

VOLUME 28, NUMBER 4

MOVABLE

STATIONERY

In this issue:
**Paper Engineer and
Book Packager
Extraordinaire,
James Roger Diaz**



Early in January, I mentioned in an email blast that our final newsletter of 2020 would be late. What I didn't say—but should have—was that it would be worth the wait. Editor Bruce has heroically assembled history and photographs for a terrific feature article on the legacy of **James Roger Diaz**. It's very likely each of you has a Diaz-influenced book on your shelf; enjoy this opportunity to find out more about the powerful impact Jim has had on the world of paper engineering for the past 30+ years. Through workshops, I share *The Elements of Pop-Up* with new audiences every month. Now I can share a little history, too.

Shawn Sheehy, Director, MBS

Note: Those of you who have opted to receive a printed copy of this newsletter can expect yours to arrive within three weeks from the publication of the digital version.

IN THIS ISSUE

As I first became interested in paper engineering in the late 80's, I noticed a name appearing over and over: **James Roger Diaz**. Join me as we take a dive into the career of one of the most inventive and influential names in paper engineering of the past 40 years. Also, **David Carter** shares with us not only the history of the iconic *The Elements of Pop-Up*, but a sneak peak of its sequel: *The Complexities of Pop-Up*. After a very informative appearance on our recent Zoom event, we invited **Andrew Huot** of Big River Bindery to share some secrets of conservatorship with us. **Ellen G.K. Rubin** again informs us of the latest news, while **Jason Brehm** continues to track down the newest movable collectables. And please consider attending the upcoming **PopAPP** zoom conference with our friends in Italy.

— The Editor

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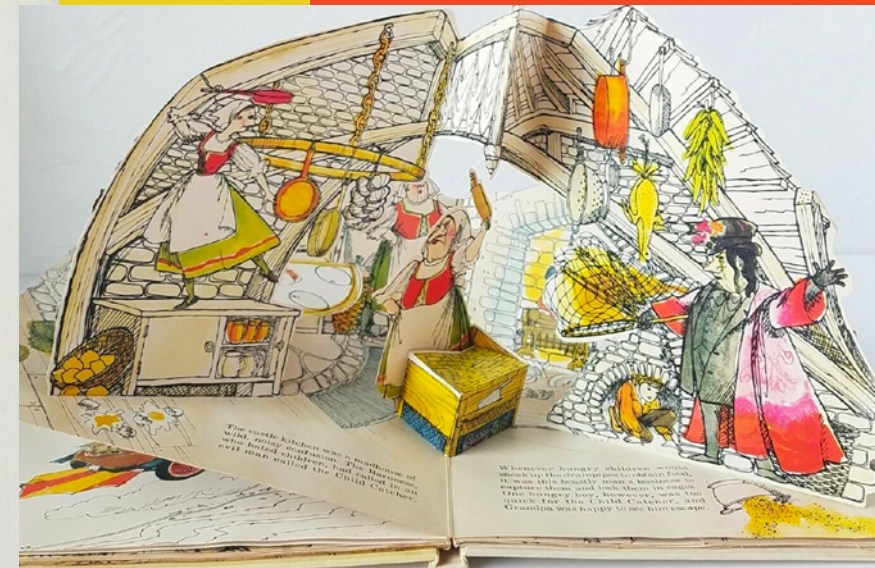
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Cover: J. Otto Seibold's *Alice in Wonderland*, paper engineering by James Roger Diaz.
This page: A few books either engineered or produced by Jim through the years.



Jim, at David Pelham's London studio in the late 1980's

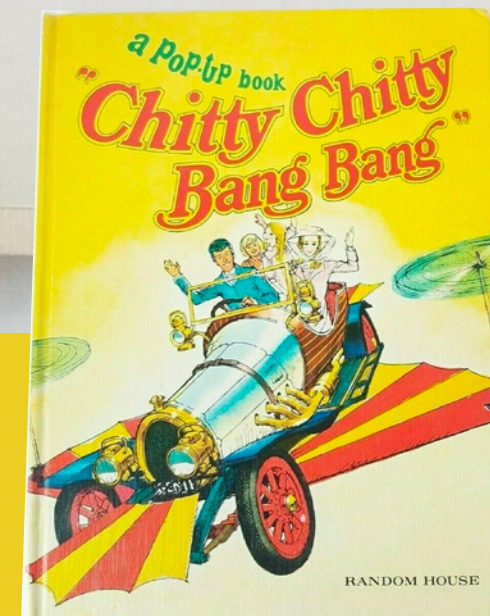


Lynette Ruschak (Mason) and Jim at one of the European Book Fairs.

