

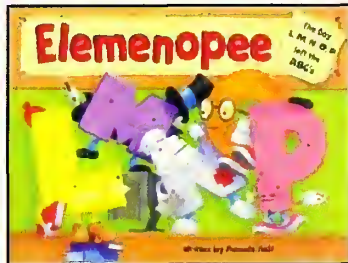
Seeking "The Women" in Paper Engineering*

Rhonda Harris Taylor and Nancy Larson Bluemel

*With a nod to Irene Adler, "The Woman," in Sir Arthur Conan Doyle's 1891 story, "A Scandal in Bohemia."

Introduction

As individuals who collect movable books, who share their magic through writing and presentations, and who simply enjoy them as readers and enthusiasts, we have always appreciated the talents and creativity of the paper engineers who give them motion. As women whose workshop audiences are often predominantly female, we have long had a special interest in the paper engineers who are women. Since we've always believed that it is especially important that the female (and male) children and young adults in our audiences know that there are women paper engineers, we've always made a special effort to include their books in our presentations. After all, the next generation of paper engineers has yet to be recruited or to bloom!



Elemenopee by Renée Jablow

The women paper engineers highlighted in this article are a small sampling from our separate collections. We've selected them for the attributes of the individual books that are described, but the works included here are not a comprehensive listing of creations by these engineers. For assistance in identifying other books by these and other talents, we always recommend Ann Montanaro's [Staples] two volumes of *Pop-up and Movable Books* (1993; 2000)

and issues of *Movable Stationery* from the Movable Book Society. Society membership information is at: <http://bit.ly/1nEtNcc> and indexes to the newsletter from 1993-2005 are available at: <http://bit.ly/1jvm3VY>.

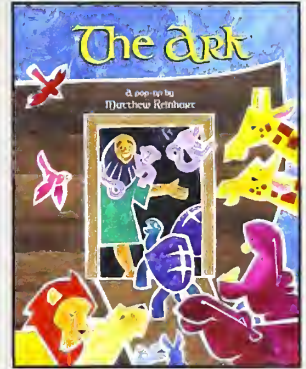
This article's coverage is arranged alphabetically by surnames of the paper engineers.

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Does Russell Crowe Resemble Noah?

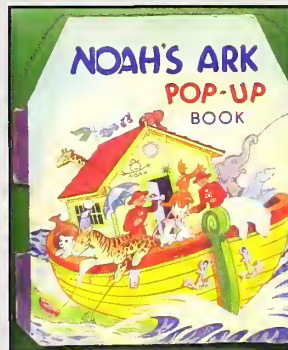
Ann Montanaro Staples
Salt Lake City, Utah

"The Biblical Noah suffers visions of an apocalyptic deluge and takes measures to protect his family from the coming flood," thus describes the plot of the 2014 film *Noah*. Paramount Pictures, facing some preliminary criticism even before the film's release, added this disclaimer, "The film is inspired by the story of Noah. While artistic license has been taken, we believe that this film is true to the essence, values and integrity of a story that is a cornerstone of faith for millions of people worldwide. The biblical story of Noah is found in the book of Genesis." Is it "artistic license" we see in the pop-up versions of the stories of Noah?



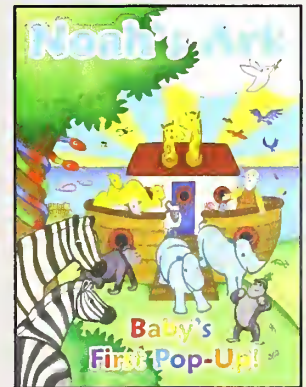
The Ark. 2005.

As I began looking at the movable Noahs and reading about other books written for children about Noah and the ark. I was repeatedly led to E. Boyd Smith's seminal work *The Story of Noah's Ark*. Published in 1905, Smith's book was not the first book for children written about Noah,



Noah's Ark. Purnell [1950]

but is cited as one of the most influential; a forerunner of contemporary books about the story of the flood and the ark. Several 19th century publishers, known to readers for their movable books, published books about Noah's ark. Ernest Nister issued the "untearable" *Noah's Ark* in the 1890s and *Noah's Ark Menagerie* was part of Dean and Son's late 19th century Gold Medal Series. Two other publishers of movables, Tuck and McLoughlin, as well as many of their contemporary publishers, had books for children about Noah's ark, but none appear to be movables.



Noah's Ark. 2006

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The Movable Book Society

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

Telephone: 801-277-6700

e-mail: info@movablebooksociety.org.

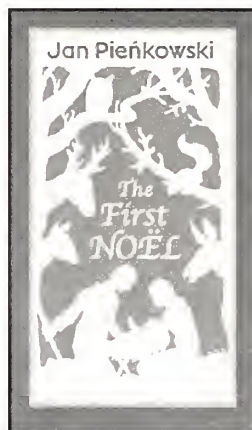
The deadline for the August issue is July 15.

Seeking "The Women"... , continued from page 1

Helen Balmer

Publicity (*Fraser Coast Chronicle*, 10/04/2011, 4) for a 2011 exhibition at Gatakers Artspace in Australia took note of Balmer's enjoyment of "the challenge of replicating movement, structure and shape." While our separate collections contain multiple works by this paper engineer, one title of which we are both equally fond is a perfect example of Balmer's mastery of movement and shape. It is the 1993 *Jungle Adventure: A Pop-up Vacation*, conceptualized, illustrated, and engineered by Balmer. The plot focus is a boy's exciting vacation with his Gramps. The two-page spreads of illustration and pop-ups in this foot-tall book capture the density of color and detail in a riotous jungle, as well as the actions of the two travelers, who sometimes literally fly through the air. What the boy doesn't realize is that a seemingly innocuous trek is actually beset with potential danger, and the pop-up construction cleverly shows these two perspectives. For instance, one pop-up separates the humans on top of the water from the crocodiles underneath. And, in the book's finale, a rhino bursts from the pages as it crashes through the tent. See a pop-up spread from the book at <http://bit.ly/1lzu0vV>.

Balmer has also been one of the paper engineers for several Jan Pieńkowski books that he authored and illustrated. Balmer, with Lois Bulow Osborne, engineered *The First Noël: A Christmas Carousel* (2004), a carousel book with multiple layers of intricately cut white silhouettes against a red background, portraying familiar events in the birth of the Christ Child. When tied back, the top of the book forms a five-point star. The book is demonstrated in a three minute, nineteen second Youtube video (2009) at <http://bit.ly/1eZUCHW>.



The First Noël
by Helen Balmer

Rodger Smith and Balmer engineered Pieńkowski's 1997 *Botticelli's Bed & Breakfast*, also a carousel book. The carousel reveals rooms with excerpts of famous works of art, and they are seen as just part of the furnishings and inhabitants of the unique B&B. Rodger Smith and Balmer (along with Dennis K. Meyer) were the paper engineering team for Pieńkowski's *Toilet Book: Don't Forget to Flush!* (1994), in which animals teach this basic skill to child readers, to the accompaniment of sound included in the book.

Marion Bataille

Bataille's *ABC3D* (2008) was awarded The Movable Book Society's Megendorfer Prize in 2010 (see link to prize description and recipients at: <http://bit.ly/QCyhVv>). It was also recognized by the Bank Street College of Education Children's Book Committee as one of the Best Children's Books of the Year, 2009 (<http://bit.ly/1f0SeQY>). One of us confesses that when she was still teaching, this was the item that she gave her graduate student assistants for graduation gifts because it is a piece of sophisticated art as well as a book. Though compact (just over five and a half inches tall), the book's two-page spreads of white, red, and black colors highlight letters of the alphabet. Especially intriguing is the way one letter often becomes the next one—such as C flips to become D. The book in motion can be seen in a one minute, twenty second Youtube video (<http://bit.ly/1bp9iPg>).



ABC3D
by Marion Bataille

In Bataille's *10* (2011), that technique of transformation is again applied, but in this instance, as the pages are folded out, the progression of numbers is reversed—so 3 becomes 8. And, in this book, red is used for the book's case and spine, but the pages use only black and white in a dramatic contrast. A 2010 Youtube video demonstrates the book in fifty-nine seconds (<http://bit.ly/Pqsy46>).

Her *Numéro* (2013) is done in yellow and black; the black is used for 0s and 1s in various placements on the two page spreads. The action of turning pages brings the 0s and 1s into alignment to create numbers 0-10. This small (just over four inches tall) book can be viewed in motion on a fifty-one second Youtube video (2013) at <http://bit.ly/1nm4mPI>.



10 by Marion Bataille

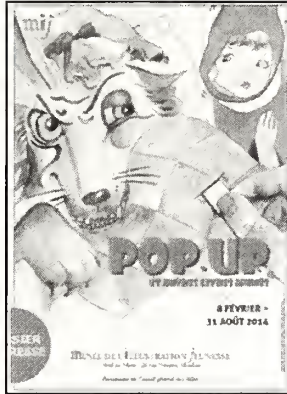
Continued on page 6

Miscellanea from Europe

Theo Gielen
Utrecht/The Netherlands

Exhibition of (French) Movable Books

Since February 8 there has been a retrospective exhibit of movable and pop-up books in the French museum of children's book illustrations, the Musée de l'Illustration Jeunesse (MIJ), in Moulins (Auvergne). There are some 150 movable books on display from the very beginning of the genre, starting with a copy of the *Le livre joujou* (1831) by Jean-Pierre Brès, the first book with pull-tabs ever published. Some very rare movables from the 19th century are shown and there is a good overview of the more recent production of (French) movables and pop-up books. There are accompanying guided tours, conferences, and workshops. The show is on until the end of August. The town is easy to reach from Paris in some two hours by the super fast train (TGV). See for more information, opening times etc. the site of the museum: <http://bit.ly/RLwqyG>.



