IPST 75th Anniversary Scheduled for Printing

We are now in the final stages of production for the long-awaited Institute of Paper Chemistry / Institute of Paper Science and Technology (IPC / IPST) 75th Anniversary Book. When we began this project two years ago, we never dreamed that it would elicit such an overwhelming response from the Institute community. What began as a quest to get one or two oral history interviews from each decade of the Institute’s existence has turned into a true oral history project, with more than one hundred interviews conducted. These interviews really form the backbone of the book and have turned what was simply a historical account of the Institute’s history into a personal record described by those who actually lived it.

We have secured the services of Ms. Julie Sanders as the book’s graphic designer. Julie, who is the director of Julie Sanders Graphic Design in Athens, Georgia has done wonders with the text and pictures she’s received so far. The preliminary layouts I’ve seen have exceeded even my wildest expectations, and I’m quite sure the Institute community will be pleased with our efforts. This project has been a long time in the making and I would like to express my gratitude to those who have waited so patiently for its conclusion. Thank you, also, for the many generous contributions that made this project possible. The book is scheduled to go to print in August. With the turn-around period we are anticipating, this book will make an excellent holiday gift!

Megan Murray Wilhoit
A Fond Farewell x 2

After three years at the Paper Museum, we will be leaving the museum to pursue full-time opportunities. We initially began working at the museum in May 2003 while finishing our undergraduate degrees at Georgia Tech. Upon our graduation in December 2003 with Bachelor of Science Degrees in Industrial and Systems Engineering, we continued to work at the museum while pursuing dual Masters Degrees in Industrial and Systems Engineering and International Affairs.

During our time at the Paper Museum, we have had the opportunity to meet many wonderful people and work on several interesting projects. When we began, our first project was to help prepare artifacts to send to the exhibit in Chile. This task was a great way to explore the variety and depth of the Paper Museum collection. When the museum merged with Georgia Tech in the summer of 2003, we hosted "Pastries and Papermaking" and enjoyed helping the Tech and museum communities connect during these open house events. Since those initial projects, we have appreciated the opportunity to work with the Gift Shop, membership, and the newsletter. We are particularly excited that the gift shop items are now online! We have truly enjoyed being a part of the museum and experiencing its growth in both scope and size.

This summer we will be moving to Maryland to work for the federal government. While we are looking forward to the "real world," we will miss the museum and wish the staff all the best in their continued efforts to provide quality preservation and programming. Thank you to everyone for making our museum tenure a wonderful experience!

Megan and Jessica Kirk

From Rags to Riches

Rags have played a historic and vital role in past and current papermaking. Paper made from rags was used for newspapers and money; the color and patterns visible in this paper often resembled the rags from which the paper was made. During the seventeenth century, England attempted to preserve its cotton and linen by prohibiting the use of these materials for burials. When the supply of rags became limited during the eighteenth century, countries enacted laws designed to keep rags in their respective countries.

Given the high demand for rags, individuals profited from rag smuggling. Three centuries later, rags continue to fulfill a growing demand. Money, for example, is made by Crane and Company, a company that preserves the art of using cotton rags – collected from underwear and shirt manufacturers – to create its distinctive rag paper and U.S. currency since 1879.

Try your hand at this cryptogram to complete a phrase that highlights the importance of rags!

| A B C D E F G H I J K L M N O P Q R S T U V W X Y Z |
|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|
| 16      | 18      | 2 19 10 | 18      | 23 19 4 | 16      | 25 19 25 | 16 2    | 25 19 25 | 16 2    |
| 13 19   | 22 4 18 | 23 19 4 | 16 8 5  | 19 22 18| 8 5 19 22| 18 S     | E S E     | 23 19 4 | 16 18    |
| 2 19 10 | 18      | 23 19 4 | 16 13 10 | 19 2 16 | 13 16 10 | 19 2 10  | S E       | 23 19 4 | 16 16    |
| 2 19 10 | 18      | 23 19 4 | 16 13 10 | 19 2 16 | 13 16 10 | 19 2 10  | S E       | 23 19 4 | 16 16    |
Following the Paper Trail during the Renaissance

This article provides a follow-up to the Spring 2006 The Paper Trail announcement of the International Partnership of American Museums award, which was recently presented to the museum to support its joint initiative with the Museo Della Carta et Filligrana in Fabriano, Italy. The partnership’s goal is to create an international, virtual exhibition focusing on the significant, yet little understood, contributions of paper to the evolution of the Renaissance in Europe.