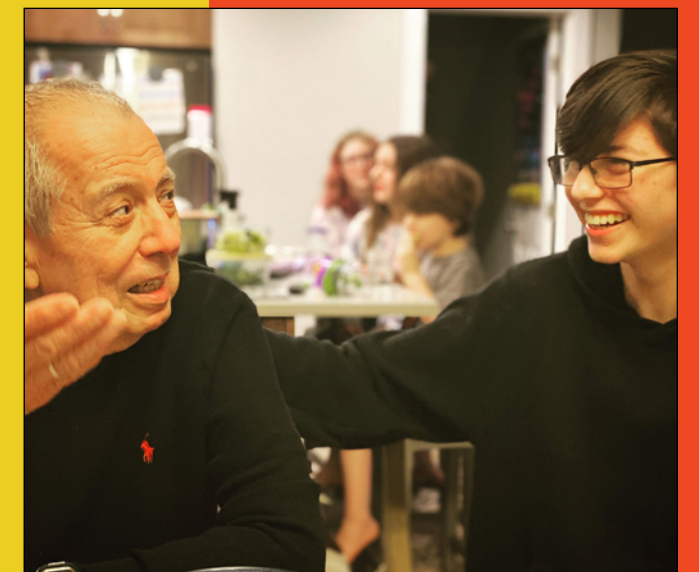
Jim Diaz: A White Hot Journey

Whistling through the crisp Washington, DC autumn air, the dart chose an unlikely, yet fateful target. After the heady early years of Graphics International, then Intervisual Books, diversions to London, New York, and now the nation's capitol, along with his friend and collaborator on several books, National Geographic art director, **Lynette Ruschak**, James Roger Diaz was ready to chart a new course and new chapter. But where? Somewhere new,

somewhere unexpected... So... Let the dart decide. THOCK! And thus in 1989, the two partners bravely picked up everything they had and moved to a place neither of them had ever been: the hot, arid southwestern city of Santa Fe, New Mexico. Taking a cue from their new address, Jim and Lynette vowed they would produce movable books so hot that only the hottest of hot could describe them: **White Heat**.



Chitty, Chitty, Bang Bang, the first book Jim ever paper-engineered and undoubtedly one of his favorites.



Jim, with grandson, Pelham



David Pellham's *A is For Animals* was one of White Heat's greatest successes.

Raised as a boy in southern California by a loving community of four aunts, two of whom spoke only Spanish, Jim himself spoke no English until the age of four. After a couple years study at LA Trade Tech in Los Angeles, Jim worked at Paul Bailey's Lettergraphics for four years, in those days utilizing rapidograph pens for drawing die lines. Jim moved on to Elgin Davis Advertising, working as a gopher for a year before being granted a desk from which he learned to do paste-ups.

On a trip to New York, Jim met **Wally Hunt**, a friend of Elgin's, who was exploring pop-ups in advertising at his advertising company, Graphics International. After Wally's creative director, **Ib Penick**, gave Jim a test, he was assigned to do pop-ups for Wrigley Chewing Gum. When Wally returned to LA and founded Intervisual Books, Jim went along. With **Tor Lokvig**, Jim was mentored in paper engineering by Ib, where a remarkable team was being assembled. Along with **John Strejan**, **Tor**, **David Rosendale**, and **Keith Mosely**, Intervisual Books began producing movable books that were light years ahead of those that had come before. Their paper engineering began to truly bring stories and art to life. In truth, much of what they were attempting had never been done before. The go-to trick was to construct the model of what they were trying to achieve....and SIT on it, studying the creases that naturally formed. One of Jim's earliest and fondest



For *Alice in Pop-up Wonderland*, Jim created this innovative use of acetate for a pull tab effect that is nothing short of magical.



The Human Body by David Pelham and Jim Diaz



At Bologna Book Fair with Ron van der Meer and David Pelham

In one way or another Jim has had a hand in over 400 pop-up books

Working on a National Geographic book, perhaps *Creatures of the Desert World*



projects was the pop-up book, **Chitty Chitty Bang Bang**, after the Disney movie of the same name. Eventually becoming creative director himself at Intervisual Communications, Jim hired an enthusiastic young artist named **David Carter**. The two became fast friends and maintain a close relationship to this day, often collaborating on new projects.

With an assignment to assist pop-up author **David Pelham**, Jim traveled to London and spent three months helping Pelham with his iconic *The Dimensional Man*, in the process cementing a lifelong friendship.

Jim and John Strejan left Intervisual and relocated to Washington D.C. to work more closely with the creative team there, including art director Lynnette, on their own series of pop-up books, the first being **Amazing Monkeys**.

During this time, he and Lynette would begin considering a future as book packagers, much like Intervisual. Enter... the dart.

White Heat would go on to be a \$6 million a year company, producing such books as **Snack Attack** and **Who's Hiding?** by David Carter; the iconic **Sam's Sandwich** and best selling **A is for Animals** by David Pelham; a series of books by **Chuck Murphy**; and even producing **Robert Sabuda's** first ventures into pop-up books. As hard as it is to believe today, Sabuda could not find a traditional publisher for his ground-breaking **A Christmas Alphabet**. White Heat, however, recognized it for its brilliance and took it on, continuing afterwards to produce a series of small books and card collections for Sabuda before he launched his larger career with Simon and Schuster and **Robin Corey** as his publisher.



