too, cheaply produced for a mass market and sold in toyshops, drugstores, and department stores. Hardly ever collectable, although Kubasta's books were - and are - produced for this market as well! So, if readers are interested, we could list them in the next issue.

Most attractive are reprints of 19th century books published by (one of) the original publishers of Lothar Meggendorfer, J.F. Schreiber from Esslingen, a rural village near Stuttgart in Germany. Apart from titles that were once available in English edition, they offer: *Buffalo Bill's wilder westen* (Buffalo Bill's wild west). Originally published in 1891, it is constructed like Meggendorfer's *International circus* with six fold-down panoramic scenes resulting in half a circle. *De Krippe* (the creche), originally published in 1888, has

continued on page 3

Tony Sarg: Illustrator and Puppeteer

Michael Mullen

Let me begin on a personal note, because it may strike a chord with you. I first learned of Tony Sarg through an interest in the 1939-40 New York World's Fair. Sarg produced an illustrated map of the fair, and I assumed he was a popular illustrator of the day. Knowing him as an illustrator, I was not surprised to discover in *Movable Stationery* that Sarg had created mechanical books. I was surprised, once I started researching Sarg, to discover that his reputation rests on his role in revitalizing the tradition of puppetry in the United States as much as on his work as an illustrator. In her book *Tony Sarg: Puppeteer in America, 1915-1942*, Tamara Robin Hunt wrote: "Sarg's hobby (marionette plays) turned into a profession and he embarked on a career which gained him a national reputation as a puppeteer. He not only popularized puppetry as an art but greatly influenced the type of puppet performances given in America during the decades that followed his own productive years. It is a generally accepted fact that in Tony Sarg America found the embodiment of a new puppet tradition." As we shall see, it was this widespread popularity as a puppeteer, combined with his skill as an illustrator, that allowed Sarg the opportunity to create books for children, most notably *Tony Sarg's surprise book*.

Sarg was born in 1880 in Coban, Guatemala. His father was a German consul, and his mother an Englishwoman. Sarg said that the strongest artistic influence on him was his grandmother, who painted. She also collected toys, which were willed to Sarg when she died. When he was seven the family returned to Germany. At fourteen he entered Lichterfelde, a German military academy, and at seventeen was commissioned a lieutenant. For the next few years, Sarg's position was not unlike that of many aspiring artists: he found himself pulled more and more towards art, and increasingly unwilling to devote himself to a military career. Despite his father's attitude that he should stick with the military career because so much money and time had gone into it, Sarg's desire to be an

continued on page 2

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 is included when space permits. 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.

Tony Sarg continued from page 1

artist won out, and in 1905 he resigned his commission and moved to England.

Sarg stayed in England for nine years, leaving in 1914 with the start of World War I. He knew, when because of his nationality and his background he was asked to resign from clubs he was a member of, that more trouble would soon follow, so he sent his wife, an American he had met in Germany, and his daughter, to Cincinnati to stay with her relatives, and he left England for America not long after.

Settling in New York with his family, he started over his career as an illustrator. In his favor were his skills as an artist, and as a businessman, both of which he'd had the opportunity to develop while in England, and the fact that he was very likeable. The result, according to Hunt, was that, "In America he became a national celebrity, a respected artist, and a rich man." The first two remained true of his entire career, the third, unfortunately, did not. While it was said that in his more productive years Sarg earned \$80,000 annually, in late 1939 he was forced to declare bankruptcy.

Sarg's initial success in America was a result of his illustration work, and he always considered himself foremost an illustrator. His first book was *The Tony Sarg marionette book*, published in 1921. Written by F.J. McIsaac, and illustrated by Sarg, it was the first "how-to" book on marionettes published in the United States, and as such was read by children and adults alike. It is significant of Sarg's work as a puppeteer that he was always willing to share his knowledge with others, and did not consider his techniques secrets to be guarded.