(Auto-)Movable Decoration

Great fun is the newly found gadget the Woodlands Moving Picture designed by the British artist and designer Derek Goldsmith and produced for Kikkerland Design in New York. It is a motion-activated diorama in which animals like a squirrel, deer, rabbit, coyote, and black bird don't pop-up but - in contrast - very slowly emerge from behind the trees. They will do so just when the room is still. However, the animals are very skittish and the slightest movement in the room will make them hastily jump back to their woodland hiding spots! Kind of an inverted pop-up...!



Woodlands Moving Picture

and his friends.... There is also an on/off switch to activate the mechanism.

The frame measures about 27 x 37 x 5 cm. and can be used as a wall decoration or a free-standing object. It can be purchased from amazon.com or <http://bit.ly/1rmQtXO>. A video of how it works can be seen at <http://vimeo.com/52699543>.

The battery operated mechanism works by a motion sensor which is activated the closer you get to the picture. Hours of fun could be had as you try and see how close you can get to Mr. Fox

Your Own Private Paper Engineer

The website of the German graphic designer and paper engineer Thorsten Wandt shows how he makes nice, simple pop-ups for everyone who commissions an original (pop-up) moving card, trade card, birthday card, etc. He offers an inventive new way to present your home, your business, or product by a pop-up model and states he can make a three-dimensional,

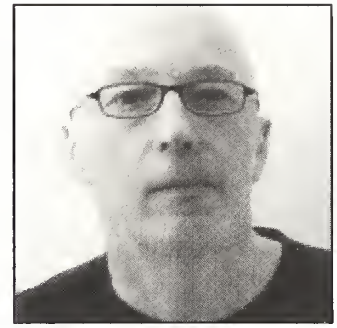


Figure 12 Derek Goldsmith

collapsible paper model of almost any building. To construct such he shows lots of examples (partly in motion) on his site: models of castles, palaces, churches, parks, museum buildings, city halls, but also private homes (for which you just send him some pictures or a short video). See: <http://bit.ly/1IGdFKn>.

Searching Movable Stationery

Did you know you can access back issues of *Movable Stationery* online? The Smithsonian has been digitizing issues and making them available through their website. Issues are not made publically available until one year after the print version has been issued.

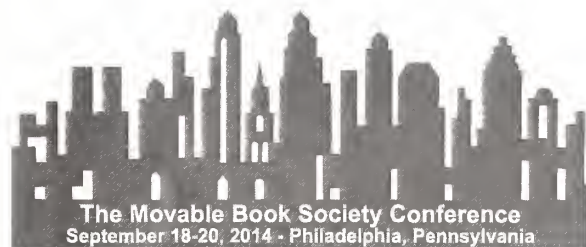
Search at: <http://bit.ly/1hpZ90U>

Another way to access back content is to do a Google search of topic desired (i.e. Wehr) and the term movable stationery.

Be in Philadelphia for The Movable Book Society Conference

Meet collectors who share your passion
Meet talented artists and paper engineers
Meet book producers and publishers
Come have fun!

Don't Miss it!

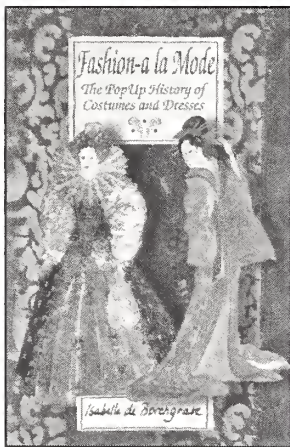


Another Day, Another Way

Jim Haley
Montague, Michigan

Don't be surprised if you find me at Lipka's Old Fashion Soda Fountain in Montague, Michigan, drinking decaf and showing off a movable item, or across the bridge to White Hall, Michigan at Gary's Restaurant, sipping more coffee and drinking more decaf and with a pop up or two to display.

A couple years ago I wrote an article for *Movable Stationery* about a movable display at the Montague Museum. It was for a fund-raising project and I used about 300 movable objects. Since then I had found no opportunity to do a large display promoting movables until one day in September, 2012. I noticed, after years of walking through the foyer of the White Lake Community Library, that they had glass display glass cases (68 inches wide, 44 inches high and only 10 inches deep). These were used to feature local activities, some library function, or to promote reading. An opportunity? I wondered and went right to the desk and asked if they ever wanted outside help in displaying in the foyer. She immediately said, "Yes," as ideas are, after a few years, difficult to come up with. So, in October, I used Halloween as my theme, and with fifteen books, both movable and non-movable, using dark crepe paper, poster boards, small tree branches and limbs, and dead leaves, started a new avenue for promoting movable books.



Fashion-a la Mode

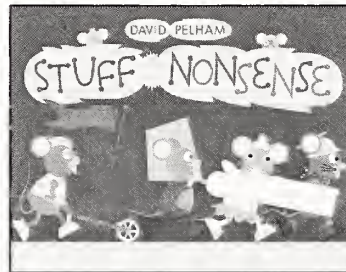
You can do this too. Your display will be according to your taste, imagination, books available from your collection and the library, and items you have in the attic. In the Halloween display I showed *Fashion-a la Mode: The Pop-up History of Costumes and Dresses* by Isabelle de Borchgrave. From that book I used the spread At the Opera as the library dressed in black lace. With a white dress, it made a chilling effect by placing of branches and limbs in front of her. I used other

books including *Dracula*, *Frankenstein*, books about the werewolf and even *Wicked the Musical: A Pop-Up Compendium* by Mare Platt (Melcher Media, 2009)

Also included were props from my years of collecting. By salt and peppering items between the books, I mingled both movable and non-movable books in each display. November's display was Coming Home for the Holidays and Home for the Holidays at Christmas. There is never a problem finding Christmas items.

In January I celebrated the new year and stressed the point that it's important to have some silly, stress-less days throughout the year. This display called for *Trylongs and*

Perisites, a 1939 non-movable book for children by Oley O'Leahy and the movable book *Clifford's Happy Days* by Norman Bridewell 1990. Of course I used the David Pelham's movable *Stuff and Nonsense*. February was Valentine's and time to use a lot of Valentine pop-up cards. My plans for the year include a different theme each month including fairies, cowboys, music, great ships, cooking, and nature. There are probably so many titles and subjects in your collection to choose from.



Stuff and Nonsense

with a fairly simple lock. The room is unattended and, while I do not have concern over security, one must consider theft a possibility.

I have found that the ten-inch depth of the display cases I am using is hard to work and makes showing large pop-ups difficult. I often lean books into the case so that more books will fit. I have found that with the size case I noted, I can show fifteen or so books in the case, unless you are including a lot of related props.



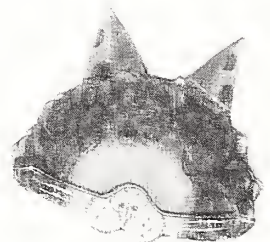
Wicked

Perhaps, as in my case, you have problems finding your books within your library. I have thousands of books in a couple of rooms that each house hundreds of titles. Once found and displayed, the next and last problem I have is, "Where did I get this from?"

Get up and out and talk movables and show them off. And, don't forget to mention The Movable Book Society.

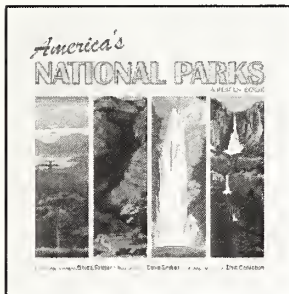
What's This?

This small piece (less than one-inch square) has fallen out of a book. Do you know which book it belongs in? I think it is a mask. Please let me know if you can identify it. Ann Staples montanar@rci.rutgers.edu



Marketing a Pop-up Book

Why isn't the pop-up book *America's National Parks* available in gift shops at the parks? This is the question posed to author Don Compton after having visited a number of national parks in Utah and Arizona. Don answered that getting a book into the national park gift stores is a challenge. The parks usually have two groups that have store operations, the park associations (non-profits who exist to support their park) are the shops that have the restrictive "my park" policy. Each park makes their own decision. The associations (they operate the shops) make the first call about wanting the book. Then the book is submitted to a NPS group in that park. They must approve each book carried by the store.



America's National Parks

The book must pass a number of hurdles, but one issue is most critical; is the book all about that park. A book that covers multiple parks is very difficult to get accepted, even if their park is covered in the book. Each park association is very protective of their park.

My book *Great Lodges of the National Parks* title had the same concern. For example, the national cover was Old Faithful Inn. The Grand Canyon and Yosemite refused to stock a book with the Yellowstone inn on the cover. I ended up printing special covers for each park, a Grand Canyon, Yosemite, Glacier Park, on and on.

I did a similar feature for *America's National Parks, A Pop-Up Book*. Printing different covers for each park is too expensive, so I produced a back cover insert sheet for each park. That helped, but another concern entered the evaluation - "our park does not have a pop-up spread - we will not carry the book."

The pop-up book is carried in the six parks with pop-up spreads, and nationally at about ten other parks. That is it. Our pop-up book sells really well in the sixteen parks that offer it.

Picture This!

Picture This! Danforth Art's juried exhibition showcasing new and original artwork created by picture book illustrators, will focus for 2014 on the art of the movable book. Selected works will be exhibited in the Children's Gallery, dedicated to the art of the picture book, from September 7 to November 9, 2014. The 2014 exhibition will highlight commercial and/or artists' books that have pop-up, movable, or paper engineered elements and are intended for young audiences. A prospectus will be available at www.danforthart.org in May, and submissions will be accepted online starting June 2. Ellen G. K. Rubin will serve as the 2014 Juror. To learn more, please contact info@danforthart.org or 508-620-0050.

Poppits

Ellen G. K. Rubin
Scarsdale, New York

Events

Pop-ups from Prague: A Centennial Celebration of the Graphic Artistry of Vojtěch Kubašta (1914-1992): From the Collection of Ellen G. K. Rubin

A new virtual exhibition can be seen at: <http://www.s-wicked.com/> Thanks to Jessica Southwick, paper engineer formerly with Up With Paper, for creating this three-part blog with wonderful images. (OK so it's clear The Popuplady is aging. Who isn't?)