Linda Zuckerman, an editor at ICI, Klaus Knab, Linda's husband and marketing director at ICI. John "Silverblade" Strejan. Gloria Diaz, Jim Diaz. David Carter. Circa 1985 at the party for David and Noelle's wedding.



White Heat produced *The Christmas Alphabet* in the early days of Sabuda's meteoric rise.

From *The Ultimate Ocean Book*, an example of Jim's amazing paper engineering published by White Heat.



One of Jim's earliest works, a pop-up for Wrigley's Chewing Gum.



Alice in Wonderland, paper engineered by Jim



Dinosaurs come alive with the advanced paper engineering of the team at Intervisual.

White Heat was also an early supporter of Spanish language and bilingual books, such as **Mi primer gran libro de los números: Divertido aprendizaje para mas pequeños**.

One of the last books produced by White Heat was **J. Otto Siebold's Alice in Pop-Up Wonderland**, with Jim providing the engineering... which was a nice book ending as one of Jim's books for Intervisual was **Alice's Adventures in Wonderland**.

In 2006, however, Jim and Lynette sold White Heat. Today Jim continues to operate **Paper Pirates Studio** where he has produced among many titles, **Wizarding World: A Pop-up Gallery of Curiosities** and David Pelham's Meggendorfer nominated, **Trail: Paper Poetry Pop-up**. Lynette today is a purveyor of antique, vintage, and contemporary textiles. You can find her at **Lynnette Mason, Inc** on Instagram.

Jim Diaz and The Elements of Pop-Up

by David Carter

I was hired by Jim Diaz, the creative director at Intervisual Communications, in about 1981. I'm not sure how long he had been at Intervisual at that point.

Jim wore two hats at that time, he was a paper-engineer and the creative director. When Jim directed a project, he would often use multiple engineers. Jim would do a spread, John Strejan would work on a spread, Tor would do one, David Rosendale one, I would do one. Then he would mix it up, have Tor refine John's spread, David refine Tor's and so on. The credit for paper-engineering was usually given to the person who did the most work. For the Intervisual years, many of the books that I consider to be Jim's have the credit to another engineer.

The thing I find most impressive about Jim is that as a creative director of pop-up books, he has the ability to sense a good idea and once he became enthusiastic about that idea, he would use all the resources he had at hand and turn that idea into a great book. He has the Midas Touch and always has been a fountain of ideas and concepts.

From the beginning of our working friendship, over many long hours at the drawing table and many glasses of wine, Jim and I have always had the pleasure of bouncing around ideas for pop-up books. After Jim started White Heat we often talked about possible projects that might work for them. I don't recall the exact moment we thought of *The Elements of Pop-Up*, it was the early 1990's, but I do remember that I was doing a lot of school and book store visits for Simon & Schuster to promote the *Bugs* series. One of the questions I would often get is "Where do you get your ideas?" I had heard another author answer this question with: "Write about what you know," so that is often what I would suggest to the students.

I recall a conversation with Jim where we realized that a good idea for a pop-up book would be to take the advice I had been sharing with children, and write about what we know. A pop-up book about making pop-up books. At the time, there were a few craft like books on paper-engineering but none that talked about paper-engineering as we knew it, paper-engineering that was designed to be manufactured for pop-up books and hand assembled. One thing for sure is that there were no books about paper-engineering that were actually pop-up books. We realized that a book about paper-engineering that was actually a



pop-up would be very helpful to young paper engineers because it would enable them to see, touch and work the structures in real life... much the same as deconstructing a pop-up to learn how it works, something that most paper engineers have done.

We had conversations about how we worked together at Intervisual, Jim as the creative director and me as one of the engineers. Jim would call me into his office and ask me to revise something another engineer had done. He would suggest a mechanic using language like: "John's spinner, Tor's pull with a flip or that Meggendorfer rivet pull." Terms that we all understood but were most likely only understood by those working at Intervisual. We started building all of the mechanics we knew and because this project was in early development we took a few years experimenting. In fact, from start to finish we worked on *The Elements of Pop-Up* for seven years before it was ready.