The Tony Sarg marionette book was followed by

many articles about puppetry, and established Sarg as the major authority on puppets. It was an easy step from there, given his interest in children, to other items for kids. In 1924 he wrote and illustrated *Tony Sarg's book for children from six to sixty*. It must have been successful, for in the following year *Tony Sarg's alphabet book*, *Tony Sarg's book of animals*, and *Tony Sarg's wonder zoo* were all published. In 1928 the same publisher, Greenberg, published Tony Sarg's book of tricks, and in 1932, *Where is Tommy!*

Sarg would not publish another book until after declaring bankruptcy, but when he did he produced what many feel is his greatest work: *Tony Sarg's surprise book*. Published in October 1941, 300,000 copies of the book were sold by department stores before the holiday season had ended. Hunt described this book as, "the most historically significant of Sarg's storybooks because the innovative form and novelty items (including, among others, a lollipop stuck in Jack Horner's pie for the plum, scented flowers in Miss Mary's garden, and rubber bands for strings on Old King Cole's bass fiddle) characterized many children's books in following years."

The success of *Tony Sarg's surprise book* must have been a factor in his decision to create the follow-up *Tony Sarg's treasure book*, but Sarg, unfortunately, did not live to complete the book. On March 8, 1942, Sarg died at the age of 62, the result of complications following a ruptured appendix. After his death, *Tony Sarg's treasure book* was completed and published, but it did not enjoy the success *Tony Sarg's surprise book* had enjoyed, and most certainly would have been a better, more successful book if Sarg had lived to see it through publication.

What we have in Sarg then is someone whose talents as an illustrator provided him with the money to turn his hobby of puppetry into a career. As Hunt observed, "Between 1925 and 1933 Sarg became nationally accepted as America's first puppet master. His production techniques were well publicized and his performances well attended. His appearance at the Chicago World Exposition (the Century of Progress world's fair, 1933-34) indicated that America at last had a puppet tradition, one which he had created and developed." His success in puppetry opened additional doors for him (a clear sign of the popularity he achieved is the fact that his name figures so prominently in the titles of his books, there because someone believed it would be recognized and help sell books) and allowed him the opportunity to turn his talents to books for children, and in *Tony Sarg's surprise book* to combine his interest in children with his interest in mechanical things to create what must certainly be one of the most popular movable books of his time.

three fold-down, panoramic baroque Christmas scenes. The books *Am meeresstrand* (seaside pleasures) and *Auf dem lande* (country life) are two beautiful peep-shows, originally published in 1896 by Raphael Tuck as two separate books and together in one book under the title *Summer surprises*. Pictures of the first title are in Haining, pages 40-41 and the second one is pictured on the title page of Haining.

Schreiber offers a four-room doll's house *Das biedermeyer spielzeughaus* by Hubert and Terese Siegmund, representing an impression of an early 19th century toyshop, workplace and (second floor) the living room and the kitchen of the toymakers; and a pop-up version of the classic Art Nouveau picture book of Sibylle von Olffers, *Das wurzelkinder-stehauf-buch* (the story of root children).

Schreiber has reprinted in German a number of works by Lothar Meggendorfer. *Reiseabenteuer des malers daumenlang und seines dieners Damian* (*Travels of Little Lord Thumb and his man Damian*, originally published also in English in 1892, not in Montanaro) a very humorous pull-tab book; *Nur für brave kinder* (just for honest children; originally 1896, not in English), a funny book with five dissolving pictures with comical effects; *Vor dem thore* (before the towngate, 1896, not in English), a panorama book (not movable) extending to 2,3 meters; *Lebendes affentheater* (*The monkey theater*; 1893, not in Montanaro) with six pull-tab pages; and *Lustiges automaten-theater* (*Comic actors*; 1891, Montanaro, p. 59) with six marvelous pull-the-tab pages but using some of those published before as seen in *The genius of Lothar Meggendorfer* (1985; Montanaro, p. 102).