The Museo Della Carta et Filligrana houses an outstanding and impressive collection of exquisite, ancient and rare papers, texts, books, and documents, with access to greater resources in nearby museums and libraries. The Paper Museum at Georgia Tech houses an equally important collection of international artifacts, papers and rare books. Through the presentation of artifacts, rare documents, books, and texts from the two complimentary collections, this project will offer a unique and nearly unexamined view of paper’s arrival in Italy and its subsequent spread through Europe during a time when scholarship flourished, and books, the printed word, and literacy extended that influence. In conjunction with the exhibit, the two museums will create a companion guide for educators. This focus on paper’s paralleled evolution with, and ultimate contributions to, the European Renaissance will offer a fascinating and familiar context for review of a dynamic and complex period.

The exhibition will review, from the perspective of paper’s evolution, a period in European history that extended from 1250 through 1500. The exhibit’s contents will cover the two hundred and fifty years that extended from the introduction of paper to Europe through the Renaissance, to the fifty years following the printing of the Gutenberg Bible. Most importantly, this initiative will examine the intriguing and significant, though little explored, role played by paper as Europe emerged into the Renaissance.

Often overlooked, apparently ubiquitous and humble, paper was a vital and necessary participant in the awakening of a renewed search for enlightenment and understanding that began in Italy. Even as Europe languished through the dark ages, Italian communes maintained contact with more advanced cultures in northern Africa and the Middle East through trade. These cultures were, by this time, producing paper. Papemaking ultimately spread to Spain and southern Italy. The quality of European paper was, however, initially inferior and it was not until 1276 that the first truly viable paper was produced in Fabriano, Italy, home of the Museo Della Carta et Filligrana.

As the Italian Renaissance spread throughout Europe, so, quietly did the demand for paper. A resource that was relatively inexpensive and accessible to an increasingly literate population, paper was used to record commerce, ideas, art, and music. Paper soon became indispensable and of undeniable value with the invention of moveable type and its compatible press. While history acknowledges the significance of Gutenberg’s invention, little recognition has been accorded the paper that held the words and images. Though the Renaissance declined, paper and printing absorbed into European culture and ultimately facilitated the introduction of a new age of knowledge.

While both museums are eager to present a view of the European Renaissance through the unique lens of paper’s evolution, they realize that many artifacts in their collections are extremely delicate, that the rigors of international travel would prove difficult and costly, and that the artifacts could ultimately suffer. Furthermore, books that would comprise a significant portion of the exhibit are, by their very nature, often difficult to display satisfactorily.

The two-dimensional nature of many artifacts in both collections, however, will allow for study through fine digital presentation. A virtual exhibit will afford curators the opportunity to present twenty of a book’s pages…rather than one. Virtual presentation of rare and fragile materials thus provides an ideal venue. By providing links to, and inclusions of, materials from other libraries and museums, such technology will offer scholars and the public opportunities to view materials that previously have been completely inaccessible. This internationally collaborative site will also link texts, documents, and books – complemented by maps, timelines and narratives – to relevant points in history.

Paper’s contributions to art, letters, books and the inevitable freedom, responsibilities, and growth that accompany access to information and knowledge are evidenced daily. Unnoticed, paper has served as handmaiden to some of humanity’s most enlightened and creative moments. Given that the history of paper lends itself naturally to international study, this collaborative project will chart the history of papemaking through the past 1900 years so as to record the history of a new age of learning and advancement that has literally circled the globe. ****
Preserving the History of Dard Hunter

Nestled in a sleepy little hollow next to a tranquil creek but only feet from the heavily traveled Route 9W in New York, one comes upon a 17th century Devonshire cottage. The cottage was built as a papermill in 1912 by Roycroft artisan, Dard Hunter.

Dard Hunter, legendary artisan and craftsman, bought the Mill House property in 1912. During his eight-year residence Hunter initiated and explored his lifelong career in hand papermaking and printing. Soon after he moved in he built a new mill in the style of a Devonshire cottage. There he experimented with hand-milled paper and produced some of his early signature work.

