

MOVABLE STATIONERY

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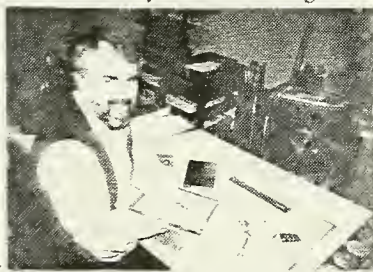
1997

BOOKS FROM THE HEART- AN INTERVIEW WITH EDWARD H. HUTCHINS

Ellen G.K. Rubin
Scarsdale, New York

Ed Hutchins does not have writer's block. In fact, it would probably take three life-times for him to realize all his ideas as books. I met with Hutchins in his shared-studio in the basement of the Visual Arts Building of SUNY-Purchase, where he is working on his Master's Degree in Fine Arts. The dark, institutional, graffiti-covered, cinder-block construction belies the luminous creativity going on inside. In an effort to describe the proposed dozen books which comprise his thesis, Ed opened his metal storage closet, and much like Fibber McGee's books tumbled from inside. After spending an afternoon with Ed, I observed his mind to be like his closet, irrepressibly full of ideas.

One of four children raised in Tucson, Arizona, the 48 year old Hutchins traces his artistic roots to his great-grandfather, and grandfather who chronicled the settling of the West as photographers. Like Ed, they were prodigious artists producing a quarter of a million negatives which have taken 23 years to catalogue. A 1973 graduate of the University of Arizona with an M.S. degree in Government Service and a minor in the Arts, Ed credits himself with a very



“checkered business career.” In the tradition of “tinker, tailor, soldier, spy,” Ed has worked at a laundry list of jobs and professions, from clown and soda jerk, to tour guide and art director. All, he claims, have made an impression on his work as a book artist. Starting as a hobby in the early 1960's, Ed began making editioned books. He admits early efforts were “pretty rough.” But it was not until the early '80's, after taking classes at the Center for Book Arts in New York, that he decided to create books full-time. Living on the proceeds from his house sale, in a rented garret without phone or doorbell, Ed “just made books.” “It was the most wonderful time!”

“Toying With Books. The Use of Force and Motion in Delivering the Message in a Book Format.” is the

scholarly title of Hutchins' master's thesis. One of the several books in it will be *Timed Autobiography*. A timing mechanism will move wheels, which turn pages, and present Ed's life story at a set pace. Another, *The Storyteller*, is much like an arcade game. At the top of a wooden box, a marble is put in the “storyteller's” mouth. Making its way down a cascade of ramps, the marble sets off ‘bells and whistles’ and activates a series of word-wheels. With every play of the marble, new stories are created. Other books which may be included, (Ed was reluctant to give me a list, lest he change his plans) are *Flying Fish*, incorporating mobiles hanging from cut-outs in several pages, and *The Original Revised Edition*, where pull-tabs change words to become ones more “politically correct.” Another model was for a “rotating flexagon” whose colors and shapes change when properly-placed fingers move. Still another project he demonstrated is called, *Twisted*. Four sheets of paper create the movable pages and its own box. By twisting the covers, the pages advance. The text deals with the attempts of organizations to get individuals to conform to set norms. Besides these creations, Ed also showed me numerous “bonus” book projects he was working on. We were less than one hour into this interview and I was already overwhelmed and agape! Who wouldn't be? Each model was more unique and complex than the next!

To Ed Hutchins, “Everyone is a maker of books because everyone has a story to tell.” We explored at length what is and what is not a book. His broad definition, with the emphasis on *broad*, is “a structure for storing and sharing information.” He recalled, “Someone said a refrigerator could then be called a book.” To which he laughingly responded, “What a great idea!” In fact, one of Hutchins' favorite paper engineers is Ruth Tilden,



Maryline's Garden, 1996

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. 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 08906.

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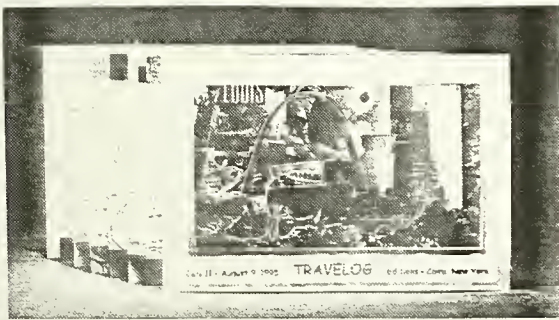
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Fax: 908-846-7928

The deadline for the next issue is August 15.