Schreiber has books available in German which were once available in English. They are welcome additions for those who missed them initially and are not willing to pay the antiquarian prices of today or, positively, like to have the books in their original language: *Grosse menagerie* (published in 1979 by Viking as *The great menagerie*; Montanaro, p. 112); *Im zoologischen garten* (as *Day in the zoo* published by Viking in 1980; Montanaro, p. 68); Franz Bonn, *Theater-bilderbuch* (*The children's theater*; Montanaro, p. 47) and Isabella Braun, *Allermeuestes theaterbilderbuch* (*The little actor's theater*; Montanaro, p. 157). Meggendorfer reprints available in German are: *Internationaler circus* (*International circus*; Montanaro, p.170) and *Das puppenhaus* (*The doll's house*; Montanaro, p. 80).

For those interested, Schreiber has also produced a magnificent reprint on board from a 19th century toy

theater, with characters, text, and side scenes from *Sleeping Beauty*, *Red Riding Hood*, and *Willem Tell*: *Schreibers Papiertheater*, measuring 500 x 750 x 500 mm. It is complete in a box, ready to play with, priced at Dm 168.00 (ca. \$125.00)!

Another publishing house producing several pop-ups not offered in an English version is Copenrath from Münster in Germany. They recently published two carousel books by Christian Kämpf: *Das Weihnachtsskarussell* (a carousel of Christmas songs), which include a miniature book with the text and music of the six Christmas songs pictured in the six scenes of the carousel; and *Ein tag im haus von Sepp der maus* (a day in the house of Sepp the mouse), with a plush mouse head with a bell as a brooch.

Last Christmas Copenrath also produced a set of six miniature carousels (measuring just 50 x 35 mm!) with tags enabling them to be hung on the Christmas tree. Illustrated by some young illustrators as Christian Kämpf and Karin Blume and representing items as Santa's workshop, the Christmas market, the manger, etc. The titles are: *Tiere im schnee*, *Auf dem weihnachtsmarkt*, *Schneemanns weihnacht*, *In der himmelswerkstatt*, *Die weihnachtsgeschichte*, and *Der weihnachtsmann*. An innovative feature is that the covers are magnetic so they hold together when the book is opened and there is no need of ties! Little gems for any collection.

Finally, Copenrath Verlag published an edition they announced will not be reprinted: *Mein wunderbares märchenbuch*, a beautiful pop-up book illustrated by Pierre Hézar, with elaborate pop-up scenes of *Sleeping Beauty*, *Red Riding Hood*, *Goldilocks and the three bears*, and *Cinderella*. The book looks like a sequel to Tracey Williamson's *Fantastic fairy tale pop-up book*, but the illustrations are more refined and the paper work is more extensive.

Ravensburger Verlag recently published a new book by the Czech artist Květa Pacovská: *Rund und eckig* (round and angular), a book that plays with forms. Again, a marvelous book with pop-ups, lift-the-flaps, and die-cut elements like her earlier ones, published in English as *Midnightplay* and *One, five, many*. Even the packing paper the book comes in is specially designed by Pacovská. The work of this 1992 H.C. Andersen Prize winner (the unofficial "Nobel Prize" for children's books) is highly collectable for anyone with an eye for book design. And, personally, we think this title is one of the most beautiful books published in 1994, though the movable parts are rather basic.

In France there is a series of now five pop-up books that has to be mentioned, both for their paper

engineering and their unusual themes. Published by Hatier in Paris, but originating from Alif/Les Éditions de la Méditerranée, a packager from Tunisia in Northern Africa. They are concerned with the history of the Mediterranean and Arab world. The titles are: *L'Oasis*, about fruitful places in the desert; *Une Ville Arabe*, on an Arab city, the old town center of Tunis; *Carthage*, on the history of this Roman city in Northern Africa; *1492 en Méditerranée*, on the role of the Mediterranean in the Middle Ages as a cross over between East and West and its role in the discovery of the New World; and finally, *Mille et un Nil* (thousand and one Nile), on the old Egyptian civilization and the role of the river Nile in history. Very nice books with surprising paperwork throughout and very informative texts, if you are able to read French.

