

Bruce Foster

Why He is a Paper Magic Master

Isabel Uria
Baltimore, Maryland

Picture a 12 by 12-foot room filled with piles of paper, boxes of books, stacks of envelopes, three distinct desks, a wall of bookcases, and a floor littered with what looks like the remainders of a piñata (if the piñata had been smashed into millions of tiny pieces). It's colorful, but messy. Bookcases are stacked floor to ceiling with collections of pop-ups books of all shapes, colors, sizes, and by a number of different authors. An architectural drafting table is where most of the action takes place: the assembly work. A light box table is put to frequent use to transfer drawings made on tissue paper into heavier paper



Bruce Foster



**Harry Potter: A Pop-up Book,
Harry versus the Horntail Dragon!**

in order for these to be cut out and ready for paper construction. The last table is a desk where the artwork is finalized using a 27-inch Mac.

This is Bruce Foster's studio. Welcome to his world of paper magic.

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Talking with Colette Fu An Internet Chat

Corrie Allegro
Australia

Some of us have come across a very exciting fresh new talent in the movable book genre. Her name has graced the pages of Movable Stationery and I had the pleasure recently of conducting an Internet conversation with Colette Fu. Please check her web links and be prepared to be amazed.

Corrie Allegro: Thanks Colette and let's start at the beginning! How did you start? Were you creating, drawing artwork at a young age?

Colette Fu: My mom studied opera at the Peabody Conservatory of Music, so highly encouraged art making; my two sisters, Wendy and Penny, liked to make things, as well. Wendy went to Pratt but is a customs officer at JFK now. Penny became a biochemist. Growing up, we always took art classes in the summer. Dad was a mechanical engineer; they met at John's Hopkins while he was getting his post doctorate.

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**Yi Costume Festival from the
We are Tiger Dragon People series**

The Movable Book Society

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The deadline for the August issue is July 15.

Bruce Foster, continued from page 1

At plain sight, Foster is an average family man, working from his home in Houston, Texas where he lives with his wife and two daughters (one of whom just started college). Yet, in this modest and messy environment, Foster is creating some of the most sophisticated pop-ups around. He is no average Joe; rather, he is a master paper engineer, an extraordinary artist kept in relative anonymity.

Recently, Foster's name has popped-up (not unlike his work) all over the web.

This sudden surge of recognition can be attributed to his prolific output in 2009. In October alone, four his pop-up books were published: *Big Frog Can't Fit In*, *Angels*, *Sports Illustrated Kids' Wow! The Pop-up Book of Sports* and *The Sound of Music*. These works have led people to recognize Foster as paper engineer and pop-up master.



**BIG FROG
CAN'T
FIT IN**

a book by mo willems

Big Frog Can't Fit In

Kyle Olmon, a paper engineer working in Robert Sabuda and Matthew Reinhart's Pop-up Studio in New York City, summarized the sentiment of many when he wrote on the studio's blog that Foster "is the most prolific paper engineer I have ever met." With awe at his four new publications, Olmon describes Foster as "a pop-up making machine," while also admitting being envious at the efficient and successful flow of his design process. He says that Foster's *Little Red Riding Hood*, published in 2001, has become part of his design pedagogy. "I have been showing it in my introductory paper engineering class at

Pratt Institute for years. I think all the pop-ups work very well with the artwork and storyline, with the most memorable designs involving the wolf in disguise. I love how Bruce

invites readers to peel back the newspaper to reveal a hungry wolf licking his lips. It's perfect," he adds.

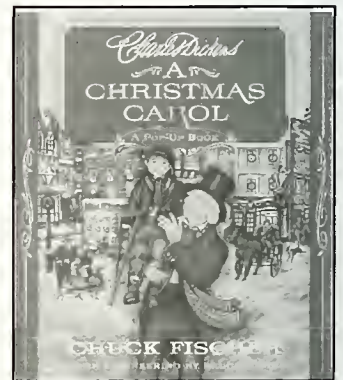


Little Red Riding Hood

While Foster has gathered so much press for his recent works, his output is nothing new. Foster mentions he generally releases "three books every fall,

in one form or another." The four recent publications are simply the product of a difference between his work and other paper engineers' works. Foster describes himself as a "fairly consistent paper engineer;" he is "only doing the paper engineering and the design, not the illustration" of his works. Thus, he acknowledges his respect for other paper engineers, saying "my hat is off to book makers, people like Robert [Sabuda] and David Carter, because they can do it all! And they have that complete package of everything. With me? I've concentrated on honing my paper engineering skills and my thinking process of designing the book." In other words, Foster has taught himself to be a master in his own field.

When asked to describe Foster and his work in one single word, Chuck Fischer decisively says, "Masterful." He would know. Fisher, an illustrator based in New York, has collaborated with Foster in three books: *Christmas Around the World*, *In the Beginning: the Art of Genesis*, and just this past October, *Angels*. "I think the passion that he has for the engineering and the new ideas that he's always coming up with is what really attracted me to Bruce's work, and he really just pushes the bar higher for paper engineering," Fischer says. Meanwhile, Foster references having fun with Chuck's books because they both agree to want the pop-ups "to be as 'wow' as possible." For instance, the acetate spread from *In the Beginning: The Art of Genesis* is unique.



A Christmas Carol

"We pushed some real boundaries there," says Foster. At that time, to Foster's knowledge, no one before had done a spread almost entirely made out of images printed on acetate. The pairing remains successful, thus bringing us a new pop-up to be released fall of 2010, their fourth collaborative piece, Charles Dickens' *A Christmas Carol*.

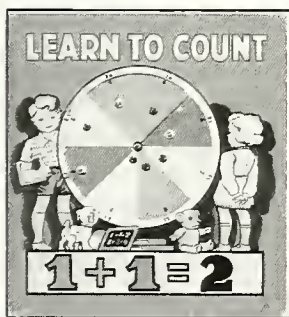
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Len van Groen (1919) Industrial Illustrator and Pop-up Designer of the 1940s and 1950s

Theo Gielen
The Netherlands

The greater part of movable, pop-up, and related novelty books used to be published by companies that concentrated on the production of cheap books that found their way to children mostly through department stores, toy shops, stationer's, and other such outlets, rather than through traditional bookshops. The publisher's keenness for profit and commercial success took precedence over the quality of these products and the artistry of the texts and illustrations. As a consequence, these companies did not earn great respect within the publishing world, and were neglected by both reviewing journalists and book historians. The almost complete lack of information about them, and the people responsible for the genesis of their books, greatly complicates the study of (the history of) movable books. So, it is only by serendipity that one is lucky enough to find some information about these companies or to trace someone who has been involved in the design of their books.

When I did my research for the "Jack-in-the-books," the books with a head and legs that swivel out from the inside of the back cover, published in *Movable Stationery*, August 2007, I was confronted once more with the mysterious illustrator (and designer?) of several of these books which were signed V.G.R. I had also seen that signature in a range of pop-up books published by the same Amsterdam publisher, Mulder & Zoon, in the 1940s and 1950s, and it continued to intrigue me. By going through other picture books by the publisher, I was able to trace the initials to his full name, Van Groen, and I even, somehow, found his first name, Len.



Learn to Count

About the same time Mrs. Yessie Vandenbranden, a student of book sciences at Leiden University, decided to do her Master's thesis on this very publisher – having been put on its track by Mrs. Jeannette Kok, the custodian of the children's book collection of the Royal Library in The Hague. The well-informed Mrs. Kok knew

that at least one other illustrator of Mulder & Zoon, with worked signed J.C. (Coen) van Hunnik, was still alive and was now in his mid-eighties. When she told me that Yessie went to interview him, I told Jeannette that I had solved another signature that often is found in the Mulder books, and that I would love to speak to him as well if he could be traced. A professional librarian like Mrs. Kok knows how to search for information, and by clever combination – and

the rather unusual name – she found, in short order, that Leendert Nicolaas van Groen, as proved to be his official name, was born in 1919 and was still alive. She had already spoken with him by telephone and he proved willing to speak to Yessie and me about his work at Mulder's.¹

With a bag full of movable books from the 1940s and 1950s that puzzled me, and a long list of questions about this and similar publishers of novelty books of the time, Yessie and I travelled to Mr. Van Groen's residence in Almere. We were cordially received by a tall and tawny gentleman who, though almost ninety years of age, still lives on his own, following the death of wife Bibi some years before. One of his two daughters, who lives nearby, keeps an eye on him. She is the reason the couple moved from Amsterdam to this brand new satellite-city at the bottom of the sea, in the polder of Flevoland, built only in the last twenty-five years to receive the expanding population of Amsterdam. He apologized for much smoking and asked us not to leave before having drunk a glass of good whisky with him, as he was accustomed to do every night before dinner. He assured us these are the two secrets of his long life and continuing good health. It was, indeed, a promising start to a remarkable meeting. What also proved to be remarkable for Mr. Van Groen was that this was the very first time professionals showed any interest in his work! He had never been

interviewed before, nor could he remember ever having read a review of any of his books.



