



**My first observation** was its overall size. A small, thick, large handful of a book, close to square, it is reminiscent of books like vintage Little Big Books, Chunky Books and early pop-ups like Harold Lentz’s circa 1930s. A very cool retro format. I’m glad Marion Bataille didn’t go large with it!



**Next, I am drawn in** to the cover; it’s crazy-mesmerizing. Glued to the front of its hardcover, against black (what I thought was a 2-D hologram) is a thick (card stock weight) ridged (makes a sound when rubbed across) cool, shiny lenticular image. It smells and feels like plastic. Lenticular printing, I googled, is a special print process giving images an illusion of depth or motion when viewed from different angles, which I did turning it to the left, then right. Playing



with the cover images changing and superimposing by holding the book at varying angles could keep a 6-year-old (or me) busy for hours. The lenticular letters: “A”, white and three-D, “B”, red made with parallel lines and concentric circles, repeated in the “3”, a flat white “C”, and a red stencil style “D” spell out the title and are consistent with the overall font design, color palette of the book: red, white, and black. Very sophisticated. Marion thought of everything. The cover’s opticle illusions demand attention right away. Brilliant sales presence.

**Examining its construction**, easily looking down into the gap between the spine and the back of it, I counted 16 accordion folded signatures. Some are glued against each other to help with the pop-up mechanism. Two inch-wide paper strips run horizontally across the back of the signatures about a 1/2 inch from the top and bottom. The book exterior is a heavy cardboard covered with coated paper (sheen to it) with a geometric backcover design.