Exhibit

A Wonderful World of Pop-up Books will be held in Shanghai from July 10 to August 1, 2014. It will be held at the Reel Shopping Mall. David Carter, Collette Fu, Ray Marshall, and Ann Staples are working with the events coordinator on this exhibition.

Publications

Wauoh! 100 livres Animés Collectors (Wow! 100 pop-up books)

The French exhibition is over, but the catalog, a beautiful, glossy color affair, is worth getting. One of the curators and the catalog's designer, Thierry Desnoues, came to Pop-ups from Prague and we swapped catalogs. Information on ordering and seeing the video was in the last newsletter issue but here it is again. Catalog: expowaouh@livresanimés.com or email: boutiquedulivreanime@orange.fr. Video: <http://bit.ly/1joiwNL>.

Multimedia

The pop-up exhibit Making Paper Dance was held earlier this year in Michigan. It is also over but enjoy Bruce Foster's talk on pop-ups and his process for making them at: <http://bit.ly/1jFOIsx>.

See books as sculptures and they pop-up!
<http://bit.ly/1f6hbWm>

The new artists' book by Sjoerd Hofstra, *Raising Water*, is on video with an inside look at the mechanisms at: <http://bit.ly/11Bd208>.

MBS Board member, Larry Seidman, whose vast and fabulous collection of movable cards was touted in the last issue was asked to do an animated blog for the Bodleian Library in the UK. Enjoy his moving images and knowledgeable descriptions at: <http://bit.ly/1hln5bk>.

New England College/Danforth Library in Henniker, New Hampshire has posted a pictorial history of the different movable mechanisms, some with videos. <http://bit.ly/1kY9Mxq>.

Giovanni Iafrate came from Italy to our 2010 Portland Conference, introducing himself with a live tree branch from which hung his pop-up apple business cards. Here is what he's been doing since then: <http://bit.ly/11KRPRp>.

An ambitious collector has put movable books online with photos of every spread. Check it out to see what's behind the covers of books you may never own or may never have seen. They can be seen at: <http://bit.ly/PxFTrj>. You are going to love this site and spend lots of time here!

Matthew Reinhart's "on-steroids" video of making a mock-up for his pop-up book *Transformers* can be seen at: <http://bit.ly/1rfWu1f>.

Matthew can also be seen at Studio 360 describing the making of *The Game of Thrones* at: <http://bit.ly/1f29Egi>.

MBS Members in the News

MBS board member, Frank Gagliardi, curated an exhibit from his collection at Wood Memorial Library & Museum in South Windsor, Connecticut that closed on January. 9, 2014. Here is a write up of the exhibition and his talk: <http://bit.ly/1aDEVUL>.

If your pop-up efforts have been covered in the news media, please send me a link so that we can all share in your success.

In preparing Poppits, I sometimes wrestle with the question: Am I promoting one paper engineer and not another by listing their websites and/or videos? If you are a Movable Book Society member/paper engineer and have a Web page or video of your work, please let me know and I will list new ones in the newsletter with each publication. Write me at: popups@popuplady.com.

Here are some links to add to others that have come before. There is also a Link Page on www.popuplady.com for paper engineers around the world.
Shelby Arnold - <http://bit.ly/1i91y1H>.
Becca Zerkin - <http://bit.ly/1hoChij>.

Community Book Arts

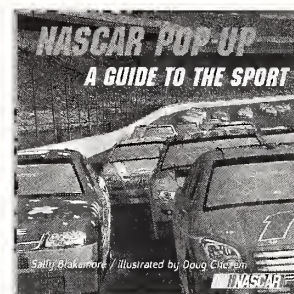
Does your community have a meeting place for book artists? PaperWorks: The Sonoran Collective for paper and book artists in Tucson, Arizona "provides educational and creative opportunities for all who work with and on paper, and promotes the appreciation and enjoyment of the paper and book arts through regular and special events." PaperWorks meetings are open to members, guests, and the public free of charge. They are held in the morning on the 2nd Thursday of the month at East Murphey Gallery at St. Philip's in the Hills Episcopal Church. For more information, contact Bobbie Wilson at: wilsonbobbie@hotmail.com.

Seeking "The Women"... , Continued from page 2

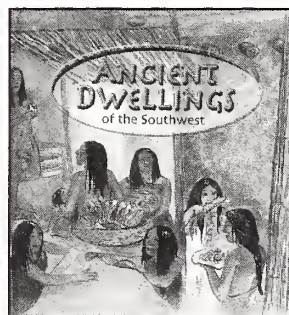
Bataille's home Web site (<http://marionbataille.com/>) also offers videos of the contents of *ABC3D*, *10*, and *Numéro* (click on the book covers to access). It also has a bibliography of her works and her curriculum vitae. The site is in French; for assistance, use the translation option in Microsoft's Bing search engine (<http://www.bing.com>) or the free Google translator (<http://translate.google.com/>).

Sally Blakemore

In a *Movable Stationery* (vol. 17, no. 4, 1-2, 10) article by interviewer Kyle Olmon, Sally Blakemore discussed the creation of her 2009 *NASCAR Pop-up: A Guide to the Sport*. She said that the book, for which she was "art director . . . writer, paper engineer, and manufacturer," encapsulated her "impression of a total NASCAR experience all absorbed in one day of racing" (2). The frenetic action of stock cars seen in the photo on the book's cover is duplicated in its contents by the pop-ups' motion of racing activities and by inclusion of sound. For instance, the double-page spread of "a crash close-up" is a dramatic scene that rises from the book. A view of the finish line allows the reader's eye to follow behind the winning car's plunge to victory. *NASCAR*, which was intended for both younger and more mature readers, was nominated for the 2010 Megendorfer Prize.



**NASCAR Pop-up
by Sally Blakemore**



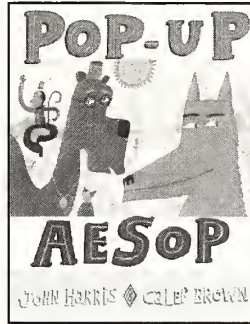
**Ancient Dwellings of the
Southwest by Sally
Blakemore**

Ancient Dwellings of the Southwest (2004) was written by Derek Gallagher and illustrated by Sally Blakemore, and she, with Eileen Banashek and Anthony Esparsen, engineered it for the Western National Parks Association (design and production by Arty Projects Studio). A very interesting approach to illustration is that the homes of Southwestern Indigenous people are seen as exteriors in the front of the two-page pop-ups. Then, the backs of the pop-ups reveal the insides of the dwellings as well as provide information about their construction, etc. Inclusion of a wheel at the front of the book helps readers to understand how the sun's path across the sky was used to align buildings.

Blakemore's Arty Projects Studio, with Blakemore and Eileen Banashek, engineered the 2005 *Pop-up Aesop*, written by John Harris and illustrated by Calef Brown. The book re-introduces familiar Aesop animal characters, such as the tortoise and the hare and the hungry wolf in brightly colored,

quirky illustrations reminiscent of abstract art, which are brought to life by two-page pop-up spreads and tabs.

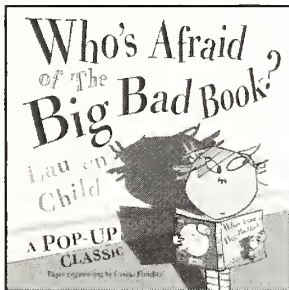
Sally Blakemore “has designed and produced approximately 142 titles for publishers worldwide and has designed and produced 45 paper engineered books for various publishers and from original concept” (<http://bit.ly/1hkWfdC>). Her studio Web site (<http://bit.ly/QCyGXQ>) has a short biography of her, as well as slides of colorful photos from various movable book and other projects. Also available is a four minute, sixteen second Youtube video (2010) of photographs from pop-up workshops given by Blakemore for children in Juarez, Mexico (<http://bit.ly/1nm4yxK>).



Pop-up Aesop by Sally Blakemore

Corina Fletcher

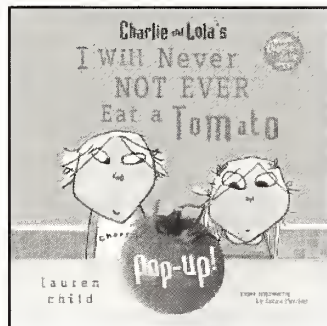
Corina Fletcher’s home Web site notes her “almost 20 years of experience in paper engineering and pop-up books”. The site (<http://www.corinaandco.com/>) provides her biographical details, awards received, and details and pictures of the contents of her books—click on the spines of the books on the bookshelf to access.



Who's Afraid of the Big Bad Book? By Corina Fletcher

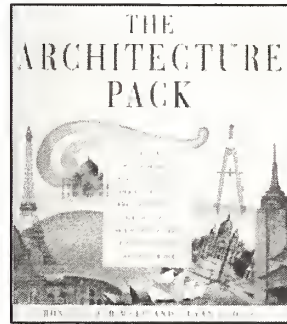
“her ability to bring the narrative alive through dynamic yet economical paper engineering” (<http://bit.ly/1jDGeCv>). Particularly entrancing is the scene of Cinderella’s stepmother and sisters who are on the ceiling. The pop-up shows them upside down if the book is right side up. Reverse the book, and they are right side up. Flaps of all sizes conceal other pops. The book is demonstrated in a thirty-five second Youtube video (2011) at <http://bit.ly/1icueVK>.

Who's Afraid of the Big Bad Book? A Pop-up Classic (2008) is a particular favorite of one of us, because of a professional and personal interest in children’s literature. It is the story of a child who falls into a book of fairy tales. Written and illustrated by Lauren Child, Fletcher engineered the cartoon-style illustrations to give them dimension and motion as two-page spread pop-ups, affirming



I Will Never Not Ever Eat a Tomato by Corina Fletcher

Another Lauren Child book engineered by Fletcher is *I Will Never Not Ever Eat a Tomato: Pop-up!* (2007), part of the Charlie and Lola series about a brother and sister. Lola is a picky eater, and Charlie changes vegetables into more appealing presentations; for instance, mashed potatoes become cloud fluff. It’s fun to see the flap of a plate of peas lift to become “green drops from Greenland” and of a plate of fish sticks lift to become mermaid’s “ocean nibbles.” See a twenty-nine second Youtube video (2011) of the book in motion at <http://bit.ly/1f0Q0kG>.