Cinderella

He first showed us a table overfilled with hundreds of original designs, watercolors, drawings, covers, proof-sheets, and finished books and

games that literally illustrated his life-long work as a children's book illustrator. What followed was a half-day conversation. My prepared and well-structured list of questions proved to be of little benefit since the fluent Mr. Van Groen preferred to move in many directions with great enthusiasm and proved hard to interrupt. Nevertheless, we got a lot of information about his work and about the course of things fifty or sixty years ago in an in-house studio of a large industrial printing/publishing company such as Mulder & Son's.²

In the 1930s the young Van Groen was educated as a professional lithographer at the School of Graphic Arts in Amsterdam where he also was instructed in the first principles of graphic design. After finishing school he worked as an apprentice to a small printer in nearby Weesp, till he had to serve the military. As a soldier, he went through the outbreak of the Second World War and the invasion of the German army into the Netherlands. After his demobilization at the end of 1940, he worked at the prestigious printing

office of Kunst en Arbeid (Art and Labor) in Amsterdam, where, at the time, many socialist artists printed their graphics. But, when that printing workshop was closed by the censorship of the German occupation, he was forced to work in Germany. So, he worked for a year as a convict in a Berlin printing office till he finally, by simulating an infectious illness, could return to Amsterdam in 1944. Working there as a lithographic draftsman at the well-known lithographic printing enterprise of Van Leer didn't satisfy him, and he received a tip that the small printer of Mulder might have a job for him.

Paul Mulder, born in 1875, started his own small printing office in 1922 in Amsterdam, at the border of the river Amstel. He moved to a somewhat larger place in Elandstreet in 1930, where he employed two of his four sons, Bep (b.1898) and Jan (b.1900). They were able to continue their business during the war by, among other things, delivering commercial printed matter to the German occupiers. This was also a reason they were under suspicion when the war ended of having collaborated with the enemy. The charges were withdrawn, however, when it became clear that they had illegally employed people who were in hiding. Van Groen told us that during wartime Mulder gave artists an opportunity to continue working and to earn some money by buying their book designs and illustrations. By doing so, the company built up a stock of material to be used in publishing activities that were planned for after the war.

While still working at Van Leer's, Van Groen also had the opportunity to do illustration work for Mulder in his spare time. Since he wasn't an illustrator by profession, he began to take evening courses in drawing, illustration, and graphic design at his old School of Graphic Arts. Still during the war, he did the design and the illustrations of a *Young Folks Annual* to be produced as soon as printed matter could again be delivered to England. He regards the book, published for the holiday season of 1947 by Sandle Brothers in London, as his first publication and still cherishes a mint copy of it. Its full-page color pictures still clearly show his rather amateurish illustrative skills but are proudly signed in full by "L.N. v. Groen."

Immediately after the war, in the summer of 1945, Mulder bought the premises of the large printing company Belderbos & Coesel, Wibautstraat in Amsterdam, with the accompanying cardboard factory. And, at the same time, the company, hitherto just a printing office, started publishing (children's) books as well.³ The name of the company was, from then on, Mulder & Zoon, and their logo was a stylised windmill (Mulder means "miller" in Dutch) at the lower side, ending up into M&Z. When the head of the studio left in 1946, Van Groen was asked to succeed him. He agreed and eventually the company expanded to employ over 300 people. In 1962 they moved to a modern, newly built printing factory at Transformatorweg. He stayed in that function until he retired in 1982.

When asked what exactly it meant to be "head of the studio," Mr. van Groen replied that in practice he was the studio himself, assisted for most of his years only by a Mr. Nico de Haas. He had his own drawing office on the Mulder premises where he had full freedom to design children's (picture) books, coloring books, (board) games, and puzzles. These were only printed when there were no other commercial printing orders to keep the presses running. He cannot remember ever being commissioned by the bosses to do any project—nor being complimented by them for what he designed. But, since he proved to have a keen eye for the kind of stuff that was very sellable at the time, everything he made was printed at some time. His realistic (and very 1940s) style matched the market so well that the owners of the business removed his signature from the pictures, fearing he could be attracted by a rival publisher. Van Groen didn't mind the anonymity: he was well paid by Mulder, had full freedom of design, and considered himself a mere draftsman, rather than an artist. He alone was responsible for the full look of the Mulder books and did the pictures for the covers (the most commercial part of these kinds of books since they had to attract the buyer). The less interesting work, like the text illustrations in line drawings, the lettering of the covers, or the drawing of the black outlines for the pictures in coloring books, was done by assistant Nico de Haas. So he never thought of changing jobs, nor did he ever do work for any other publisher. And when times changed in the 1960s and 1970s, he simply changed his drawing style to conform and to keep sales growing.



*Spiegelkje, Spiegelkje
aande Wand*

The production of movable and pop-up books in the 1940s and 1950s was uncommon in the Netherlands but Mulder did a lot of them. This was the main reason I wanted to talk to Mr. Van Groen, to find out about this side of his work. So, I first asked where the idea for designing movable and pop-up books had come from.

He answered he couldn't remember there having been a special reason for them, nor could he remember a special personal attraction to the format. Bep Mulder, the salesman of the company. (his brother Jan was the technician responsible for the printing techniques and the presses) had asked Van Groen from his early days at Mulder to accompany him when he was attending international fairs. The only instruction he got for these (pleasure) trips, was to have an open eye at the fairs and in the shops in the foreign cities they visited, to get inspired, and to see the trends within the specific market the company served. He had especially vivid memories of the visits to the Nuremberg Toy Fairs. By the way, the fact that they visited such toy fairs and, for example, not the Frankfurt Book Fair, is characteristic, I think, of the

status of the children's books and related items that these "industrial printer/publishers" produced – and of movable books at the time.

Van Groen thinks he must have seen movable and three-dimensional books somewhere and have gotten the idea to design them himself. He remembers that the bosses weren't too enthusiastic about his first such designs since they meant a lot of work and precision and the brothers Mulder liked designs that were easy to produce. However, a first series was done – most likely in 1948 – completely produced in house. But, how the production exactly got organized, he says, wasn't his business. He only remembers that the girls who worked in the company's printing office, the bindery, and the warehouse took the loose parts of the books home to assemble in the evening and thanked him for the chance to earn some extra money by doing so.

Apparently the books sold well, as he was asked to do more titles of the same kind. In all he did one series of four titles and two series of two titles each (showing the series registration numbers 3420, 3427 and 3436). The books were printed on heavy cardboard since Mulder had his own cardboard factory and, also, since paper was still in short supply in these first years after the war. Each book, in landscape format, has four pages of text overlaying the background illustration, and two double spreads with pop-ups. The first two parts feature means of transportation (trains, ships, cars and planes); four further parts have common fairy tales, and two last titles picture rural farm life. The pop-ups are in an unusual technique of multiple parallelogram-formed layered scenes of shaped pictures that stand forward across the angle of the adjoining leaves; meant to be viewed with the book placed upright and opened at 90 degrees. They are very colorful and - though rather simple - a surprisingly effective format, indeed. Mr. van Groen showed us an uncut broadside from his collection that illustrated the component parts of the pop-up designed in a way to save paper during production. It doesn't differ from the way pop-up books were produced for decades thereafter, until the computer began to be used. The four pop-ups from the transportation books were re-used to compile a (textless and untitled) extra pop-up book; as were four of the pop-ups from the fairy tale books. Together with a final ABC book of the same format, the series includes eleven titles in all and were published in the late 1940s.⁴



Ernst

Van Groen, meanwhile, really enjoyed being back in time and remembering that he designed some other movables in that same period, just after the Second World War. Out of the piles on his table he took out the roughs of *Ernst*, one of the Jack-in-the-book titles he designed. He is strongly convinced that

this format, of the head and legs that swivel out while the pages of the book forms a shaped doll, are his personal invention. He is still proud that the two first titles of this technique, *Ernst* and *Janny*, sold very well, both domestically and internationally. But a couple of years later when he was asked to do a sequel series of four books to continue the commercial success, he thinks he left the books to an assistant and designed only the covers. And also for another movable book of the period, *Mirror, Mirror, on the Wall*, he is not if sure he did the interior illustrations but, most likely, he did its pop-up cover with a queen on a stool folding down to sit three-dimensionally while looking into the mirror.

When shown other Mulder & Zoon movable books he recognized some as having been done by Coen van Hunnik in the 1950s, but others he didn't remember ever having seen before. Unfortunately, he was unable to help me identify any of the illustrators of the anonymously published books.

When I expressed surprise that he hadn't seen the books, even though at the time he was the head of Mulder's design studio, he explained how things used to work in those days at Mulder. And it was probably the same at every other printer/publisher that made these industrially produced, inexpensive children's books for the lower end of the market.