Over time, Jim and I refined the various mechanics we were familiar with down to their very basic forms. We decided that rather than using the Intervisual art room terms to name the structures, we would use



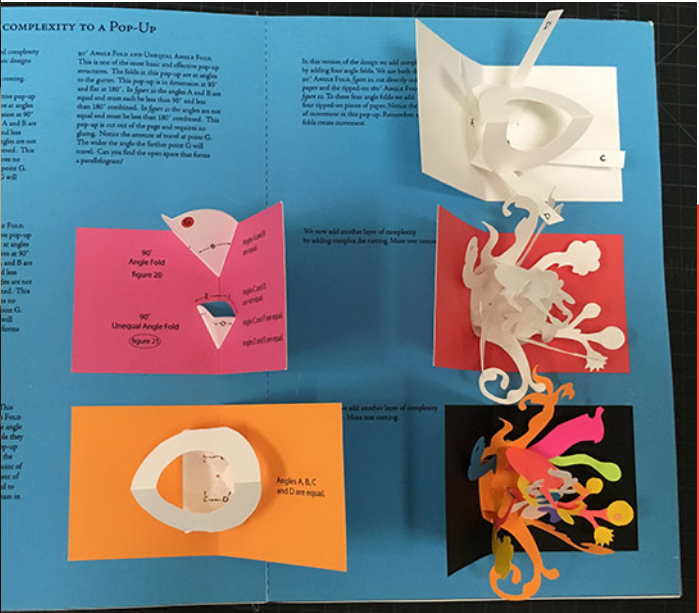
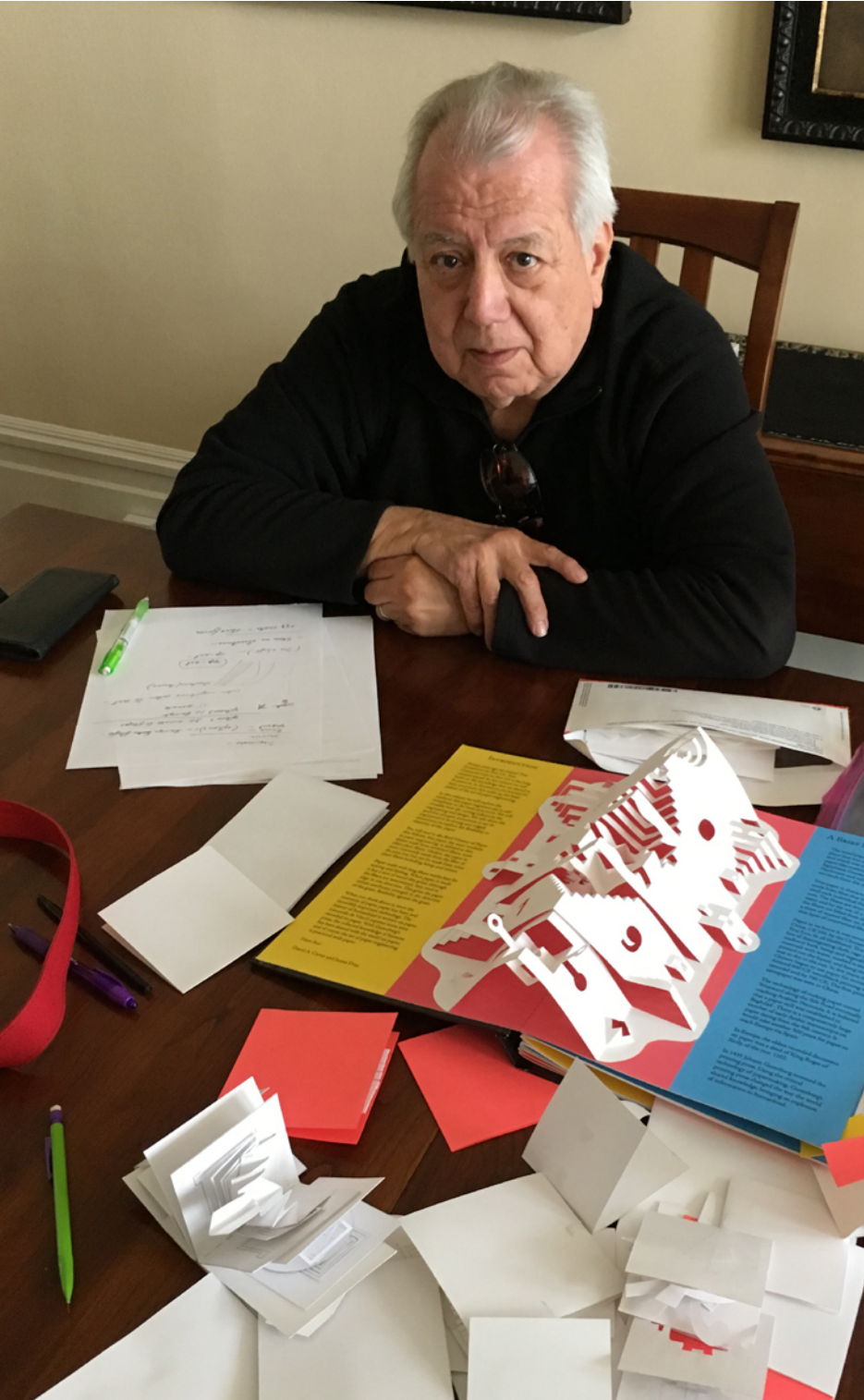
the language of geometry to define these basic structures. That's how we developed terms like Parallel Folds and Angle Folds. We eventually saw that we could put certain structures into basic categories and that's how we structured the editorial of the book. White Heat was instrumental in producing and manufacturing the book. If I'm not mistaken, *Elements* was the first pop-up book to be completely created in a digital form. No more ink on film for the dies and illustrations, no more ordering spec'd type, and no more paste-ups.