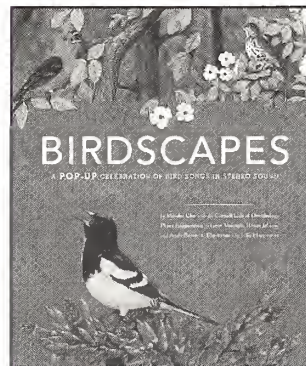


The Architecture Pack by Corina Fletcher

removable items, including an audiocassette. But, what draws repeated visits are the pop-ups of replicas of famous structures such as a medieval timber frame house with a roof that can lift to see inside, a villa by Palladio, and the Opera House in Sydney. See a forty second Youtube video (2011) of the book’s pages at <http://bit.ly/RIx7ZG>. Or, see a ten minute Youtube video (2011) of the book, demonstrated by Ron Van der Meer, at (<http://bit.ly/1k3CoEl>).

Mark Hiner and Fletcher provided the engineering for 1997’s *The Architecture Pack* (by Ron Van der Meer; illustrator Deyan Sudjic). Part of a series of specialized packs targeting adult audiences, this one’s survey coverage is of famous buildings, architects, and basic architectural history and concepts. The book is “packed” with flaps, tabs, and

Renée Jablow



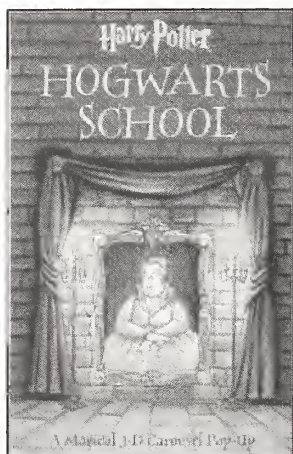
Birdscapes by Renée Jablow

engineering. Because L, M, N, O, P are clumped together as ELEMENOPEE, they rebel. To entice them back, a song is performed by the other letter characters, including one as Sherlock Holmes (and thus the appeal for one of us!).

Why a particular movable book appeals to any one individual can be quite idiosyncratic. A favorite book for one of us is *Elemenopee: The Day L, M, N, O, P Left the ABC's* (2003). Written by Pamela Hall, designed by Treasha Runnells, and engineered by Renée Jablow, it builds on the familiar alphabet song in a story line set in a school. The alphabet characters are individual personalities brought to life through the

Renée Jablow, with Gene Vosough and Andy Baron, engineered Miyoko Chu’s *Birdscapes: A Pop-up Celebration of Bird Songs in Stereo Sound* (2008). In this oversized book (more than a foot wide), the double-page spreads feature a selection of birds against a particular habitat location (such

as the Sonoran desert). Both the detailed, realistic representations of the habitats and the birds pop-up in multi-layered scenes. The sound component of the book features the birds' songs/calls. See a thirty-eight second presentation of the book on a Youtube video (2008) at <http://bit.ly/1poiHN2>.



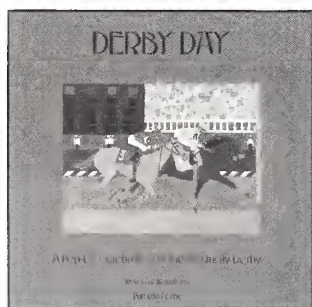
Harry Potter Hogwarts School by Renée Jablow

Jablow was the paper engineer for the 2001 carousel book, *Harry Potter: Hogwarts School: A Magical 3-D Carousel Pop-Up* (designed by Willabel L. Tong and illustrated by Joe Vaux). The tall (almost 15 inches) book folds open to reveal elaborately detailed rooms from the Hogwarts School, including up and down stairs. Roof and ceiling details pop above the book's top. Dimension is added with pop-ups, and potential action is provided with tabs and flaps (one is of a painting on the book cover and reveals Harry Potter stepping through a wall).

Jablow is "credited with paper engineering over sixty children's books." Her home Web site (<http://bit.ly/RlxseP>) includes biographical information and photos of selected pop-up books and other projects that she has engineered.

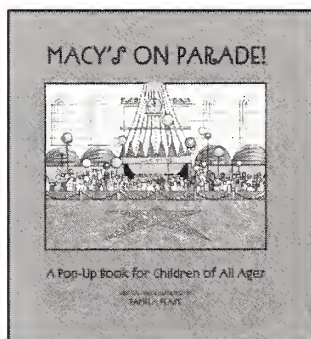
Pamela Pease

Pamela Pease's interview with Parents' Choice Foundation (<http://bit.ly/QuVGID>) emphasizes that she prefers "projects with lots of color, action, and the opportunity to offer the reader a glimpse behind the scenes so they come away from reading the book understanding something they didn't know before." That approach is evident in her text, illustration, design and paper



Derby Day by Pamela Pease

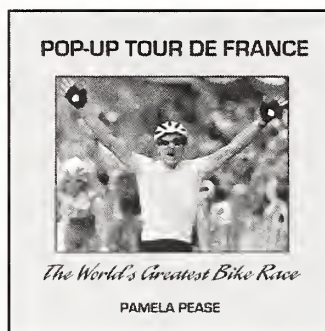
engineering (consulting engineer Andrew Baron) for *Macy's on Parade; A Pop-up Book for Children of All Ages* (2002). The informative and detailed text is incorporated on the sides and bottoms of the pages. The liberal use of red and yellow for the book evoke the bouncy flavor of a parade. The appeal of the grand



Macy's on Parade by Pamela Pease

parade is incarnated in two-page spread pop-ups of floats, figurative balloons, and marchers. Especially impressive is the last pop of Santa Claus in a "sleigh of ornately-carved wood and brass [which] is shaped like a snow goose." See a one minute, nine second Youtube video (2011) of the book's pages at <http://bit.ly/1k3CTy6>.

In *Derby Day: A Pop-up Celebration of the Kentucky Derby* (2005), the abundant text and historical photos provide details about one of the most well-known of horse races as the book follows a thoroughbred horse from the farm to the track. The two-page spread of the horse farm with pop-up barns provides a panoramic view, and other pops also offer that bird's eye view of this dramatic race.



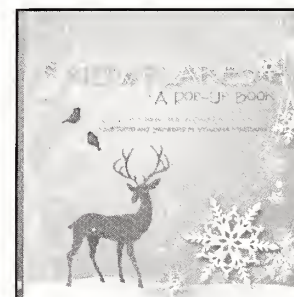
Pop-up Tour de France by Pamela Pease

Pease is the founder of Paintbox Press (<http://paintboxpress.com/>), which published *Macy's on Parade*, *Derby Day*, and *Pop-up Tour de France*. It is an "arts advocate, producer of limited-edition Pop-up Books on world-class events for kids of all ages, and entrepreneurial publisher of the Design Dossier® series of books for aspiring young innovators."

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Yevgeniya Yeretskya

Yevgeniya Yeretskya's home Web site (<http://bit.ly/1jXbEUj>) has many slides of pictures from her pop-up books, cards, and other projects emanating from her work as illustrator and paper engineer. Her engineering for Jennifer Preston Chushcoff's 2010 *Snowflakes: A Pop-up Book* (which Yeretskya also illustrated) was recognized as



Snowflakes by Yevgeniya Yeretskya

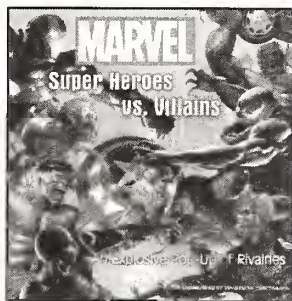
second runner-up for the 2012 Meggendorfer Prize. *Snowflakes* is rendered primarily in winter colors of white and pale blue-green, with touches of red, black, orange, and dark blue used on such items as mittens, scarves, and hats. The book literally overflows with masses of pop-up snowflakes that fall and swirl out of the two-page spreads. The book emphasizes the unique nature of snowflakes and also contains information about the first person to photograph snowflakes. It can be viewed on a one minute, thirty-five second Youtube video (2011) at <http://bit.ly/1fkBuPH>.

The coldness of winter is also incorporated in Yeretskya's engineering for *Hans Christian Anderson's The Snow Queen: A Tale in Seven Stories: A Pop-up Adaptation of a Classic Fairy Tale* (2013), which was designed by Monika Brandrup and Yeretskya. Liberal use of white and blue and glittery texture highlight the two-page spreads of elaborate pop-ups that spring above the pages—such as the last one of the Snow Queen's palace. Large flaps reveal more pop-ups and further the storyline's text, which fills the page backgrounds. See the book in motion on a two and a half minute Youtube video (2013) at <http://bit.ly/1rjTyi0>.



Snow Queen
by Yevgeniya Yeretskya

Yeretskya, with Monika Brandrup, designed *Marvel Super Heroes vs. Villains: An Explosive Pop-up of Rivalries* (2012). The double page spreads of superheroes battling villains are original artwork by notable comic book artists, and the pop-ups of these super beings launch beyond the four physical boundaries of the book. The pop-up pages do not have text to distract the eye from the action—print is hidden with tabs and flaps. See a two minute, twenty-six second Youtube video (2012) of the book's pages in motion at <http://bit.ly/1hcjmLO>.



Marvel Super Heroes vs. Villains
by Yevgeniya Yeretskya

Conclusion

It should go without saying (but we'll say it anyway!) that our short survey of our two collections for women paper engineers shows us that their works, which collectively cover decades of accomplishment, demonstrate a wide range of topics and engineering techniques in the books which they produce for a variety of audiences—they and their works cannot be pigeonholed. And in that, we rejoice!