Janny

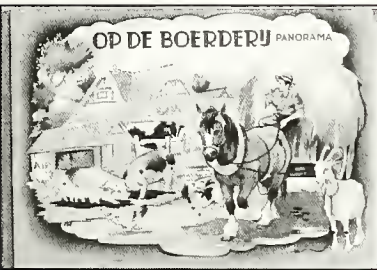
Except for him and his assistant, working in the in-house studio, and effectively responsible for things in the printing office, whenever a design, picture, or illustration was needed, the company used a lot of freelance designers and illustrators. When the freelancers delivered their work it went straight on to the company's photographic studio to be reproduced and made ready for the presses. His studio wasn't involved in this process

at all, unless, for example, a salesman did not think a cover would be commercially successful. In that case, the design came to his studio and he was commissioned to do another cover design. For this reason, he had hardly even known another illustrator, Mr. van Hunnik, who was on Mulder's payroll during those overlapping decades, as he was always permitted to work at home. Van Groen remembered having friends amongst the salesmen and printers of the company, not amongst the artists who, from time to time, just came to the factory to deliver their ready-made book designs. He still sees himself as a mere draftsman who worked from eight in the morning till five in the afternoon, earned his money, and enjoyed his holiday cottage in the countryside with his wife and daughters. As a result, he says, he has never missed not receiving any attention for his work nor does he feel himself under-estimated for his "artistic" work (he insists on quotation marks).

For a same reason, he doesn't know much about the sales of his books. He was never told about sales. Sometimes he

got compliments about their “saleability” when salesmen returned from their rounds to the shops. Additionally, the foreign editions of his (movable) books were not his business. He remembers having met the people of Sandle Brothers from London who did the English editions, and people of World Distributors from Manchester who did others but they were of more importance since they were also packagers and offered co-editions to Mulder. In Germany, Favorit Verlag did a lot of co-editions and since Mulder had a (financial) interest in the company when it was founded in 1954, they shared booths at the Nuremberg fairs and elsewhere. In France the books were distributed as *Albums du gai moulin* by the wholesaler Georges Chaix whose name appears on some editions. He has heard of deliveries to Italy and Scandinavia, as well, but he has never seen such copies. And, since he was on the regular payroll, he didn’t receive royalties for any of them.

My final question was about which of his designs he likes the best. Van Groen answered, surprisingly, but without any hesitation, by showing a copy of a large *Ben Hur* board game, commissioned in 1959 by the American film company to tie-in with the first release of that movie classic. The company was very satisfied with the game whose complete design was his — though he is not credited for it on the finished version. It was printed in extremely high numbers of copies and went all over the world to be sold in the cinemas. He thinks it was the most lucrative product Mulder & Zoon ever made and he is proud to have been responsible for this success.



Op De Boerderij Panorama

How much Mr. van Groen was a mere draftsman within the Mulder company – though a deserving and very prolific one – proved clearly once more when I showed him movable and pop-

up books from the 1950s and 1960s published, mostly anonymously, by other publishers. I had hoped that he could recognize some of the unsolved logos and signatures that were used, or could put a name on the style of their illustrations to identify an illustrator. But again, with regret, he had to disappoint me. He had never had any contacts with other similar publishers or illustrators. At this level there didn’t exist any exchange of ideas, artwork, or design, nor were there meeting points where they might come together - like “real artists” had at the time.

Anyway, while Mr. van Groen lit his “somethingth” cigarette of the afternoon, and prepared a glass of whisky for each of us, I asked him to sign a copy of his pop-up books for me. That request stumped him and he confessed he had never done so before; he didn’t even know how to

do it. As of that afternoon I became the only collector in the world to have a signed copy of a Van Groen title! But, of as great a value for me, as a researcher, was his information, the opportunity to have a (historical) behind-the-scenes look, although sometimes also a bit tarnished, into the operation of an industrial printing and children’s book publishing company which operated a half century ago.⁵

Notes

¹ Meanwhile, Mrs. Vandenbrander has finished her thesis *Mulder Books will Increase Your Sales! A Commercial Publisher of Factory Picture Books and Deviant Book Forms*, but she remains unpublished. A Dutch summary was published as “Dus...hogere winst! De geschiedenis van commercieel uitgever Mulder & Zoon” in the book magazine *Boekenpost*, 97, pp. 4-6.

² Relevant information about the company and its history has been taken from Mrs. Vandenbrander’s thesis.

³ A first record of Mulder as a publisher was found in the trade journal *Nieuwsblad voor den Boekhandel*, September, 1945, when the strongly regulated book trade was warned not to stock their publications since they were a non-registered publisher. Only in 1947 does Mulder appear as an official, registered publisher in the *Address Book of the Book Trade*.

⁴ None of them appear in *Brinkman*, the national Dutch bibliography. Catalogs of the Mulder company exist from 1951 onwards only and in the 1951 publication the titles are recorded as appeared before.

⁵ In a next contribution I will give a full account of the movable, pop-up, and novelty output of the Mulder & Zoon company.



**The Movable Book Society
Conference
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Paper Engineering Chicken Soup For The Soul?

Ray Marshall
Oakland, California

There's something very magical about the way a scene unfolds from between the pages of a pop-up book. It seems to enchant both children and adults. I don't remember ever having a pop-up book as a child, but the day I encountered Jan Pienkowski's *Haunted House* I was hooked. I was twenty something and working as an art director in London. When I saw the gorilla's arm sweep down or the bat wings flap open I knew I had to make one of my own. It lit a fire in me. Of course I had no idea how to go about it and there was no one to show me, but something inside me told me I could do it.

I'm not alone in this fascination; pop-up books have a huge following. So why are so many people fascinated by this medium, either as artists or collectors?

From my perspective it's the satisfaction I get from making a three-dimensional scene appear from out of almost nowhere. I enjoy the challenge of solving a problem. I can spend hours fiddling about with pieces of paper trying to make something look or work the way I want it to - more hours than I ever get paid for. I'm like the illustrator who chooses the very complex style over the quicker to execute style. I'm also looking for the opportunity to create that same emotion I experienced when opening *Haunted House*, to make people go "oooooh, aaah!" Another fascination of mine is animation and I've always seen pop-up books fitting into that category. Consequently I'm always looking for the opportunity to "animate" something.

From the buyer or collectors' perspective I think it's a fascination with the seemingly impossible: "I can't imagine ever being able to do that." Or it's just the sheer enjoyment of endlessly opening and closing the spreads and watching the basic physics take over and put things into motion. From a child's perspective it's just the sheer magic of these scenes appearing from a turn of the page.

People are also drawn to the medium itself. It's wonderfully versatile, surprisingly strong, weighs nothing, and is quite cheap compared to other building materials. We can cut it into elaborate shapes and fold them up to create simple mechanics that can embellish a story or teach a subject. If we fold it with the grain it has the strength to lift and support larger shapes or power other mechanics. Bend it with the grain, and it can create graceful curves. We can use it thick or thin depending upon our needs and the end results can be very effective - buildings, bugs, jungle scenes, even carousels that fold away neatly. That's pretty amazing.

It's refreshing that in this digital age pop-up books are not only surviving, but thriving. It seems like everyone

wants to make one! Once there were only a handful of paper engineers and it was truly a small industry (it still is by most industry standards), but now pop-ups are being taught in schools, art colleges, even museums. I've conducted a number of workshops and talks at these venues on the subject. I love watching the look on kids' faces as they grapple with the cutting and gluing but are ultimately rewarded when they open their pop-ups for the first time. They can't wait to run off and show it to someone! Kids can write code to animate robots or computer games, but the simple art of paper mechanics still seems to have a nice mystique to it.

I think everyone should give this very tactile craft a try because it's so satisfying. If you've never made a pop-up before why not have a go? Here are some suggestions to get started. Start with the basic stand-up pop-up and experiment with gluing on the pop-up at different angles or changing the tab angles to see what works and what doesn't. Then try adding other pieces to them. See how far you can go before they stick out above the page and then cut them back accordingly. Then try to use that mechanic to move another, and so on. Take a look at some of the simpler mechanisms you see in cards and books. It may not work perfectly the first time but with some experimentation you'll get better results and have fun trying, you'll also get that satisfaction when you succeed. If you're a parent or you work with children, get them involved, they love it. Make sure you create a mess, it's part of the fun!

The great thing about paper engineering is that you don't even need to be able to draw to create great pop-ups. Not only are the shapes you cut out interesting in themselves but you can use different colored or textured papers to enhance those shapes. You can also cut out anything that takes your fancy, from cereal boxes, cartons or magazines. You can use postcards, the junk that comes in the mail, or your own photographs. Glue in some aluminum foil, feathers, springs, or popsicle sticks! In fact, anything that lays flat will work.

Why not make a card for a friend or create a school classroom project? It's fun trying to organize a room full of kids with scissors and glue! Who knows, you might even come up with a great idea for a book while doing so.

