

MOVABLE STATIONERY

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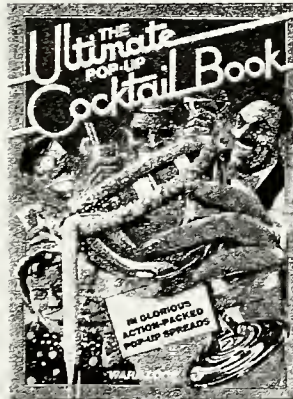
What Pops-up Down Under?

Charles Duke
Christchurch, New Zealand
cduke@cardinal.co.nz

Let me first define Down Under: the jewel of the South Pacific, New Zealand, comprising two main islands (each with a total land area about the same as New York State), and a total population of 3.5 million. Even in these highly mobile times, it is very expensive to get items to New Zealand, and books, because of their weight/size are no exception. Up to recently books also incurred a heavy duty which exacerbated the cost issue. As an indication, a book in NZ costs roughly 3 times its RRP (recommended retail price) in the USA! This in a country where the average wage is 50% that of the USA!

During the course of a year as few as 3 to 5 reasonable (and by that I mean pop-ups that have some technical merit) become available in New Zealand, and then in very limited quantities. Not one pop-up as far as I am aware, has ever been published or produced in New Zealand – the market is too small and too remote. Similarly I know of no other pop-up collectors in New Zealand.

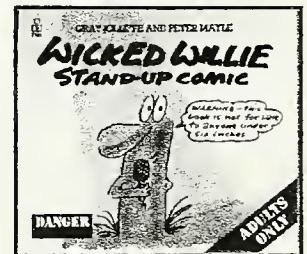
So given these conditions, how did I become a collector? Well it started when an old girl friend gave me, in 1984, a copy of *The Ultimate pop-up cocktail book*¹. Now I enjoy a drink as much as any man, and this book was fun! A quick check around home and I discovered a couple of other pop-up books belonging to my daughters and thus a collection was started! From that point on I began keeping an eye out for other pop-ups whenever I was in any Christchurch (the main city of the South Island, population 350,000) bookshop.



By 1986 I was traveling extensively all over the world (40+ countries and about 200,000 miles per year – supporting and presenting computer software) and while

this sounds like a dream come true to some, it soon becomes a very lonely existence – away from home (I have a wife and 2 daughters) for 5 out of 8 weeks. Locating and perusing bookshops in every city visited became my relaxation and what better books to buy than pop-ups! It sure made for some heavy bags by the end of a trip, so I had a self imposed limit of 10 books per trip (not always reached or adhered to!).

Now remember that this was all before ‘The Net’ was in common usage, and thus one had to have alternative methods of locating information. I wrote to all the publishers in New Zealand and Australia asking for updates and publication lists. A waste of time! I wrote to all leading bookshops in NZ. A much better result with a number who still contact me whenever a new pop-up title is available.



So this was how things continued until the early 1990's when three unrelated events occurred that made for book buying nirvana! 1) the NZ government started on an ambitious deregulation program (duties, and import controls were lifted), 2) I gave up traveling (well almost!), and 3) the Internet was easily accessible (and online bookshops appeared).

The bulk of my pop-up research, book location and purchases are now achieved through the web. For me this is both fun and challenging. Knowing how and where to look is the challenge and finding books, comments and articles about them is the fun. I use www.amazon.com for the bulk of searches, but find that www.books.com offer better price and freight costs. As a matter of interest it takes between



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The Movable Book Society

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The deadline for the next issue is May 15.

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60 and 90 days to surface mail a book from the US to NZ – we are patient people!



There is a web site that specializes in locating and supplying competitive pricing information for books. It is www.acses.com and is a free service. Worth taking a look as it can save a lot of Internet time. Purchasing through the web is as safe, if not safer, than any other remote method. In almost 6 years I have never

experienced any problems. Books companies have accepted returns and also my word that a specific book was never delivered. One area to watch for is that of the same book being published under different titles (with different ISBNs). A recent example: *Ding dong! Merrily on high*² and *Make a joyful noise*³ are one in the same.

Another information source I rely on heavily is this newsletter, and I must express my heartfelt thanks to Ann Montanaro, and all others involved, for the time and effort put into its production. Very well done to all.

On a few occasions I have both bought and sold (I have only sold duplicates so far) via a dealer in Portland, Oregon (J. Whirler Used and Rare Children's Books www.jwhirler.com).

So what of my modest collection? Being in the computer software trade (did you know that an ISBN has

a mod 11 check digit?), I now have it fully computerized (using JADE, www.jade.co.nz): all details of each book, including a 100 to 300 word synopsis and a color graphic of the cover, is held. The purchase date and cost are also recorded (not that I would tell my wife the total cost of the collection!).

At the time of writing I have 574 books, a few on order and a small list of books I have heard about but not yet located. Shelf space is starting to become a problem, but the computer system has no limits



The most oft asked question is "what is your favorite book?" I have no firm answer as each new book is the favorite for a while. However there are some I go back to more often than others, and you will see mention of some of them later in this item.

The second most asked questions is "so if you don't have a favorite, then what is your least favorite?" Easy! Any great pop-up I have heard about, but can't obtain! (For example *The Baby Pack*, published in the early 80's and engineered by Ron Van Der Meer)

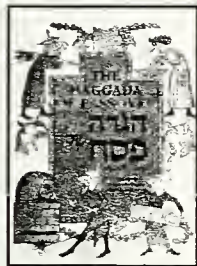
And the third question? "Why?" Because it's fun: the thrill of the chase, the decision making, the expectation and finally the victory! All the thrill of betting on horses, but with a sure placing each time!

What do I look for? Educational interest is one aspect, with *The maths kit*⁴ and *The weather*⁵ being excellent examples, innovative and complex paper engineering, as evidenced in *The working camera*⁶ and *Sailing ships*⁷, and pure aesthetic pleasure, for example *The 12 days of Christmas*⁸ and *Castles*⁹

I enjoy books that are just rollicking good fun as in *Wicked Willie stand-up comic*¹⁰ and *The naughty nineties*¹¹ Books that cover "things" in which I have a particular interest such as *Inside the personal computer*¹² and *Hugh Johnson's pop-up wine book*¹³ Natural history, as embodied in *Wonderful animals of Australia*¹⁴ and *The ultimate bug book*¹⁵ And the unusual, such as *The fate of the USS Arizona*¹⁶, *I want to spend the rest of my life everywhere, with everyone, one to one, for always, forever, now*¹⁷ and a wee Japanese book that details toilet training¹⁸ (can't read Japanese, so don't know the title!)

So that's about it, however as I know some publishers, books sellers and Internet book shop providers read this newsletter I would make one request of them. Please, please ensure that any pop-up type books published have the key words pop-up or paper engineered somewhere in the title, detail or synopsis. Many web sites provide excellent search facilities however most do not sufficiently identify paper-engineered books. For example, if "pop-up" is not in the title, new pop-up books are difficult to locate.

May I wish all fellow collectors and readers of this newsletter all the very best and again thank Ann and her team for their efforts. I also extend an invitation to any pop-up enthusiast contemplating a trip to New Zealand to contact me, as it would be a pleasure to assist in any way I could.