Continued from page 1

Her *What's in the fridge?* is a good example of his definition of a book. Shaped like a refrigerator, it is filled with the A-to-Z of food items. Ed continued, "Books need not have text at all." The very act of turning the pages may provoke ideas and narration. Because he thinks of his art in "terms of books," Ed considers himself more a book artist than a paper engineer. A paper engineer, he says, may not necessarily be interested in books as the end result. After seeing several thesis proposals and knowing his other works, it was very clear to this observer that Hutchins pushes-the-envelope in defining what is a book.



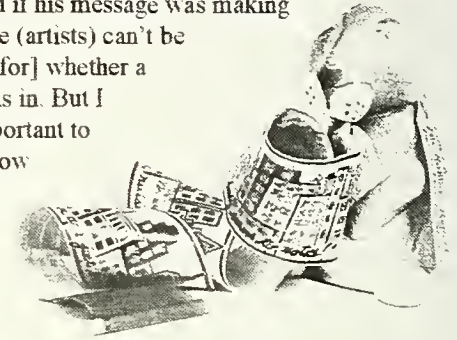
Travelog, 1995

"Ignorance!" Ed unhesitatingly bellows at my question about who is the enemy against whom he wages 'war'. (Picasso said, "Painting is an instrument for ... war against the enemy.") Despite his seemingly helter-skelter system, Ed's war against intolerance, narrow-mindedness, and conformity is quite focused. I was privileged to see his work, *Moving the Obstinate*, which he had in the workshop. This opus, done in an edition of six, was shown at the Smithsonian's exhibit, "Science and the Artist's Book" in 1995-1996. * Based on a 1590

book by Domenico Fontana who describes moving a 300-ton obelisk to the Vatican. Ed realized during his research that changing someone's mind may be a more daunting task than this engineering feat. This unusual book comments on bigotry, fear, and religious intolerance. Constance Woo was the curator of "Flights of Fancy-The Books of Edward H. Hutchins," a retrospective show held this past Fall at the Resnick Gallery on the Brooklyn Campus of the Long Island University. She described Ed's books as being filled with "a passionate commitment to humane values and mores."

I asked Ed if his message was making in-roads. "We (artists) can't be responsible [for] whether a message sinks in. But I think it's important to let people know

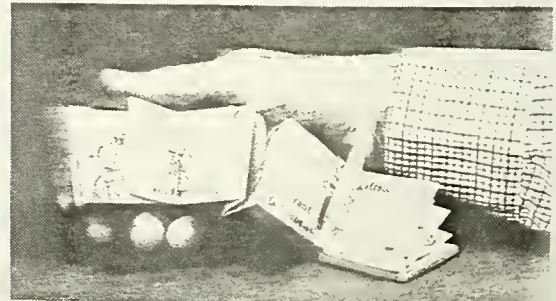
where we stand." But making his books available to



The Rabbit Report

communicate the message has been a problem for this artist, who, up until now, has hand-cut his own rubber stamps. Much of Hutchins' work has been printed with stamps and stencils. A key reason for coming to SUNY is to learn off-set printing in order to produce larger editions of his work. Ed chooses to sell his own books, relishing the immediacy of a collector's reaction. There are times he will not sell to someone he thinks doesn't appreciate his work-for example, the miniature collector who wanted any book less than 3 inches, no matter the quality or content. Hutchins has "resigned" himself to having his work referred to as "whimsical," probably labeled so because of their bright colors and off-beat formats. But anyone who has seen his books and appreciates their message, will agree that "whimsical" applies only to their presentation.

While not owning a large collection of pop-up and movable books, Hutchins is not without his favorites. Julian Wehr tops his list because of the multiple movements achieved with a single pull-tab.



Pop-Up Books with Games

Anne D. Williams
Lewiston, Maine

Kubasta is also a favorite and Ed is happy to have been able to acquire many different titles on the streets of New York for reasonable prices. I was happy to learn of another Czech artist he favors, for she is a favorite of mine. Kveta Pacovska, now working in Prague. Ed could not believe Robert Sabuda would top his *Christmas Alphabet* until he saw *The Twelve Days of Christmas!* Like an insider giving a hot tip, Ed urges, "Keep an eye out for David Whittredge, the paper engineer." Those who met David at the Movable Book Society Convention last May were astounded by his innovative and delightful movables.

