

GOMEZ MILL HOUSE

As A Matter of 'arti'- Fact!"

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Director

Ellen Healy
Education Director

Of Special Interest:

Our friends at International Paper's lab in Tuxedo, New York Inc. are closing the shop and moving.

Their thought was there was no better place in the area to leave this fine book.

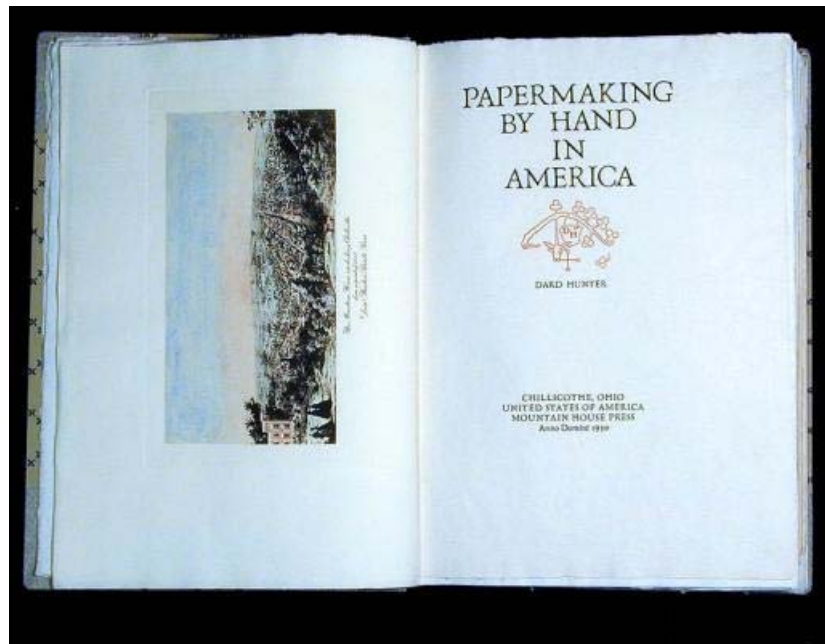
Comments on the gift were for the:

Professionalism and Credibility of Gomez Mill House in the preservation of a proud paper-making tradition.

We thank International Paper Inc and wish you all the best of luck

... the watermarked samples which are tipped in were made by my father at MIT using the beater that is now in the mill.

Papermaking By Hand In America, 1950



On Saturday, January 31, 2004, Ginny Rizzo and Tom Macur of International Paper's lab in Tuxedo, New York presented to Gomez Mill House the classic and beautiful work by Dard Hunter and Dard Hunter Jr.—*Papermaking By Hand In America*.

The IPC lab has had a close relationship with Mill House and for eight seasons provided a team each year as a *Sunday at Mill House* program to demonstrate the ancient process of making paper by hand in front of the Dard Hunter Mill. Thank you, International Paper, for participating in our programs and for this very, very fine gift.

Note from Dard Hunter III

Bill and Ellen, Congratulations on the new acquisition from IPC. That is really a great addition to the book collection. Even though it is a "art object", the information contained within would

be of interest for those visiting from other states who have an interest in US paper history.

You should be interested to know that all the watermarked samples which are tipped in were made by my father at

MIT using the beater that is now in the mill.

Thanks for the pictures and I hope you receive a lot of enjoyment from the new book.

Best wishes to you both,
Dard

Hunter's Career after Mill House

Dard Hunter's Mountain House Press

In 1919 the Hunter family returned to Chillicothe and moved into Mountain House, built in the early 1850s by German émigrés. In 1920 Hunter traveled to England where he purchased old hand papermaking equipment in hopes of establishing a production paper mill, but he postponed this to concentrate on writing.

For years he had wanted to write a book based on several articles he had had published on the history of hand papermaking and watermarks. Initially with no thoughts of producing the book himself, he was persuaded to print it with his type. He bought another Washington hand press and the Studio at Mountain House became the site of the Dard Hunter Press. Since he did not have sufficient Marlborough paper for the book and could not make more himself, he ordered it from England as there were no mills in America making handmade paper. Hunter sent his large, antique laid moulds to W. Green, Son & Waite with designs for a new watermark: a branch, a shield enclosing DH, and 1922. The moulds were then forwarded to the J. Barcham Green Company's Hayle Mill in Maidstone, Kent which made about 30 reams, or 15,000 sheets.

Old Papermaking, in a limited edition of 200, was completed in July 1923. It was a financial as well as a critical success, and like many of Hunter's later books, it was named one of the "Fifty Books of the Year" by the American Institute of Graphic Arts. On the title-page, there is no information about the printer/publisher, but Hunter's printer's mark is prominent. This mark, based on the branch and leaf motif from the Marlborough books, also includes a Bull's Head. The printer's mark changed with each book as one leaf was added to denote the total number of books printed by Dard Hunter's press with his, or his son's, type; the count included the two Marlborough books.

