

**IOWA**

**PAPER  
ENGINEERING**  
IN ART, SCIENCE,  
AND EDUCATION

AUGUST 25—DECEMBER 19, 2025

UNIVERSITY OF IOWA LIBRARIES · MAIN LIBRARY GALLERY



*Giselle Simón, Damien Ihrig, and Elizabeth Yale. Photo by Barry Phipps.*

FROM THE  
**CURATORS**



# FROM GISELLE

The initial inspiration for this exhibition is the John Martin Rare Book Room's anatomical and medical flap books at the University of Iowa Hardin Library for the Health Sciences. This treasure trove of unique and fantastic printed materials immediately caught my attention when I first arrived at the UI Libraries in 2012. These reference books of the past had a strange presence, had a practical and scientific purpose, and were made entirely of paper. The paper mechanism in each reminded me of the pop-up books of my childhood. Ideas of nostalgia, history, and sculptural books started to swirl.

As a book conservator and sometimes visual artist, I've always been in love with paper. Most recently, and so much so, I've learned how to make it. It's a constant in my work, whether conservation treatment or my own art investigations. As with any craft there are layers of history, science, and know-how. The technical aspects of understanding paper down to the actual forming of sheets reinforce and inform my conservation treatment decisions. Its beauty and strength, translucency, and flexibility are all qualities I look for in both conservation and art making.

A Johann Remmelin flap book from the John Martin Rare Book Room came to Conservation and Collections Care for treatment a few years ago. This edition of *Catoptrum microcosmicum* from 1661 was a charmer: beautiful and precise printing, handmade paper substrate and a blue handmade paper binding, and of course the intriguing flaps of the body, exposing layer after layer. The details were absolutely amazing. The time was ripe to hunt around for some partners to create an exhibit. Damien Ihrig was an obvious choice, as curator of the collection with a sharp wit. My colleague Beth Yale, historian and book arts fan, brought a wonderful and smart perspective. We were off! I am so grateful for their insight and expertise, especially in selecting the objects in the exhibition.

The investigations into the UI Libraries collections provided us with more content than we could include in this exhibition. The historical examples of the medical flap books gave way to 19th- and 20th-century mass-printed “toy” movable books. We were all very much inspired by the work of Suzanne Karr Schmidt, curator of rare books and manuscripts at the Newberry Library in Chicago. Suzanne has done extensive research into Renaissance movable book elements, such as volvelles and other early paper mechanisms, and supported our research. (See further reading for details on Suzanne's book).

Early modern examples of paper engineering led us to artist's books, and our collections did not disappoint. To see how contemporary artists use historical mechanisms to create their own language of expression is fascinating. Beyond that, artists use paper to create dimensional works such as clothing, musical instruments, landscapes, and structures that burst off the page. We are fortunate to be partnering with the UI Center for the Book (UICB) to bring paper engineering artist Shawn Sheehy to campus as the Nadia Sophie Seiler Visiting Artist in November 2025. Shawn will present a public lecture, demonstration for students, and work on his own project in the UICB studios. His expertise can be seen in *A Pop-Up Culinary Herbal*, a delightful romp through the garden. The genius is in the paper engineering, the subtle and simple movements that identify each plant. The paper comes alive.

We are grateful to the many book and paper artists represented in the exhibition, and especially those who have shared their thoughts about process and inspiration. Indeed, there are many more works of paper to explore in the UI Libraries collections and beyond. We hope this exhibit inspires you to do so.

**Giselle Simón**

University Conservator

Director of Conservation and Collections Care

University of Iowa Libraries

## FROM ELIZABETH

It's always great when a friend calls you and says: "Hey, I'm thinking about a new project. This is what I want to do and why I think it will be cool. Want to work on it with me?" It's especially great when a friend invites you into a fun collaboration that you never would have thought to start yourself! In this case, co-curator Giselle Simón approached me a few years ago and asked if I'd like to work with her and Damien Ihrig on an exhibit highlighting books with movable features in the University of Iowa Libraries collections. As we began exploring the resources available in Special Collections and Archives, the John Martin Rare Book Room, the Art Library, and the Main Library circulating collections, this morphed into a broader exploration of "paper engineering."