The world is starting to sit-up and take notice of Ed Hutchins' awesome work. *The Mystery of the Magic Box*, a collaborative effort, was the exhibit catalogue for the Anchorage Museum of History and Art. In 1996, the American Association of Museums awarded it Honorable Mention in the "Exhibition Catalogues" division. In 1999, Harvard University's Houghton Library of Rare Books, which owns the largest collection of Hutchins' work, will produce a 10-year review of Editions, Hutchins' company. The Library at UCLA is going to exhibit Ed's master's thesis. Without regard for the additional pressure, Ed has moved up the original exhibit date to May, 1998 so that those attending the next Movable Book Society's Convention in LA may see it. He plans to have video demonstrations of this highly animated array of books.

Poring over Hutchins' books, he was always careful to point out the many collaborations with designers, printers, and teachers. Throughout my visit, in the lunchroom, his studio, and the hallways, Ed was continually approached by fellow students. In his characteristic avuncular way, they were all warmly greeted. Introduced as an interviewer, they were unaware Ed and I were previously acquainted. Each took me aside to make sure I knew Ed Hutchins was the most generous, creative, and caring person they had ever met. Reviewing this artist's work and privileged to witness his emerging ideas, it was abundantly clear that ingenuity overflows from his fertile mind, but the meaning of his work, and his life, pours directly from his heart.

* Website for pop-ups:
<http://mindlink.net/knowware/popups.htm>. This site, Tom's Pop-up Menu, includes Ann Montanaro's Rutgers exhibit, a history of pop-ups, and the Smithsonian Exhibit and other related information.

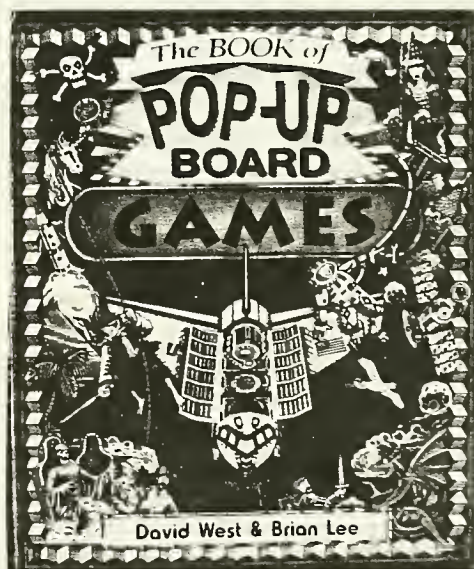
** Several of Ed Hutchins' books may be seen in *Cover to cover: Creative techniques for making beautiful books, journals & albums*. Shereen LaPlantz, Lark Books (1995). ISBN 0-937274-81-x

Well, it's time to confess. I have a second collection that competes with jigsaw puzzles for my attention. Just over a decade ago, when Halley's Comet was all the rage, a friend gave me a copy of the *Halley's Comet pop-up book*. I opened the cover and on the first page, the comet rose off the page and streaked past the moving earth. Another two-page spread featured a six-inch-long standing cardboard telescope through which the reader could view slides of the comet's progress through the heavens. I was entranced, bowled over by the marvels of the ingenious and creative paper engineering.

Like many collections, my acquisitions of pop-up books started out slowly. On occasion at the bookstore I would see an intriguing pop-up book remaindered for a dollar or two, and I'd think, "Why not?" For several years, I spent less than \$4.98 per book. But then I realized that some of the most desirable books never made it to the remainder tables. By the late eighties I was mainlining in the children's section of the bookstore, checking out new titles as soon as they appeared.

And recently, I've bought a few of the older titles at flea markets and shows -- not too many though, they can be a lot pricier than jigsaw puzzles or games.

Although all kinds of subjects show up in pop-up form, one of my favorite genres is pop-up books with games. (Don't confuse these with games that have pop-ups, which will have to be the subject of a different article.) This article describes the pop-up books that will appeal most to game collectors.



Helen Andrews taught me that a book could also be a game at the American Game Collectors convention in Burlington, Vermont in 1992. For show-and-tell she displayed the Harvard Community Health Plan's Annual Report. It featured a spinner in the cover and, bound into the middle of the book, a fold-out game called "Check Up: The American Health-Care Game (anyone can play but few can win)." This track game used lift-up flaps to hide rewards and penalties. For example, one space says "Your employer offers comprehensive health coverage." Good news, seemingly, but under the flap is the depressing truth, "Your payroll deduction goes up by 25%. go back 6 spaces."