Hunter's next book, *The Literature of Papermaking 1390-1800*, was completed in 1925. Now that he had a reliable (and relatively inexpensive) source of paper, he changed the format of *Literature of Papermaking* to a folio. For his next books Hunter concentrated on Oriental papermaking, and to gather material first-hand, he traveled to the actual mills. His first trip had to be postponed when he lost the sight in his left eye in early 1925, but a year later he was on a ship to the South Sea Islands to record the manufacture of *tapa*. There he collected material, tools, and information which resulted in his 1927 book, *Primitive Papermaking*. It is on the title-page of this book that the imprint MOUNTAIN HOUSE PRESS first appears. The paper for *Primitive Papermaking* was also made by Hayle Mill, but the watermark was changed to a variation of his printer's mark, called the Bull's Head and Branch watermark.

Between 1927 and 1932 the Mountain House Press was on hiatus while Hunter established a commercial hand papermaking mill in Lime Rock, Connecticut. In 1930 the first sheet of paper was made by members of a family of English papermakers. Unfortunately the mill did not thrive due in part to the Great Depression, and it was sold in late 1933. The mill did, however, provide Hunter with enough handmade paper for many of his later limited edition books. Much of that paper was formed on his moulds with the Bull's Head and Branch watermark.

In 1932 *Old Papermaking in China and Japan* from the Mountain House Press appeared. It was the last book to be printed with Dard Hunter's type. In 1933 Hunter traveled to Japan, Korea, and China; in 1935, to Indo-China and Siam; and in 1937-38, to India. Several books on hand papermaking in these countries followed, all quartos printed with 18-point Caslon type.

For use in the last book to be written by Hunter and published by the Mountain House Press, Dard Hunter, Jr. cast a completely new font of type. This book was the magnificent, *Papermaking by Hand in America*, completed in late 1950. Over three hundred pages long with nearly two hundred illustrations and facsimiles of old papers, this book remains Hunter's masterpiece. The leaf on the printer's mark designating this book has fallen from the branch, and indeed this was Hunter's last Mountain House Press book.

Hunter did not retire from writing, however, and he published his second autobiography in 1958, *My Life with Paper* (Knopf). Ironically perhaps, Hunter felt that, rather than his books, his greatest accomplishment was the Dard Hunter Paper Museum. Originally housed at the Massachusetts Institute of Technology (1939-1954), it now comprises most of the collection of the Robert C. Williams American Museum of Papermaking located within the Institute of Paper Science & Technology in Atlanta, Georgia.

Dard Hunter died in 1966 at age 82. His considerable legacy is the current revival of hand papermaking and the book arts, and his work will continue to give those who esteem the art of the book inspiration well into the next millennium.

Cathleen Baker

From the Red Hydra Press's *By His Own Labor - The Biography of Dard Hunter*. by Cathleen Baker'.

Papermaking by Hand in America, a masterpiece of printing

The UW-Madison Libraries recently promoted the addition of their Six Millionth volume, Dard Hunter's *Papermaking by Hand in America*, a masterpiece of printing. The six millionth book of the UW-Madison Libraries tells the story of early American hand *Papermaking*, the craft that gave birth to an entire American industry. *Papermaking* was published in 1950 by Mountain House Press in Chillicothe, Ohio, the same year ground was broken for the campus's flagship Memorial Library.

It is a tour de force of handmade books--using handset type and specially designed ornaments printed on handmade paper. The process took a decade, says Robin Rider, curator of the Department of Special Collections. *So much attention is devoted these days to electronic communications--obsessively so, that we chose to honor the enduring use of print on paper in our six millionth acquisition*, says Kenneth Frazier, director of the UW-Madison Libraries. *The book also honors Wisconsin's printing and Papermaking traditions. It shows the basis on which all Papermaking, including that in Wisconsin, was built. In fact, the paper on which it is printed is part of the book's appeal*, says Frazier.

Each sheet of paper was handmade using methods identical to those employed by American papermakers in the seventeenth and eighteenth centuries. The book is printed on four types of papers, all different sizes, weights, textures, and colors, giving it a unique look and feel.

Papermaking documents paper made in pioneer America by traditional hand process. It describes the history of the first paper mills in eighteen pioneer states, starting with the earliest mill in 1690, to 1811, six years before the introduction of the first papermaking machine in the nation.

Dard Hunter spent a lifetime traveling all over the world to study papermaking. While surrounded by the original material he gathered, the writer composed hundreds of pages at the type case without the usual prepared manuscript--writing the text as he set the type by hand.

Starting in 1937, Hunter's son cut and cast a special typeface and numerous ornaments. The first use of the entire font was in *Papermaking by Hand in America*.

Facsimiles of twenty-seven watermarks were recreated from the original American watermarks in private and public collections, using paper moulds specially woven to match the originals. The watermark process involves a pattern of wire woven in the screen of the paper mould. It is formed by displacing the pulp in the paper, which creates a silhouette.

Only 210 copies of *Papermaking by Hand In America* were published; thirty were hors commerce (not for sale). UW-Madison's copy is number twenty-five and is signed by the author. Hunter and his son printed thousands of sheets of paper one or two pages at a time on two handpresses. Each book has 330 folio pages. *Papermaking* also includes forty-three facsimiles of papermakers' pictorial package labels dating from the first quarter of the nineteenth century. They are full-sized on paper that simulates the originals.