Sometimes we're reluctant to try something new for fear of embarrassing ourselves. You'll hear people say "Oh, I'm not creative, I can't do that." It doesn't matter, the important thing is just to do it and have fun doing it. I recently played with a group of friends in our first "rock band" appearance. At first I was apprehensive about being pulled out of my comfort zone but after our performance I was hooked! I realized that I didn't need to be a brilliant musician to have fun and "Get Some Satisfaction."

Having spent many years cutting and gluing bits of paper, I'm still in awe of the process. I sit there opening and closing the spread, watching with satisfaction as the mechanics open and close — just like a flower.... oooo, now there's an idea!

Pop-up Engineering Under Cover

Ulrich Tietz
Germany

The *Berlin-Paket* (with its English edition *The Berlin Package*) is presumably the best and most successful pop-up book ever developed in Germany. In shape, size, and presentation it's similar to the "pack" books (e.g. *The Art Pack*, *Das Kunst-Paket*) developed by Ron van der Meer. German publisher Ars Edition released most of these in Germany. The *Berlin-Paket*, which was published in 2001, was the first of the series not by Ron van der Meer and has "Package," not "Pack" as the title for the English edition, probably for copyright reasons.



Stephan John and the *Berlin-Paket*

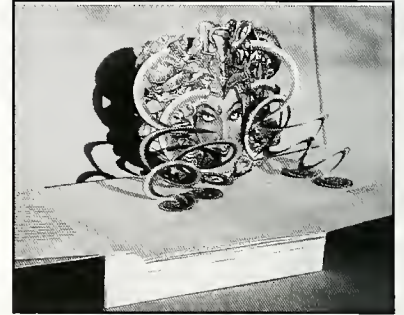
There's no mention of van der Meer or any other well-known paper engineer in the imprint — instead it mentions Refeka GmbH (Stefan John). Eight very complex pop-ups, as well as an assortment of other movable elements, made by a paper engineer who is probably unknown to collectors, paper engineers, and other experts — that's reason enough to carry out a little investigation.

From pennants to pop-ups

Refeka, the company, has its home in Kirchheim near Munich in Germany and was established in 1950. The name is composed of REklame- FEst- und KARnevalsartikel (advertising, party and carnival items). See: www.refeka.de. They produced paper and cardboard articles that brought joy to people during carnival (a festive season before Lent in Germany) and at parties: funny headpieces, pennants, masks, pinwheels etc. Many of these articles were also used as promotional items for companies. In the course of time their products were adapted to the changing world of advertising and during the last twenty years Refeka has become a market leader for movable promotional items.

Browsing the company's different self-promotional materials, you can find all of the elements of today's movable books: there are V-folds and parallelograms, wheels, dissolving pictures, cubes, magic tricks, and much more.

The most inclusive of these corporate image books is *Ein Buch mit sieben Siegeln* (A Book with Seven Seals), in size similar to the Berlin or van der Meer packs, 1.8 kg (~4 lbs) heavy and packaged in a slip case. In a technically and graphically impressive manner, one movable element is presented on each of six pages of heavy hand-made paper. One page shows a reference list of customers: major nationally and internationally-known enterprises. There's a cavity behind the seventh page in which some small leaflets and cards are hidden. This book is a gem for every pop-up collection. It was never publicly available but it occasionally surfaces in second-hand bookstores for about 120 €.



Ein Buch mit sieben Siegeln

The usual development process for a pop-up book is this: author/illustrator/paper engineer have an idea, produce a dummy, and look for a publisher. Here it's vice versa: a company plans an advertisement or a publisher plans a book and Refeka provides the movable constructions.

This is the way *Berlin-Paket* (2001) and *Alte Nationalgalerie* (2003) came to exist. The latter is a promotion in book form with a staircase in front of the museum *Alte Nationalgalerie* that doesn't have to hide behind Radevski constructions. Both books were printed and assembled in China.

Switzerland is popping up

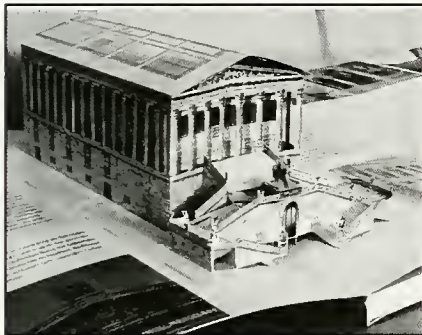
Albi Matter owns an artist agency in Zürich, Switzerland. He has been organizing country music festivals for twenty-five years and has loved pop-up books since his childhood. Some years ago he dreamed of publishing a series of pop-up books about Swiss sights. The first six volumes are already available. Each book is about a Swiss region or city and contains one or two elaborate pop-ups in the centerfold. The other approximately thirty-six pages show pictures of sights with explanations in German, English, French, Chinese, and Japanese. Unfortunately its price is quite high — 49.80 SFR, or about \$48.50 US — especially since there are full-page advertisements which are indistinguishable from the actual content. See: www.stand-up-switzerland.ch

Matter plans to release three volumes every year until the series is complete with fifteen books; all the spines, shelved next to each other, will result in a picture. Each book has an initial print run of 1,500 copies, and, in addition, there is a series of fifteen pop-up cards, each with single subjects. Books and cards can be previewed and ordered at www.stand-up-switzerland.ch. (The books' pop-ups are even animated.)

All pop-ups of these books and cards have been developed by the Munich-based company Refeka, with as much effort and functional perfection as the *Berlin-Paket*.

Who is Stefan John?

Behind the paper engineering of all of the books described is an employee of Refeka named Stefan John. He's forty-two years old and has been working for this company for twenty-seven years, including some sabbaticals. Unlike other paper engineers, he didn't arrive at pop-ups by having been an artist or designer, but by doing an apprenticeship as a "technician for packaging means." After an additional training as a "paper technician," he specialized working on computers. He develops architectural pop-ups not with pen and t-square at the drawing board, but with 3-D CAD (computer aided design) programs. True-to-scale and color-accurate, dummies are made in-house using state-of-the-art plotter and print techniques. Final assembly takes place at a production site in the Czech Republic, where additional workforce can be easily added in peak times. For ethical and ecological reasons, Refeka does not have their own productions manufactured in China.



Alte Nationalgalerie

Stefan John describes himself as a technician, which his sophisticated architectural constructions verify. He is not only able to create complex geometrical forms but also playful and imaginative elements. His latest

highlight is a good example, which regrettably most people can only see on the Internet. The *Maybach Event Kalender* (Maybach event calendar) was an order by the German luxury car manufacturer. It earned Stefan John and his team a prestigious Gold Medal at the renowned advertising festival Golden Award of Montreux.

In the future, it seems, we will see Stefan John's name only humbly written in the imprint of creative pop-up books. Asked if he's not attracted to the idea of developing a pop-up book of his own instead of just doing commissioned work, he just laughs and points out his Montreux Award.

Books:

Das Berlin-Paket, Ars Edition, ISBN 978-3760718422, 59
The Berlin Package, Ars Edition, (with supplement in English), ISBN 978-3760720166, 69
Alte Nationalgalerie in 3D. Verlag Jovis, ISBN 3-936314-23-3 (off the market)

Poppits

Ellen G.K. Rubin
Scarsdale, New York

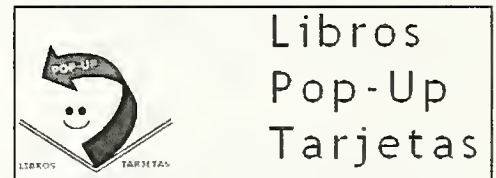
Calling all eggheads and nerds! What are the mathematical implications of *Alice in Wonderland* and what could Dodgson aka Lewis Carroll have had in mind? This article in the *New York Times* is a mind-blower! <http://nyti.ms/arAbqf>

More Alice! Remember when Milton Berle used to yell "MAKE UP!!"? If you're of a certain age, you will. In conjunction with the new 3D Alice movie by Tim Burton, Urban Decay, a make-up manufacturer, came out with a limited edition of an Alice pop-up that opens into a large make-up case. It's really fine but now so hard to find. <http://bit.ly/bVHUsS> Spoiler alert: I saw the movie recently and the make-up was the best part.

Want to see Ann Montanaro as a pop-up? Tune into YouTube to see her and a budding paper engineer. <http://bit.ly/d7Qcaz>

At the opening for "Beyond the Text" [see below] Kyle, my husband Harold, and I got into a discussion about the future of pop-ups *vis a vis* the digital age. Watch this pop-up book with electronics on YouTube to get a sense of what may be coming down the pike. You will be wowed! <http://bit.ly/1cDAD5>

A very informative Spanish site on pop-up books, maintained by the enthusiastic Hector Ugalde,



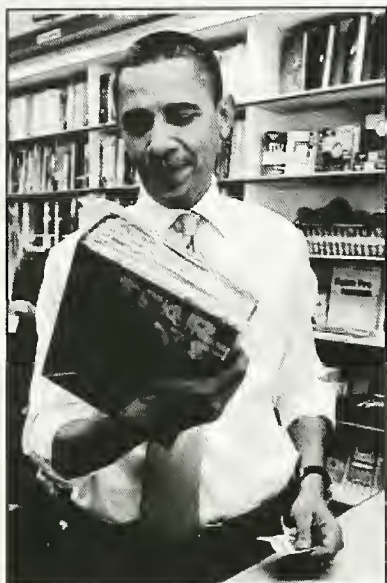
and profusely filled with pictures of old and new books, can be seen at: <http://bit.ly/J6Bq6>.