Shortly thereafter I found a used copy of Ron Van der Meer's *The world's first ever pop-up games book* (London: Heinemann, 1982), the pioneer in this genre. Each of the four double-page spreads contains a different game. "The Enchanted Forest" is the simplest, a track game with a pop-up tower in the middle, and with instructions hidden under flaps. "Flip the Button" and "The Golden Goose" use pull tab mechanisms to propel buttons or coins through into three-dimensional targets. "Dunk the Clown" is another skill game, involving a pop-up slide and a dunk tank.

1994 was a good year for pop-up game books with the publication of both *Cowboy Mickey's pop-up book of games* (New York: Disney Press) and *Golf-o-rama* (New York: Hyperion Books). The first has "4 routin' tootin' wild west games:" one track game, two flipping games, and one that works a bit like a slot machine. Mickey and Minnie Mouse, Donald and Daisy Duck, and Goofy are the stars who usually prevail against Ornerly Peto in this book.

Golf-o-rama is all action, featuring a 9-hole pop-up miniature golf course, with foam balls, cardboard clubs, and a pad of score cards. The names of the holes ("A Watery Grave," "The Curse of King Putt," "Walk the Plank," etc.) suggest the hazards. Three-dimensional snakes, crocodiles, and swamp creatures swallow the ball when it goes the wrong way. And of course there is the traditional windmill with revolving blades that block the passage to the cup. The designers of this book added the clever device of velcro coins to hold down the pages and keep the playing surface stable.

The Lion King puzzle pop-up game book (New York: Disney Press, 1995) was the top item on my 1995 Christmas wish list. This book fits into *both* my collections. First you have to put the gameboard together, using the large folded puzzle pieces tucked into the various pages of the book. When the pieces are unfolded and assembled, jungle and desert scenery pops up. The book also contains penalty and reward cards, and the fold-up cardboard die needed to play the game.

The book of pop-up board games by David West and Brian Lee (New York: Shooting Star Press, 1996) is the most recent addition to my mini-collection of pop-up game books. (As far as I know, this West & Lee are unrelated to the famous 1870s game company of that name in Worcester, Mass.) The attractive graphics and large pop-ups in the center of each spread offset the inherent simplicity of the four track games. "Pirate Treasure" is the most dramatic, with a large pirate ship sailing over the centerfold.

Not exactly board games, but certainly related, and of interest to many game collectors, are four other books:

Dimensional mazes, an entirely new way of losing yourself in a book by David Pelham (New York: Viking Penguin, 1989). Movable flaps multiply the paths through the pop-up mazes.

The pop-up book of magic tricks by Ron Van der Meer (New York: Viking, 1983). Fourteen tricks for the aspiring magician include the "Vanishing Coin" that disappears into the pop-up hat. (Magicians can get rich this way, if the audience supplies the money.)

Eye magic: Fantastic optical illusions by Sarah Hewetson and Phil Jacobs (New York: Western Publishing, 1994). A working kaleidoscope and zoetrope add to the other illusions.

Puzzle power! Multidimensional coözs, illusions, numbers, and braineasers by David Hawcock and Patrick MacAllister (Boston: Little Brown, 1994). Mathematics, optics, and logic form the basis for most of the puzzles in this book.

Several books contain movable parts involving games but are not true pop-ups. For example, readers can find both a mini-gameboard ("A Race to the North Pole") and a 4-piece jigsaw puzzle of Santa in the pockets of *Santa's Christmas ride, a storybook with real presents* by Louise Betts Egan and Robyn Officer (Kansas City: Andrews & McMeel, 1993). There are also many books, both old and new, with jigsaw puzzles incorporated into them, but that's another article too.

Editor's Note. Anne Williams, a Movable Book Society member, collects jigsaw puzzles and has written extensively about them. She also serves as Archivist of the American Game Collectors Association and originally wrote this article for their newsletter. The AGCA welcomes all who are interested in games, puzzles, and related indoor playthings. Calendar year membership is \$25 for U.S. and Canadian addresses, \$35 elsewhere. For more information write to: AGCA, P.O. Box 44, Dresher, PA 19025.