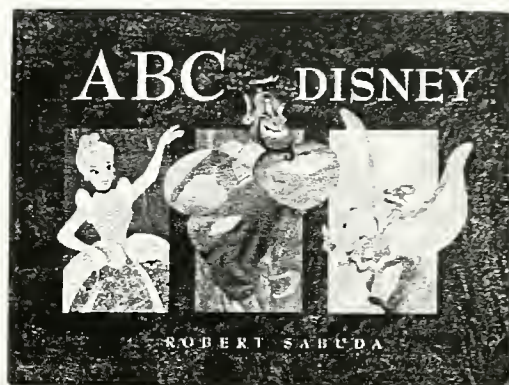


What Pops-up Down Under?
Not a lot, but we have our ways!£££

Robert Reviewed

Adie Peña
Philippines

★★★★★ ABC Disney: An alphabet pop-up.



Design & Paper Eng: Robert Sabuda. Disney Press. 0-7868-3132-4. \$22.50 US. 20 cm x 26 cm. 7 spreads, 26 pop-ups.

Art: "All art for this book was created from hand painted, cut paper."

Plot: Each letter of the alphabet is accompanied by a pop-up Disney character. The House of Mouse finally meets a master movable book artist and the results are more dazzling than the Electric Parade along Main Street -- or even more spectacular than a synchronized fireworks display in the Orlando, Florida skies. What could have been a run-of-the-mill volume if executed by someone else, Robert Sabuda's latest masterpiece celebrates over 60 years of movie magic with paper, paint and a passion for cutting and folding. Instead of simply replicating the characters and making them move, Mr. Sabuda infuses them with his unique style and sense of humor. (See Pinocchio get cross-eyed as he watches his own nose grow longer! Gepetto would have been proud.) Julie Taymor (surprisingly with the blessings of the formula-bound Disney folks) impressed the critics and the crowds with "The Lion King" on Broadway. Now, Mr. Sabuda likewise has proven to our pop-up publishing planet that creativity and commerce need not be exclusive of each other. Bravo, Robert! (But where is Sebastian? I can't wait for the sequel. A is for Aladdin, B is for Belle, C is for Chip...)

Paper Eng: Deceptively (and effortlessly!) simple-looking but really quite complex.

¹ Ward Lock, 1984. Engineer: Paul Wilgress.

² Godwit, 1997. Engineer: Francesca Crespi.

³ Little Simon, 1997. Engineer: Francesca Crespi.

⁴ McMillan, 1994. Engineer: Ron Van der Meer. Also: *The maths pack*, Jonathan Cape, 1994.

⁵ Hamlyn, 1986. Engineer: Paul Wilgress.

⁶ Angus & Robertson, 1986. Ron Van der Meer

⁷ Viking, 1984. Engineers: David Rosendale and John Strejan.

⁸ Little Simon, 1996. Engineer: Robert Sabuda

⁹ Orchard, 1991. February 19, 1991. Engineer: David Hawcock.

¹⁰ Collins, 1990. Engineer: White Heat.

¹¹ Collins, 1993. Engineer: Keith Moseley and John Strejan.

¹² Viking, 1984. Engineer: Ron Van der Meer.

¹³ Pyramid, 1989. Engineer: Ron Van der Meer.

¹⁴ Japanese edition. National Geographic, 1990. Engineers: James Diaz and Rick Morrison.

¹⁵ Artists & Writers, 1994. Engineer: James Diaz.

¹⁶ Dimensional Graphics, 1996. Engineer: Sandor Nagyszalanczy.

¹⁷ Booth Clibbon, 1997. Author: Damien Hurst.

¹⁸ 1989.

Frankfurt Book Fair 1998

Theo Gielen
The Netherlands

The yearly five-day festival of pop-ups, movables and novelty books this year again took place in Frankfurt, Germany from October 7-11, located in halls eight and nine of this immense fair. Especially festive since this was the 50th book fair after the Second World War. As a matter of fact, the fair started as early as the 14th century, but lost its position in later centuries to the Leipzig Book Fair because of the better situation of that town between eastern and western Europe. Frankfurt then devaluated to a mere regional fair until, after WWII. Leipzig belonged to the German Democratic Republic (the Russian zone) behind the iron curtain and was hard to reach for western publishers. Frankfurt used these changes and rebuilt the fame of the Book Fair of the old days, starting in 1948. The 50th birthday of the "New Series" was celebrated on Wednesday evening with an ambitious party in the "Fest-Halle," with lots of well-known writers and other celebrities hanging around at a fair, with rivers of "Sekt" (the German variant of champagne) and with four huge buffets: German, Mediterranean, American, and East Asian, representing all parts of the world usually present at the Book Fair. And since we were lucky to have been invited, we can tell you, you really missed something!

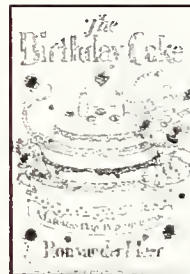
As festive as the whole ambiancc was, that surely wasn't the mood at many of those stands responsible for the enlargement of our collections. Since the printing, production and assembling of our beloved books takes more time, and more and more takes place in China, Hong Kong and Singapore, the packagers and publishing houses have been effected by the economic crisis in Asia. Besides, the very strong position of the U.S. dollar and the pound sterling caused considerable problems with the sales of this kind of books mostly originating from the Anglo-Saxon world. The English and American books, in general, grew, for this reason, too expensive for the European market which traditionally forms a substantial portion of English-language books (we heard figures up to 40%).

A third reason for concern we heard several times, is the termination of publishing pop-ups by Disney which has done so many during the last ten years to exploit the success of movies such as *The Lion King*, *The Hunchback of Notre Dame*, *Beauty and the Beast* and more. *Hercules* appears to be the last movie to have been accompanied by such range of pop-up, movable and novelty items. This whole complex of factors made, so we were told by one of the leading packagers, his sales

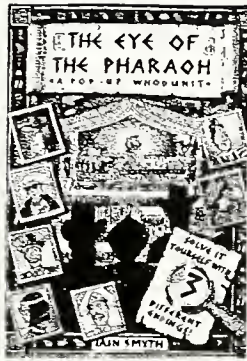
this year are down almost 50%. Another consequence of this that struck us was an air of "playing safe" as the production shown at the fair showed us: new editions of golden oldies, sometimes under a new cover, blown up or just in a mini edition. And "more of the same" by the use of approved techniques, images or shapes for new contents, making the production of titles easier and cheaper since no new experiments have been developed, pull-tabs, touch and feelies, etc., and sometimes also a cut in the number of new titles. Altogether a situation we regretted all the more since we didn't find published this year some of the most beautiful and spectacular dummies we saw last year. Publishers didn't dare to take the risk... nevertheless, we have seen again very nice new items we hope to see published this year. And some intriguing innovative techniques that surprised us in a way as when we first saw the wonder of a pop-up book and made us realize one more time why we ever started to study and collect them.