Noah, continued from page 1

In my research I identified about fifty modern movable books with Noah and the ark as the single subject. (I excluded books of Bible narratives where Noah is not the featured character but just one of the stories.) Few, if any movable Noahs included Bible references but they almost all included these details: because Noah was righteous, he and his family were saved from the floods that covered the earth; Noah was 600 years old when the rain came; he took pairs of animals onto his newly-constructed boat; water covered the land for 150 days; when the water began to recede, Noah, his family, and the animals re-inhabited the land.

So, in what ways are these books similar and in what ways are they different? What differentiates one Noah movable from another? What is so appealing about this subject that there are so many books about this subject? In my own collection I have about twenty-five books that I examined to note specific differences. It is interesting in examining them to see how different artists portray Noah, the ark, and the animals; how the mechanicals vary; and the way the story is explained both visually and through the text.

In each of these descriptions (grouped alphabetically within decades) I have described how Noah is depicted, the length and nature of the text, and what movables are included in the book.

1930s

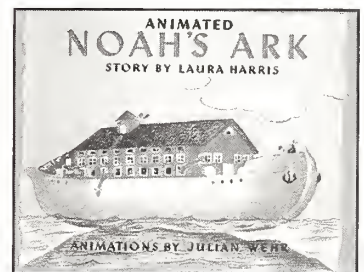
My Big Noah's Ark. Edited by Mrs. Herbert Strang. Oxford University Press, 1933.

Description: 55 pages. A bookseller describes it thus: "Unpaginated. At rear is a folding ark with a leaflet 'How to Set Up the Noah's Ark.' The text mentions a picture sheet of animals." In microfiche, the book is included in the Opie Collection of Children's Literature, 039:121. The original is in the Bodleian Library.

1940s

Animated Noah's Ark. By Laura Harris. Animated pictures by Julian Wehr. Grosset & Dunlap, 1945.

Description: 20 x 26 cm. 24 pages. Spiral bound inside covers. Issued with a dust jacket. The text identified as "A story from the Old Testament," is lengthy, detailed, embellished, and humorous. For instance, it is told that once the animals were



Animated Noah's Ark. 1945

on board, Noah and his family "fed them, they petted them, they separated the ones that quarrelled [sic]. They laughed when the parrot tickled the lion's nose with one of his feathers. They tried to keep the animals quiet. But there was so much noise that you could not tell which animal was the noisiest." The text is illustrated with black and blue drawings.

The four colorful, tab-operated mechanicals show the construction of the ark, whimsical animals boarding the boat and interacting once aboard, and the ark floating in the water. In the first plate an aged Noah, with long white hair and beard, is pictured building the ark alongside his sons.

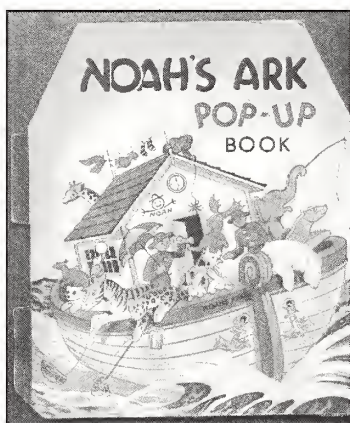
1950s

Noah's Ark. A Werner Laurie Show Book. Series B Number 2. By Nancy Spain. Jack S. Chambers, illustrator. Printed in Amsterdam. T. Werner Laurie, n.d., [1950].

Description: 17 x 22 cm. A DIY book that, when constructed, expands like a concertina to form a three dimensional scene. "A pair of scissors, a pot of glue and half an hour or so of concentration are all that are needed to conjure up the charm [. . .]" - from blurb on rear board.

Noah's Ark Pop-up Book. Purnell & Sons Ltd., n.d., [1950].

Description: 25 cm. 8 pages. Shaped cover. A unique interpretation. The cover illustration shows Noah and another man (his son?) who both appear to be wearing red uniforms with matching caps. We know that It's five by the time on the clock as Noah (?), holding an umbrella, watches the sky through a spy-glass. Four double-page pop-ups.



Noah's Ark Pop-up Book
Purnell [1950]

1960s

Noah and the Ark. Random House Pop-up Book 18. Retold by Albert G. Miller. Paul Lawson Taylor, designer. Adam Chambers and Eve Gordon, illustrators. Printed in Japan. Random House, n.d., [1969].



Noah in the Random House Pop-up Book

The mechanicals include one double-page pop-up, tab-operated mechanicals, and a rotating wheel moving the dove attached to it by a wire. Cover title: *Pop-up Noah and the ark.*

Description: 17 x 24 cm. 20 pages. The comprehensive text describes the people and setting: "To rid the world of hatred and violence, God decided to destroy every living thing, except the only really good people left on earth - a man named Noah and his family." Noah is shown as a loving, contemplative man. Black outlines enhance the colorful, realistic

Noah's Ark. [Westminster Books]. Voitech Kubašta, illustrator. Printed in Czechoslovakia. Bancroft & Co., n.d., [196-?].

Description: 32 x 22 cm. Eight numbered pages of text precede a large double-page pop-up of Noah's ark. There are two old men in the cover art, either of which could be Noah. One, with white haired, is wearing glasses and viewing the horizon through a spyglass while the other man, sitting alongside a small boy, fishes off the side of the ark. In the pop-up a bespectacled old man reads from a long scroll. The colorfully engaging animals are variously playful, bewildered, or bored.

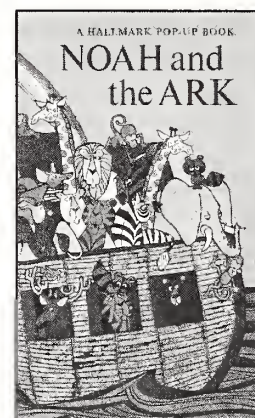


Noah's Ark. Bancroft
[196-?]

1970s

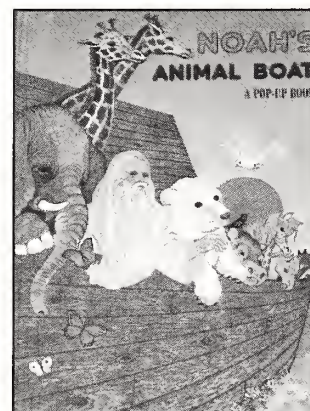
Noah and the Ark. Hallmark Children's Editions. By Pauline Palmer Meek. Pamela Byrd, illustrator. Bruce Baker, paper mechanics. Printed in Singapore. Hallmark Cards, n.d., [1970].

Description: 17 x 24 cm. 18 pages. Issued with a dust cover. The expansive text includes descriptions of the work done by Noah's sons and their wives. "Noah began to build the ark. Shem, Ham, and Japheth helped their father cut down tall trees. They trimmed the branches from the trees and cut the trunks into strong boards. . . Noah's wife milked the cow and goat. Noah's sons' wives gathered eggs." Noah is dressed in a flowing blue robe and has a long beard and full head of dark gray hair. Both the animals and people are stylized characters. Unique is the spread of the inside of the Ark. In it the boat rests flat on the page but as the card-like sides are opened, the pop-up expands forward showing calm animals resting on the levels of the boat.



Noah and the Ark.
Hallmark [1970]

Noah's Animal Boat. David C. Cook Pop-up Book. John Strejan, designer. Patricia Halley and Borje Svensson, illustrators. Tor Lokvig, paper engineer. Produced by

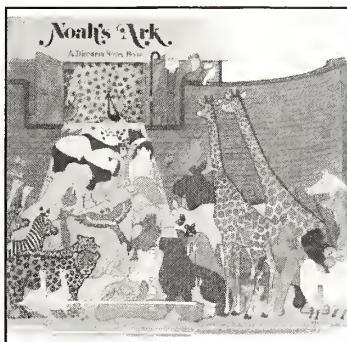


Noah's Animal Boat.
David C. Cook [1970]

Intervisual Communications, Inc. David C. Cook Publishing Co., n.d., [1970].

Description: 20 x 28 cm. 12 pages. The comprehensive, contemporary text retells the full story with “neighbors” who “laughed” saying, “Building a boat on dry land! How silly!” Noah is portrayed as a wise sage with long white hair and beard. Six double-page pop-ups with tab-operated mechanicals.

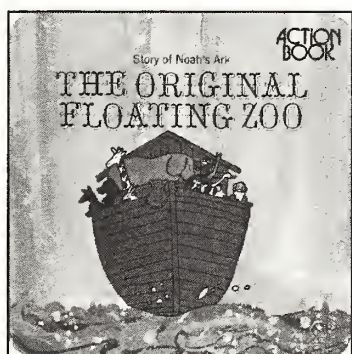
Noah's Ark. A Diorama Story Book. Charles Murphy, designer and illustrator. Written by Carol Ferntheil. Tor Lokvig, paper engineer. Scripture Union, 1977.



Noah's Ark.
Scripture Union. 1977

Description: 22 x 25 cm. unfolds to 22 x 72 cm. Noah has the appearance of a kindly, white bearded old man. The pages fold out forming an ark with card characters to fill the scene. ISBN: 0854215298.

The Original Floating Zoo: Story of Noah's Ark. Action Book. By Jim Roberts. Concordia Publishing House, n.d., [1975?].

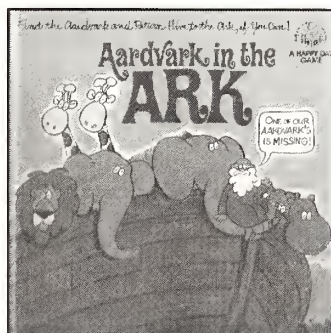


The Original Floating Zoo.
Concordia [1975?]

Description: 18 x 18 cm. 10 pages. The text is told in rhyme. The animals in this boat are considerate of one another: “It was a happy place, Inside the boat. Enemies of the jungle, Were friends afloat.” The pictures of Noah and the animals are cute and uncomplicated. It has five simple, double-page pop-ups. ISBN: 0570071070.

The Story of Noah. A Mini Pop-up Book. By Marian Bennett. John Strejan, designer. Borje Svensson, illustrator. Tor Lokvig, paper engineer. Produced by Intervisual Communications, Inc. Standard Publishing Co., n.d., [1979].