The mill in Marlborough is significant because an individual, rather than an apprentice-trained crew, made sheets of paper by hand. For the first time, one individual completed all aspects of the operation. This break from the traditional method of producing handmade paper paved the way for the modern renaissance in hand papermaking. Students came from far and near to learn his papermaking methods, to cut and cast type, and to make hand printed books. Hunter's prolific writing on papermaking and typography played a significant role in advancing these traditions in America.

Papermaking is one of the most popular exhibitions offered at Gomez Mill House each year. Hands-on papermaking demonstrations offer school children and visitors alike an opportunity to experience the art of papermaking in the environment that Dard Hunter originally created. In the past five years, the Gomez Foundation has taken great care to preserve and protect Dard's mill. The roof ridge on the mill, for example, was re-thatched by Master Thatcher Colin McGhee in 2005. McGhee paid great attention to the detail of the original in order to preserve its historical integrity.

In 1999, the Foundation begin an archaeological investigation into a separate stand alone Root Cellar on the site. Digging commenced, discovering that under five feet of dirt, ash, and stone was a layer of artifacts. Former occupants had left behind a nearly complete set of Blue Willow dinnerware, pieces of colored glass, old license plates, and a multitude of bottles and ceramics. Registration marks helped to date these artifacts, which were all dated between 1910–1920. Interestingly enough, the colored glass found is a perfect match to the restored stained glass window in the Dard Hunter Library at Mill House. The colors even match an invoice we have from the Kokomo glass company where Hunter had placed an order in 1912. Two theories stem from finding the other artifacts – they were either Dard Hunter's garbage pile or his storage.

The public is invited to enjoy these Hunter treasures Wednesday – Sunday, 10:00 am – 4:00 pm April through October. If you would like further information please call- 845-236-3126 or look us up on the web at www.gomez.org.

Workshop Information

We hope that you will be able attend the workshops we have planned for this summer! Provided below is general information regarding all workshops held at the Paper Museum. For your convenience, a reservation form for summer workshops is included is on Page 6. Reservations may also be made via telephone or email.

General Information:
Parking: Free parking for participants is available in the lot next to our building.

Reservations: Because the size of our workshops is limited, please call Fran Rottenberg to reserve space as soon as possible. Reservations must be accompanied by payment in full.

Contact: Fran Rottenberg, (404) 894-5726
Email address: fran.rottenberg@ipst.gatech.edu

Payments: Payments for workshops must be received by the Wednesday prior to the workshop.

There are two methods by which to pay:
a) Pay via credit card via email or telephone, or
b) Send a check payable to Georgia Tech to:
   Robert C. Williams Paper Museum
   Attn: Fran Rottenberg, Education Curator
   Georgia Institute of Technology
   500 10th Street, NW
   Atlanta, GA  30332-0620
Register Now for Summer Workshops!

In addition to the *Make Your Own Stationery* Workshop that was held in early May, there are two more exciting workshops planned for June and July that we hope you will be able to attend! General information regarding parking, reservation, contact, and payment information for all workshops held at the Paper Museum is detailed on Page 4. Additional information about workshops to be held in June and July is provided below. For your convenience, we have included a registration form on Page 6 for each workshop. Please note that you may also make reservations via telephone or email.

**JUNE 2006**

**Make Your Own Book**

Learn the art and craft of bookbinding from Steve Miller, instructor and coordinator of the Book Arts at the University of Alabama (www.bookarts.ua.edu). Steve’s expertise in traditional bookmaking will help participants at any level. Simple structures will be demonstrated and each participant will be guided in creating blank books.

**Event Information:**
- **Day:** Saturday, June 3, 2006
- **Time:** 12:00 pm to 4:00 pm
- **Supplies:** All supplies are included in the workshop fee.
- **Payments:** Members $40.50 per person, Non-Members $45.00 per person.

Reservations with payments must be received by Wednesday, May 31, 2006.

**JULY 2006**

**Papermaking with Alternative Fibers: Teacher’s Workshop**

The workshop will cover the art, science, history, and geography of papermaking, with emphasis on papermaking found in your backyard. Papermaker Winnie Radolan will teach participants hands-on papermaking techniques. This workshop is designed for teachers. Lessons are based on the Georgia Performance Standards for 6th and 7th grade social studies and 3rd – 8th grade science and fine arts. Teachers in these disciplines will acquire an in-depth understanding of papermaking and will learn papermaking skills and techniques that will enrich their classroom curriculum.