But let us start with the most interesting reprints, naming those that will come in a different form. Intervisual Books Inc. showed a reprint in book form of Babette Cole's "creepy concertina pop-up" *Don't go out tonight* from 1982; it is now under the new title *Bewitched in Ow Town!* with the panels of the earlier leporello now as pull-down pages. And the mini-Nister series with transformation pictures published in 1991 has been reprinted with another look by using an oval opening in the front cover where the earlier edition had

a rectangular one. These are published by Pop-Up Press, one imprint of Wally's Intervisual -- the other being Piggy Toes Press. David Bennett Books from London U.K. has reprints in mini-edition of their "unbelievable" series: *Unbelievable washday book* and *Unbelievable runaway train storybook* coming first and, when they prove to sell, the other four of the series. Schreiber from Germany made mini-editions too, from *Im zoölogischer garten* (A day in the zoo) and Meggendorfers *International circus*.



Ron van der Meer brings, on the other hand, enlarged editions of his *The birthday cake* and from John Strejan's *I love to eat bugs*, as Brown Wells and Jacobs did last year already with the very big ones *The giant pop-up book of dinosaurs* and *Prehistoric animals* (1-890409-00-6), a compilation of spreads from two earlier "normal" books by Roma Bishop, and *Mommy and baby giant pops* (0-964777-9-6) which came from an earlier mini book, both done for Reading's Fun.



In the category of “more of the same” there were a lot of new titles, as we said. But, let us say beforehand that we don’t mean any depreciation with “more of the same.” There have been wonderful books published which “invite” sequels. We think of that beautiful series of “whodunits” by Iain Smyth (*The mystery of the Russian Ruby*, *The eye of the Pharaoh*, etc.); or a series such as *Flight*, *Sailing Ships*, and

Automobiles we wouldn’t have missed and cherish as highlights of the eighties! And didn’t Dean & Son in the nineteenth century use their approved techniques for series of ten or more parts and were they less appreciated than the newer inventions? Not to speak of Meggendorfer, Nister or - later - Giraud (Bookanos) who all did, actually, some of their best ones as “more of the same.”

A new one not to miss is Robert Sabuda’s *ABC Disney* (Disney Press), the only pop-up book Disney did this year. And what a one! A highly artistic remake of 26 of these well known glossy Disney characters, for which Robert uses the same form as his *Christmas alphabet*, only now the whole is executed in colors cut from hand-painted paper, an effect strongly reminiscent of the way Eric Carle illustrates his picture books.



David Carter continues his series of Bug Books with *Bed bugs* (Little Simon, 0-680-81863-7) and has two sequels on show for next year -- *Giggle bugs*, a lift-the-flap with a funny laugh chip at Simon and Schusters, and the pop-up *The twelve bugs of Christmas* at Intervisual’s stand.

The highly innovative *The great castle mystery* with the magnificent pop-out castle model done by Nick Denehfield in 1996 (Harper Collins) will be followed next year by a still more detailed and refined *Invention mansion* (Maemillan). It is a mystery pack containing a mansion model to pop out, a play mat and a book with press-out pieces, to learn all about weird and wonderful inventions from the Victorian era. Surely a must for any collection.

And those who thought *Choo Choo Charlie*, the

Littletown Train with its wind-up toy train a must last year, as we did, can be happy there is *Fire Engine Freddie to the rescue* (Pop-Up Press, 1-58117-012-2) this year. Next year will bring two sequels, *The big race*, with two wind-up race cars, and Paul Stieckland’s *Christmas village playset* with a little train chugging through the 3-D Christmas village where shoppers are bustling, carolers are singing and children are playing; with a twinkling light and a sound chip that plays no less than three beloved holiday tunes. All seen at Intervisual.

Intervisual also brings *Harley Davidson: A tribute to an American icon* (Pop-Up Press, 1-58117-013-0) with stunning photographic detail, and informative text and the authentic Harley sound built into the front cover, but not too great artwork in the pop-ups. The whole reminded us of last year’s book celebrating the other American icon, Elvis Presley. Mr. Hunt showed us also a new musical pop-up version of that good old song *The wheels on the bus*, illustrated this time by Rosanne Litzinger and hiding the sound chip in one of the wheels of the bus. It reminded us of the beautiful version of this same song in the pop-up book done by Paul Zelinsky (Dutton, 1990) and reprinted this year by Orchard Books (1-85213-272-8).

Orchard Books also brings this year Penny Dann’s *The secret mermaid handbook* (1-86039-690-9) as a sequel to the earlier *Little Vampire’s diary* or *The secret fairy handbook*, and will add next year *The secret fairy party book*. And Iain Smyth added two new parts, *Bobby the lifeboat* (1-86039-680-1) and *Lofty the helicopter* (1-86039-681-X) to the series he started last year with *Dug the digger* and *Ruby the fire engine*.



Sadie Fields Productions brings under their imprint Tango Books, amongst others, a *Journey into space* (1-85707-351-7), a metre-high pop-up space exploration, in the same format as the earlier *Unwrap the mummy* and *Dracula spectacular*, all books with built-in eyelets to hang them on the wall. But make sure to read first the well-researched information contained in the book!

Emma Damon, *Martha’s friends* (1-85707-350-9) is a lift-the-flap book with a detachable wall chart to record friends’ birthdays. It can be seen as a sequel to her *Daisy’s giant sunflower* published last year.

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Frankfurt Trivia

Theo Gielen
The Netherlands

- David Hawcock, the paper engineer of so many books in recent years, started his own packaging firm: Hawcock Books, 1 Pierpont Street, Bath BA1 6RP. U.K.
- One of the spreads in Michael Foreman's *Ben's box* was engineered by Kees Moerbeek, though he has not been credited for it in the book. Can you figure out which one he did?
- Mr. Steve Augarde, the new paper engineer (Mr. Mosley told us two years ago he thought him one of the most promising ones of the young generation of paper artists), appears to be a gentleman in his mid-fifties who was, before his work as a paper-engineer, a professional jazz musician and bandleader!
- Robert Sabuda, so we were told Simon & Schuster, is working on a *Pop-Up Mother Goose tales*, to come out next fall.
- Ron van der Meer stated that his heart's desire is to make a pop-up book of just the blanks of the ultimate artworks of master paper engineers. We think it not only his, but every collector's, fondest wish! So, when will the book come?
- Massimo Missiroli, whose *Struwwelpeter pop-up* was published this year by Schreiber from Esslingen in Germany, made a dummy with all ten stories of the Hoffman classic. The publishers put only six of them in the final book for the known reasons of "twelve pages, glue points, etc.," and made their choice not completely satisfying to its engineer.
- Chuck Murphy's *Jack and the beanstalk*, is the first title in what Little Simon announces as a new series of "Classic Collectible Pop-Ups." There is also available a \$100 Limited Edition, ISBN 0-689-82313-4.
- Heard from a Spanish publisher: there is in preparation an exhibition of pop-up and movable books in the Spanish town of Gerona to be held in the last part of 1999. Maybe one of our Spanish members can tell us more about it?

Intervisual Strikes Deal with White Heat

From *Publishers Weekly*, January 18, 1999

Intervisual Books has struck a strategic alliance with White Heat Ltd. that calls for Intervisual to assume all production and sales responsibilities for books produced by the Albuquerque, N.M.-based packager. Under terms of the agreement, the two companies will remain separate entities, with White Heat focusing exclusively on the development of interactive books and sharing the profits with Intervisual that result from the sale of White Heat titles. In addition to selling new White Heat titles, Intervisual will market the company's backlist.