Putting this exhibit together with Giselle and Damien offered many moments of surprise and delight: the explosion of color in 19th-century children's books and ephemera, for one. The ingenious precision paper engineering of 20th- and 21st-century books like *This Book is a Planetarium* and *The Deep*, which are on display in the case facing out to the library, for another. It also offered moments for deeper reflections on the differences between our own historical moment and the past. I was fascinated, for example, by the profusion of Christian imagery and quotation framing the bodies in the 17th-century flap anatomies, the fusion of medical knowledge about the body with a religious vision of the meaning and social value of different kinds of bodies. As we dug deeper, I thought increasingly about how many of our items, even across the centuries, reflected attempts to present knowledge about, or idealized representations of, the female body specifically.

Reflecting the spirit of the exhibit, we've placed items in playful juxtaposition: a pop-up of a high fashion photograph of male models next to serious 17th-century anatomical works. Or, a colorful 21st-century pop-up book of garden plants in the same case with 19th-century children's books. I hope that these juxtapositions will lead visitors to wonder: What do these objects have in common? What stories do they tell together? What happens if we play a little, and connect realms of history that are typically kept separate?

Thanks for spending some time with our exhibit. I hope you'll reach out if you have thoughts or questions to share!

**Elizabeth Yale**

Associate Professor

History and UI Center for the Book

University of Iowa

## FROM DAMIEN

Historical anatomical works that use flaps have the capacity to both inform and delight. And I am delighted that we have the opportunity to inform folks not only about the existence of these fascinating books in the John Martin Rare Book Room collection, but also how they fit within the broader history of movable books and paper engineering.

Many of the items on display surprise the reader as they move tabs, pull strings, or, in the case of the anatomy books, flip through layers of flesh and bone. Some of the best moments for me while putting the exhibit together involved the surprising ways items spoke to each other, even across time and genre. Every planning meeting, writing session, and discussion of what to include or (unfortunately) exclude helped peel back layers to the exhibit, exposing unexpected connections. Whether it is a 17th-century anatomy book paired with a modern, glossy pop-up or a 19th-century obstetric book paired with paper dolls, each case tells a story and helps to reveal those connections.

I am deeply grateful for the invitation from Giselle Simón to be part of this exhibit—to have the opportunity for these fascinating books to share space with so many wonderful items from the University of Iowa Libraries' collections, and to work with and learn from both Giselle and Elizabeth Yale. I look forward to connecting with people at the exhibit and continuing the conversations about the items and the stories they tell. If you enjoy experiencing the exhibit half as much as I did helping to put it together, I will consider it a smashing success.

**Damien Ihrig**

Curator, John Martin Rare Book Room

Hardin Library for the Health Sciences

University of Iowa Libraries

# OBJECTS ON DISPLAY





# JOURNEY TO THE CENTER OF THE SELF

1. *Catoptrum microcosmicum* [German], by Johann Remmelin. Ulm: Printed by Johann Schultes Buchtrucker, published by Johann Görlin Buchhandlers, 1661. [FOLIO QM21 .R45 1661], John Martin Rare Book Room.

**FROM DAMIEN:** This book is one of my, admittedly many, favorites in the John Martin Rare Book Room (JMRBR) collection and this exhibit. Earlier works had incorporated flaps of various kinds to demonstrate layers of anatomy; however, Remmelin was interested in creating a complete anatomy using flaps. His *Catoptrum microcosmicum* was originally published in 1619 (also in the JMRBR collection) and included nearly 120 flaps (although a version of this book was initially published in 1613 by a printer friend of his, even though Remmelin did not think the book was ready). Interestingly, *Catoptrum microcosmicum* demonstrates a moral conflict with the presentation of bodies, adding modesty flaps, sometimes in multiple layers, over genitalia.

2. *Visionaire 55 Surprise*. Vol. 6: [Untitled], by Mario Testino. New York, NY: Visionaire Pub., 2008. Limited Access Collection [N6497 .V57 2008], Art Library.
3. *Ophthalmodouleia*, by George Bartisch. Dressden: Gedruckt durch Matthes Stöckel, 1583. [FOLIO RE41 .B3], John Martin Rare Book Room.
4. *Anatomia Botanica: A Book of Botanical Anatomies of the Sacred Lotus, Red Hibiscus, and Southern Magnolia*, by Radha Pandey. Iowa City, Iowa: Radha Pandey, 2014. x-Collection [N7433.4.P2544 A538 2014], Special Collections and Archives.
5. *A Supplement to Myology*, by Edward William Tuson. London: Callow and Wilson, 1828. [FOLIO QM151 .T88 1828], John Martin Rare Book Room.
6. *Nosce te ipsum, vel, Anatomicum vivum*, by Christoph von Hellwig, Johann Heinrich Werner, and Johann Remmelin. Erfurt: Georg Andreas Müllern, 1716. [FOLIO QM21 .H45 1716], John Martin Rare Book Room.
7. *Outlines of Anatomy and Physiology*, by Frederick Hollick. Philadelphia: T.B. Peterson, 1846. [FOLIO QM31 .H6], John Martin Rare Book Room.