The Elements of Pop-Up has been in print for over 20 years and still sells in many

languages. We realize the we did not create most of the structures we share in the book, which is why we dedicate the book: To all of the paper-engineers who have created the designs we have chronicled in this book...."

When John Strejan first saw the book, he scolded us: "You're giving away all the secrets." To which we replied: "No, we're selling them." But seriously, we believe paper-engineering is open source, we all share and build on the collective knowledge.

We then started what is now *The Complexities of Pop-Up*. The concept of this book is that now that you have learned the basics, we show you how we think about adding complexity to paper-engineering. We have been working on this book on and off for over 20 years. It is now finished and if all goes well **Poposition Press** will publish an international edition for online sales this year and my company **Blossom Books** will publish the US trade edition for bookstores.





Clockwise from top: Standard size archival box, tuxedo or phase box, cloth-covered clamshell box, corrugated clamshell box.



Loss filled with tissue.



I don't know about you, but when the holidays arrive, I'm always looking forward to new pop-up books under the tree. Then I look over to my shelves to make sure I have room to safely store these new books. As a conservator, I spend much of my day thinking of how

How to Save Your Books!

to best preserve books and papers. When providing your collections with a good home, there's a few simple tricks you can use to make them last longer so you can enjoy and share them.

Pop-up books, and all books and papers, have a number of issues built into them that lead to damage and decay. This is called **inherent vice**, where the materials making up an object can be chemically unstable which leads to breaking of the materials of the object. We find inherent vice in many materials, including inks, leathers, plastics, and especially in the paper used in pop-ups, because manufacturing moved to making paper out of wood pulp around 1820, rather than the cotton and linen fibers used before. Wood pulp has an extra material called lignin, and this has a very unstable molecule which breaks the fiber of the paper. We've done a better job with paper since the 1950s, but you can still find poor quality paper for items considered disposable, like newsprint paper. You can see the effects of this breakdown by the yellowing or brown color of the paper. This breakdown can be especially bad with pop-ups, as the folding and moving of the paper stresses the fibers of the paper.

The decay of these items isn't all the fault of the materials used to make them. The environment that we store our books in can lead to damage as well. Around us all organic

BY ANDREW HUOT



things, including our books, are slowly breaking down through chemical processes. One way we can help make them last longer is to cool them down and to slow down these chemical processes. Libraries have dedicated shelving that they can cool down to 40 degrees or below, but that's not likely an option for our living spaces. I try to keep the temperature near my shelves below 65 or 70. Keeping things cool can also discourage mold growth in your collections, which can be very expensive to mitigate.

We also want to regulate the relative humidity (RH), or moisture in the air, near our shelves to less than 50% RH. The moisture in the air reacts with any acids found in the paper and the environment to increase breakdown of the fibers and high humidity encourages mold to grow. I try to keep the humidity at 50% year round, and if I can't keep it stable, as is often hard here in the south, I try to avoid spikes up and down over the days and the months.

Once I have the temperature and humidity in control, I move on to looking at the light sources near my books. Too much light can cause things to fade and discolor, and light increases chemical reactions and can cause physical changes to the paper. Sunlight has both ultraviolet (UV) and Infrared (IR) light. The waves of UV light react to the paper, causing chemical breakdown, and the infrared light comes with heat, which causes damage as well. I try to limit the amount of light that gets to my books when possible and try to avoid high source of light when I can.

Books can be damaged from how we store and use them as well. I'm not able to keep my son away from my books, and he's not always as careful when using the pop-ups. The complicated engineering of the books can stick or get caught up, adding extra folds or tears to the pages or mechanisms. We can also damage our books if they're shelved poorly, by keeping them too tight on the shelves, leading to tears on the spine as you pull them out, or by letting them tilt to one side or other, adding to the stress on the spine of the book. Dust and dirt left to accumulate on the books can be very abrasive and provides a good place for mold growth.