Founded in 1989, White Heat has produced 180 titles and has annual sales of about \$3.75 million. Intervisual expects to market 60 White Heat backlist titles and 17 new books at this year's Bologna Children's Fair. Among the books produced by White Heat are titles designed by Jan Pieńkowski, Ron Van der Meer and David Carter.

Intervisual's Dan Reavis told *PW* the deal with White Heat "is a step in the right direction in restoring our sales base." For the first nine months of 1998, sales at Intervisual were down 41% to \$8.3 million. Reavis said the first quarter of 1999 should show improvement over 1998, helped in part by better sales to foreign customers.

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Classes and Workshops

Pat Baldwin will conduct an eight week workshop, "Eccentric Contemporary Bookbinding Structures" at The Naropa Institute in Boulder, Colorado, from June 5 to July 24, 1999. The course explores the book making possibilities for the various ways we use books . . . to carry stories, journeys, poems, sketches, plans, messages, and tidings. The workshop is appropriate for the beginning book maker to express individuality with practicality and the experienced binder to develop variations on traditionally structured book forms.

For more information contact Kristine Kowalsky, Program Manager, at The Naropa Institute, 3285 30th Street, Boulder, CO 80301. Telephone 303-402-1190. Pat Baldwin at P.O. Box 1711, Bisbee, AZ 85603. Telephone 520-432-5924. patbooks@primenet.com.

MGP Studio Book Arts Workshops presents one-day courses in Bookbinding, Tunnel Books, Single Leaved Structures, and Miniature Books. Marie Pisano is the instructor and the classes are taught at MGP Studio Arts, 6 Titus Lane, Plainsboro, New Jersey 08536. Telephone: 609-799-3941.

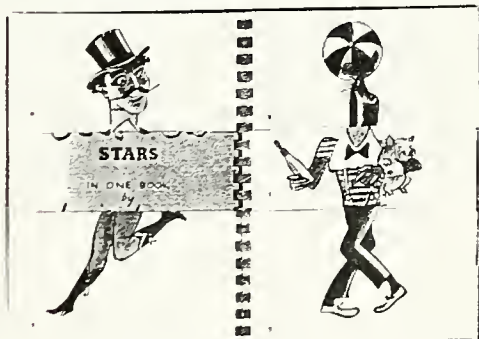
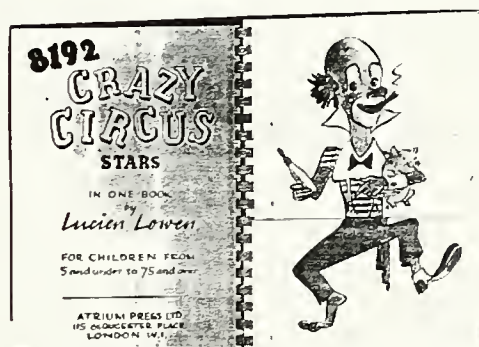
Chicago Center for Book and Paper Arts has a full schedule of courses for spring and summer 1999 including papermaking, bookbinding, and artists books. For a class schedule contact Columbia College Chicago, Center for Book & Paper Arts, 218 South Wabash Ave., 7th Floor, Chicago, Illinois 60604.

Questions and Answers

Q. I am currently in the process of making an annotated bibliography of horizontal split-leaf books. They are perhaps the simplest movable book in the tradition of the harlequinade and early metamorphoses. Their simplicity belies a wonderful potential for providing a host of connections, characters and fascinating figurative transformations. They have been known by many different titles, the more common being "mix and match," "metamorphosis," "heads, bodies and legs." My latest being Funiosities.

I would be very pleased to hear from any members who may have a similar interest or hear about any extraordinary, unusual examples.

Mike Simkin
87 Kineton Green Road
Olton, Solihul, UK
Fax: 0121-707-4934



Q. I am about to finish the supplement to my bibliography *Pop-up and movable books*. These are the titles in the Random House series of numbered volumes. What is number 22? If you have that in your collection, please let me know.

Ann Montanaro

1. *Bennett Cerf's pop-up riddles*. 1965.
2. *Bennett Cerf's pop-up silliest riddles*. [1967].
3. *The pop-up Mother Goose*. 1966.
4. *Pop-up hide and seek*. 1967.
5. *Bennett Cerf's pop-up limericks*. [1967].
6. *The pop-up animal alphabet book*. [1967].
7. *Pop-up sound alikes*. 1967.
8. *Pop-up the night before Christmas*. [1967].
9. *The color book*. [1968].
10. *The pop-up tournament of magic*. [1968].
11. *What do you get?* [1968].
12. *The pop-up book of left and right*. [1968].
13. *Babar's games*. 1968.
14. *The pop-up circus book*. [197-?].
15. *The wishing ring*. [196-?].
16. *The pop-up book of flying machines*. [196-?].
17. *The pop-up biggest book*. [1969].
18. *Noah and the ark*. [1969].
19. *Barbar's moon trip*. 1968.
20. *Knock, knock: Who's there?* [1969].
21. *Story of the nativity*. [1970].
- 22.
23. *Going to the hospital*. [1971].
24. *Pop-up book of boats*. [1972].
25. *Pop-up book of jokes: Pop corn*. [1972].
26. *Eric Gurney's pop-up book of dogs*. [1973].
27. *Superdooper pop-up counting book*. [1973].
28. *Eric Gurney's pop-up book of cats*. 1974.
29. *Pop-up book of trucks*. 1974.
30. *Fun and easy things to make*. 1975.
31. *Pop-up book of trains*. 1976.
32. *Pop-up book of cars*. 1976.
33. *Dinosaurs*. 1977.
34. *Farm animals*. 1977.
35. *Star Wars: A pop-up book*. 1978.
36. *Richard Scarry's Busytown pop-up book*.
37. *Pop-up book of the circus*. 1979.
38. *Superman*. 1979.
39. *Wonder Woman*. 1980.
38. *Superman*. 1979.
39. *Wonder Woman*. 1980.
40. *Buck Rogers*. 1980.
41. *The Empire strikes back*. 1980.
42. *Popeye*. 1981.
43. *Lone Ranger*. 1981.
44. *Nancy and Sluggo*. 1981.
45. *Return of the Jedi*. 1983.

Pop-up Connections

Ann Montanaro
East Brunswick, N.J.

It has been my experience that pop-ups bring people together. Following the publication of Roy Dicks wonderful article "Pop-up Books" in the Raleigh, North Carolina *New & Observer* (November 29, 1998), I heard from a number of people. Six new members joined The Movable Book Society. A reporter called asking for the name of a pop-up collector in Michigan she could contact so that she could write an article with a local focus, and a former Rutgers University Library School professor of mine, now teaching at the University of North Carolina, sent me holiday greetings and a copy of the article.

Rachel Kopel had a an interesting "pop-up" experience. She wrote "This weekend [January, 1999] I visited friends in Tucson and with my schedule and the University schedule, the only time I could see the Pop-up and Movable Book Exhibit at the University of Arizona Library was for 45 minutes en route to the airport.

"My friend pushed me out of the car at the edge of the road construction and I had just entered the Special Collections office and was looking at the second book when my finger touched the glass and a VERY LOUD siren went off.