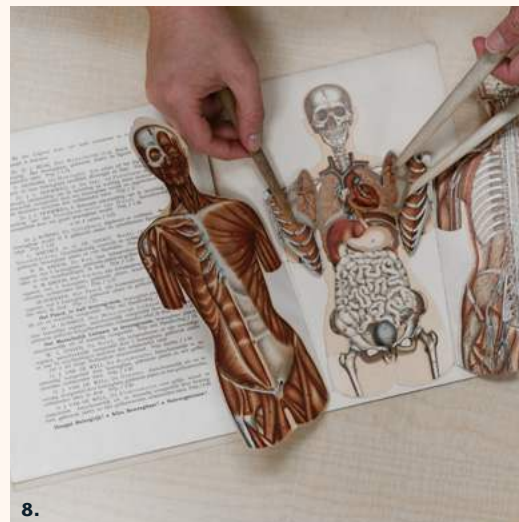


8. *De vrouw: haar bouw en haar inwendige organen (The Woman: Her Build and Internal Organs)*, by Aletta H. Jacobs. Deventer: A.E.E. Kluwer, 1900. [RG121 .J3 1900], John Martin Rare Book Room.

**FROM DAMIEN:** Aletta Jacobs was a pioneering 19th-century Dutch physician and social activist. Born in 1854 in the Netherlands, Jacobs chafed at the status quo and the limited educational opportunities for women in the Netherlands. From a young age, Jacobs was determined to pursue her dream of becoming a doctor like her father. At the time, though, women were barred from higher education. In 1871, she learned of a male student who had been granted admission to the University of Groningen based on his pharmacy diploma. She was granted approval to attend and became the first woman to enroll at Groningen. She faced many challenges, including resistance from male students and professors. Despite these obstacles, she graduated in 1879, earning her medical degree.

Jacobs was also an unwavering campaigner for the health of women and children, as well as for suffrage and international peace. She wrote many articles and books, including *De Vrouw*, a short book about female anatomy. She was interested in making medical information easily accessible to laypeople, especially women who wanted to know more about their own anatomy. The flaps included in *De Vrouw* are easy to manipulate and straightforward to use, but densely packed with information.

9. *First Family Paper Doll & Cut-Out Book*, by Jim Fitzgerald and John Boswell. New York, N.Y.: Dell, 1981. x-Collection [FOLIO E877.2 .F48 1981], Special Collections and Archives.
10. *Visionaire 55 Surprise*. Vol. 9: *Naomi*, by Sølve Sundsbø. New York, NY: Visionaire Pub., 2008. Limited Access Collection [N6497 .V57 2008], Art Library.
11. *Obstetric Tables: Comprising Graphic Illustrations, with Descriptions and Practical Remarks; Exhibiting on Dissected Plates Many Important Subjects in Midwifery*, by George Spratt. Philadelphia: James A. Bill, 1850. [FOLIO RG520 .S76 1850], John Martin Rare Book Room.
12. Variety of paper dolls and accessories, 20th century. On loan from Karen Garcia.



8.

# PAPER GAMES, EVERYDAY PAPER

13. *The Infant's Library (Book 13)*, by John Marshall. London: John Marshall and Co., ca. 1800. Smith Miniatures Collection [GV182.9 I5 1780z], Special Collections and Archives.
14. *Hyakunin Isshu Karuta*. Japan: publisher unidentified, early 20th century. x-Collection [PL728.5 .O43 1900], Special Collections and Archives.
15. *The Book of Fate, or, Livre du destin*, by B.P. Grimaud. Paris: Chartier Marteau & Boudin, 1900. x-Collection [GV1295. B66 B6 1900], Special Collections and Archives.
16. *Excellente et facile methode, pour se preparer à une Confession generale de toute sa vie*, by Christoph Leutbrewer. Brussels: Chez Eugène Henri Fricx, 1699. x-Collection [VAULT BX2264 .L48 1699], Special Collections and Archives.



