Pre-Raphaelite style.” The organization of the works in this bibliographic section is helpfully categorized and very accessible. Each Catalogue begins with a section on Periodical publications, followed by Books, Reprints, and Individual Prints. In the first section, the decision to organize alphabetically by periodical title makes locating an artist’s graphic art a simple task. However, given that Pre-Raphaelite illustration is all about relating an image to a particular text, one wishes that Suriano had included the names of the authors whose works were so illustrated. In the Millais catalogue, for example, the information that Tennyson was the author of “The Grandmother’s Apology” published in *Once a Week*, and that Christina Rossetti was the author of “Maude Clare,” if provided, would add to the user’s knowledge of Pre-Raphaelite graphic art by acknowledging the relationships of artist and author. In the Book section, a chronological rather than an alphabetical ordering would have been more useful, especially with reference to a work’s publication history in reprints.

The reservations listed above, however, do not detract from the overall merit and achievement of this book. Suriano’s scope in *The Pre-Raphaelite Illustrators* is staggering; its very size accounts for some messiness of organization and lacunae of coverage. Nevertheless, this compendious volume adds greatly to our knowledge of Pre-Raphaelite graphic artists and their work and the book should hold an honoured place on any reference shelf for many years to come.

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Cathleen A. Baker. *By His Own Labor: The Biography of Dard Hunter*. New Castle, Delaware: Oak Knoll Press, 2000. 239 pp.; \$49.95 US (hardcover). ISBN 1-58456-020-7.

Cathleen Baker’s well researched and enjoyable biography of Dard Hunter was obviously a labour of love. Dard Hunter was an amazing, multi-talented man. Any one of the many activities with which he was involved might have satisfied a lesser person. He was particularly well known for his efforts to re-establish handmade papermaking in the United States. As Timothy Barrett acknowledges in his “Introduction,” “Dard Hunter realized, long before anyone else, the enormity of paper’s contribution to humankind... Almost out of

thin air, he gave us a sense of the heritage of the craft, and for this, we will always be in his debt."

Patricia Scott, Vice President of the Friends of the Dard Hunter Paper Museum, had initiated a biography of Hunter, but died of cancer before completing her work. Baker, who had met Scott, decided to take on the biography after her death, and was well qualified to do so. After training and working as a paper conservator in England for ten years before joining the Conservation of Historic and Artistic Works graduate programme in Cooperstown, NY, Baker taught papermaking technology using Hunter's book, *Papermaking: The History and Technique of an Ancient Craft*.

The biography is arranged both chronologically and thematically by the major undertakings in which this complex man was involved: stained-glass, graphic design, typography, papermaking, and finally the years of travel and research for the writing of books about hand-made paper. As a teenager Hunter travelled with his brother Philip through the United States. While Philip put on a magic show, Dard entertained by giving "chalk talks" or illustrated patter. Later, as Dard was not particularly interested in formal schooling, he learned to make Mission furniture. In 1904, he joined Elbert Hubbard's Roycroft School for hand-made arts and crafts in East Aurora, NY, where the practical skills of bookbinding, cabinet making, and typesetting were taught along with the arts and academic subjects. After studying the art of stained glass in New York City, Hunter taught students to design and make stained-glass windows. Later, when Hunter and his wife were in Europe taking further training, Hunter saw paper and type-making in England and decided to pursue these interests more extensively.

As he gained experience, Hunter became inspired with the goal of making the "book harmonious"—by cutting and casting the type, making the paper, creating the etchings, and printing—accomplishing the whole project "by his own hand." He described his passion in his article, "The Lost Art of Making Books" (published in *The Miscellany* in March 1915). His first attempt at the book harmonious was for the Chicago Society of Etchers: *The Etching of Figures* by W.A. Bradley. Hunter had major problems trying to produce from his papermill enough suitable paper for this book. Although he tried to establish several paper mills for the production of hand-made paper, he was never able to make them succeed as viable businesses for very long. Hunter gradually became more interested in researching hand-made paper technology, travelling to the Orient several times,

visiting different countries and writing about their papermaking methods and types of papers. He published this research himself as *Old Papermaking in China and Japan*. Other books about papermaking in Korea, India, and Indo-China followed.

Eventually, after Hunter had acquired a number of moulds, deckles, other papermaking items, and examples of different papers, he worked to establish paper museums, first at M.I.T. and later, with help from his son, Dard Hunter II, at the Institute of Paper Chemistry in Wisconsin. Father and son also worked together to print and publish Hunter's seminal work, *Papermaking: The History and Technique of an Ancient Craft*, as well as other works. Hunter spent his later years travelling and researching in England and Puerto Rico until asthma made travel impossible. His last article was published in 1963. On 20 February 1966, he died at the age of 82.

The high regard in which Hunter is held is shown in the three introductions that accompany this book: by papermaker, Timothy Barrett; Roycroft researcher, Marie Via; and Hunter's friend, Kenneth Breidenbaugh. Together with Baker they do an exceptional job in describing Hunter's life and his passion for his work and his family, who in turn encouraged him to pursue excellence. In addition, there are two outstanding essays in the Appendices: the first on "Papermaking by Hand: Materials and Techniques" and the second on "Moulds and Watermarks Associated with Dard Hunter." Additional material is supplied by a descriptive bibliography, a chronology, sources, notes, acknowledgments, an index, and an extensive collection of 12 colour and 107 black-and-white photographs of Dard's work, and of the Hunter family. Baker also worked as the "printers devil" with many others to produce the Red Hydra Press limited edition of this book. This readable biography will appeal to anyone interested in the art of papermaking, book design, and the arts and crafts movement of the early twentieth century.

ANN DOUGLAS

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