Five nice carousel books have been published by Gautier-Languereau from Paris, all presenting Bécassine, the well-known comic character from the beginning of this century, so popular in the trenches of the First World War. One carousel of a normal format: *Les aventures de Bécassine* and four mini-carousels, all done in the bright colors so characteristic of this typical French girl.

Another nice and brightly colored carousel book: *Bonsoir petit ours brun* (goodnight little bear), by the well-known illustrator Danielle Bour, is published by Bayard Éditions from Paris. This publisher has done a series of three other good pop-up books by Francois Michel, one of which has been published in English as *The restless Earth* (Viking, 1990). The others are: *Dans le secret des roches* (the secret of the rocks), kind of a pop-up book on geology; and *Le livre animé de l'eau* (the movable book of water), on water in the house, the town, the mountains, and under the Earth.

The publishing house with the most pop-up books in France surely is Albin Michel from Paris, but almost all of their books are co-editions of the known packagers. Very special, and still available, is *Un siècle de grandes automobiles* (a century of great motor cars), the third volume in the series of wonderful pop-ups *Flight: Great planes of the century* by Donald S. Lopez (Montanaro, p. 94), and *Sailing ships* by Alan McGowan (Montanaro, p. 268). This third volume has never been published in English, just in French and Spanish (by Editorial Norma). Truly a must for any collection.

Albin Michel is a company which rarely remains titles, so it is still possible to get French editions of titles which are no longer available in English. Examples of available titles are: *Sailing ships (Les bateaux à voiles)*, *Flight (Les avions)*, Heather Couper's *The Universe (L'Univers)* and Ron van der Meer's

Working camera (La photographie). For those who missed the titles ten years ago!

Not really movable but three-dimensional is the new series of four stereoscopic books by Les Deveniers Visuels from Paris, distributed in the U.S. by Cygnus Graphics for \$10.00 each. Two little lenses inserted in the cover of the book enable the reader to see the pictures in 3-D. Their first titles are: *Fleurs en relief* (3-D flowers), *Grottes de gouffres en relief* (caverns in 3-D), *Rosée en relief* (dew in 3-D), and *Paris en relief* (Paris in 3-D). They are planning 1995 titles on orchids, insects, Versailles, and the trenches of the First World War.

The other countries of Europe do not produce anything not also available in English, except for the simple, fanfolded pop-ups with too sweet illustrations done in much yellow, red, and blue.

For those interested in the books by the Italian Bruno Munari (in his eighties now but still going strong though not producing very interesting books) can contact his publisher: Edizioni Maurizio Corraini, in Mantova, Italy. They still offer some Munari titles from the 1960's.

The countries from Eastern Europe - Russia, Czechoslovakia, Hungary - hardly publish any pop-ups anymore, for understandable economic reasons. And, when they do produce them, they are just simple, fanfolded ones (Artia in Prague, Malysh in Moscow, Szalontai in Budapest).

Kubasta reprints have been popping up in recent years including those wonderful books with one big stand-up scene, published in the 1960's by Westminster Books. These are now apparently done by a firm established by a grandson of Kubasta who died in 1992. Until now we could not purchase any titles by simply ordering them. The titles we acquired were brought from visits to Prague. The reprints are: *How Columbus discovered America* (Montanaro, p. 128), done in 1992 but seen in just German and Dutch editions; an untitled Christmas pop-up (not in Montanaro); done in 1991 but the original originating from the 1960's as well. (It was recently offered by Aleph-Bet Books in their catalogue no. 43, March 1994, item number 227.) Another untitled one, with an elaborate farmyard scene was published by a Czech publisher, Fénix from Prague in 1992. It has printed on the back in very small letters a title: *Farma* (not in Montanaro). Only the Columbus title has an eight-page booklet loosely inserted; neither of the other two have any text.