A make-over of the site of the SGKJ, the Dutch Society of the History of Children's Books, guarantees easier accessibility. The number of movable books has been greatly enlarged. About 350, mostly historical, movable and pop-up books in various languages have been digitalized in full and can be viewed and (closely) studied. It makes the site a real treasure trove for anybody interested in the history of movable books. A special part of the site now offers related paper toys, as well. See and enjoy at www.hetoudekinderboek.nl.

At the conference on movable books of the British Children's Book History Society held in London last October, a special booklet was handed out: Pop-up and Movable "Alices." A Bibliography (ISBN 978-1-904733-05-8). by Selwyn Goodacre, to tie in with his talk about the subject. It lists forty-eight historical and contemporary movable, pop-up, panoramic, cut-out, and stand-up versions of Carrolliana and

their known editions, completed by some twenty-five movable Alice greeting cards. To contact: popup@aznet.co.uk.

Teaching ecology the fun way with pop-ups of course...but virtually. <http://ecodazoo.com/>. Thanks, Kyle Olmon.



**U.S. President Obama buys
Star Wars pop-up**

taste! Seriously, it's a tremendous honor & delight for this humble pop-up book maker. Just goes to show you how universal Star Wars really is!"

An important and, to our knowledge, most complete collection of books with superimposed movable plates was recently purchased by the Boerhaave Museum in Leiden, the Netherlands. The magnificent collection, both for the rarities included as well as for the state of its items, was brought together by Mrs. Emmy de Ruiter in over thirty years of collecting. It includes some 300 items in different languages, covering all characteristic topics of reference books on anatomy, technical, and medical subjects as published between 1850 and 1950. It contains rarities such as books with layered plates to show the workings of a cannon or a blast-furnace; subsequent editions of (mostly French) technical encyclopedias that, by their movable plates, show the development of things such as cars, locomotives, planes, telephone, etc. But it also includes a life-sized model of the human body with flaps to show what is under a man's skin; and similarly, but half life-sized models with superimposed flaps of both a cow and a horse that are extremely rare indeed.

In the Boerhaave Museum (related to Leiden University) the collection has found a most appropriate place to be conserved, since it is the Dutch national museum of the history of science and medicine. The books will now be accessible for study and research, and for loan

According to the Official Star Wars Blog, President (Jedi Master) Obama has good taste in kids books — especially those with light-up lightsabers! He was recently in Iowa and purchased *Star Wars*.

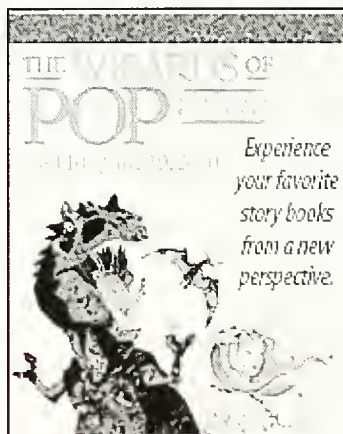
"We asked *Star Wars: A Pop-up Guide to the Galaxy* author Matthew Reinhart about the President's recent book purchase and he told us: 'What can I say? He's got

for exhibitions. The museum was happy with its purchase and plans to exhibit a survey of these of books soon. Dutch television had an item about the acquisition of the collection as well. See: www.museumboerhaave.nl.

Exhibits:

At the Grolier Club, 47 60th Street NYC, between Park and Madison Avenues: *Beyond the Text: Artists' Books from the Collection of Robert J. Ruben*, March 24-May 28, 2010, 2nd floor gallery Sometimes quirky, always artistic, many with movables and by member paper engineers. Go to <http://bit.ly/7DYjEi> for more information

The *Wizards of Pop: Sabuda & Reinhart* is on display from April 10 to June 19, 2010 at the Bergstrom-Mahler Museum in Neenah, Wisconsin. This exhibition includes over sixty images from thirteen picture and pop-up books by Robert Sabuda and Matthew Reinhart.



**The Wizards of Pop: Sabuda
& Reinhart**

The exhibition features three-dimensional pages from *The Wonderful Wizard of Oz*, the Encyclopedia Prehistorica series, *Cinderella*, *Star Wars: A Pop-up Guide to the Galaxies*, and *Young Naturalist's Pop-up Handbook: Beetles and Butterflies*, as well as two-dimensional artworks from such books as *Saint Valentine*, *The Blizzard's Robe*, and *The Paper Dragon*.

In April, Chicago paper engineer Shawn Sheehy visited the museum as well as The Paper Discovery Center in Appleton, Wisconsin in conjunction with the Fox Cities Book Festival. He conducted several workshops at each location and gave an evening lecture.

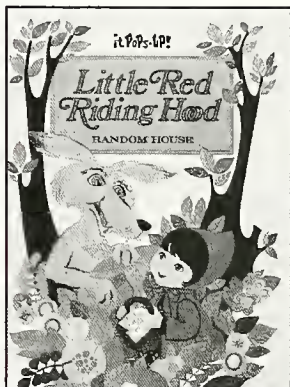
You can't outdo Jim Findlay at the Bienes Museum of the Modern Book when it comes to book exhibits and contests. View the latest 2009 Florida Artists' Book entrants and winner. <http://bit.ly/as516d>

Sirivatana Interprint Public Company Limited, of Bangkok, Thailand, is hosting *The Magic of Pop-up Books Revealed*, August 23 -24,2010 at Chulalongkorn University. Ron van der Meer will be the featured speaker. A two-week exhibit will follow the two-day event . For more information about the workshop, contact Hans at hans@sirivatana.co.th.

Review the exhibit by Carolyn Hughes in Cincinnati with Bruce Foster as guest lecturer: <http://bit.ly/beRjGs> and <http://bit.ly/d4lGAd>

Questions and Answers

Q. If anyone has a copy of *Little Red Riding Hood*, #2 in the Random House "It Pops Up!" series, can you send me an image of the last spread. I am missing the movable and would like to create a facsimile. Thanks
Ellen Rubin



Little Red Riding Hood
1970

A. Yes, Kees Keijzer, there is a flap used in the Venetian courtesan in Bertelli's book, *Varij estitus in pecturis praesertim venetianorum et quorundam itolorum*, 1589. Examples [book of 1588] may be seen at the Metropolitan Museum's site of the exhibit, *Art & Love in Renaissance Italy*. See: <http://bit.ly/adwsul> for general info and <http://bit.ly/aMlOTO> for details about the flap images. There is also a wonderful catalog [same title] from this exhibit which shows examples of several movables. How did I not see this exhibit?

Ellen Rubin

A. In the February issue of the *Movable Stationery*, Mrs. Rubin asked if anyone could identify the publisher of a book she had recently purchased. What she assumed to be the publisher's mark were an intertwined CS or SC found on its cover, like the one shown on the right. Well, the logo of the intertwined C and S stand for the German printer and publisher Carl Schaller from Fürth, a small town just northwest of



Nuremberg. After having operated just a few years as Schaller & Kir, he went on as Carl Schaller only from 1886 onwards. Why the company almost always used just the enigmatic logo instead of its full name is unclear. But it was quite common for a special kinds of printers and publishers in Germany at the time - and long afterwards - just to use a logo or even full anonymity. Mostly, however, there is found a number on this kind of cheap book, as on Mrs. Rubin's find there is a "No.530" to be seen as a registration or also an order number.

To date this kind of book is almost impossible. They are seldom found in the national bibliographies. One can just hope to find copies with dated inscriptions as an indication. For this specific book a "ca. 1890" dating seems appropriate, but I wouldn't be surprised if it were published twenty or even thirty years later.

Pop Up Now - Call For Entries

Pop Up Now! National Juried Exhibition of Movable Books Presented in Conjunction with The Movable Book Society's Biennial Conference in Portland., September 3-25, 2010 at 23 Sandy Gallery, Portland, Oregon



THEME – Pop-up books captivate and excite the child in all of us. They come to life as three-dimensional works of art hidden inside the pages of a book. "Pop Up Now" is looking for handmade artist books that pop up, move, slide, twirl, whirl, light up, or even sound off. This national, juried exhibition of handmade movable artist books will be held at 23 Sandy Gallery in conjunction with the biennial conference of The Movable Book Society being held in Portland, September 23-25, 2010.

MEDIA – This exhibit is open to hand bound book arts related artworks created as either edition or one-of-a-kind. Artist books, sculptural books, book objects are all encouraged as long as the book has at least one interactive, pop-up, or movable element. Your books can employ any medium, any style, or any size.