Description: 16 x 14 cm. 12 pages. Six double-page pop scenes. ISBN: 9781555134372.



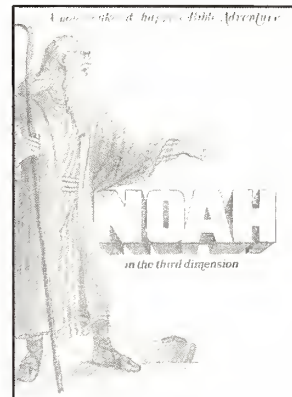
Aardvark in the Ark
Standard Publishing. 1981

1980s

Aardvark in the Ark: Find the Aardvark and Return Him to the Ark, if You Can! A Happy Day Game. By Marian Bennett. Jim Roberts, illustrator and paper engineer. Zigzag Productions. Standard Publishing, 1981.

Description: 21.5 x 23 cm. 1 page. A cartoon-like image of Noah on the cover is repeated inside as he is shown sitting on an elephant's trunk. The story is told on the back cover in three short paragraphs. The book has one double-page pop-up with two tab-operated mechanical games. ISBN: 0872394395

The Story of Noah. A You-Make-It-Happen Bible Adventure. As told by Helen Hinckley Jones. Frank Davina, illustrator. Tor Lokvig, scenic design. Frank Ford, coordinating editor. Printed in Colombia, South America. Word Books, n.d., [198-?].



The Story of Noah
Word Books [198-?]

Description: 22 x 30 cm. 23 numbered pages. Shown only on the cover, Noah is an authoritative figure in this version. The twenty-two page story is illustrated with punch-out characters that can be inserted into a pop-up background. Cover title: *Noah in the Third Dimension.*

The Story of Noah. A Collins Mini Pop-up Book. By James Martin. John Strejan, designer. Tor Lokvig, paper engineer. Produced by Intervisual Communications, Inc. London, Collins Publishers, 1980.

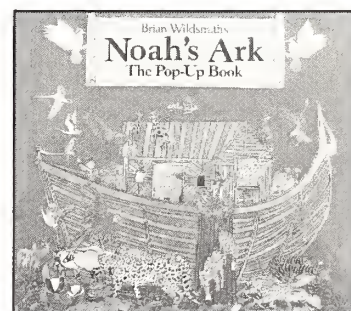
Description: 14 x 16 cm. 12 pages. 6 double-page scenes. ISBN: 9780001441538.

1990s

All Aboard the Ark: A Giant Pop-up Book. Story by Leslie Eckard. Dudley Moseley, paper engineer. Cover and interior design by Janet Little. St. Louis, Missouri, Concordia Pub. House, 1999.

Description: 32 cm. 2 pages.

Brian Wildsmith's Noah's Ark: The Pop-up Book. Brian Wildsmith, author and illustrator. Jim Deesing, designer. Dennis K. Meyer and Ariel Apte, paper engineers. Produced by Intervisual Books, Inc. HarperSanFrancisco, 1994.



Brian Wildsmith's Noah's Ark.
HarperSanFrancisco. 1994

Description: 27 x 28 cm. 10 pages. A simple, straightforward retelling of the story with bold, sophisticated illustrations including five double-page pop-ups, lift-the-flaps, and tab-operated mechanicals. The focus of the book is

on the beautifully drawn pairs of animals; Noah and his family are barely visible. ISBN: 9780060693664

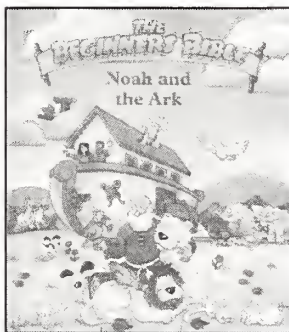
Look for the Rainbow. By Alan and Linda Parry. WordKids!, 1995.



Noah in Look for the Rainbow. WordKids! 1995

Description: 23 x 23 cm. 12 pages. This Noah is a playful, Santa-like character. The book contains a variety of

mechanicals: a double-page pop-up, lift-the-flaps, tab-operated mechanicals that reveal a game and a quiz; and a four-piece ark to assemble. Both the front and back covers have thick plastic film covering shapes cut into the cover board. The front shape is a port hole through which animals can be seen and the one on the back is a small, curved shape. Inside the back cover there is a peepshow. When the peepshow is extended and viewed with a light source behind it, the rainbow is visible through the cut-out shape. ISBN: 9780849912108.



Noah and the Ark Little Moorings, 1996

Noah and the Ark: A Bible Pop-up Book. Retold by Marilyn Moore. Lane Yerkes, illustrator. Regina Press, [between 1998 and 2007].

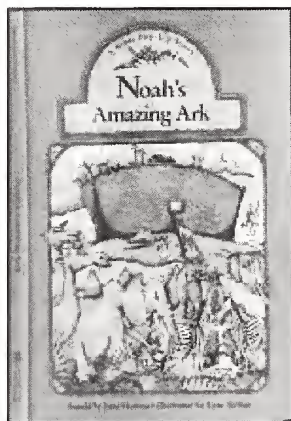
Description: 25 cm. ISBN: 9780882716459.

Noah and the Ark. The Beginners Bible. Allison Higa, designer. James R. Leininger, illustrator. Rafael Rangel, paper engineer. Produced by

Intervisual Books, Inc. Printed in Colombia, South America. New York, Little Moorings, 1996.

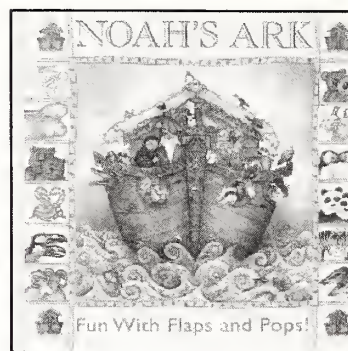
Description: 13 x 15 cm. 12 pages. On the cover a bald, starry-eyed, grandfatherly Noah embraces a young lion. Throughout the book he stands by, uninvolved, by watching the workers and the animals. The very simple text is accompanied by six double-page, fanfolded pop-ups. ISBN: 9780679877486.

Noah's Amazing Ark. A Bible Pop-up Story. Retold by Howard Goldthwaite. Lane Yerkes, illustrator. Bruce Foster, paper engineer. Produced by Ottenheimer Publishers. Printed in Hong Kong. Victor Books, 1994.



Noah's Amazing Ark Victor Books. 1994

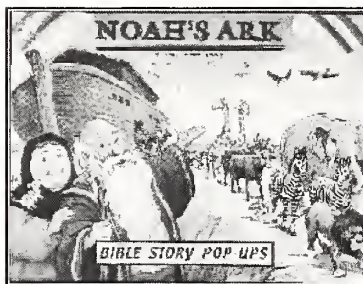
Description: 16 x 25 cm. 6 pages. Issued with three other titles in the series as a boxed set: Bible Pop-up Story Books. Three fanfolded pop-ups.



Noah's Ark Broadman & Holman. 1998

Noah's Ark. Bible Story Pop-ups. John Patience, illustrator. Playmore, n.d., [1995].

Description: A friendly Noah and his abundant wife welcome the animals onto the ark. Fanfolded pop-ups. ISBN: 9780866111607



Noah's Ark. Playmore [1995]

Noah's Ark: Fun with Flaps and Pops! By Tim and Jenny Wood. Fran Thatcher, illustrator. Broadman & Holman, Publishers, 1998.

Description: 24 x 24 cm. 12 pages. Whimsical depictions of Noah, his wife, their family, and the animals lend charm to this

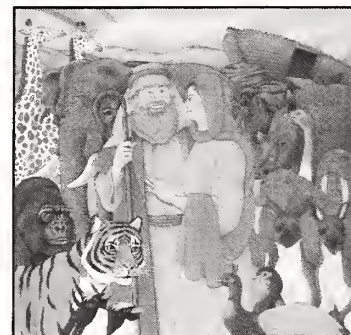
interpretation. "Two by two, animals of all shapes and sizes, from aardvarks to zebras, clattered, fluttered, trooped and pitter-pattered up the ramp and into the ark." Noah is a joyful man celebrating the appearance of the rainbow. This book has the same cover art as *Noah's Ark: The Book that Becomes a Boat!* ISBN: 9780805417975.

Noah's Ark: Open Out a Three-dimensional Ark. Carousel Books. Amanda Hall, illustrator. Devised and produced by Templar. Templar Co., 1993.

Description: 14 x 24 cm. A five-section carousel book with covers that tie together to form the scene. The story is told in simple, straightforward rhyme with five beautifully illustrated pop-up scenes. The image of a long-haired, white bearded Noah is nestled inconspicuously among the animals in the first scene. ISBN: 9781870956345.

Noah's Ark: A Bible Story Pop-up Book. Jackie Geyer, illustrator. Jim Deesing, designer. Ariel Apte, paper engineer. Produced by Intervisual Books, Inc. Thomas Nelson Publishers, 1993.

Description: 23 x 24



Noah on the cover of Noah's Ark Thomas Nelson. 1993

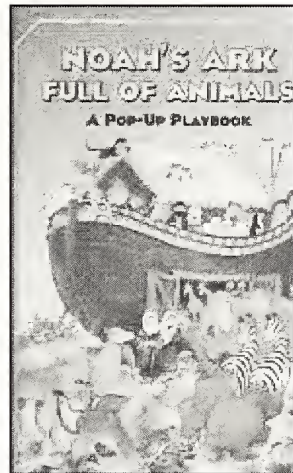
cm. 10 pages. The lengthy, contemporary text is supplemented with references to the Bible verses. Five double-page pop-ups and tab-operated mechanicals show pairs of animals, the ark on the water, and both the animals and family back on dry land. The smiling Noah illustrated on the cover is surprisingly modern in contrast to the depictions in the interior scenes. ISBN: 9780840784803.

Noah's Ark: The Book that Becomes a Boat! Fran Thatcher, illustrator. Katy Rhodes, designer. Produced by Oyster Books. Printed in China. JTG of Nashville, 1994.