In Scandinavia we just know one highly collectable pop-up book which is even published in English: *Norwegian fairy tales*, retold by Sarah Hewetson. It

has very different kinds of paper artwork in the four scenes and the text of the four fairy tales in two booklets packed in a kind of rucksack on the back of the robust book.

To end this enumeration we like to mention British titles not yet spotted in *Movable Stationery*: a just published carousel book done by BBC Books in London. *Noddy's busy day*, a spin-off from the Enid Blyton character. Three movables published in connection with this year's opening of the Channel-Tunnel between England and France: Brian Wildsmith's *The tunnel*, a bilingual book in both English and French, done with a digging wheel to turn; and two booklets published in April 1995 by Boxtree from London: *Off to France* and *Digging the tunnel*. Also recently published is the sequel to Christos Kondeatis' *Old testament book* (Simon & Schuster): *Scenes from the life of Jesus Christ* by Studio Editions in London. Finally a nice novelty, shaped like a real treasury: *Ancient Egypt* by James Putnam. Being kind of a *coffret* - with a lock - containing a small booklet with information on the subject, but, above all, packed up with many treasures from old Egyptian times: beads to thread, stamps with hieroglyphics, an amulet, a papyrus, puzzles, etc. some of them locked up in a "secret" built-in drawer.

Just published for the Canadian market is another gem done by Keith Moseley: *Sleeping Beauty and the magic castle*, which, besides a pop-up book, has on the inner side of the back cover a beautiful magic castle arising before your very eyes by pulling just one tab. The book is constructed in such a clever way that you can read the book and stand up the castle at the same time. Be sure to get a copy!

Though not European, nevertheless interesting and collectable are two pop-ups published by CIDCLI from Mexico: *Cristobal Colon* (Christopher Columbus), just published in Spanish (and German but already remaindered there) and *Splendor of ancient America*, a pop-up book on pre-Columbian cultures, published in an English and Spanish editions, both with the same ISBN number, so take care when ordering. And the first pop-up book by Pangea Editores from Mexico: *Teotihuacan*.

Now, just some notes on where to order for these European books. Of course, every big city in Europe has its big bookshops with overseas delivery facilities. In London, for example, Foyles, or Dillons in Gower Street, the most beautiful bookshop in town. In Oxford, Blackwell, though they don't have many children's books in stock. In Cambridge especially Heffers Children's Books. In Paris Bébert le Jeune on the Boulevard Saint Michel. In Frankfurt Heugendubel: in

Cologne Gonski. And so on. In the Netherlands there is a bookshop specializing, among other things, in pop-ups and having in stock always about 200 of highest quality. It is Bookshop Erven Bijleveld in Utrecht. They send their books worldwide and accept payment by credit card.

See page 9 for addresses of European publishers

From a 1983 Book Review

A reviewer in the November 26, 1983 issue of *The Economist* wrote: "The Victorian fashion for pop-up picture books has come back into fashion and created the new profession of paper engineers. The most handsome one this year is *Wind in the Willows*... The worst one is *The human body* by Dr Jonathan Miller. Graphically drawn and coloured in butcher-shop tones the pop-ups are repellent. The much advertised work of David Pelham and 'assembled by 80 nimble-fingered women in the Andes', this book can be a success only if older children are drawn to it for its morbid aspect, not for the excellence of the text written by Dr Miller.

"This is a good example of books designed to attract the unbookish, uninformed buyer whom the publishers hope to stun by virtuoso displays of some kind: gory pop-ups in this case, books by celebrities in others, the offer of real treasure hunts, competitions, or simply lavish new editions." Obviously the book has been purchased by people who don't read reviews!

Catalogs Recently Received

Aleph-Bet Books, Inc. Children's books & Illustrated Books. Catalogue 47. 218 Waters Edge, Valley Cottage, New York, 10989. 914-268-7410.

Cattermole. Catalog 23. Contains section on Toy Books. 9880 Fairmont Road, Newbury, Ohio 44065. 216-338-3253.