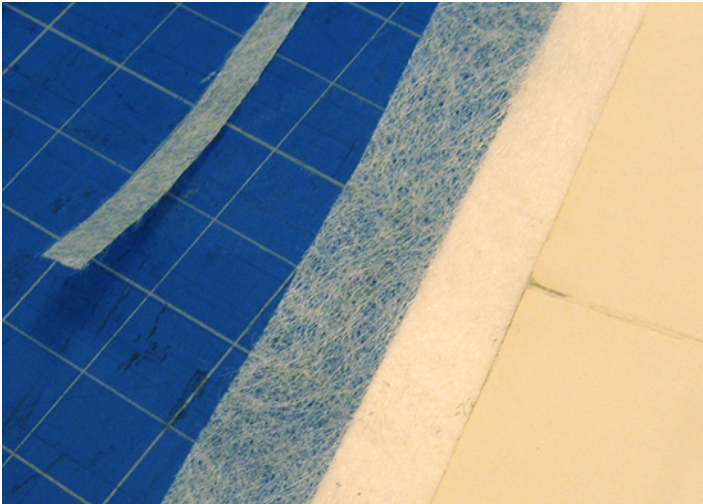
Stains and smudges can distract us while enjoying our books, so cleaning hands before using books and keeping books away from dirty surfaces will make them clean and nice to enjoy. Some of you may have heard that white cotton gloves are best for using the books, but most libraries now recommend using clean washed hands instead of gloves. We can better control our dexterity and are less likely to tear pages.

Now that I've scared you with all the hazards at your home, there's some simple steps you can use to protect them. The easiest in many ways is to think about the location of your library. Try to keep you books away from sunny windows or large sources of light. Think about the light source near the shelves. If you have florescent lights, adding filters that block out the UV will help. You can also make sure to turn off the lights in your library when not in use.

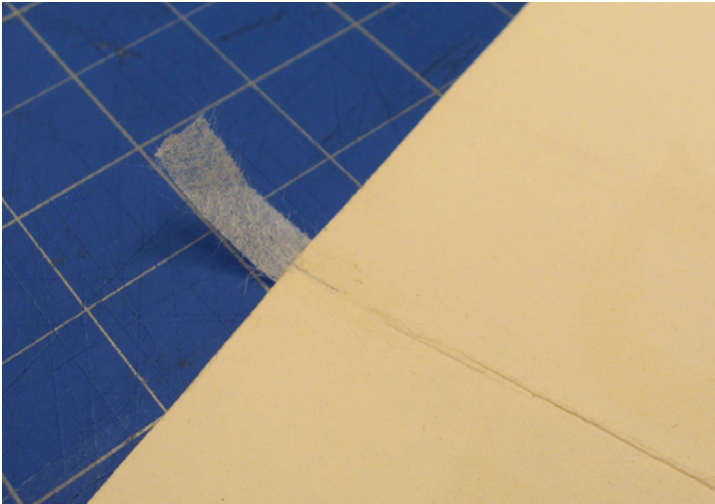
Books will be happiest when the temperature and humidity are stable. The exterior walls of our houses get the heat and cold and moisture coming through the walls, so moving the shelves away from outside walls will slow down those shifts. Making sure your house has some control over the humidity, an AC unit or dehumidifier will keep things in an acceptable range. Avoid storing important collections in attics and basements, as they have the largest shifting of temperature and humidity.



Applying wheat paste to the tear.



Tissue prepared for the mend.



Finished repair.

If possible, important items should be boxed in archival enclosures. An archival box keeps all the parts together, slows the changes in the environment, and protects from light damage. They can be purchased as a standard size box or can be custom made to fit the book. You can also have boxes made by bookbinders, called clamshell boxes, that fit and protect the book and still look nice on the shelf. Make sure you go to a supplier to libraries and archives when shopping for boxes, as the boxes at craft stores can be listed as archival, but don't always meet the standards we look for in libraries and archives.

If there are tears in the pages or breaks in the mechanism, think before repairing at home. Using self-adhesive tapes to repair items can lead to further damage as the adhesives can discolor and harden over time. Archival tapes can be better but can be hard and expensive to remove at a later date. Consulting a conservator or preservation librarian can help you make good decisions when moving forward on caring for you items.

Conservators use reversable methods on books and paper whenever possible. We always want to be able to undo any repair, so that better conservation techniques can be applied, and the contemporary repair doesn't cause additional damage. One of the best adhesives for this reversibility is a starch paste and Japanese paper. Wheat starch or rice starch can be cooked up and made into a gel, which is strained and wet to the appropriate consistency for use. Remember that any repair you attempt should be practiced on disposable items, so you can build up the hand skills and knowledge before tackling the important items in your collection. See the video here for a method for making wheat starch paste for repairs.

I've given you a long list of things to better care for your book *collections*. Although I'd love to hear you've all built temperature-controlled stacks for your collections, it's probably not going to happen. Even if you can take a few of the steps I've mentioned, your books will stay in much better shape in the long run.