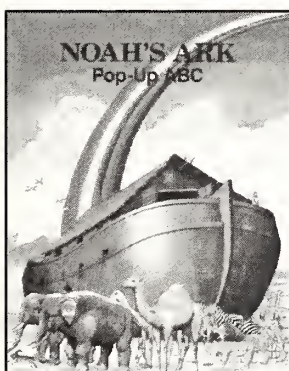
Description: 24 x 24 cm. A playset. The book is housed in a slipcase with the same cover art as *Noah's Ark: Fun with Flaps and Pops!* The set includes two sheets of punch-out animals, plants, and birds, and an eighteen-page booklet *Noah's Ark*. A pop-up ark unfolds from the covers and opens to a height of 26 cm. and a length of 50 cm. The "easy-to-follow instructions" require attention to detail. ISBN: 9781884832000.

Noah's Ark Full of Animals: A Pop-up Playbook. By Kenneth N. Taylor. Tony Maddox, illustrator. Suzanne Ferguson, designer. Ariel Apte, paper engineer. Produced by Intervisual Books, Inc. Printed in Colombia, South America. Tyndale House Publishers Inc., 1994.

Description: 26 x 36 cm. A large playset which includes an ark and a ten-page booklet *The Story of Noah's Ark*. The thirty-eight punch-out people and animals can be used to act out the story. The pop-up ark is 17 x 30 cm. Noah appears on the cover as a somewhat astonished old man watching the animals board the ark. ISBN: 0842345744.



Noah's Ark Full of Animals
Tyndale House. 1994



Noah's Ark Pop-up ABC
Little Simon. 1996

double-page pop-ups are shown on the pre-flood dry ground. On the last page a rather young looking Noah, with arms outstretched welcomes the rainbow. ISBN: 9780689811098.

Noah's Ark Pop-up ABC. By Arlene Maguire. Paul Ely, illustrator. Produced by Compass Productions. Little Simon, 1996.

Description: 21 x 27 cm. 14 pages. From antelopes to zebras, rhyming verse ("Nutchatches and nighthawks, Ocelots and owls led panda and peacocks, all beasts and all fowls") enhance the full story told on the first and last pages. In contrast to most other books, the realistic animals shown in the six

Noah's Family. Carousel Books. By Yaacov Peterseil. Cecilia Macagno Tomaselli, illustrator. Simcha Publishing, 1992.

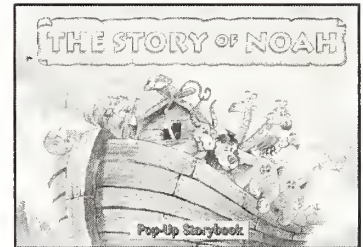
Description: 17 x 16 cm. Shaped cover. Spiral bound. Stiff board pages hook together to form a six-section carousel. The gently-portrayed Mr. and Mrs. Noah and agree "It's time to work and have some fun!" ISBN: 0943706106.

The Story of Noah. By Marian Bennett. John Strejan, designer. Borje Svensson, illustrator. Tor Lokvig, paper engineer. David C. Cook, n.d., [199-?].

Description: 15 cm. ISBN: 9781555134372.

The Story of Noah. A Bible Pop-up. Printed in China. Landoll, Inc., 1995.

Description: 20 x 26 cm. 10 pages. Text printed parallel to the spine on glossy, slick pages. Five fanfolded pop-ups.



The Story of Noah. Landoll. 1999

The Story of Noah: Pop-up Storybook. Landoll, 1999.

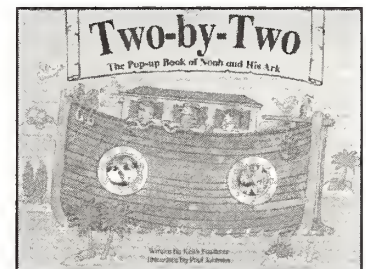
Description: 10 x 13 cm. 10 pages. This story is told in broadly interpretative rhyme. "When Noah saw a tiny toad behind a tall giraffe, Noah, grinning, let out a thunderous belly laugh." Landoll's Noah is a charming character shown surrounded by cartoon-like images of animals. ISBN: 076960756X.

The Story of Noah's Ark. A Bible Pop-up Book. Openbook Publishers, 1996.

Description: 24 cm. 8 pages. ISBN: 9780859108157.

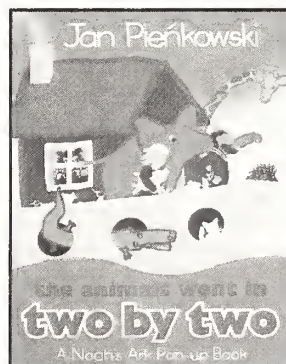
Two-by-Two: The Pop-up Book of Noah and His Ark.

By Keith Faulkner. Paul Johnson, illustrator. Produced by Brainwaves. Price Stern Sloan, 1993.



Two-by-Two
Price Stern Sloan. 1993

Description: 22 x 28 cm. 14 pages. A balding, white-bearded Noah works alongside his sons following his blueprints and using modern tools. Mountain folds form peep holes through which five dimensional scenes are viewed. The reader can look into the boat through the portholes to watch the construction and to see the playful animals. These imaginative characterizations



The Animals Went in Two by Two. Walker. 2003

are enhanced by short, simple text. ISBN: 9780843134773.

2000s

The Animals Went in Two by Two: A Pop-up Book. By Jan Pieńkowski. London, Walker, 2003.

Description: 26 cm. 20 pages. "Simple, colorful illustrations for children." ISBN: 9780744592672.

The Ark: A Pop-up Book. By Matthew Reinhart. Printed in China. Little Simon, 2005.

Description: 24 x 18 cm. 12 pages. Reinhart's bold illustrations have been described as having "a primitive angular style that is appropriate to the subject and the text." This Noah is strong and hardworking. Bright colors are used to depict the animals (many of them unidentifiable) and to give the text life and energy. The detailed text has biblical quotations as well as "statements" from Noah and others. Of the books reviewed, this one has the most complex pop-ups, many supplemented with additional gatefolds. ISBN: 9780689859090

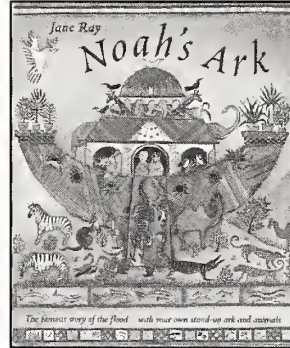


Noah in The Ark
Little Simon. 2005

eagerly loading the ark, on board, and under the rainbow, once again on dry land. ISBN: 9780760768556.

Noah's Animal Ark. Sam Childs, illustrator. London, Scholastic, 2008.

Description: A sturdy pop-up board book with story told in rhyme. "...exuberant artwork highlighted with gold and silver foil throughout, luxurious silver foiled edges and an amazing, fold-out surprise ending." ISBN: 9781407105628.



Noah's Ark. Orchard. 2001

Noah's Ark: Selected Verses from the King James Bible. By Jane Ray. Orchard, 2001.

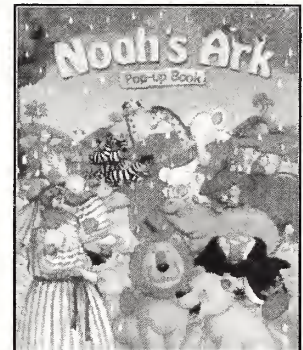
Description: 30 cm. 36 pages. "A beautiful pop-up edition of Noah's Ark with a gatefold at the back of the book that opens out to reveal a pop-up ark scene complete with stand-up Noah and animal figures." ISBN: 9781841215044.

Noah's Ark: A Pop-up Playbook. Bible Story Pop-ups. John Patience, illustrator. Peter Haddock Ltd., 2002.

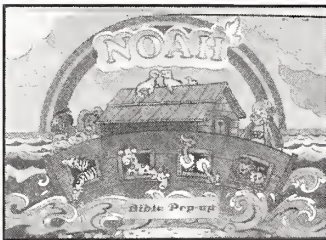
Description: 15 cm. Text printed parallel to the spine. ISBN: 9780710510969.

Noah's Ark: Pop-up Book. Gill Guile, illustrator. Produced by Book-studio. Bumblebee Books, 2004.

Description: 28 x 22 cm. 20 pages. Sturdy board pages in bright colors are the sets for each of the bold pop-ups. This robust Noah sports a dark reddish brown beard and does not appear to have aged significantly. The sweet, yet comical, animals playfully adapt to lie on the ark as the rhyming text explains: "Meal times are especially busy, as Noah's wife cooks and stirs; Noah milks the cow; the cats have cream and rub Noah's legs and purr. The bees give the bears some honey, Noah's sons catch fish for seals; Donkeys eat hay, monkeys have nuts, and toucans love their fruity meals." This book has the same cover art as the 2004 edition of the same name issued by Spirit Press. ISBN: 9781904717119.



Noah's Ark. Spirit. 2005



Noah. Playmore. 2000

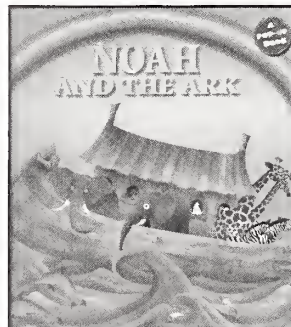
Noah. Bible Pop-up. New York, Playmore, 2000.

Description: 12 x 16 cm. 10 pages. Five fanfolded pop-ups with text printed parallel to the spine. In this retelling, it is made clear to Noah why construction should begin: "Noah," He said, "you and

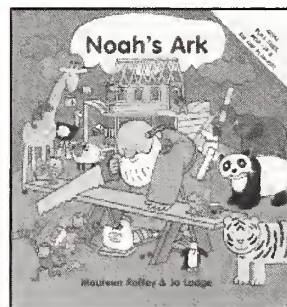
your sons build a big ark, For it's going to get wet and it's going to get dark." The round-faced people are portrayed as cartoon-like characters. Noah, sporting a long striped robe, has a short white beard and a comb-over hair style. ISBN: 0866116451.