Creating

Artist Brian Wildsmith interviews himself

Q. *Your first pop-up was Noah's Ark, and now you follow it with The creation. Is there very much difference in creating a picture book (a "flat" as the trade calls it) to creating a pop-up?*

A. Yes there is. Of course, the essential difference is that a pop-up has to be conceived in volume; any volumetric shapes have to be made to fold flat when the book is closed. Many pop-ups merely have a flat surface, which rises upright when opening the book. This is a simplistic approach and doesn't utilize the full potential of what can be achieved.

Q. *How do you begin the process?*

A. Well, as a child once said, "I think and then I put a line around it." Once the image is firmly in my mind I make a rough model. This is then sent to Intervisual Books in Santa Monica, California. They have wonderful talented paper engineers there who work out how to make the image fold. Each shape is dissected into its separate pieces and then sent to me to paint.

Q. *A picture book has so many more pages to it than a pop-up, which is usually five or six spreads. Why?*

A. Simple economics always rule a product. In comparison to a pop-up, a picture book is an uncomplicated manufacturing operation. ALL the pictures are printed on one or two large format sheets of paper, folded and then bound. ALL operations are carried out by machine. A pop-up is printed on thin card (again two sheets normally) but then all the pieces that are effectively to pop-up have to be cut out, assembled and glued into place ("glue points" they're called) by hand.

Q. *How many glue points are there to The creation?*

A. There are 175 glue points in the final assembly, with over 100 different cut-outs to be glued into place. When you think of it, for the amount of intensive manual labor involved, pop-ups are amazingly cheap to buy and they can soon become collector's items.

Q. *Creatively, what is it that attracts you to pop-ups?*

A. It's the combination of flat art and a kind of sculpture, which is painted sculpture. The ancient Greeks painted their sculptures. Pheidias carved a 36 foot high wonder, Pallas Athena, which stood in the center of the Parthenon.

It was then painted in various colors and adorned with gold jewels. Sadly, as with so many great masterpieces, it's been destroyed but it must have been inspiring - sorry, I'm digressing.

Q. *How do you begin? What was the starting point?*

A. In a subject like the creation you have to decide just where you stand on the issue, i.e. Genesis or the Big Bang theory. I came to the conclusion that there wasn't a great deal between the two concepts, the main difference being Time (the concept of Time)/ Genesis: God created the world in six days, i.e. 6 x 24 hours. If you remove the time element from Genesis and make a day = millions of years, where's the difference? God = what? - a super power that made or caused the Big Bang, sending matter to swirl and form into the infinite that with time became the universe.

Of that same super power, or God as we conceive of Him, the Bible says God made man in his own image and our imagery of God is as we are. We need images we can relate to. It does help us to come to terms with an infinite so vast that it's quite beyond comprehension.

Q. *So you walked through the Gates of Genesis towards the Garden of Eden?*

A. Yes, I decided to make my image of God = Male-Female-Black-White-Colored-Oriental, making a cruciform shape standing upright on a panorama of flat art representing the universe.

Q. *I see that your cruciform God is holding up high in glory our lovely planet earth, whilst supporting stars and moons with the other hands.*

A. Yes, this was all necessary in order to give stability, and bind the structure to the base page, ensuring that the whole structure pops up correctly and doesn't collapse.

Q. *Spread two has a very complex base painting of many different shapes and colors.*

A. In this painting I wanted to convey the mystery and wonder of the first growth of plants, trees and foliage emerging from the deep blue of the third day.

Q. *The pop-up flowers and revolving wheel on this spread - do they have significance other than being beautiful flowers?*

A. The simple delicate pop-up flower is an expression of the purity of the world as it was then. But if you turn the wheel, you'll expose the Datura flower, lovely, seductive

but deadly if misused. a perfect symbol of temptation come into our world. The Datura flowers I drew from my wife's garden. I love the revolving wheel effect. It was first used at the end of the nineteenth century by Ernest Nister of London in his enchanting Victorian revolving books.

Q. There are lots of fish swimming around on the third spread. Are they accurate?

A. Yes, the shapes and forms are all accurate but I've allowed myself a little artistic licence in the coloring. They were great fun to paint and really gave me very little trouble. However, the sky was a different matter. I wanted a very special sky. A sky as it would have been at the dawn of creation. How would it look? One day looking over the mountains behind my house there appeared such a sky. God had sent us the best He had. It was so beautiful. On spread three, I share it with you.

Q. Do you like birds?

A. Indeed, I do. Birds symbolize man's eternal search for freedom. They sing and soar and bless our earth with their plumed beauty. They're lovely to draw and a joy to paint.