JURORS – Pop Up Now will be juried by a team of three distinguished jurors: Jill Timm, and Movable Book Society Board members Ellen G.K. Rubin and Larry Seidman.

AWARDS – The jurors will honor the best movable books in Pop Up Now. Awards will be announced during a reception for the MBS Conference attendees at 23 Sandy Gallery on Friday, September 24.

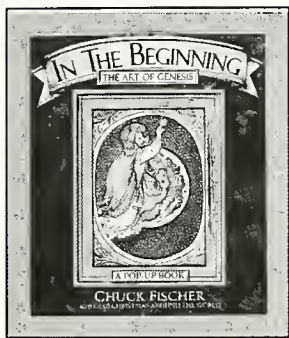
DEADLINE – Online entries for Pop Up Now are due July 20, 2010. Complete entry information for Pop Up Now can be found at: www.23sandy.com/popup/callforentries.html. Contact Laura with questions: 23sandygallery@gmail.com Phone: 503-927-4409

Thank you for your interest in Pop Up Now! We look forward to seeing your work.

Bruce Foster has been honing his skills for over twenty years, yet he started at an unexpected place.

He began by studying pre-med at the University of Tennessee, Knoxville, but soon discovered his true passion was painting and drawing. Once out of college, Foster had multiple jobs in different cities, working mostly as a graphic designer, and later, as an art director. By his mid-thirties, he had the opportunity to create a pop-up work. "I never had much exposure to pop-ups before," he says, "I don't remember having pop-up books as a child. So when

I did this pop-up, oh my god! I had this experience as an art director and I know how that process works, and here I can take my flat design and turn it into 3D, which gives me that other layer of design that I always had this craving for."



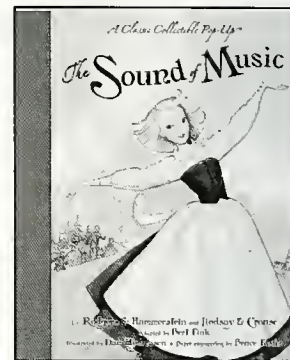
In the Beginning

Strejan, *Topsy Turvy*, by Moerbeek, was the first pop-up book he owned. While Strejan's National Geographic books helped him learn through dissection (even though he did not become a doctor!). He would slice open the spreads to study the mechanisms behind them and figure out how the pop-ups worked. Soon, different publishers sought him out for freelance work.

Foster met Sabuda in 1998, when they were both starting to develop their own bodies of work. Foster remembers him as being one of his strongest influences. He recalls Sabuda as "a wunderkind, a master," and feels he has combined his own sensibilities, with those of Sabuda's, and with those of Intervisual Books' artists such as Strejan, to develop his own work and style. As a result, Foster attests that even when he works on children's books, he considers the works more of "an art form that have an adult sensibility." "I think of them more as interactive art books for adults," he asserts. As far as what Sabuda thinks of Foster's work: he describes it with words like "amazing" and "refreshing." Sabuda focuses on Foster's sense of movement. Through a brief e-mail correspondence, he writes: "It's great when a pop-up is very three-dimensional, but I also like when there is a good sense of movement as the pop-up unfolds. Bruce is an expert at that."

Foster has been busy and hard at work during the past couple of decades. A quick glance at Foster's website reveals a book list of thirty-five pop-up books published over the span of fifteen years, including over sixteen

different publishers. However, the grand total of his books cannot be tallied, as Foster himself only begins counting the titles he has paper engineered since *Gutenberg's Gift*, published by Harcourt Brace in 1995. He had over seven years worth of pop-up experience before that one book, yet he thinks of those as the "learning years." Foster recounts: "There is a transition period when you're learning this. At first I think it is just a skill you're learning. I mean, you had ABC choice; you ended up doing them, so you just learned skill sets. But at a certain point, as a paper engineer, it becomes an art form. The paper engineering I do is as much the heart of the book as the story and the illustration. I see the three things as equal partners in a pop-up book. I see them as three equal and independent, but cooperative and collaborative artists, all working together. Yes, I believe paper engineering, when you're crafting the book itself, is an art form."



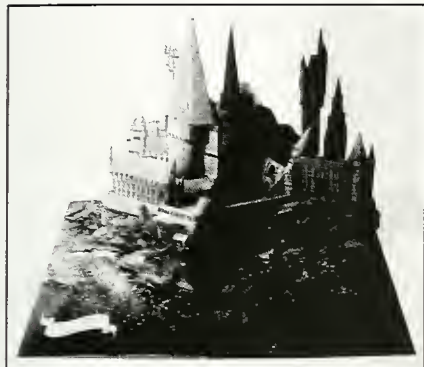
The Sound of Music

Elevating his work to an art form has resulted in Foster being chosen for some extraordinary projects. In 2007, Foster collaborated on Disney's blockbuster *Enchanted*, to paper-engineer the multiple spreads used to open and close the film. According to Foster, director Kevin Lima "was adamant that he wanted a pop-up book to be on that stand inside the tower of Disney and for a real pop-up book to open" and thus counted on none other than Foster to help with the job. It was a tough one, indeed. Not only did the spreads have to be engineered accurately, to Lima's specific vision, but they had to be finished in less than six months in order for the movie to make its release date. Unfortunately, due to the rush, Foster was unable to convince Disney's book division to launch a pop-up book alongside the movie.

Not thwarted by this minor disappointment, he has embarked once again in a movie-related project. As this is being written, Foster is hard at work in his studio recreating the magic world of Harry Potter. The last two films in the series — *Harry Potter and the Deathly Hallows Part I* and *Harry Potter and the Deathly Hallows Part II* — are set to be released in the fall of 2010 and the summer of 2011, respectively. Foster's book will be a pop-up retrospective of the movie series. Foster can't reveal too much at present, but does say that the book will include a spread of Hogwarts Castle and another spread featuring magical creatures from the series.

For Foster, this is one challenging book to engineer. As an example, he refers to a spread he is working on of the Hogwarts Castle and grounds, and quotes himself thinking: "This is great! So many things are happening, so much volume." Yet, when he sends it for approval, the filmmakers

point out that the tower is not the correct width, proportionally. Now, he has to go back to his tissue-paper drawings and the light box table, back to step one, re-engineering everything. The demands of this project are not only to make each spread a great piece, but for each shape to be accurate and in proportion. “an exact true replica.”



**Hogwarts School of
Witchcraft and Wizardry**

The last question remains however, what constitutes a “great piece” in the mind of this p a p e r e n g i n e e r i n g m a s t e r ? “ V o l u m e , m o v e m e n t , s u r p r i s e , n e w t e c h n i q u e s , o r a s u r p r i s i n g n e w t w i s t o n o r c o m b i n a t i o n o f

techniques, all in a great composition,” Foster says. “Is it true to the magic? Does it evolve into being in a dance of elements?” he adds. For Foster, the ultimate test for a pop-up to be considered “great” is whether it “forms the ‘aha’ moment, preferably with elements moving in several directions or vectors at once.”

Every time Foster reaches for those moments in each of his spreads, his pop-up book followers patiently await the release of his new publication. His prolific work has proved fruitful, the public is noticing him more and more, and he is gaining fans. What is his response to all of this? “I do work hard. I tell you that I work here, out of the house, so it’s never a day off,” he responds. “I tell kids at presentations that my office often looks like an aftermath of a parade with confetti everywhere, little bits and pieces of paper everywhere. I mean, it’s a mess,” he also mentions. Adding later that, “there’s always something going on. Even if it’s just e-mail consultations, there’s always something happening daily. I love what I do and I just want to keep going at it and doing more, and more and more of it.” Foster asserts, “I’m moving in the direction of trying to make my own books from scratch, like everybody else. It’s my next challenge. I wanted to do that for a long time, but I am who I am, and publishers know me as a paper engineer they can rely on so I get a lot of projects from publishers.”

Surely, his fans cannot wait for that surprise. Keep on the look-out for Bruce Foster’s future works as you never know what magical worlds will soon be popping-up.

The Harry Potter designs featured in this article are neither fully approved nor final and are works in progress.

Colette Fu, continued from page 1

They were both from China and ambitious so there was a lot of pressure to study and learn. Tennis, gymnastics, SAT summer camp, swimming, piano, clarinet, flute, Chinese, sewing... just to mention a few!

CA: With such a creative family background you could have gone in many directions, but you went into a very competitive field at what can be a very frustrating time, full on into the graphic art world. Did your family background influence your work from the beginning?

CF: I think my dad wanted me to be an engineer; math was my strongest subject growing up. We moved from New Jersey to Virginia during my senior year in high school. My parents enrolled me in a special science and math school which involved a lot of home tutoring to catch up with the school’s courses. After that I never wanted to take another math or science class in college. Dad would often take me to his office and I remember I didn’t want to be stuck in an office like him, and wear a suit.

CA: Did you have any art training and if so, where?