Andrew Huot is a book artist, bookbinder, and conservator in Atlanta, Georgia, where he operates [Big River Bindery](#), a studio for bookmaking and letterpress printing, book conservation, and design. He holds a Masters in Book Arts from the University of the Arts in Philadelphia. He was the Conservator at Illinois State University and has worked or interned at the University of Oregon, The Historical Society of Pennsylvania, The Wagner Institute of Free Science Library, and the Folger Shakespeare Library. Andrew teaches at the University of Illinois School of Information and workshops across the country at the John C Campbell Folk School, BookArtsLA, the International Preservation

Studies Center, and the Guild of Book Workers, among others. He now teaches online at [bookpaperthread.com](#)

Sources for archival boxes:

University Products	universityproducts.com/
Hollinger Metal Edge	hollingermetaledge.com/
Gaylord Archival	gaylord.com/
Talas	talasonline.com/

Big River Bindery Wheat Starch Paste Recipe



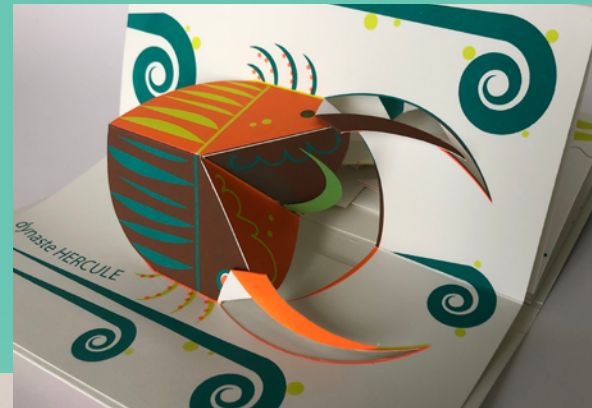
Every binder has their own recipe, but they all are a pretty similar combination of starch and water. Wheat and rice starch pastes are most common for paper repair. I measure a 1:7 proportion of starch to water by volume.

Mix starch and water and let sit for at least 15 minutes to overnight.
Cook starch and water in a double boiler over stovetop, stirring while it cooks.
Cook for 20 minutes, or until the white liquid becomes thick and translucent.
Remove from heat and stir the paste for an additional 15 to 20 minutes.
Pour into a heat resistant container and let cool on the counter. Store in the fridge overnight.

To use, strain the cool paste through a sieve or screen to break up the gel. Strain at least three times and use water to thin it to the consistency you want.

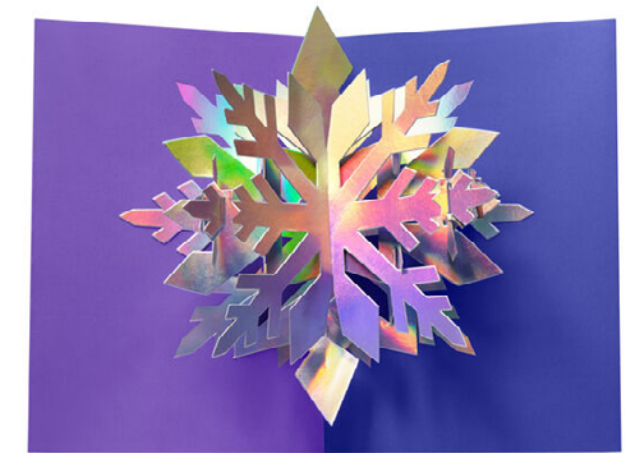
LES BÊTES A CORNES

PE: Philippe UG
Handmade
October 2020
Available by writing to
boutiquedulivreanime@gmail.com
24,00 €+ shipping



DAZZLING SNOWFLAKE

PE: Robert Sabuda
MoMA Design Store
\$26.95 set of 8



MOONLIT POLAR BEAR

PE: Jackie Huang
MoMA Design Store
\$23.95 set of 8



RECENTLY PUBLISHED POP-UP BOOKS AND CARDS

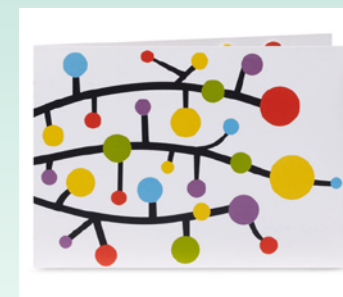
COMPILED BY JASON BREHM

Perhaps due to the pandemic, but we here at MS could find only ONE new pop-up book published in this fourth quarter of 2020.



HOT AIR BALLOON SANTA

PE: Mathilde Bourgon
MoMA Design Store
\$26.95 set of 8
[Find Here.](#)



HOLIDAY LIGHTS

PE: David Carter
MoMA Design Store
\$24.85 set of 8



CHEERFUL POINSETTIA

PE: Peter Dahmen
MoMA Design Store
\$24.94 set of 8
[Find Here.](#)



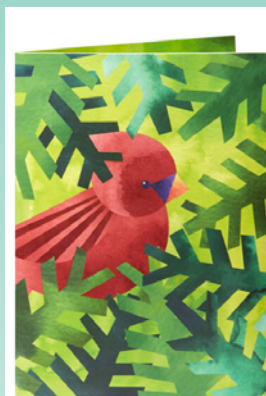
JUKE BOX

PE: Rob Kelly
MoMA Design Store
\$21.95 set of 8
[Find Here.](#)