To get a sense of the book's significance, one has to talk to a book artist. Tracy Honn, curator of the UW-Madison Libraries Silver Buckle Press, a working letterpress museum, remains in awe of Dard Hunter's accomplishment.

You get a sense of his (Hunter's) presence; it is not just a dry bibliographic work in the graphic arts. His personality shows through. What underlies all of that is passion. And his signature is a passionate claim to territory. Hunter signed his name with a flourish that runs the entire bottom half of the last page in the book. Honn observes, *He deserved that.*

Although a book artist, rather than a librarian, she seems to take a librarian's delight in the content as well as the artistry. What makes this really remarkable is that Dard Hunter is one of those early twentieth-century scholars who codified information that had not been put together before. He was documenting and gathering original scholarship, not just assembling previously cited or found work.

Corroborating Honn's claims, a group of hand papermakers from around the world hold an annual conference. They refer to it informally as "The Dard."

Papermaking by Hand in America is a distinguished addition to our library collections in the history of the book and the Private Press Collection. Rider points out that the book fits well with Wisconsin's strong papermaking and printing industries, and it also supports academic programs. The printmaking program in the Art Department has produced many of America's innovative book artists including some of the country's preeminent hand papermakers.

Dard Hunter was a noted designer of stained glass windows, pottery, and furniture as well as books. His work is part of the American Arts and Crafts movement.

The book is sizable, weighing in at a hefty fourteen pounds and measuring 12 inches by 17 inches. It is 3 3/4 inches thick. The pages are bound in heavy bevelled boards, which are covered with a patterned paper composed of type ornaments. The book is protected in a cloth library case.

It is a substantial, 'thumpable' book. It has the weight and substance befitting a landmark, says Frazier. (University of Wisconsin Foundation)

It sure is a most welcome addition to the Gomez Mill House and the Dard Hunter Collection.

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The Oldest Extant Jewish Homestead in America 1714-2004

The Rare Book Market Today

By William S. Reese

For the **Yale University Library Gazette**
Vol. 74, Nos. 3-4. April 2000, and reprinted
as a separate pamphlet by the Yale
University Library.

...Apart from the content of books and manuscripts there is no more intriguing question in the rare book world than "What is it worth?" In 1864, when the great Americana collector, George Brinley of Hartford, bought a Bay Psalm Book, the first book printed in English North America, from the dealer, Henry Stevens, he offered "one thousand dollars in greenbacks" on the condition that Stevens not reveal the details of the transaction. "Among Yankees," Brinley observed, "the first question, when you have bought something, is 'What did you pay?'" Brinley's Bay Psalm Book now resides in the Beinecke Library at Yale. When Yale very publicly purchased it at auction in 1947, it paid \$151,000, then the highest price ever paid for a printed book. It is not exactly priceless today, in the sense that the market would place a value on it if it were for sale; but it is priceless in the sense that Yale has no plans to sell it. In fact, the Yale copy was the last to trade publicly, and the final privately held copy was given to the Library of Congress in 1955. Its rarity in the marketplace is now absolute. A collector today who wanted one of the eleven surviving copies of the Bay Psalm Book would be frustrated because they are all in institutional libraries. modern world of rare books...

William Reese Company website
www.reesecco.com

Papermaking By Hand In America

Description: 326 pp. Profusely illustrated with tipped-in reproductions and facsimiles of early printed notices, newspaper announcements and advertisements, book pages, etc. 17x11½, original half canvas & patterned boards, paper spine label, folding morocco-backed cloth box. No. 120 of 210 copies hand printed on hand-made paper by Dard Hunter and Dard Hunter Jr. Magnificent tribute to papermaking in early America, beautifully printed, and containing tipped-in reproductions of original colonial printings, advertisements, etc. This is the eighth book on the subject of papermaking to be made at the Mountain House Press, *in the process of writing and production for many years and it is probable that this book will end the activities of this Private Press.* Hunter notes in the preface that *the original plan of this book was to include descriptions of all the milles within the 1690-1817 period, but due to the hand methods used in producing the present edition, it was found necessary to constrict the text to accounts of the first mill in each colony or state.* The paper used in the book was hand-made in 1930 by Robert Robertson and his two sons. The type was designed, made and hand-set by Dard Hunter, Jr., and two hand presses were used in printing the book, *Throughout the production of this book the work has been accomplished without thought of cost or desire for profit. The complete making of the edition from the raw materials - new rags, steel, copper, lead, tin, and antimony - has been a 'labour of love' in the truest sense. It is doubtful if a book of this size will ever again be made in this manner.*

This is an "occasional" publication. At Gomez Mill House we want to share the rich heritage and traditions that our owner/occupants have contributed to the Hudson Valley and to America. One way to do this is through passing on their art, their books and their written thoughts.

The gift of *Papermaking by Hand In America* is such an item. We hope that you enjoy this "occasional publication" and as other items are gifted, we will continue to share this information with our friends.

cfwm—02/07/04