Dorothy G. Cook. List #17 - Pop-up & Movable Parts. 80 Hollins Drive, Santa Cruz, CA. 95060. 408-426-1119.

Ursula C. Davidson, Books. Catalogue No. 11. Contains pop-up and movable books. 134 Linden Lane, San Rafael, CA 94901.

Mr. Books' Pop-up List #11. 9019 N. 51st Ave. Glendale, Arizona 85302. 1-800-743-3253.

Jo Ann Reisler, Ltd. Spring 1995 Offering. 360 Glyndon St., N.E. Vienna, VA. 22180. 703-938-2967.

Questions and Answers

Q In *Pop-up and Movable Books: A bibliography*. I was unable to identify all of the numbered Random House pop-up books issued as series from the 1960s. With only a few exceptions, I think this is a complete list of the titles in that series. I am interested in identifying the missing titles and verifying the accuracy of this list. Please fill in the missing titles.

Ann Montanaro
12 Bruning Rd.
East Brunswick, NJ 08816

1. *Bennett Cerf's pop-up riddles.*
2. *Bennett Cerf's pop-up silliest riddles.*
3. *The pop-up Mother Goose.*
4. *Hide and seek.*
5. *Bennett Cerf's pop-up limericks.*
6. *Animal alphabet.*
7. *Pop-up sound alikes.*
8. *Pop-up the night before Christmas.*
9. *The color book.*
10. *The tournament of magic.*
11. *What do you get?*
12. *Left and right.*
13. *Babar's games.*
14. *The pop-up circus book.*
15. *The wishing ring.*
16. *The pop-up book of flying machines.*
17. *The pop-up biggest book.*
18. *Noah and the ark.*
19. *Barbar's moon trip.*
20. *Knock, knock: Who's there?*
21. *Story of the nativity.*
- 22.
23. *Going to the hospital.*
24. *Pop-up book of boats.*
- 25.
26. *Eric Gurney's pop-up book of dogs.*
27. *Superdooper pop-up counting book.*
28. *Eric Gurney's pop-up book of cats.*
29. *Pop-up book of trucks.*
- 30.
31. *Pop-up book of trains.*
32. *Pop-up book of cars.*
33. *Dinosaurs.*
34. *Farm animals.*
35. *Star Wars: A pop-up book.*
36. *Richard Scarry's Busytown pop-up book.*
37. *Pop-up book of the circus.*
38. *Superman.*
39. *Wonder Woman.*
40. *Buck Rogers.*
41. *Star Wars: The Empire strikes back.*
- 42.
43. *Lone Ranger.*

44. *Nancy and Shuggo.*
45. *Return of the Jedi.*

Q I am looking for information regarding:

The adventures of Sinbad the sailor.
Bancroft & Co. Ltd.
Westminster London
©1960 Artia Prague
Printed in Czechoslovakia

The book has two pop-up illustrations inside the front and back covers. The illustration inside the back cover has a strip which probably slides up and down within a slot. In the copy I have, only part of the strip remains. If any reader has a copy of this book and would send me a photocopy of the strip I could determine what is missing. I would appreciate it.

Joanne Page
6529 Abbottswood Dr.
Rancho Palos Verdes, CA 90275

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.

Babette Cole's cats. Warner Treasures. \$4.95. May. 3 ½ x 4 ½ . 10 pages. 0-446-91067-8.

Babette Cole's dogs. Warner Treasures. \$4.95 May. 3 ½ x 4 ½ . 10 pages. 0-446-91068-6.

Babette Cole's fish. Warner Treasures. \$4.95 May. 3 ½ x 4 ½ . 10 pages. 0-446-91070-0.

Babette Cole's ponies. Warner Treasures. May. 3 ½ x 4 ½ . 10 pages. 0-446-91071-6.

Baby clown. By T. Dedieu. Hyperion. \$12.95. May. 10 pages. 0-7868-0075-5.