"The staff informed me that we would all have to leave since this was a fire drill! (My first in perhaps 40 years.) While I was standing on the sidewalk exclaiming that I only had 45 minutes to see the show before leaving for the airport, a very nice man asked if I had picked up the catalog (I had) and thus James Sinski, curator of the show, suggested that we at least talk about the show while we were waiting.

"When we finally got back into the building he continued his curator's tour of the exhibit for my friend and me, explaining how each of the special artist's books (my particular interest) operated when they were not frozen in time and space in the exhibit case.

"It was not nearly as much time as I would have liked to have with the exhibit, but certainly very high quality time."

Louise Katz Sullivan wrote: "My daughter is now working at a large bookstore in Los Angeles. A few weeks ago she was talking to a customer about pop-up books and mentioned that her mother belongs to The

Movable Book Society. She was interested in learning more about it." Louise sent along the customer's name and address and she, too recently joined.

New member R.D. Burton wrote "It's a small world. As I live at the Jersey shore, from time to time I travel to the Borders Book Store in East Brunswick. Today I purchased a number of pop-up books. At the check out counter the cashier asked me if I was a member of The Movable Book Society. Needless to say, it was your daughter." My daughter Abby enjoys both selling and collecting pop-ups!

I was recently in California speaking about pop-ups at "Reading the World" a conference at the University of San Francisco. That same weekend I was able to see "Pop-up Books!" an exhibit of 60 antique and contemporary books from Wally Hunt's collection on display at the Bank of America World Headquarters and to attend the California Antiquarian Book Show. Since I did not expect to recognize anyone at the book show, I kept my eyes on pop-ups until I heard a seller ask a customer "do you collect anything else besides pop-ups?" I turned around to greet Kate and Gary Sterling making a purchase. We had met at the conference in Los Angeles where Kate had brought a number of pop-ups to sell. After the Antiquarian show we exchanged pop-up news over a wonderful dinner.

Frankfurt Book Fair, continued from page 5

Teddy's party (1-85707-259-6), a pop-up book with a party bag goodies as the under title reads, reminds us of Bowman's earlier, but still selling, *Teddy's Christmas*, published in 1994. And Stephen Holmes continues the surprise adventures of Little Mouse in part three: *Little Mouse goes exploring* (1-85707-322-3). Korky Paul illustrated the new *The Purple Mountain monsters* (1-85707-346-0) matching the magnificent scary pop-ups he did before in *Dinner with Fox, Mrs. Wolf* and *Dracula Junior and the fake fangs*. Do think of adding these new titles to your collection.

Steve Augarde, the up and coming paper engineer who uses so many new and ingenious techniques in movables for the young child, did a sequel to his two tractor books with *Fire engine to the rescue* (Tupelo Books, 0-688-16328-9) and comes out next year with *Lifeboat to the rescue* from which we saw the dummy at Matthew Price Ltd. In the book there is a lifeboat on the left page which can be moved by turning a wheel at the bottom of that page. We racked our brains to understand how it was

done. We had to look between the pages before we understood how the technique works. We will not give away the secret; wait, see and wonder next year for yourself, before tearing up the pages. Keith Faulkner from Brainwaves Ltd. continues the success of his *Wide-mouthed frog* (over half a million copies sold) and the *Long-nosed pig* with a new pop-up *The puzzled penguin* illustrated, as so many of his books are, by Jonathan Lambert.

We have already missed this year a new title in the simple but attractive, and with children much beloved, Big and Little series by Ken Wilson-Max: *Big red fire truck*, *Yellow taxi*, *Blue engine*, *Silver space shuttle*, and *Little red plane* and *Green tow truck* and were afraid he completed the series. We are happy to see, at David Bennett Books, next year's sequel *The little orange submarine*.

Ron van der Meer brings the equivalent of his *Pick and shop market place* (1996, and reprinted now as just *Market day*) with *Orchard farm* (1-902413-05-9) again with the refined illustrations of Fran Thatcher and with a beauty of a pop-up freestanding tractor among other pop-ups loosely inserted. White Heat, unfortunately not attending the fair, leaving their reserved space empty, did for Envision Publishing a sequel to Alex Henry's *Nightmare hotel* with his new *Nightmare café* (1-85707-423-8) illustrated and paper engineered again by Antje Stemm.

Carla Dijs has two new titles published by Child's Play: *Runaway kitten* (0-85953-669-6) and *Who loves you, little beetle?* (0-85953-961-X) matching earlier titles like *Daddy, Mommy, would you love me if...*, and *Missing mum/dad*, books for the younger child in her characteristic bright style.



The author/illustrator who appears to be most trendsetting and causing "more of the same" is Lucy Cousins. Coming herself with two new Maisy titles, *Maisy at the farm* and *Happy birthday, Maisy* (Walker Books), her formula of bright, simple but refined pictures combined with highly effective flaps and pull-tabs, can be seen followed by a whole range of illustrators -- probably conscious of it -- who do books for the very young child, too. To name just a few of them: Dale Gottlieb with *Edward plants a garden* (1-85707-420-3) and *Tulip builds a birdhouse* (1-85707-419-X); Nick Denchfield with *Desmond the dog* (0-152-01340-7) and *Two little dicky birds* (to come from Macmillan); Ian Winton, *Lifecycles* (Macmillan);

Ken Wilson-Max's *Max* (1-85602-270-6) and *Max loves sunflowers* (1-85602-271-4); and Gus Clarke, *Good night, Lucy* (0-689-81889-0).

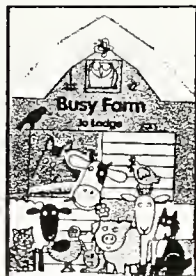
To finish this section we call attention to a book that "borrowed" an earlier cover shape: a heart-shaped pop-up like David Carter's successful Valentine present *Love bugs*. The new book is *I love you because . . . love, Barbie* (0-307-33201-2), a pop-up with a surprise present published by Golden Press.

As a cross over to what we saw as "really new," we first dwell on that special category of pop-ups beloved by so many collectors, the carousel book. Those collectors can be happy - we saw about twenty new ones! To start with, there are the almost "traditional" doll houses from which in last years such beautiful ones proceeded. Intervisual comes with a *Victorian doll house* strongly reminiscent of their earlier *Edwardian doll house* or the *Medieval castle*, with eight rooms on two floors, a detailed roof, double ribbon enclosure, and the usual press-out dolls and accessories. A beautiful addition to build up your own street. *The Victorian house book* was done by Keith Mosley for Van der Meer. As with most books that Mr. Mosely creates, challenged by the standard techniques of these dollhouses, he has something new in it: two of the compartments of the carousel show beautifully detailed and demure Victorian rooms - on two floors, four rooms - and developed a new technique for flat floors where these mostly sag in other carousels. The other two compartments have been used for a wonderful front of the house with bay windows, and roofs at right angles on each other. An admirable newness of the species showing once more the mastership of this grand old craftsman. Charles Fuge did for Van der Meer the *Spooky house of horror* with rich detail in horror and a wonderful rounding roof done as the wings of a bat. Lots of pull-tabs cause movements to heighten the creepy mysteries in the book.