**FROM ELIZABETH:** Flap anatomies speak to the early modern European drive to understand the interior of the body in new ways. This book, whose title translated into English, reads *Excellent and simple method for preparing a General Confession all throughout one's life*, illuminates the parallel intensification of spiritual self-scrutiny. This little book offers a paper technology of the soul, appropriate for polite, well-appointed drawing rooms and dressing rooms. I imagine it in the hands of an elegant 18th-century French lady, introspecting on the previous day's sins in between steps in her morning skin and hair care routine.

The book is designed so that the user can remember and record their sins in between visits to the priest for confession. Each page has been cut into strips listing sins, with a thin border of paper glued down on the right edge. To maintain one's accounts with God, the book recommends, take a quarter of an hour now and then to reflect on your actions. As you identify sins, lift the appropriate strip above its border with the point of a needle or a pen knife. When you return home after your confession, tuck each strip back in. Voilà, according to our Leutbrewer: "What could be easier or more expedient?"

17. *Aangenaam Lotery-Spiel: Met Platen (Pleasant Lottery Game: With Cards)*, by Bernardus Mourik. Te Amsterdam:b : By B. Mourik, in de Nes by de Hal, 1750–1800. x-Collection [VAULT HG6210 .A354 1750], Special Collections and Archives.

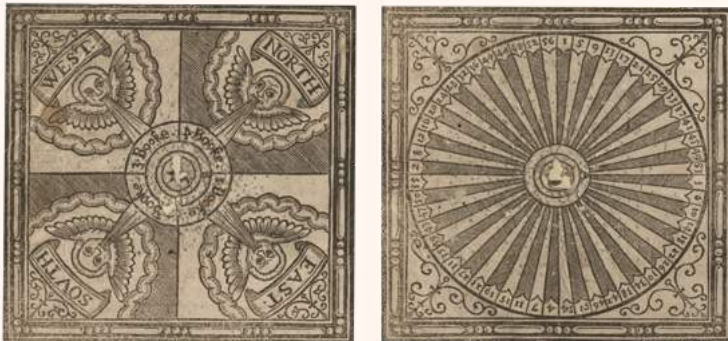
## TECHNIQUE TRANSFORMS

18. *A Passage*, by Buzz Spector. New York: Granary Books, 1994. Ruth and Marvin Sackner Archive of Concrete and Visual Poetry [N7433.4.S68 P37 1994], Special Collections and Archives.
19. *This Sea Right Here*, by Suzanne Glémot. Iowa City, 2017. Edition of 1. On loan from the artist.

## SPIN THE WHEEL OF FORTUNE

20. *A Collection of Emblemes, Ancient and Moderne*, by George Wither. London: Augustine Mathewes, 1635. x-Collection [FOLIO VAULT PR2392 .E5 1635], Special Collections and Archives.

**FROM GISELLE:** This book is a literary compilation of moral and divine illustrations written in the early 17th century. George Wither presents a series of emblems that combine illustrations and poetic commentary to instruct and entertain. The volvelle element guides readers to their fortunes by spinning the wheel and following the instructions.

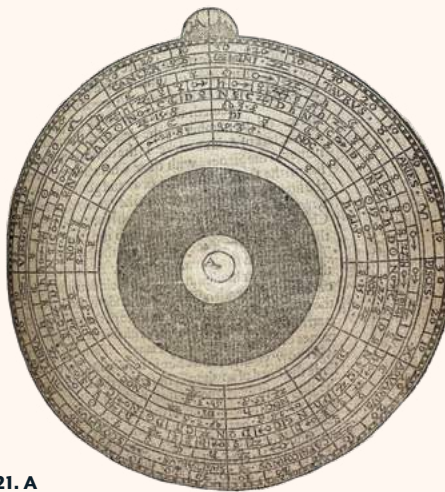


20.

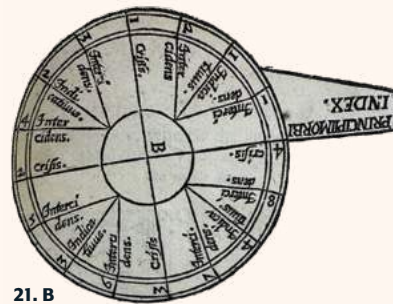


21. *A Briefe and Most Easie Introduction to the Astrologicall Judgement of the Starres*, by Claude Dariot. London: Thomas Purfoot, 1598. x-Collection [VAULT BF1680 .D3 1598], Special Collections and Archives.