**Event Information:**
- **Days:** Monday, July 10 – Friday, July 14, 2006
- **Time:** 9:30 am to 4:00 pm
- **Credits:** This workshop is a 30-hour, week-long professional learning experience designed for 3 PLU credits. Please check with your local professional learning coordinator to receive credit.
- **Supplies:** All supplies are included in the workshop fee.
- **Payments:** Before June 1: Members $100, Non-Members $130
  - After June 1: Members $115, Non-Members $145
  - Reserve by Thursday, July 6, 2006.
# Workshop Reservation Form

Name: ___________________________  Address: ___________________________
Telephone: ______________________  Email: _____________________________

If you are registering for *Papermaking with Alternative Fibers*, please provide the following information:

School: ___________________________  Grade Taught: ______________________
County: ___________________________  Subject Taught: ______________________

---

## Step 1: Note preferences for upcoming workshops.

<table>
<thead>
<tr>
<th>Workshop</th>
<th>Attendee</th>
<th>Number</th>
<th>Price</th>
<th>Totals</th>
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<tbody>
<tr>
<td><em>Make Your Own Book</em></td>
<td>Member</td>
<td>_____ x</td>
<td>$40.50</td>
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<tr>
<td>June 3, 2006</td>
<td>Non-Member</td>
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<tr>
<td><em>Papermaking with Alternative Fibers:</em></td>
<td>Member, Before June 1, 2006</td>
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<td><em>Teacher’s Workshop</em></td>
<td>Non-Member, Before June 1, 2006</td>
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<td>July 10-14, 2006</td>
<td>Member, After June 1, 2006</td>
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<td>Non-Member, After June 1, 2006</td>
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<td>$145.00</td>
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</table>

## Step 2: Designate method of payment.

- [ ] I am enclosing a check, made payable to Georgia Tech.
- [ ] I am paying by credit card. Please charge to:  
  - [ ] Visa  
  - [ ] Mastercard  
  - [ ] American Express

<table>
<thead>
<tr>
<th>Credit Card Number</th>
<th>Exp. Date</th>
<th>Signature</th>
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<tbody>
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</tbody>
</table>

## Step 3: Mail this registration form with payment in full to:

The Robert C. Williams Paper Museum  
Attn: Fran Rottenberg  
500 10th Street, NW  
Atlanta, GA 30332-0620

## Note:

You must be a paid Museum-Only or Dual Member for the current year in order to receive the member discount. Please mail the membership form included in this newsletter to renew or join as a member in order to receive the discounts. Children receive discounts for Family-level memberships.
We would like to hear from you! We are conducting a short survey about what kind of workshops the community would like the Paper Museum to host. Your insight will help us enhance the workshop experience. We appreciate your taking a few moments to share your thoughts.

Please respond in the manner most convenient to you: send responses via the mail; call Fran Rottenberg, Education Curator, at (404) 894-5726; or email Fran at fran.rottenberg@ipst.gatech.edu. Thank you in advance for your time and input!

1) Have you attended workshops at the Paper Museum? ________________________
   1a) If so, which ones? ________________________
   1b) If not, why not (ie. cost, topic, date, time, location)? ________________________

2) How do you hear about our workshops? ________________________

3) How do you think we can improve our workshops? ________________________

4) Ideas for future workshop topics? ________________________

5) What are your papermaking or paper-related skills? ________________________

6) If you have relevant skills, would you be interested in conducting a workshop? ______

If you are interested in receiving workshop mailings or emails, please provide your contact information:
Name: ________________________
Phone: ________________________
Email: ________________________
Address: ________________________

Thank you for your feedback!

If you have not yet had the opportunity to see Beck Whitehead's work, you still have time! Beck Whitehead / Recent Works is on display at the Paper Museum until Friday, June 30, 2006. Ms. Whitehead has exhibited throughout the United States, showing her deceptively simple, almost childlike paintings that she has created by using innovative approaches to the more traditional medium of pulp painting. Bold flat colors, a modest scale, and consistently frontal presentations of plain and everyday things (hats, shirts, toys, even story book characters) belie the underlying complexity of Beck Whitehead's "pulp paintings."