Noah and the Ark. By Melissa Albany. Ruth Wickings, illustrator and paper engineer. Produced by Brown Wells and Jacobs Ltd. Backpack Books, 2003.

Description: 24 x 24 cm. 10 pages. Noah, pictured in his long, gown covered with a blue vest, is taunted by the bystanders, "Look at that stupid man. . . He's building a boat on dry land." In three of the five pop-ups spreads, wide-eyed animals are shown



Noah and the Ark
Backpack. 2003



Noah's Ark
Scholastic. 2004

Noah's Ark. By Maureen Roffey. Jo Lodge, illustrator. Scholastic Children's Books, 2004.

Description: 23 x 23 cm. 14 pages. On the cover a bald, bearded Noah (with a pencil behind his ear) sees a board with a contemporary-looking metal saw. A bookseller's description adds: "Bright, bold artwork and a pull-tab or pop-up on every spread help to illustrate this Bible story. With a foldaway 3D ark to play with, complete with dozens of stand-up animals." ISBN: 9780439977036.

Noah's Ark: Pop-up Book. By K R Knight. Spirit Press, 2005.

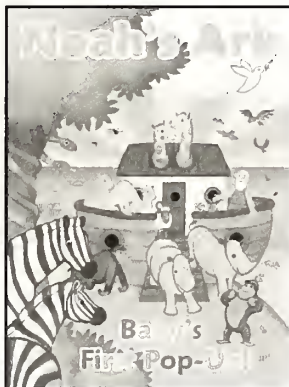
Description: 27 cm. This book has the same cover art as the 2004 edition of the same name issued by Bumblebee Books. ISBN: 9781403714275.

Noah's Ark: Baby's First Pop-up. By Yvette Lodge. Ali Lodge, Illustrator. Concept by Graham Brown. Brighter Child Interactive, 2006.

Description: 20 x 15 cm. 8 pages. Simple, colorful animals surround the ark. ISBN: 9781577912170.

Noah's Ark. Playtime Pop-ups. Igloo, 2008.

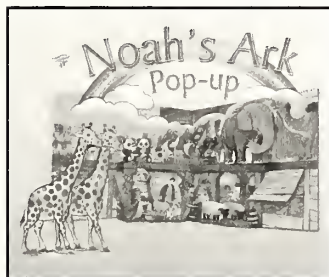
Description: 28 pages. Bookseller's description: "Includes two leaves of press-out pieces inserted between center pages, and pop-up scene inside extended fold-out back cover." ISBN: 9781848172647.



Noah's Ark
Brighter Child. 2006

Noah's Ark Pop-up Book. By Tim Dowley, Stuart Martin, illustrator. Candle Books, 2007.

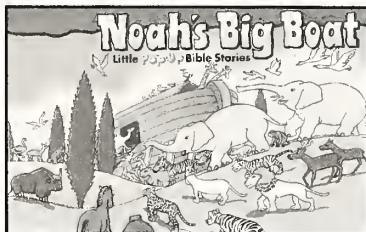
Description: 25 x 30 cm. 6 pages. ISBN: 9780825473302.



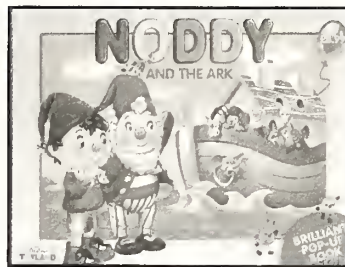
Noah's Ark. Candle. 2007

Noah's Big Boat. Little Pop-up Bible Stories. Grandreams Books Ltd., 2002.

Description: 10 x 16 cm. 10 pages. Noah's face is not seen in this interpretation. Dressed in a red robe with a patch of white hair, he is seen only from the back. The simple text is printed parallel to the spine on glossy, slick pages. Five fanfolded pop-ups. ISBN: 075540677X.



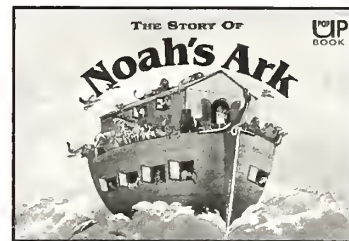
Noah's Big Boat
Grandreams. 2002



Noddy and the Ark
Alligator Books. 2000

The Story of Noah's Ark. Pop-up Book. Candle Books, n.d., [200-?].

Description: 9781859850978.



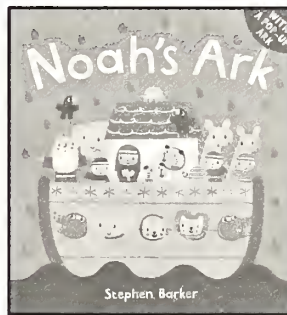
The Story of Noah's Ark
Candle [200-?]

2010s

Noah's Ark. Bible Story Pop-up Book Series. By

Bokyung Kim. Bezaleel Kim, pop up designer. Changjun Lee, illustrator. Harrah, Mission Publications, Inc., 2010.

Description: 19 x 27 cm. 10 pages. 9788996454427.



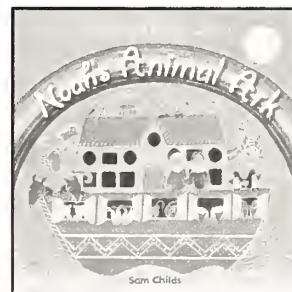
Noah's Ark
Caterpillar Books. 2011

Noah's Ark. By Stephen Barker. Caterpillar Books, 2011.

Description: 29 cm. Noah and his wife are shown as innocent, child-like characters. A simple retelling with colorful illustrations and a pop-up ark. ISBN: 9781848571211.

Ark (Thomas Nelson, 1993), "Again, God said to Noah and his sons, 'I am going to make a solemn promise to you and to everyone who will live after you. This includes the birds and the animals that came out of the boat. I promise every living creature that the earth and those living on it will never again be destroyed by a flood.

"The rainbow that I have put in the sky will be my sign to you and to every living creature on earth. It will remind you that I will keep this solemn promise forever. When I send clouds over the earth, and a rainbow appears in the sky, I will remember my promise to you and to all other living creatures."



Noah's Animal Ark
Scholastic. 2008

In conclusion, from *Noah's*

Reference to Movable in Fiction

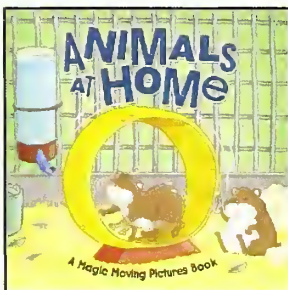
The novel *The Winter Vault* by Anne Michaels (Alfred A. Knopf, 2009) includes the following description of movable books:

Annie had an astonishing collection of movable books for children, including several published by Ernest Nister in Nuremberg. She even had a copy of Meggendorfer's Circus, which her father had brought home from a trip to Germany when she was a child. With the outbreak of the First World War, British children's books were no longer printed in Germany, and Annie had some of the earliest movable books published in England between the wars, almost all the Bookano Stories and the Daily Express Annuals from which animals popped out of their V-folds. I often regret that she didn't live long enough to see the work of Vojtěch Kubašta, the Czech architect who studied in Prague and then turned his hand to children's pop-up books - I discovered these in London after the war - his Sleeping Beauty and Snow White among many others - where the eyes of dogs roll around in their heads, demonstrated Marina, and melancholic dwarves are suddenly restored to happiness by the agency of a tab, and where long, empty tables are, in an instant, magically laden with food, a particularly welcome device in those years of cravings and deprivations.

Are there other novels with similar references?

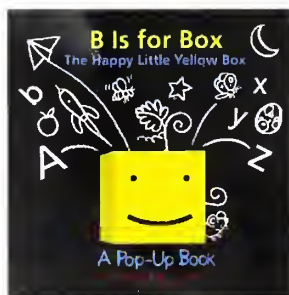
New Publications

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



Animals at Home. Magic Moving Picture Books. [Lenticular] Barron's Educational Series. \$7.99. 9780764166501. Also: Animals on the Farm. 9780764166518.

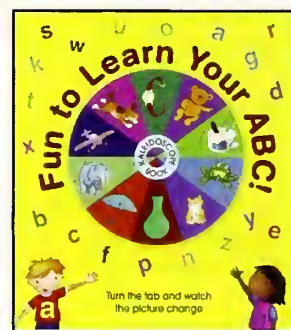
B is for Box: The Happy Little Yellow Box: A Pop-up Book. by David A. Carter. Little Simon. \$12.99. 9781481402958.



Fairy Tale Colours: Goldilocks A Pop-Up Book. (June). Tango Books. \$15.00. 9781857078886.

Fun To Learn Your ABC! Kaleidoscope Book: Turn The Tab And Watch The Picture Change. Armadillo. \$16.99.

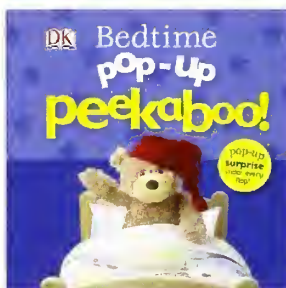
9781843229285.
Also: *My First Book of 123.* 9781843228769.



Game of Thrones: A Pop-Up Guide to Westeros. By Matthew Reinhart. Insight Editions. \$65.00. 9781608873142.

Mr Seahorse Pop-up. By Eric Carle. Penguin Books Ltd (UK). £14.98. 9780141343709.

The Mystery of the Vampire Boy: Dare You Peek Through The Pop-up Windows? (July). Armadillo. \$16.99. 9781861474100.
Also: *Paulo and the Football Thieves: Peek Inside The Pop-Up Windows!* (June). 9781861474094.



Pop-up Peekaboo: Bedtime. (June) DK Preschool. \$9.99. 9781465420350.

Things That Go. My Pop-up World. Egmont. \$10.00. 9781405268615.
Also: *Weather.* 9781405268608.