**FROM GISELLE:** Physician and astrologer Claude Dariot is the author of this short treatise on medical astrology that explored how the cosmos influenced the human body, complete with instructions on how to chart and read one's findings. At the back of the volume, we find uncut dials for a volvelle, which allows the user to glean more information. Two volvelle bases can be found at the beginning of the text, and the uncut dials "B" and "C" belong the first base labeled "A." It can be assumed that the second base is "D", and the uncut dial "E" completes the second volvelle. The dials would be cut out by the reader and sewn together with a simple thread and knotted, allowing the dials to spin.



21. A



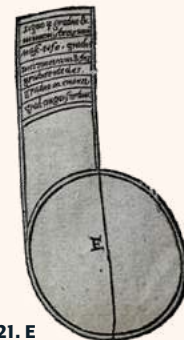
21. B



21. C



21. D



21. E

## THE WORLD IN A BOOK: PLAYING WITH SCALE

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22. Townsend's Patent Folding Globe. Patented by Dennis Townsend. Boston: George M. Smith & Co., 1870. x-Collection [G3170 1869 .T6], Special Collections and Archives.
23. Miniature photographic view book of Portland, Maine. Portland, ME: publisher unknown, ca. 1890. Smith Miniatures Collection [F29.P9 M55 1890], Special Collections and Archives.

## WEAVING STORIES THROUGH PAPER

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24. *ul'nigid'*, by Rhiannon Skye Tafoya. Rosendale, New York: Women's Studio Workshop, 2019. x-Collection [FOLIO N7433.4.T29 U4 2019], Special Collections and Archives.

**FROM GISELLE:** Among many things, this artist book reminds us that craft traditions are inherent in our lives; they are rich art forms that feed us. Tafoya's book is a celebration of her grandmother using letterpress printing, the folding book form, and paper weaving that illustrates basket designs. The paper weavings can be moved and displayed in different ways, ultimately creating a basket. There is an interconnection between memories of Tafoya's grandmother, fibers used in basketry art, and growing into the person the artist is today. The paper weaving, full of fiber, full of tradition, is the new vehicle or language for art. It is yet another example of paper transformation.

## PAPER POP CULTURE

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25. *The Birthday Daisy Chain*, by Ernest Nister. London: Ernest Nister; New York: E.P. Dutton & Co., ca. 1890-1900. Smith Miniatures Collection [Z1033.T68 .B57 1890z], Special Collections and Archives.

**FROM ELIZABETH:** This simple, fragile paper card, given to celebrate a personal sentimental moment, is the work of many hands and the product of a complex, industrialized, hierarchical manufacturing process. That contrast fascinates me. In an 1897 issue of the magazine *Hearth and Home*, writer Edith Cuthell recounted a visit to Ernest Nister's Nuremberg factory, one of the sites where cards like *The Birthday Daisy Chain*, with its cherubic children and picturesque country scenes, were made. Designers, including both men and women, created the imagery. Engravers, mostly men, transferred drawings to lithographic stones for printing.

Cuthell described the painstaking process for producing a chromolithograph: "The engravers are the most highly-paid and most skilful of the workmen. Magnifying-glass in eye they transfer to the stone, in delicate and elaborate lines, the artist's sketches before them. The limestone is specially prepared, and on it the drawing is traced in chalk or with a fine pen with prepared ink. For every color a separate stone has to be prepared." Each stone was then printed separately in its color, with perfect registration between images. Workers then cut out the card parts and constructed them.

Describing the factory floor, Cuthell wrote that "Crowds of stolid German maidens with the wealth of hair so characteristic of their race, were busily gumming, sewing, binding, and manipulating every description of card and book. We especially noticed the deft way in which they constructed pretty little cardboard Swiss chalet cards with a Christmas greeting on the floor within, and which are made to fold up to go in an envelope. Verily, of ingenuity of the designers there is no end!" Cuthell praised the "stolid German maidens" but privileged the ingenuity of the designers.<sup>1</sup>

26. Paper dolls, clothing, and valentines. 20th century. Lois Thor Papers [IWA 1259], Iowa Women's Archives.

## EDUCATION, PLAY, AND **AMUSEMENT:** **INNOVATIONS** IN PAPER ENGINEERING

27. *A Party of Six: A Movable Toybook*, by Lothar Meggendorfer. London: H. Grevel & Co, 1890. x-Collection [FOLIO PT2625. E234 P37 1890], Special Collections and Archives.