Beneath the apparently appealing, simple, and direct imagery, however, there lies an undercurrent of evocative emotional content. Many of the images convey essential elements of children's play - toys and fables. Depictions of Pinocchio and miniature push toys are presented in the beautiful rich colors of a picture book. The characters, however, whether perched precariously on the edge of a table, or tumbling in a graphic void, seem to exist in a world that is ominous and vacant. Their exquisite color, strong graphic presentation, and direct accessibility offer an engaging and deceptive surface to work that explores deeper and more resonant material.

It would seem that pulp painting is the ideal medium for Whitehead's work. Ms. Whitehead uses a high shrinkage abaca for her pulp, beating it from fifteen to twenty hours. A somewhat unruly medium, often associated with rich color and bold strokes, it forces her elemental and challenged realism into a primitive simplicity. In pulp painting the images are built up through layers and juxtaposition of colored beaten pulp. It does not lend itself to a tight and even edge. This quality enhances the childlike nature of the imagery.

There is a wonderful irony here in that the artist calls upon a material that is so much about surface to ask us very particularly to look beyond the surface. Whitehead offers a unique and thoughtful approach to her medium. The viewer will find the works beautiful, direct, and haunting. They are not about the subject or the medium - rather they reveal the insights of a gifted artist who asks the viewer to explore the underlying complexities of a seemingly simple world. ****
Gift Shop News
We are pleased to offer many of the Paper Museum Gift Shop products available for purchase via the museum website. The purchasing process is easy – simply visit the gift shop online at http://www.ipst.gatech.edu/amp, browse through the selection of books and paper-related items, then print out the purchase form found on the gift shop website. You may mail or fax this order form, or you may place your order via telephone. As a non-profit museum, portions of the Paper Museum income rely on gift shop sales in order to fund preservation and outreach initiatives.

Gift Shop Sale
Mark your calendars! Thursday, June 15th from 10:00 am to 4:00 pm will be the Father’s Day Gift Shop Sale. Everyone will receive 10% off of all items. If you are a member, however, you will receive 20% off. If you join as a museum member on the day of the sale, you will receive 25%. As a new member, you will also receive a complimentary boxed stationery set ($14.00 value) as a token of our appreciation!

Kozo Nexus
SUMI NEW YORK Presents Kozo Nexus: Joan Giordano, Lori Goodman, Hisako Kobayashi. This exhibit will be on display through June 18, 2006 and features the use of washi paper called Kozo. Kozo, made from the bark of the Japanese mulberry tree and characterized by strong yet long sinewy fibers, unifies the works of these three artists. Epitomizing Eastern thought that advocates strength through humility, the artists’ pieces exemplify both the Japanese love for humble materials and the appreciation for accident. For more information, please email visit online at www.suminy.com or email info@suminy.com.

Congratulations!
Congratulations to Mr. Dick Detrick, winner of the “What Am I?” puzzle from the Spring 2006 Issue. The correct answer to the cryptogram was: Pacific Islanders beat bark to create tapa cloth. Thank you to everyone who participated. Play this issue’s cryptogram for your chance to receive a free gift!

Gift Shop Sale
Mark your calendars! Thursday, June 15th from 10:00 am to 4:00 pm will be the Father’s Day Gift Shop Sale. Everyone will receive 10% off of all items. If you are a member, however, you will receive 20% off. If you join as a museum member on the day of the sale, you will receive 25%. As a new member, you will also receive a complimentary boxed stationery set ($14.00 value) as a token of our appreciation!

Free Stationery Set – yours with membership!

This coupon entitles you to: 10% off
(in addition to the 10% discount you currently receive)

Sam Flax Already Discounted Prices
Includes:
- Specialty Papers
- Laser & Inkjet Papers®
- Craft Making Supplies
- Archival Accessories
- Greeting Cards & More

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Museum Membership Drive

THE ROBERT C. WILLIAMS AMERICAN MUSEUM OF PAPERMAKING

MEMBERSHIP OPTIONS

MUSEUM ONLY MEMBERSHIP

STUDENT / SENIOR $20
- Members only invitations
- Announcements of workshops, exhibits and lectures
- 10% discount on events and workshops*
- 10% discount on AMP Gift Shop purchases
- 30% discount at Sam Flex Art and Design Supply
- AMP Quarterly Newsletter, The Paper Trail