Q. Did this spread pose any particular problems?

A. Originally I placed the pop-up tree trunk in the center of the double-spread but the paper engineers couldn't make it fold satisfactorily in that position and so they moved it out to center right hand page. Also I'd have liked the woodpecker to be able to tap the tree trunk, but for mechanics to do this it would have involved more cost. All you need is brass, as my father used to say.

Q. The Garden of Eden - I looked closely but can't find the serpent.

A. Darned right you can't. Whilst working on this spread I went into the garden to water my tomatoes and was bitten on the ankle by an adder. Right, I thought, adder you have had it. There and then I decided I *wasn't* having a serpent in my Garden of Eden. The apple tree is there, though.

Q. What happened to your ankle?

A. My foot and ankle swelled up to twice the normal size. The local barman told me not to worry as after eight days they'd shrink back to normal.

Q. Did they?

A. Yes, thank heavens, if it hadn't been for the barman I'd have gone to the hospital and they would have pumped me full of anti-snake serum. Ughh!!!

Q. Tell me about the final spread.

A. In the final spread, I placed animals and man and woman in a stage setting ready to act out the opera of life in which we are all cast in supporting roles. We've all lost our wonderful fertile Garden of Eden but our souls are forever searching to find it once more.

Q. Any problems with this page?

A. The base page has a border of flowers, insects and small animals which surround a large area of flat green. Just before I was ready to pack up all the work for delivery to OUP, I noticed I'd forgotten to color the spider.

Q. Yes.

A. I dipped my brush into the water pot and . . . Sod's Law came into instant operation. Two tiny blobs of water fell on the bare green, discoloring where they fell. I simply couldn't get the green back to its earlier pristine state. I just couldn't match the color.

Q. So you had to repaint the whole area again?

A. I was going to but my little granddaughter looked at it and said, "Brian, why don't you paint two little beetles on the spoil part." and so, that is why two little creatures are crawling across the page. Glory, love and admiration to ALL CHILDREN - our hope and our future.

Reprinted with permission from *Books for Keeps: The children's book magazine*, November, 1995.

The 2nd Conference of the

Movable Book Society

April 30

May 1 and 2, 1998

Los Angeles, California

Watch with Mother

Theo Gielen
The Netherlands

Early in December, 1996 we saw this newspaper report:

Wooly British TV-star Bought by Japanese Fan

The British teddy bear and tv star Teddy Edward was sold for over for 34.000, pounds sterling to a Japanese collector who had previously bought the most expensive teddy bear in the world.

Teddy Edward, who played the lead in several books and in BBC Television serial "Watch with Mother," sold at an auction at Christies in London for six times its estimated price. The bear earned a reputation in the fifties and sixties throughout the world and was for that reason called the most traveled bear in the world.

Teddy Edward's new owner is the fifty-year old Yoshihiro Sekiguchi, owner of a Japanese toy factory and of a teddy bear museum. He is a well known person in the world of teddy bears since two years ago he paid the record amount of 110.000 pounds sterling for Teddy Girl, a rare red-brown teddy bear made by Steiff in 1904.

What the journalist apparently didn't know was that Teddy Edward also starred in several pop-up books that accompanied this popular BBC program for tots, from 1950 onwards presented in those early days of television by the well-known Patricia Driscoll.

Most of these pop-up books were published in the fifties by Publicity Products Ltd. from London; some of them were reprinted in the sixties but these reprints appear to have fewer pop-up pages: three instead of five in the earlier editions. The reprints also had a new cover design and are a bit smaller. The illustrations were by Monique Partridge, sometimes by Matvyn Wright. The paper engineering, though not credited, could be by Keith Moseley. The stories were by Maria Bird and mostly dealt with Teddy Edward and his friends Andy Pandey, a little clown, and the rag doll Looby Loo. The whole was kind of a forerunner to Sesame Street.

Some of the titles, none of them are in Ann Montanaro's bibliography, are: *Watch with mother jump-up picture book*, *Andy Pandey and Rocky Red*, *Andy Pandey and the queen of hearts*, and *Andy Pandey's jump-up book*.

So, the "wooly British TV star" also could have been a desirable ephemeral item for any collector of pop-up books. Just the price wasn't right!