Helping Hector. By Gus Clarke. [Turning wheels and lift-the-flaps] Artists & Writers Guild Books. May 1995. 9 x 9. 18 pages. 0-307-17517-0.

Hurry home, hungry frog. By Carla Dijs. Little Simon. June. 7 ½ x 7 ¾. 12 pages. 0-671-50742-7.

One to ten pop-up surprises. By Chuck Murphy. Little Simon. April. 6 ½ x 6 ½. 10 pages. 0-689-00009-x.

The pop-up farm. By Rod Campbell. Little Simon. June. 4 ½ x 4 ½ . 18 pages. 0-689-71834-9.

Say no, little fish. By Carla Dijs. Little Simon. June. 7 ½ x 7 ¾. 12 pages. 0-671-50707-9.

There was a crooked man. Little Simon. June. 7 1/8 x 9 1/4". 12 pages. 0-671-89477-3.

Tyrannosaurus rex: The tyrant king. By John Sibbick. Chronicle. June. 12 5/8 x 8 5/8". \$14.95. 0-8118-0835-1.

Order Information for European Pop-ups

Buffalo Bill's wilder westen. Schreiber, 1989. 3-215-07358-7. 290 x 220 mm. Dm.29.80 (ca.\$25.00).

Die Krippe. Schreiber, 1989. 3-215-07358-7. 250 x 200 mm. Dm.29.80 (ca.\$25.00).

Am Meeresstrand. Schreiber, 1988. 3-215-06701-3. 305 x 215 mm. Dm.24.80 (ca.\$19.00).

Auf dem lande. Schreiber, 1988. 3-215-07032-4. 305 x 215 mm. Dm.24.80 (ca.\$19.00).

Hubert & Terese Siegmund, *Das Biedermeier-Spielzeughaus.* Schreiber, n.d. 3-215-06322-8. 310 x 220 mm. Dm.29.80 (ca.\$25.00).

Sibylle von Olfers, *Das wurzelkinder-stehauf-buch.* Schreiber, 1994. 3-215-11202-7. 290 x 210 mm. Dm.29.80 (ca.\$25.00).

Lothar Meggendorfer, *Reiseabenteuer des malers daumenland und seines dieners Damian.* Schreiber, n.d. 240 x 320 mm. 3-215-06346-8. Dm.29.80 (ca.\$25.00).

Lothar Meggendorfer, *Nur für brave kinder.* Schreiber, n.d. 215 x 245 mm. Dm.26.80 (ca.\$23.50).

Lothar Meggendorfer, *Vor dem Thore.* Schreiber, n.d. 300 x 220 mm. Dm.19.80 (ca.\$13.00).

Lothar Meggendorfer, *Lebendes affentheater.* Schreiber, 1993. 3-215-11031-8. Dm.39.80 (ca.\$30.00).

Lothar Meggendorfer, *Lustiges automatentheater.* Schreiber, 1992. 3-215-11164-0. Dm.39.80 (ca.\$30.00).

Grosse menagerie. Schreiber, n.d. 3-215-06345-x. 270 x 215 mm. Dm.29.80 (ca.\$25.00).

Im zoologischen garten. Schreiber, n.d. 3-215-04201-0. 260 x 180 mm. Dm.29.80 (ca.\$25.00).

Franz Bonn, *Theater-bilderbuch.* Schreiber, n.d. 3-215-07472-9. 250 x 220 mm. Dm.29.80 (ca.\$25.00).

Isabella Braun, *Allerneuestes theaterbilderbuch.* Schreiber, n.d. 3-215-06347-6. 290 x 220 mm. Dm.29.80 (ca.\$20.00).

Lothar Meggendorfer, *Internationaler circus.* Schreiber, n.d. 3-215-04204-5. 260 x 180 mm. Dm.29.80 (ca.\$25.00).

Lothar Meggendorfer, *Das puppenhaus.* Schreiber, n.d. 3-215-02607-4. 220 x 270 mm. Dm.29.80 (ca.\$25.00).

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