NESTLING CARDINALS

PE: Jessica Tice-Gilbert
MoMA Design Store
\$24.95 set of 8
[Find Here.](#)



GINGERBREAD TRAIN

PE: Shimako Okamura
MoMA Design Store
\$26.94 set of 8
[Find Here.](#)

POPPITS

by Ellen G.K. Rubin

ANNOUNCEMENTS

Mark your calendars, the Biennial MBS conference, as of now, it is scheduled for September 30–October 3, 2021 at the Magnolia Hotel in Denver, CO. Dr. Suzanne Karr Schmidt, noted pop-up and movable book historian and scholar, will be the keynote speaker. She Twitters often about books @DrKarrSchmidt. Our website and Facebook page will keep you up to date.

Always check the [Facebook](#) page devoted to the Movable Book Society and all pop-up related happenings.

Many pop-up collectors are familiar with the history of the Harlequinade or [turn-up book](#) and cite Robert Sayer (1725–1794) as an early producer. Recently, at Heritage Auctions, a 17th century colored one sold for \$32,500 including buyer's premium! Colored turn-up books are quite rare.

MBS Board member, Jason Brehm, has changed The Popuplady's collecting life and his suggestion can change yours! Jason recommended I download Google Translate onto my devices and, when I hold the app up to any foreign language, it translates the words into English. For me, The Mono-lingual Popuplady, the world is now my oyster. [Admission: I had the app but didn't realize the extent of its abilities.] Thank you, Jason!

EXHIBITIONS/ BOOK FAIRS

While there is no substitute for the feel of a book, especially the excitement of opening a pop-up and being surprised, virtual fairs are a reasonable substitute while COVID restrictions are in place. The benefits are saving the costs of getting to a fair, the ability to use search and go right to what you are looking for, and getting an overview of exhibitors without using shoe leather.

The [ABAA California Virtual Book Fair](#) will be March 4–6, 2021. Free tickets and information are at their site. Search for "virtual fairs" online and in your native language.

MULTIMEDIA

The next [Movable Book Society International Zoom event](#) will be on Saturday, February 13, at 8pm CST (Chicago). Speakers include Renee Jablow and Andy Logan, MJ Linford, Jess Tice, and headliner Spencer Stuart. The Popuplady will continue to show her pre-1800 movable books from her collection.

By subscribing on our [website](#), (enter your email at the bottom of any page) you can receive a log-in and join in the Zoom event for FREE.

Ohio University has a series called, [Moveable Mondays](#), showcasing movable books. [Check out this overview here.](#) And see the series [here.](#)

Lines of Thought: [Understanding Anatomy](#), from Cambridge University, England, shows movable and other anatomy books going back centuries. The photography is quite beautiful.



Harlequinade book



POP-APP 2021
INTERACTIVE BOOKS

POP-APP. International Conference
16-19 February 2021
POP-APP. International Centre
POP-APP MUSLI
POP-APP Exhibitions

ON LINE

2021
POP-APP
INTERACTIVE BOOKS

Torino, Palazzo Barolo
MUSLI Museo della Scuola e del Libro per l'Infanzia
Via Corte d'Appello 20/C

Con il sostegno di
REGIONE PIEMONTE
Fondazione CRT

Con il contributo di
REALE MUTUA
REALE GROUP

Con il Patrocinio di
CONSIGLIO REGIONALE DEL PIEMONTE
CITY DI TORINO
Società Italiana di Scienze Bibliografiche e Biblioteconomiche (SIBIS)
SAPIENZA Università di Roma
APICE

Feb 16-19, 2021

This zoom conference from Italy will feature brief remarks by MBS Director **Shawn Sheehy** and a presentation by MS Editor **Bruce Foster** about the new magazine format.

Other speakers include: **Suzanne Karr Schmidt** of The Newberry Library in Chicago, **Simonetta Buttò** and **Flavia Bruni** speaking on a new database of movable books, **Andrea De Pasquale** presenting Cataloguing Antique Books with Movable Parts, **Annalisa Rossi** on Movable Books: Moving Preserving Perspectives. From Object to Heritage: the Value of Relationship,

Pompeo Vagliani, Fondazione Tancredi di Barolo – Torino, **Massimo Missiroli**, pop-up book collector and pop-up designer, **Jacqueline Reid-Walsh**, Pennsylvania State University – PA, USA Movable Delights: Contemporary Pop-Ups and their 19th and 20th Century Precursors, **Roberto Farnè**, Università di Bologna. This is not a Book: Anti-Pedagogy of the Movable Book, **Hannah Field**, University of Sussex – Brighton, UK

These speakers and many more. [Learn more about the conference and joining via Zoom at this link.](#)



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