28. *Daniel in the Lion's Den: Toy Theatre Peep Show*. Artist unknown. Groningen: Bahlmann & Co., ca. 19th century. x-Collection [GV1525 .D355 2024], Special Collections and Archives.
29. *Diorama af Den Nordiske Industri-Landbrugs og Kunst-Udstilling (Diorama of the Nordic Industry, Agriculture, and Art Exhibition)*, by S. W. Güllich. Copenhagen: Otto B. Wroblewskis Forlag, 1888. x-Collection [T535 1888 .A6], Special Collections and Archives.
30. *Physicians' Anatomical Aid*, by David Wilson Graham. Chicago: Western Publishing House, 1888. [FOLIO QM33 .P49 1888], John Martin Rare Book Room.
31. *Das Sprechende Bilderbuch, mit naturgetreuen Menschen- und Tierstimmen: Eine Unterhaltung für die kleine Welt in Bild, Vers und Laut (The Speaking Picture Book: An Entertainment for the Little World in Pictures, Verse, and Sound)*, by Theodor Brand, 1878. x-Collection [FOLIO PZ5 .S76 1800], Special Collections and Archives.
32. *The Pop-up Hand Shadow Book*, by Helen Hiebert. Avon, CO: Helen Hiebert Studio, 2012. x-Collection [N7433.4.H533 P66 2012], Special Collections and Archives.
33. *Sleeping Beauty*. New York: E.P. Dutton & Co., 19th century. x-Collection [PZ5 .S632d], Special Collections and Archives.





34. *Hansel and Grethel*. Philadelphia: B. Wilmsen, 1880. x-Collection [FOLIO PZ5 .H18813 1880], Special Collections and Archives.
35. *The Practical Home Doctor*, by Henry M. Lyman. Chicago: America Pub. Co., 1907. [RC81 .P73 1907], John Martin Rare Book Room.

**FROM ELIZABETH:** At the turn of the 20th century, American medicine was governed by few standards. In that context, with *The Practical Home Doctor*, Henry M. Lyman and his co-authors attempted to provide everyday people with a useful, evidence-based guide grounded in their professional training and experience. To that end, they supply a thorough text, along with full-page color illustrations of the vascular system, the skeleton, a number of medicinal plants, a human mid-section with six movable flaps, and a side view of the human head with three flaps, which is displayed in the exhibit. In the view of the human head, the lowest layer is a phrenological map for reading a person's character from the bumps on their head. Yet the text specifically discredits phrenology as an outdated approach to understanding the mind. The authors wrote that "we have no reason for assuming that different mental faculties are located in different parts of the brain; there is, in other words, no physiological basis for the assertions of phrenologists. The skill which many of these gentlemen exhibit is the result of close observation of faces, rather than of knowledge derived from 'bumps on the head.'" Yet, there it is: fold back the layers of flaps, and the reader finds a phrenological key not unlike one that could have been found in the many phrenological manuals that circulated in pre-Civil War America.<sup>2</sup>

36. *The Anatomy and Physiology of the Female Body*, by Hubert E. J. Biss. London: Baillière, Tindall and Cox, 1928. [QM25 .B57 1928], John Martin Rare Book Room.
37. *A Pop-Up Culinary Herbal*, by Shawn Sheehy. Chicago: Paperboy Press, 2013. Szathmari Collection [N7433.4.S5355 P82 2013], Special Collections and Archives.
38. *Houseplants*, by Daniel Gordon with paper engineering by Simon Arizpe. New York: Aperture, 2020. Limited Access Collection [TR655 .G674 2020], Art Library.



**FROM GISELLE:** The thing that amazes me about this pop-up book is the height of the structures. A seemingly mundane title, the inside surprises like a jack-in-box to an absurdly tall plant that could not possibly fold back up into the book. The work combines photographic elements that create a strange tension between 3D and flat. I start to remember all the weird, large, and otherworldly indoor plants that I've seen in offices or truck stops, as if they are part of a new genus of plants.

## SINUOUS FORM

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39. *Cryptic Magic*, by Islam Aly, 2017. x-Collection [N7433.4.A523 C796 2017], Special Collections and Archives.
40. *Parts Unknown*, by Jessica Spring. Tacoma, WA: Springtide Press, 2007. x-Collection [FOLIO N7433.4.S734 P37 2007], Special Collections and Archives.