INDIVIDUAL $30
- Members only invitations
- Announcements of workshops, exhibits and lectures
- 10% discount on events and workshops*
- 10% discount on AMP Gift Shop purchases
- 30% discount at Sam Flex Art and Design Supply
- AMP Quarterly Newsletter, The Paper Trail

FAMILY $50
All of the above plus
- Free museum educational materials for your children’s school
- Each family member receives a 10% discount on AMP Gift Shop purchases, events, and workshops*

CORPORATE INSTITUTION $130
All of the above plus
- Group discounts on events and workshops*

DONOR PATRON $200
All of the above plus
- 25% discount on events and workshops*
- Name displayed on the Museum Donor Panel

SUSTAINING PATRON $500
All of the above plus
- 30% discount on events and workshops*
- Free holiday gift from the museum shop

SUSTAINING INSTITUTION $1,000
All of the above plus
- Discounted rental for one special event each year*

LIFE PATRON $1,000
All of the above plus
- Two free gift memberships for your friends each year

*Discounts do not apply to international workshops.

DUAL MEMBERSHIP OPTION
The Robert C. Williams American Museum of Papermaking and Friends of Dard Hunter, Inc. are pleased to offer a dual membership. The Friends of Dard Hunter is an international organization of hand papermakers that provides educational activities to promote “the art, craft, history, science and technology of papermaking, the book arts, and other diverse interests which captured the imagination of Dard Hunter (1883-1966).”

BENEFITS OF DUAL MEMBERSHIP
- Three issues of the Bull and Branch newsletter per year
- A listing in the Friends of Dard Hunter Membership Directory
- A copy of the Friends of Dard Hunter Membership Directory
- Advance notice of the Annual Meeting
- Voting privileges within the organization

STUDENT $30
- Benefits of Dual Membership listed above, plus
- Benefits of Individual AMP Membership

INDIVIDUAL $60
- Benefits of Dual Membership listed above, plus
- Benefits of Individual AMP Membership

FAMILY $70
- Benefits of Dual Membership listed above, plus
- Benefits of Family AMP Membership

COMPANY / INSTITUTION $130
- Benefits of Dual Membership listed above, plus
- Benefits of Corporate AMP Membership

PATRON $200
- Benefits of Dual Membership listed above, plus
- Benefits of Donor Patron AMP Membership

SUSTAINING PATRON $500
- Benefits of Dual Membership listed above, plus
- Benefits of Sustaining Patron AMP Membership

SUSTAINING INSTITUTION $1,000
- Benefits of Dual Membership listed above, plus
- Benefits of Sustaining Institution AMP Membership

LIFE PATRON $1,000
- Benefits of Dual Membership listed above, plus
- Benefits of Life Membership of AMP (for individuals)
- Benefits of Sustaining Institution of AMP (for institutions)
Paper Museum Events: Summer 2006

WORKSHOPS

Please call Fran Rottenberg, Education Curator, at (404) 894-5726 for more information and to make reservations. Additional details found on Page 4.

Make your own Book
Saturday, June 3, 2006
12:00 pm – 4:00 pm
$45 per person

Papermaking with Alternative Fibers
Monday, July 10 – Friday, July 14, 2006
9:00 am – 4:00 pm
Reserve by Thursday, July 6, 2006 for this 30-hour, week-long professional learning experience. Prices differ based on registration date. Please see Page 6.

EXHIBITS

Beck Whitehead – New and Recent Works
Thursday, March 23 – Friday, June 30, 2006
Extended! Nationally-recognized paper artist Beck Whitehead offers an innovative approach to pulp painting and handmade paper in this exhibit.

Watermarks: The Hidden Art
July 20, 2006 – September 22, 2006
Explore the hidden world of watermarks in this exhibit featuring watermarks from around the world. Light and shade (3-D style) watermarks, Chinese stencil watermarks of dragons, and intricate European line watermarks are only a few examples in the pieces in this fun exhibition.

Jacob Christian Schäffer: The Book, the Man, the Fibres
October 12, 2006 – December 22, 2006
A Renaissance man during the 1700s, Jacob Christian Schäffer completed seven volumes of experiments using plants to make paper. These German volumes contain recipes for using cabbage stalks, wasp nests, and even asbestos to make paper.