Bellew Publishing brings *Babe: Pig in the city* (1-85725-132-6) to coincide with the major movie release of the smash-hit Babe. By folding around the covers, the Hoggett's Farm, home of the pig and his farm friends, folds out in a beautiful paper house seen from the outside. A more traditional (backstreet) dollhouse-carousel done by Philippa Moyle was seen in a German version at Bassermann: *Mein liebstes puppenhaus* (3-8094-0602-3), cheap, therefore without a roof and without floors on the ground level.

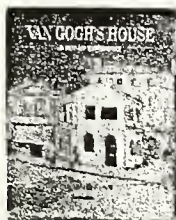


The new kind of carousel was seen last year for the first time in two books by Nancy Hellen, *Fold out doll's house* and *Come and visit the fold out farmyard* (Treehouse, London) show on one level four compartments on each side when folding around the covers. This year Bookmart (UK) comes with four of these "Pop-Up Playhouses:" *Spooky castle*, *Dinosaur park*, *Dance school* and *Construction site*. And in France, Nathan from Paris shows this form in Thierry Courtin's *T'choupi dans sa maison*.



More traditional carousels were done by Stephen Cartwright with his *Farmyard tales* (Usborne, 0-7460-3335-4), Jo Lodge with *Busy farm* (Dial, 0-8037-2416-0) and the sequel *Playschool* (MacMillan, to come), and Carla Dij's *Animals all around* (seen at Intervisuals) which has also wheels, lift-the-flaps and pull-tabs. Nick Denchfield makes for Macmillan a *Dinosaur park* (0-333-72304-X), containing four fold-out playing theaters and four freestanding model dinosaurs to play with -- like having your own Jurassic Park.

The most traditional carousels, with five three-layered dioramas surrounded by a proscenium, came from France, Danielle Bour doing a sequel to her earlier *Bonsoir petit ours brun* with *Joyeux Noel, Petit ours brun* (Editions Bayard, Paris). Bright colors, melting story and strong illustrations make it a nice holiday item. The same can be said for Christian Kämpf's *Zirkus karussell* (Coppenrath, 3-81157-1444-3), a colorful circus carousel with six dioramas showing clowns, jugglers, wild beasts, etc. and lots of props to stand up outside.



Finally, Frances Lincoln Ltd. announced for next year a carousel by Francesco Crespi: *An advent carousel* (0-7112-1358-5), a gem to look forward to! And Bellew Publishing brings, in cooperation with the Van Gogh Museum, Amsterdam, and the National Gallery, London, *Van Gogh's house* (Rizzoli, 0-7893-0219-5), a pop-up carousel showing in four compartments the three-dimensional edition of the artist's house as Van Gogh painted it. It is full of surprises: the views from the windows are classic Van Gogh scenes as "Harvest landscape" and "Starry night," and on the walls hang his portraits, landscapes and still lifes. Since these are

interchangeable you can arrange your own best-loved Van Gogh house! Bellew plans sequels on Rembrandt, Dali and Monet.

Now we come to the chapter of the new ones we spotted, leaving out the simple fanfolded ones published by Ottenheimer, Peter Haddock, Grandreams, Aventinum Prague and other eastern European publishers, and just focusing on the collectible ones.

Let us start at Intervisual Books Inc. where Mr. Wally Hunt himself guided us - still going strong though we thought more careful. Besides the above mentioned ones, he showed us the new Kees Moerbeek: *Santa's surprise* (Piggy Toes Press, 1-58117-018-1), a pop-up story box like a brightly wrapped Christmas gift, with a holiday rebus ending up in a three-part pop-up Santa scene. Wonderful and completely different from what he has done before. This new way could also be seen in the dummy of another Christmas pop-up: *Twelve days of Christmas* done in a hexagonal form looking like a bonbon box, to be out next year. Congratulations! Another pop-up box on display was Rebecca Wildsmith's *The alphabet chest* (Pop-Up Press, 1-888443-83-9), not a book but a box without text but opening in 26 doors each hiding a miniature 3-D surprise following the alphabet.

With a twinkle in his eyes, Mr. Hunt lets the Red Queen cry "off with her head" as built in a sound chip in the new pop-up version of *Lewis Carroll's Alice in Wonderland*, now illustrated by Michael Foreman. More peaceful is *The enchanting three-dimensional fairytale storybook playset* featuring six magical scenes as theatrical settings, and press-out characters and play pieces to perform three well-known fairytales whose retelling comes in an accompanying full-color storybook. Also to play with is the *Curious George 3-D playset* in which everyone's favorite monkey comes to life in three pop-up scenes. And, again, there are press-out play pieces like the Man in the Yellow Hat and, of course, Curious George himself.

Though most of the new items at Macmillan's have been already mentioned, we have some to add to their most spectacular ones. Two titles show Nick Denchfield's not-to-miss masterworks of paper engineering: *Space shuttle*, a carousel book revealing an astonishing model of this wonder of technique, standing free and ready for take-off -- the most outstanding innovation of the good old carousel book we've seen until now. And, no less impressive, *Pop-up space 2000* from which we only saw the blank dummy, with an opened space shuttle you impulsively want to take off the page to

play with. Gorgeous! Mr. Denchfield appears to grow as one of the masters of paper artwork. At Macmillan's stand we could also admire Andrew Bennett's *Pop-up globe* (0-333-73295-2) that unfolds when opening the covers 360 degrees. Nicely done, for sure, but we have seen already more pop-up globes during the past years and don't think that excellent one rotating on a string in *The Earth in three dimensions* (Dial Books, 1995) by David Hawcock has been surpassed yet.

The Thailand-based ORCH Print Ltd. of the originally French Mr. Christian Le Grand, the "inventor" of the springing cubes, showed the English edition of Joyce Patti's *The first Christmas* (Dutton, 0-525-46014-4), a storybook with a pop-up manger and a crèche set of figures to furnish the scene. And - only in the Spanish version - a similar wonderful circus pop-up *Viva el circo!* (Suscueta Ediciones, 84-305-8432-3) with a nice pop-up ring and seven loose figures to play your own circus performances.

At Walker Books we saw - probably you have seen them already, too - the new Robert Crowther *Deep down underground* (0-7445-4945-0), innovative since the backsides of the spreads now are in the picture showing how the mechanics of the book move, how they have been fastened and how the (only tab-operated) mechanicals have been devised and made. And Colin McNaughton's *Dracula's tomb* (0-7445-5547-7), closed by a green taloned hand clasp and packed with Dracula's life story told by his diaries, school reports, holiday snaps, favorite monsters and the necessary parts of his equipment, ending with a pop-up portrait of his creepy countship.

The so productive Mr. Keith Faulkner from Brainwaves showed us a melting flushy giraffe in his *Can a crocodile cry?* that works with wheels behind acetate windows; and *The big yawn* in which all kinds of animal toddlers fight against sleep till you let them close their eyes by pulling a tab on the last spread, bringing out a big "good night."

A nice variation on the old species of books with head and legs folding out of the back cover and showing different costumes to the doll by turning the pages, has been done by Mr. Faulkner in two new books illustrated by Manhar Chauham: *Panda makes faces* and *Bewildered bears*. Not one, but a whole five heads can be folded out, every face showing a different mood: sleepy, surprised, sad, angry and happy.

And another novelty to come in two books *The dawn fairy* and *The dusk fairy*, will be a paper fairy actually

floating with just a small corner of it laying on your fingertip. We promised not to betray the mystery behind it. . .