CF: I was a studio art major at the University of Virginia, but then switched over to French as I thought it would be easier to find a job afterwards. Shortly after graduation I was still waiting tables and working at a jewelry store. My mom took me to China and I was offered a teaching job at a university there for Chinese ethnic minorities, so I flew over and ended up staying for three years.

Traveling in China sparked my interest in photography, so I returned back to the States to study photography at Virginia Commonwealth University. Soon after, I did an internship at *Aperture* magazine in New York City. After the internship I worked four part-time jobs in NYC and got frustrated with no time to work on my art, so I decided to go to graduate school. I got my MFA from the Rochester Institute of Technology in 2003.

In Yunnan I took some classes in an art form called “Yunnan Deep Color Painting.” I never followed up on that although I think about making a pop-up book of that someday. My painting teacher invited me to teach paper engineering there, but I’d have to do it in Chinese!

CA: So, what happened next and what made you combine your travels with your photos and then creating one-offs of 3D artworks? Which came first?

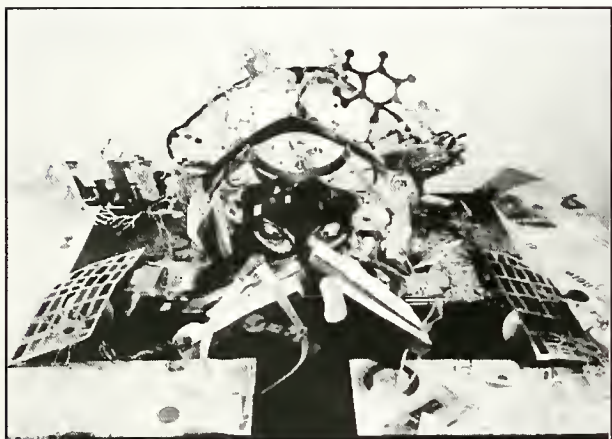
CF: After finishing up grad school, I attended four consecutive artist residencies where I made my first set of books “My First Pop-up Books.” <http://bit.ly/dk5hOK>

Most of that imagery comes from the places I attended, so the art complemented the travels. My travels in China sparked my interest in photography and in traveling further. I soon

learned that I didn't have to travel far to hold my interest. After my first visit to China, I had wanted to become a National Geographic photojournalist. One-offs allowed me to keep making new work, and thus keep on traveling. I wasn't thinking about money back then.

CA: Where does your drive come from? Looking at your work from your blogs and website you seem to run on 150% energy. Is this reflection true?

CF: Yes, I am a very manic but moody person. The underlying theme of my "Haunted Philly" series is anxiety and challenge; problem solving and the creative process helps me reconcile emotional conflicts. My first priority nowadays is to make artwork and make a living with it. I waitress and teach PT to pay the rent. Much has to do with the process of creating — that appeases me, and as I have always had a desire to please others, I find satisfaction in making things that awe them. The process that happens when I create is so important to me that I almost enrolled in a graduate art therapy program here in Philadelphia this year. I moved to Philly five years ago with that same intent. My application is on hold right now, if I decide I want to go back next fall.



Fort Mifflin- "Haunted Philly" Series

CA: You are very adept with today's communication tools and use them to the full potential for coverage and promotion. Has it helped to create a profile in a crowded market place?

CF: It's hard to talk about this as I have hardly sold any work. Because of my history of ups and downs and having serious creative blocks, I have always thought that my previous piece would be my last. It's just recently that I'm realizing that inspiration doesn't pass and I'm learning to deal with the stresses and blocks that go with my lifestyle. Combining photography with pop-ups has definitely given me an edge, and ironically, YouTube has spread my name the most.

CA: Is there an opportunity or place to purchase any of your existing work?

CF: Yes! I haven't decided if I just want to sell the work as one-offs, or edition them. Sometimes I feel like I should just get rid of what I've already done and move on. I have not been actively pursuing ways of selling my work, as my main goal was to exhibit and get my name out. The books in my "Haunted Philly" series are over 3x4 feet but I'm working on making smaller versions to edition. Moving in general from one project to another, and from one place to another has made it difficult to focus.

CA: How do you get your commissions and do you actively chase them or does the work come from referrals? I presume you have to make a living?

CF: I am a spiritual person who relies too much on chance and fate. In fact, that was how I was able to meet paper engineer Sally Blakemore. I went to Santa Fe for a photography portfolio review and stayed with my best friend Zia who I met in China. Across the street from Zia's house was Sally Blakemore's office. I had a copy of her book *Circus!* so she was already a star in my mind. Sally took me to lunch with Andy Baron while they discussed details of a book they were working on. Another paper engineer came over to our table to say "hello." I think this was the first time anyone addressed me as a paper engineer (I'm still getting over calling myself a photographer). Zia had a pop-up party for me. She invited Sally and friends and served pop refreshments like pop tarts, popcorn, pop rocks, soda pop. I've kept in touch with Sally since and she is a big inspiration and resource for me, not only in the paper-engineering realm. She really knows how to have fun with it and I am in awe of her creative spirit and colorful life.

I haven't been actively pursuing projects; most of them have come to me. To take it to the next level though, I am starting to reach out, as I would like to publish my China pop-ups and sell some one-offs to finance it. I really enjoy personalizing commissions but that involves a lot of work from the client, as well. The last commission I did was for a guy in Mexico who was proposing to his girlfriend. He needed to get high-resolution photos and provide me with some sort of background information so we could plan out the design. She liked roses, Kinder eggs and stars. I added a music chip and a Spanish poem, all that he chose himself. By the way, she said "yes!"

CA: This interaction with other people working in the field must be important and bouncing ideas off each other can be very inspiring?

CF: I don't interact with many paper engineers or pop-up enthusiasts in general, and, with the few I do, I can't say we talk about pop-up stuff. For me, my inspiration comes from bouncing ideas with all kinds of artists and people in all kinds of fields. Since I work in a Thai restaurant, I spend a lot of time with Thai people, and that actually inspired my project on Haunted Philadelphia. My Thai friend Brenda read my Tarot and said that I would become famous but not rich. The

people in the restaurant are very superstitious and are always talking about ghosts and other kinds of spirits. I also spend a lot of time at the gym and at the dentist, this helps me mold ideas relating to the body and the physical realm.

CA: Do you win scholarships/grants for projects?

CF: I am always applying for grants; the last big one was the Fulbright last year. Because of the nature of my subject matter and medium, it's getting harder to find them.

CA: Can you give us a description on your China project and what the project means to you?

CF: Shortly after graduating with my French degree, I went to my mother's birthplace in Yunnan Province in southwest China to teach English at the Yunnan Nationalities University. I learned the language and how to blend in. While in Yunnan I discovered that my great-grandfather Lung Yun had not only helped establish the university where I was teaching, but was a member of the powerful black Yi tribe, and governor and general of Yunnan during the transitional years of WWII. His nickname was "the King of Yunnan. I stayed in Yunnan for three years. It was these experiences that helped me find a new sense of pride and identity and encouraged me to pursue a profession as a photographer and artist. After three years, I moved back to the U.S. to increase my artistic and technical skills so that I could one day return and document the evolving lives of the Yi and their neighboring tribes.

CA: Did you receive a grant?

CF: With the help of a Fulbright fellowship, I traveled once again to Yunnan specifically to photograph for a pop-up book of the twenty-five ethnic minority groups that reside there. Twenty-five of the fifty-five minority tribes of China reside in Yunnan and comprise only eight percent of the nation's population, with the Han representing the majority. Many people inside China, and most people outside, are unaware of this cultural richness. These ethnic groups have customs, histories, religious practices, languages, and lifestyles that greatly differ from their Han majority neighbors. While I am directly unable to help these groups preserve their identity and ways of living, I can only use my skills as an artist to spread knowledge and provide just a brief portrait of their existence.

I am a descendant of one of these tribes although my mother and I have been completely Americanized. As I grow older, I start to understand the importance of preserving one's identity and culture, and the significance of learning one's roots.

During my time in Yunnan, one old Yi man told me, "Although an eagle flies far into the distance, its wings will fold back. For the Yi, the ultimate goal of life is to find the path of your ancestors." Another Yi man advised me,

"Don't follow the black road, which is madness, dampness, illness, and the ghost road. You should follow the white road, which leads you back to your ancestors."

CA: From that philosophical base what are your future aims and where do you want to take your art and particularly the movable and pop-up segment of your endeavors?



Arts and crafts with displaced children from the 2008 Sichuan earthquake

CF: I have a habit of learning things and then moving on to something else. I moved from photography to digital photography to pop-ups and now I am experimenting in silkscreen (I've developed an allergy to inks) and would like to learn animation and how to build sophisticated electronic mechanisms. I would like to publish my China series; the pop-ups are simpler than my previous ones because I had that intent from the beginning.

CA: The China Pop-up Project needs to be published! Let's hope there is an enterprising publisher out there who can help you realize your vision.