## PAPER MUSIC, PAPER CLOTH

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41. *Fragmentos de Lluvia: A Graphic Score (Fragments of Rain)*, by María Carolina Ceballos. Iowa City: Canto Press, 2021. x-Collection Oblong [FOLIO N7433.4.C3966 F73x 2021], Special Collections and Archives.

**FROM DAMIEN:** I believe *Fragmentos de Lluvia* embodies everything this exhibit represents. Ceballos has crafted a multisensory experience by manipulating paper into a multitude of forms, all of which are meant to be physically interacted with by the reader. Sound, visual, tactile, nature, memory, and even smell are all dimensions of information that *Fragmentos* elicits for the user. All with the same material, expertly crafted into a variety of forms, all of which can be manipulated in different ways to inform, delight, surprise, and inspire. Truly a paper engineering marvel!



41.

42. Shifu exemplars from Asao Shimura. Made in the Philippines, mid-2000s. Tim Barrett Papers [MsC0937], Special Collections and Archives.

**FROM GISELLE:** In October 2012, Tim Barrett, now University of Iowa Center for the Book (UICB) Director Emeritus, invited Asao Shimura to Iowa to do a workshop for UICB students, faculty, and staff. Asao is a master papermaker and artist living in the Philippines and, among other areas of expertise, he is known for his shifu works—objects made from paper thread, or kami-ito. I will never forget his workshop, his demonstration of the process which included cutting strips from a folded sheet of kozo (thin Asian-style paper), separating the strips by wetting and rolling them, and finally spinning each strand into a thread. Asao showed us how to coat paper with konnyaku, a multi-use starch, to make it waterproof. After an intense day of learning and practicing many techniques, he cleared an area in the studio and began to make dinner for the class, savory miso broth over chopped vegetables. The delicious meal warmed us all, especially because Asao had fashioned a waterproof paper bowl (kami nabe) in which to cook the meal. He wore a shifu robe that he had made, similar to the cloth example in this exhibition, making that early October golden hour one of the most magical moments I've ever experienced with paper.

# STRUCTURE TELLS A STORY

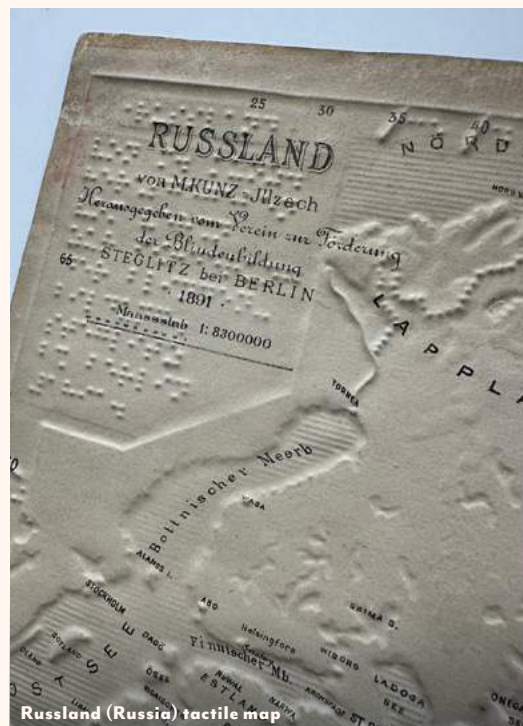
43. *Manual de experticia dibujística* (Manual of Drawing Expertise), by Sonia Pérez. Ciudad de México : Alacraña, 2023. [NC1318. P47 M35 2023], Main Library Stacks.
44. *Ode to a Grand Staircase (For Four Hands)*, by Julie Chen and Barbara Tetenbaum with text by Eric Satie. Berkeley, CA: Flying Fish Press; Portland, OR: Triangular Press, 2001. x-Collection [N7433.4.C53 O34 2001], Special Collections and Archives.
45. *Rule of Thumb*, by Ellen Knudson. Gainesville, FL: Crooked Letter Press, 2020. x-Collection [FOLIO N7433.4.K6175 R85 2020], Special Collections and Archives.

## TACTILE IMAGES

### ***On the north wall near the front display case***

Russland (Russia) tactile map. Cartographer: Martin Kunz, 1891. Steglitz bei Berlin: Verein zur Förderung der Blindenbildung (Association for the Promotion of Blind Education). Map Collection [G7000.A7 1981 .K86], Special Collections and Archives.