Sadie Fields Productions has a bright *Fashion through the ages* by Margaret Knight (Tango Books, 1-85707-325-8) showing, by lift-up flaps, in an unembarrassing way what has been worn in history, from overcoat to petticoat -- and further.

Brian Lee did a new three-dimensional game book, *Ghost hunters* (1-85707-352-5), which turns into a multi-level pop-up castle to capture the ghosts that have been haunting Crumble Castle. And Pete Bowman comes with a cute *Teddy's Christmas library* (1-85707-524-X) with four mini pop-up books (6x5 cm) held together in a book-shaped hardback box with a clear acetate lid.

Sadie Fields' Director, Mr. David Fielder, assured us the firm was not and never had been for sale - as we suggested in an earlier article in *Movable Stationery*. On the contrary, as we could see in their stand, the firm enlarged its activities with a range of 3-D cards, bookmarks, gift boxes, etc., now also doing now the distribution in the U.K. and Ireland for colleagues such as Van der Meer and Envision Publishing.

With our final question about what Sadie Fields will bring next year we closed our conversation as usual with Mr. Fielder's winged words: "What next year brings, you will see next year."

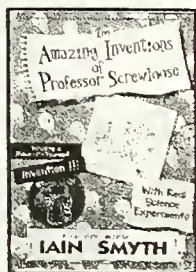
So on we went. . . to a director who usually tells all we want to know about his plans, Mr. Graham Brown from Brown, Wells and Jacobs, the firm that probably feels most heavily the change of the list by Disney. He showed us the dummy of *A book of daytime* that has several pop-up sundials and the information how to make them yourself. And the nice dummy of *History of space* from the Second World War onwards -- among its paper artwork a beautiful radar parabola. But most special, we think, and one of the best examples seen at the fair for a long time of what a pop-up book can be, is the dummy of Anton Radevski's *The wonder of architecture* not yet having been sold for publication since Ron van der Meer took all the chances on the market with his *Architecture pack*. The six spreads of the book show strong pop-ups for Egyptian architecture with a pyramid, the temple of Abu Simble, and the Sphynx; for Greece showing the Parthenon, the Nike Temple with its caryatids, and the statue of Pallas Athena; for the Roman period a glorious oval pop-up of the Colosseum, Hadrian's Triumphal Arch, and an aquaduct; for the Middle Ages the baptisterium in Florence and a celestial French cathedral

so big it doesn't fit in the pages, so you'll have to fold out the nave yourself and click it in the front of the self-erecting double towers - but then you'll have a cathedral more wonderfully detailed than you have ever seen in any book. For modern architecture the rounding model of the Guggenheim Museum, the Gold Gate Bridge and the Twin Towers in Chicago have been chosen.

Is somebody from one of the major publishing houses reading this article? Let him contact BWJ to buy this book that could be produced for a retail price of only \$35, Mr. Brown said.

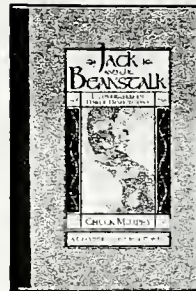
And still we are not at the end of what we saw. On our way to the last big packager we wanted to visit we saw a new technique as simple as nice at David Bennett's Books in the shaped book *Left and right hand* with movable elements you can easily slip from the left to the right page, even over the fold in between, and back again.

At Electric Paper Mr. Pitcher demonstrated their *The nativity* (1-897584-18-0) with a pop-up nativity scene that has a special built-in mini book you can take out and place back in again. David Hawcock did the paper engineering for Nicholas Tullock's *Pop-up monster talk*, a history of such monsters as a scary mummy, Dracula, Frankenstein, a werewolf and an alien. Also on display they had two books with pop-up posters that can be removed from the book to hang them on your wall: *The world of the elephant* and *The world of the horse*. From the not-yet-mentioned new productions by Matthew Price Ltd. we saw another new Steve Augard, *When I grow up, I can be anything*, a pop-up book; and the recently published *Treasure hunt* by Matthew Price, illustrated by Izhar Cohen and paper engineered by Jenny Wood. Inspired by Iain Smyth's who dunnits, here there is to be found enclosed a genuine 18 carat gold-plated scarab.



Talking about Iain Smyth, we remember his new book *The amazing inventions of Professor Screwloose* (Orchard, 1-86039-886-3) with weird inventions of a weird professor. Also at Orchard's the new Nick Sharratt, *The best pop-up magic book . . . ever* (1-86039-487-6) which will allow young magicians to wow their audience with the finger-chapping trick, the box of illusions, and a bit of fortune telling as well. It was funny to see how this book comes with three completely different front covers for England, Germany and

Holland. The inside, however, reminded us sometimes less, sometimes more strongly, of that early Van der Meer book *The pop-up of magic tricks* (1983).



Simon and Schuster brings Chuck Murphy's beautiful *Jack and the beanstalk* (0-689-82207-3) as a three-dimensional edition in their new trademarked series of "Classic Collectible Pop-Ups." The book being announced as "an elegant gift for book lovers of every age -- and perfect for collectors, too" appears to confirm we are a species on our own!

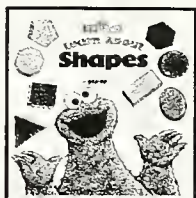
Next year will bring another Murphy: *Bow wow* (0-689-82265-0), a pop-up book of shapes featuring an endearing cast of shape-savvy canines (as the blurb reads) and ending with a stunning final pop-up of all the shapes enclosed. And BBC-Worldwide has *Wallace & Gromit: A close shave* (0-563-38043-8) with paper artwork by Damian Johnston who brought a remarkable number of movements to every page of this comic book by Aardman.

We wonder who will bring out the English version of *Sleepy dreams* by Leanne Louise Wilber from which we saw the German, Italian, French and Dutch editions? A pop-up book with an integrated stand to place it on your night stand since the book has not only pop-ups but also a real working alarm in its built-in clock.

But we were on our way to Ron van der Meer who was with his big and attractive stand very much in the limelight. As long as it took me in this article to reach him, so long did it take me to have a short talk with Ron. He surely earns a prize for having the most busy stand with two or three tables always full of negotiating people from all over the world and the always lively maestro showing his new items in their midst. But a talk with his brother, Guus, the director of the company, informed us of their new items and their plans for the years to come.

We mentioned already the carousel books by Charles Fuge and Keith Moseley. Mr. Moseley - we met him shortly at the fair for which he interrupted his Bavarian holiday - also has *Cindy mouse* (1-902413-04-0) and *Robinson mouse* (1-902413-03-2), books with pop-ups and pull-tabs but whose newness is in the front covers with their unique moving paper sculptures behind clear acetate windows (even with a pull-tab) that can be hung on the wall. Also by him is *Zodiac treasury* (1-902413-08-3), a hexagonal box the cover being a boxed paper

sculpture of the zodiac wheel with an acetate lid, the contents dealing with all twelve signs of the zodiac each illustrated with a pop-up. And we saw the dummy of the Moseley-to-come, *A busy day for Santa Claus*.