"Dai Food" a pop-up from the We are Tiger Dragon People series



Teaching dental hygiene using pop-ups at a minority village on the border of China and Burma

CF: I'd like to exhibit the work at the Asia Society (anybody got any connections?). In the near future I plan on approaching various institutions to work on projects with them so that I have incentive, a deadline, and financial support. A few years ago I started a project where I wanted to make pop-up coats, sort of like menus. I wanted to make a coat for different restaurants, starting with the Thai restaurant I worked at. In the end, I wanted to have a fashion show on Main Street. I never got past photographing Pad Thai.

I like to break categories: I'm also interested in creating installations, eliminating boundaries between book, fashion, installation, photography, and sculpture. Artist residencies give you "uninterrupted" time to work on projects; I really miss that.

CA: This direction for your work sounds very exciting. If the opportunity arises that you could work on a collaborative pop-up project would you be interested?

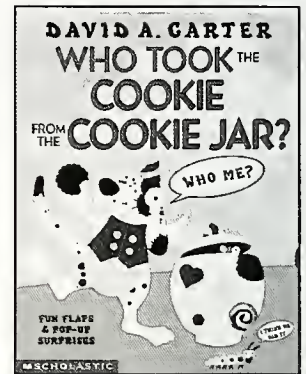
CF: I have always wanted to collaborate on pop-up projects, it would give me the incentive to sit down and focus! Rubén's pop-up proposal <http://www.colettefu.com/video/> was the funnest thing I've done in months (riding that zip line across the Dulong river in China with my fancy SLR was a close second!) but how I would love to work with those students at MIT that are experimenting with paper based electronics!

CA: The link above, shows your recent work in amazing detail. The "Haunted Philly" pop-ups would make a fantastic wall sculpture/installation! Here comes a tricky question to finish on! Who are your inspirations and influences on your work? Pop-up engineers? Artists? Photographers?

CF: I have always liked photography but never had any favorites, although I did envy William Wegman. When I

was little, I wanted to be a veterinarian, but then I found out I had asthma and was allergic to cats, guinea pigs, rabbits — anything with fur. I had to get rid of my collection of over 300 stuffed animals. I played with them constantly and each day created stories with them, which I believe nourished my imagination. I don't remember how upset I was when I had to get rid of them.

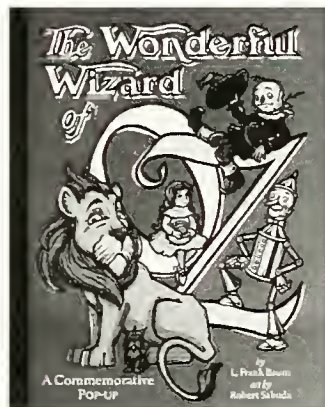
I used to stalk Robert Sabuda's website and bought all of his books. Matthew Reinhart's *Star Wars* blows me away! The first pop-up books that inspired me were David Carter's *Who Took the Cookie from the Cookie Jar?*, and Sabuda's *Wizard of Oz*. I even bought the t-shirt that he used to sell on his website. When I was finishing up graduate thesis work, I wanted to do something more hands-on to balance all the computer work I was doing. I went to Border's to look at the game/board books and the pop-up books were in the next section. I read Ann Montanaro's history of pop-up books online, and learning that the history of movable and pop-up books began with philosophical revolving disks that illustrated ideas about natural science, astronomy, fortune telling, navigation science...and the human body, I wanted to create my own books on how our bodies relate to society today.



Who Took the Cookie from the Cookie Jar?

Soon after, I wrote a proposal to the Alden B. Dow Center for Creativity in Michigan to attend an artist residency.

Alden's parents founded Dow Chemical and he was an architect and engineer. His "Way of Life Cycle" is based on the tenants of honesty, humility and enthusiasm. <http://bit.ly/ao5nmI>



The Wizard of Oz

more!

CA: I can see your entrepreneurial skills started early but I'm pleased those skills have been honed into amazing pieces of art. Thanks Colette.

New Publications

The following titles have been identified from pre-publication catalogs, 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.

Amazing Pop-up Space Atlas. DK. \$21.99. 9780756663056.
Also shown on Amazon.com.uk as:
The Pop Up, Pull Out Space Book. July. DK. £15.99.
9781405351782.



Animal Camouflage. Silver Dolphin Books. \$14.95.
9781607100058.
Also: *Animal Homes.* 9781607100041
Human Body. 978160710006



The Beetle Bug Ball Pop-up Storybook. \$14.95. Brighter Child. 978-076966212.
Also: *Cock-a-Doodle Boo!* 9780769662138.
There Was an Old Lady Who Swallowed a Fly. 9780769662145.
The Wide-Mouthed Frog. 9780769662152.



9781742020952.
Also: *Monsters: Ghastly, Grisly, Scary Pop-ups.* 9781742022321.

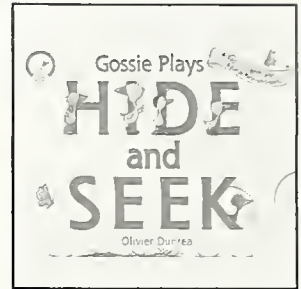
Busytime. Pop-up Flaps. June. £6.99. Campbell Books. 978-0230744547.
Also: *Playtime.* 9780230744530.

Dragons & Dinosaurs: The Most Amazing Pop-ups in History Ever! Fact or Fiction? The Book Company Publishing. \$17.99.



Fun Buns. [Split Pages] Little Hare. £6.99. 9781921541612.

Gossie Plays Hide and Seek. [Tabs and tactile inserts] HMH Books. \$13.99.
9780547242965.



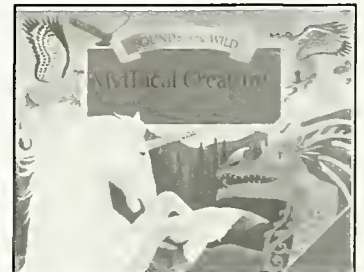
How to Train Your Dragon. [Mix and Match] Reader's Digest. \$14.99. 9780794419387.

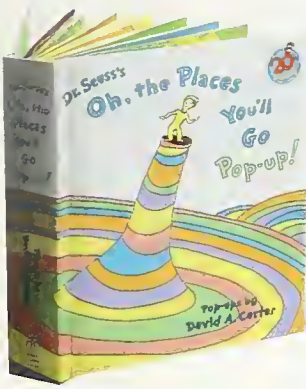
Love Parade. ["Flippit"] Sandy Creek. \$5.98 9781435123656.



Make a Wish. [Tab] Sandy Creek. \$5.95. 9781435123649

Mythical Creatures. Sounds of the Wild. Silver Dolphin. £11.25.
9781607100737.





Oh, the Places You'll Go Pop-up! Robin Corey Books. \$28.99. 9780375852275.



Pop-up Design and Paper Mechanics: How to Make Folding Paper Sculpture. June. By Duncan Birmingham. £14.99. Guild of Master Craftsman Publications Ltd. 9781861086853.

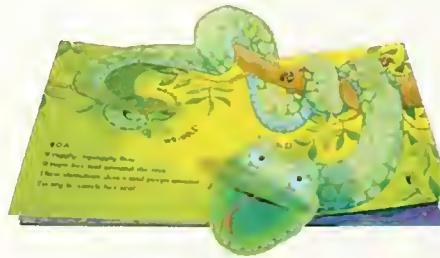
Peter Rabbit Easter Egg Hunt. Warne. \$9.99. 9780723263548.



What Do You Say? Big Pop-up Pages. £3.99. June. Parragon Book Service. 9781407596228. Also: *What's That Noise? What Can You See? Who's Come to Play?* 9781407596235. 9781407596259.

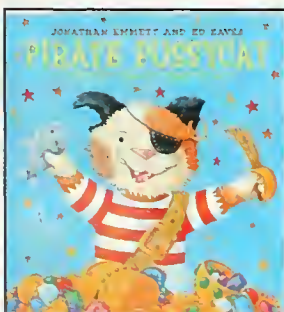


Planet Earth: A Journey Through the Natural World. 3-D Explorer. Silver Dolphin Books. \$17.95. 9781607100355. Also: *Oceans: A Journey from the Surface to the Seafloor.* 9781592237685. *Rain Forest: A Journey from the River to the Treetops.* 9781592237593. *Solar System: A Journey to the Planets and Beyond.* 9781592237586.



The Very Messy Monkey. Little Tiger Press. £8.99. 9781848950061. Also: *The Very Silly Sheep.* 9781848950054. *The Very Friendly Firefly.* 1845063015.

The Very Mixed-Up Princess. [Mix-and-match]. Reader's Digest. \$8.99. 9780794417758.



Pirate Pussycats: A Pop-up Book of Crazy Cats! £10.99. Simon & Schuster. 978-1847385734.



Wiggle, Jump, Stomp, Mr. Croc. June. Hodder's Children's Books. £6.99. 9780340998847.