**FROM THE CURATORS:** In the late 19th century, Martin Kunz, director of a German school for the blind, began mass producing “tactile images” with Braille captions for the education of those with low or no vision. Maps and scientific illustrations were embossed by pressing dampened paper or cardboard between wooden molds. Popular globally, Kunz’s illustrations made geographic and scientific learning cheaper and more accessible to blind students.



# NAVIGATING OUR WORLD

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## ***In the front window display***

*The Deep*, by Kevin Steele. Bloomington, Ind.: K. Steele, 2012. x-Collection Oblong [FOLIO N7433.4.S7375 D311 2012], Special Collections and Archives.

*This Book is a Planetarium*, by Kelly Anderson. San Francisco, CA : Chronicle Books LLC, 2017. x-Collection [FOLIO Q164 .A53 2017], Special Collections and Archives.

Read more about the history of paper engineering: [lib.uiowa.edu/gallery/paperhistory](https://lib.uiowa.edu/gallery/paperhistory)

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<sup>1</sup> Edith E. Cuthell, "Where the Christmas Cards Are Made," *Hearth and Home* 14.346 (30 Dec.1897), 334; Hannah Field, *Playing with the Book: Victorian Movable Picture Books and the Child Reader* (Minneapolis: University of Minnesota Press, 2019), 96-97.

<sup>2</sup> R.H. Collyer, *Manual of phrenology, or, the physiology of the human brain* (Dayton: B.F. Ells, 1842); Carla Bittel, "Unpacking the Phrenological Toolkit: Knowledge and Identity in Antebellum America," in *Working with Paper: Gendered Practices in the History of Knowledge*, ed. Carla Bittel, Elaine Leong, Christine von Oertzen (Pittsburgh: University of Pittsburgh Press, 2019). 91-107.

EXHIBITION

**CREDITS**



# EXHIBITION CREDITS

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## EXHIBITION CURATION

### **Elizabeth Yale**

Associate Professor  
History and UI Center for the Book  
University of Iowa

### **Giselle Simón**

University Conservator  
Conservation and Collections Care  
University of Iowa Libraries

### **Damien Ihrig**

Curator, John Martin Rare Book Room  
Hardin Library for the Health Sciences  
University of Iowa Libraries

## PREPARATION AND CONSERVATION

Bill Voss, Conservator Technician and Exhibit Preparator  
Giselle Simón

## DESIGN

Lauren Coghlan, Creative Coordinator

## EXHIBITION PROJECT COORDINATION

Sara J. Pinkham, Exhibition and Engagement Coordinator, Main Library Gallery

## EXHIBITION AND PROGRAM SUPPORT

Cecil Campbell, Exhibition and Engagement Student Lead, Main Library Gallery

## INSTALLATION

Bill Voss, Lauren Coghlan, Sara J. Pinkham, Giselle Simón, Cecil Campbell, Zoë Webb



## **MATERIALS ACCESS SUPPORT**

Lindsay Moen, Lead Public Services Librarian, Special Collections and Archives

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## **TOUCHSCREEN PHOTOGRAPHY AND VIDEOGRAPHY**

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## **FINANCIAL SUPPORT**

University of Iowa Libraries Exhibits and Galleries Fund

## **ADDITIONAL ASSISTANCE**

Thank you to the following UI librarians and curators for helping to identify materials in their collections to consider for inclusion in this exhibit: Elizabeth Riordan, Lead Outreach and Instruction Librarian, Special Collections and Archives; Eric Ensley, former Curator of Rare Books and Maps, Special Collections and Archives; Anna Holland, Associate Curator, Iowa Women's Archives; Patricia Gimenez, Director of the Art Library; Lisa Gardinier, Curator of International Literature; and Laura Michelson, Curator of Rare Books and Maps, Special Collections and Archives.

Thanks to Suzanne Karr Schmidt for inviting the exhibit curators to speak to the Movable Book Society about the exhibit and Emily Martin for discussing ideas and materials. Thank you to Karen Carcia and Suzanne Glénot for loaning items from their collections. Special thanks to Katarina Stiller for animations of Remmelin's *Catoptrum microcosmicum* and to Zoë Webb and Suzanne Glénot for imaging assistance. Thanks to the book artists who have shared their experiences and guidance: Ellen Knudson, Jessica Spring, María Carolina Ceballos, and Tim Barrett.



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## **PAPER ENGINEERING** IN ART, SCIENCE, AND EDUCATION

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