Book and Paper Happenings

The Fifteenth Annual Conclave of The Miniature Book Society will take place in Bethlehem, Pennsylvania August 29 through September 1, 1997. Included in the activities will be a trip to Ephrata and Lancaster, PA, a reception given by the Curator of Special Collections of the Linderman library at Lehigh University, and a banquet and other activities on Monday. A Book Fair on Sunday, August 31 is open to the public from 10:30 to 4:30 and participation is anticipated from about 40 small press and miniature book dealers from all over the US and Canada and probably a few from Europe.

For information on membership in The Miniature Book Society or the Conclave, contact Jane Conneen, The Little Farm Press, 820 Andrews Road, Bath, Pennsylvania 18014. Phone: 610-759-5326. Email: Lfarmpress@aol.com or check the web site at <http://www.membrane.com/books>.

The 1997 Summer Arts Institute at The Women's Studio Workshop offers a wide range of sessions on printmaking, papermaking, book arts, and other media. The classes are two, five or seven days and are taught from July through October.

For more information write WSW, P.O. Box 489, Rosendale, New York 12472. Telephone: 914-658-9133. Fax: 914-658-9130. Email: wsw@mhv.net or <http://www.webmark.com/wsw/wswhome.htm>.

POP•UP PUZZLE SOLUTION

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New Publications

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

Baby. 0-7624-0020-x. Running Press. \$4.95.

Also: *Good luck.* 0-7624-0021-8.

Happy ever after: A wedding poem. 0-7624-0021-8.

I'm sorry. 0-7624-0030-7.

Aries. 0-7624-0030-7.

Aquarius. 0-7624-0035-8.

Capricorn 0-7624-0028-5.

Libra. 0-7624-0026-9.

Pisces. 0-7624-0033-1.

Sagittarius. 0-7624-0030-7.

Scorpio. 0-7624-0030-7.

Taurus. 0-7624-0032-3.

Virgo. 0-7624-0030-7.

Babies. Tiny Tome Pop-up Books. Andrews & McMeel. \$3.95. 0-8362-952-5.

Also: *Cats.* 0-8362-954-1.

Golf. 0-8362-9526-8.

Love. 0-8362-2957-6.

Mothers. 0-8362-2958-4.

Blue, blue and yellow, too: A color-learning pop-up. By Biruta Akerbergs Hansen. National Geographic Society. \$14.00. 0-7922-7004-5.

Bottom of the ninth. Kingfisher Books. \$8.95.

0-7534-5046-1.

Family: A gift book with changing pictures. Andrews and McMeel. 3 1/2 x 3 3/4. 4 pages. \$4.95.

0-8362-2680-1

Also: *The joy of reading.* 0-8362-2677-1.

Gardens of delight: A pop-up anthology of romantic verse and paper flowers. Abrams. \$16.95.

0-8109-3392-6.

Happy birthday to you - a pop-up book. Little Pop-up Books. Andrews & McMeel. \$4.95. 0-8362-294-4.

Also: *Love love love - a pop-up book.* 0-8362-253-3.

Mommy, who does God love?: A pop-up lift-the-flap book. By Mary Melcher. Little Simon. \$10.95.

0-6898-1036-9

Pop-up trucks. By Richard Fowler. Harcourt Brace.

0-1520-1681-3.

Richard Scarry's pop-up wheels. Little Simon. \$8.99.

0-6898-1076-8.

Also: *Richard Scarry's pop-up time.* 0-6898-1077-6.

Sharks. Andrews & McMeel. \$14.95. 1-8884-303-0.

It's for my little nephew."
(C'mon, your mask has cracked
They've seen you here before.
It's time to drop the act.)
Politely, they humor you
You've lost it, so they think
Your life's a downward spiral
From shrinkwrap to a shrink.

And then they pop the question
That's meant for all us kooks
"Whad'ya call a collector
Of movable books?"
Surely you've encountered
This crazy query too
You wish you had the answer
You just don't have a clue

What Am I?

Adie C. Peña

They've got a tag for Star Trek
And every weird addiction
But they don't have a term yet
For this wonderful affliction
My Webster's yields nothing
More so my thesaurus
It's high time we created
A proper label for us.

Let's start with *mobilis*
A touch of good old Latin
Of, course, there's *bibliion*
We've got to put that in
End it with *philos*
Then put these together
Now fin'ly there's a handle
For folks of the same feather.

Next time while I'm paying
For the latest Sabuda
"It's for me." I'll declare
Proudly as I should-a
And if the clerk asks me
I'll brace myself and smile
"You can simply call me
A *mobilophile*."