GIFT SHOP SALE

Father's Day Gift Shop Sale
Thursday, June 15, 2006 10:00 am – 4:00 pm
Please see sale announcement and details on Page 8.

Membership Application

☐ AMP ONLY MEMBERSHIP ☐ NEW MEMBER
☐ AMP-FDH DUAL MEMBERSHIP ☐ RENEWAL

This Membership is for:
Mr. / Mrs. / Ms. / Dr. (Please Circle One)

Membership Level

Address

City / State / ZIP

Home Phone    Work Phone    FAX

e-mail address (E-mail messages send museum event invitations and reminders)

☐ This Membership is a gift from:

Mr. / Mrs. / Ms. / Dr. (Please Circle One)

☐ I would like to make an additional tax-deductible contribution of $

☐ I work for a matching gift company. Company name:

☐ I am enclosing a check, made payable to Georgia Tech.

☐ I am paying by credit card. Please charge to: ☐ Visa ☐ MasterCard

Expiration Date

Signature

Complete the application above to start receiving your benefits today! Please mail the completed application and payment to the address below:

The Robert C. Williams American Museum of Papermaking
Institute of Paper Science and Technology at Georgia Tech
500 15th Street, NW
Atlanta, Georgia 30302-0620
The following article is part of a series on the life and works of Jacob Christian Schäffer, who is best-known for his extensive study of alternative fibers in the mid 1700s. (Interestingly, sources spell Schäffer’s name both Schäffer and Schäeffer.) This article provides a biography of Schäffer in an effort to introduce readers to the man behind a vast array of scientific work, which included research on papermaking. Subsequent articles in this series will explore his experiments and findings.

Jacob Christian Schäffer was born 30 May 1718 in Querfurt, Germany and died in Regensburg at age 72 in 1790. Although he was not the first man to experiment with alternative papermaking fibers, his renown as a man of science, a man of high principles, and above all, a man with an insatiable thirst for knowledge, made Schäffer the embodiment of a "Renaissance Man." A short listing of his published works and experiments will give you a good idea of the scope of his abilities.

According to the published pages found on their website,¹ Schäffer began his career in 1736 as a student in Halle, Germany, focusing on theology and natural history. His education is interrupted two years later when he moves to Regensburg, Germany to teach. By 1741 Schäffer has been offered the position of preacher (prediger) and is a full professor at the University.

By 1752, Schäffer publishes his first work on natural history to widespread acclaim in Europe. Almost immediately Schäffer is allowed to join numerous scientific societies in Germany, England, France and Italy. Schäffer also corresponds with noted botanist Linnean and zoologist René Antoine Réaumur, with whom zoologist René Antoine Réaumur. In 1760, upon receiving a doctor of philosophy degree from University of Wittenberg, Schäffer produces his first treatise on testing non-rag paper fibers for papermaking.

Schäffer was also interested in physical questions, in particular theories of electricity, chromatics and the optics. He also manufactured lenses and prisms, as well as designed technical devices (such as a washing machine and a baking-oven). And yet, as Schäffer became known for his knowledge of science, he also took the time to research and publish six volumes on the use of non-rag materials for making paper. It was typical of the man that he not only invited scrutiny by his peers, but he became a source of inspiration for papermakers around Europe who sought various local sources for papermaking fibers. Schäffer himself noted various names of people in his papermaking volumes, whom he hoped would better his experiments and develop papers that would vie with rag-only papers in the marketplace.

It was this attitude of fairplay and scientific rigor that made Schäffer such a well-respected man. Not content to be merely a scientist, he was also a theologian, publishing numerous tracts in his position as professor and minister. And after his papermaking researches ended (1763-1772), his most important works are the three volumes, "Icones insectorum about ratisbonam indigenorum coloribus naturam referentibus expressae," which contain 280 handcolored copper plates and over 3000 illustrations of native insects. Schäffer was also interested in marine invertebrates; images of his work in this arena can be found online at http://digitalgallery.nypl.org/nypldigital/dgkeysearchresult.cfm?wo rd=Schaffer%2C%20Jacob%20Christian&s=3&notword=&f=4.


The next article in this series will focus on Schäffer's papermaking experiments.

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Do you have an idea for an interesting article?
Have you had exciting papermaking experiences?
If so, we would like to hear from you!
Please do not hesitate to contact us.