Ron himself isn't bringing out too many new titles this fall after the enormous success of his *Architecture pack* (200,000 copies sold within a year), the *Rock pack* earlier this year and the two remakes he did for Random House, *Sesame Street learn about numbers* (0-679-89254-2) and *Sesame Street learn about shapes* (0-679-89254-0). This fall will only bring a first pack for toddlers, *Mathmaster 3+* done with Bob Gardner, the author of *Maths pack* and a teacher of mathematics in the English village where Ron lives. The contents of this first of three packs (there will follow a *Mathmaster 5+* and a *Mathmaster 7+*) made us lament having already been taught ciphering. What math pleasures there will be for toddlers happy enough to be given this pack. We think in the future all kindergartens and elementary schools should be obliged to use only these books for teaching mathematics. The start is there to make this possible, for the books will be produced in first editions of 300,000 copies each! A new record?

One of the first books to come will be a *Paranormal pack* Ron is working on with Uri Geller and from which we could already see some really astonishing things. For example, a flat disk that blows itself up before your very eyes when you take it out of the book. Very informative - as all his packs - proves the new *Formula 1 pack* with real, detachable pop-up race cars. And we saw the first paper works for a *Holland pack* with a nice pop-up impression of Amsterdam and the beauty of a windmill with turning sails - an octagonal one, in technical terms. The *Recreation drugs guide* promised good information, from cocaine and heroin to coffee and nicotine, by the cooperation of the famous Amsterdam Jellinek Clinics for addiction. This guide will be under \$10 and aims especially at teenagers to inform them before they become addicted.

There will be a Van der Meer *Old MacDonald's farm* and a *Santa's factory* with a new technique of folding out a paper house, and an *Anne of Green Gables pop-up* exclusively done for Key Porter Books in the States. And a book we're asked not to write about yet that will show a miracle of paper engineering popping up almost twice as high as the actual size of the pages. It had to be shown three times before we saw what

constructions he used and even then we could hardly believe all that paperwork to see simply folding back between the pages. As Waldo Hunt said to us earlier: "Ron is a genius." Wally will have to take care that his Intervisual Books Inc. will not be surpassed by Van der Meer Publishing!

We want to end with two highly collectible new books, to come next year. One by Intervisual Books, fulfilling a dream Mr. Hunt has talked about for several years, done in cooperation by two master engineers, James Diaz and David Carter, *The elements of pop-up: A pop-up book for aspiring paper engineers* (Simon and Schuster, fall 1999). Starting with a dazzling mathematical model, the book continues with a systematical treatment of over forty basic elements of pop-up, all popping up themselves in blanks for instruction at the same time, with notes on what to be aware of and all the ciphering needed to make understandable why and how your pop-ups work. Make space on the shelves of your collection for this book. At the same time make a place behind the row on your shelves for the second must-have, coming from Van der Meer and done by a new French engineer: *Animals in love: Adults only!* A real pornographic movable featuring animals performing the Kamasutra. They had problems finding where it could be manufactured, but succeeded. They now just worry if the American market dares to distribute it, but since the Starr report and the Lewinsky tapes they are hopeful . . .

Convinced we didn't see all the new books of the Frankfurt Book Fair but exhausted from what we did see, we dragged ourselves to the nearest Biergarten where, from behind an extremely big glass of beer - forgot what we read in the *Recreational pop-up drugs guide*, and noted the date of next year's Book Fair in our brand new calendar: 13 October 1999. We will be there again.

Catalogs Received

Aleph-Bet Books. *Catalogue 59*. 218 Waters Edge, Valley Cottage, NY 10989. Phone: 914-268-7410. Fax: 914-268-5942. Email: alephbet@ix.netcom.com. <http://www.alephbet.com>

Ampersand Books. *Spring catalogue 1999*. Ludford Mill. Ludlow, Shropshire SY8 1PP UK. Phone: 01584 877813. Fax: 01584 877519. Email: ampersand.books@mcmail.com. <http://www.ampersand.books.mcmail.com>

Thomas and Mary Jo Barron. *Catalogue number six*. 120 Lismore Ave., Glenside, PA 19038. Phone: 215-572-6293.

Books of the Ages. *Catalogue 20*. Gary J. Overmann. Maple Ridge Manor. 4764 Silverwood Dr., Batavia, Ohio 45103. Phone: 513-732-3456.

Rose Lasley. 5827 Burr Oak. Berkeley, IL 60163-1424. Phone: 708-547-6239.

Page Books. *Catalog 10*. HCR 65 Box 233, Kingston, Arizona 72742. Phone: 870-861-5831. Email: pagebook@eritter.net.

Jo Ann Reisler, Ltd. *Catalogue 47*. 360 Glyndon St., NE, Vienna VA. Phone: 703-938-2967. Fax: 703-938-9057. Email: Reisler@clark.net. <http://www.clarke.net/pub/reisler>

Ten Eyck Books. *Catalogue 12. Children's and illustrated books*. P.O. Box 84. Southboro, MA 01772. Phone: 508-481-3571. Fax: 508-490-9954. Email: teneyck@ma.ultranet.com.

Unicorn Books. *Pop-ups catalogue 3 and Merry Christmas*. 56 Rowlands Ave., Hatch End, Pinner, HA5 4BP, England. Phone: 0181-420-1091. Fax: 0181-428-0125. <http://www.unicornbooks.co.uk>.

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.

Animal moves: A pull-tab book. By Dawn Apperley. April. Little, Brown and Company. 8 x 8. 12 pages. \$9.95. 0-316-04902-6.
Also: *Animal noises*. 0-316-04912-3.

The Bible alphabet. By Keith Moseley. Broadman & Holman Publishers. 10½ x 10½. 8 spreads. \$19.99. 0-805-41288-3.



Bugs. By Kees Moerbeek. [Sturdy pull-outs] Price Stern Sloan. 7 x 8½. 12 pages. \$10.99. 0-8431-7894-9.

Also: *Dinosaurs*. 0-8431-7895-7. *Jungle king*. 0-8431-7896-5, and *Undersea*. 0-8431-7897-3.

The first Noel: A holiday pop-up book. Illustrated by Pat Paris. Broadman & Holman Publishers. 8½ x 9. 10 pages. \$16.95. 0-805-41793-1.

Friends forever: A pop-up book of quotes. Pop-Up Press. 4 x 6. 10 pages. \$5.95. 1-888443-14-6.

Good night, Lucy. [tabs] By Gus Clarke. Little Simon. 9 x 9. 12 pages. \$12.95. 0-689-81889-0.

Happily ever after: A pop-up book of quotes. Pop-Up Press. 4 x 6. 10 pages. \$5.95. 1-888443-09-x.

Katie cat. Sterling Publishing and Balloon Books. 9½ x 5½. 10 pages. Includes stuffed cat to move in the book. \$7.95. 0-8069-3765-3.

Old MacDonald has a farm. By Frances Cony and Iain Smyth. March. Orchard. 9 x 8½. 12 pages. \$9.95. 0-531-30129-x.

Once upon a time map book. April. Candlewick. 6 x 11 ½. 18 pages. \$14.99. 0-7636-0076-8.

Robert Crowther's most amazing hide-and-seek alphabet book. May. Candlewick. 10¾ x 8. 12 pages. \$14.99. 0-7636-0732-0.

Roxie and Bo together. April. Candlewick. 7½ x 8. 24 pages. \$12.99. 0-7636-0870-x.

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