



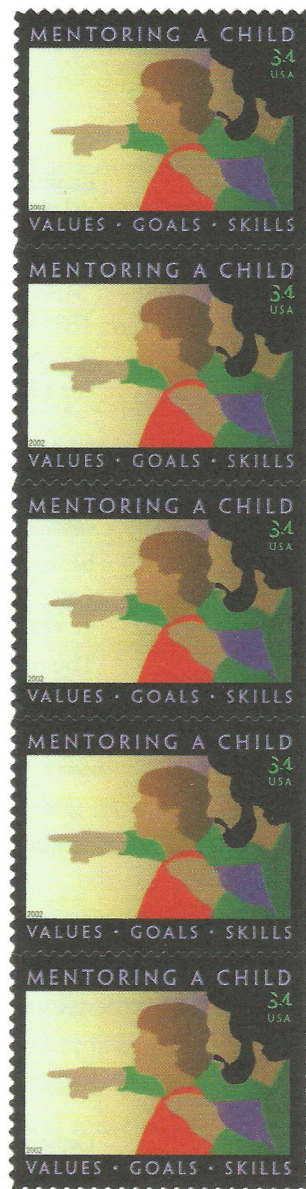
**INSPIRED DESIGN: THE MENTORING STAMP**

# INSPIRED DESIGN: THE MENTORING STAMP

A set book exhibition based on  
Lance Hidy's *Designing the Mentoring Stamp*  
published by Kat Ran Press and bound by members of  
the New England Chapter of the Guild of Book Workers

Curated by Barbara B. Blumenthal  
and Barbara Adams Hebard

Mortimer Rare Book Room · Smith College  
Northampton, Massachusetts



Exhibition held in the Book Arts Gallery, Neilson Library, Smith College, August 10 through December 20, 2008

A NOTE ON THE GUILD OF BOOK WORKERS

The Guild of Book Workers is a non-profit organization with membership open to anyone interested in the advancement and greater appreciation of the book arts. For additional information: <http://palimpsest.stanford.edu/byorg/gbw>.

A NOTE ON THE REPRODUCTION OF POSTAGE STAMPS

To prevent counterfeiting, United States Postal Service regulations mandate that reproductions of postage stamps between 75% and 150% of the actual stamp must be "canceled" with a black rule over the denomination.

COVER ART

The mirror-image pane design was among Lance Hidy's discarded trial studies for the *Mentoring a Child* postage stamp.

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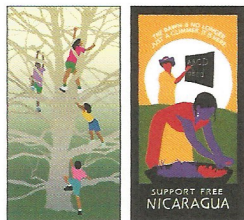
## FOREWORD

During a visit in 2006 to view a Janus Press retrospective at Smith College, Barbara Adams Hebard suggested that the Mortimer Rare Book Room host an exhibition of work by members of the New England Chapter of the Guild of Book Workers. In response I mentioned a forthcoming book from the Kat Ran Press which could be available in sheets for binders. The result is *Inspired Design: The Mentoring Stamp*, the New England Chapter's first set book exhibition. Rather than submitting books relating to a theme, binders were invited to each interpret the same publication. Thirty book workers chose to bind *Designing the Mentoring Stamp*, written by Lance Hidy. An acknowledged artist, typographer, and type designer, Hidy has penned an eloquent and insightful discourse about design, color, and aesthetics. The focus is his creation of the *Mentoring a Child* stamp, issued in 2002 by the U.S. Postal Service. Michael Russem's elegant typographic design is as thoughtful as Hidy's text.

The Smith College Mortimer Rare Book Room is delighted to host *Inspired Design*, the seventh New England Chapter members' exhibition since 1982. These varied bindings are a testament to the enduring and creative book arts community both in and beyond this region of the U.S. You'll notice that a number of the binders were intrigued by the perforated edges of postage stamps and used this motif in their designs. But this is just one decorative element, and there is a wide range of materials, techniques, and styles which gives each binding its unique take on Hidy's text and Russem's design. I hope that you will enjoy seeing the many variations which the collaboration of Lance Hidy and Michael Russem have inspired.

Martin Antonetti, the curator of rare books at Smith College, Lance Hidy, and Michael Russem each selected a favorite binding from the exhibition, and their choices are noted in this catalogue. Although not documented pictorially here, the exhibition was complemented by the display of a number of Lance Hidy's posters, with preliminary drawings and his original hand lettering, progressive sketches and color trials for Hidy's three postage stamp designs, stamps created by other typeface designers (on loan from Michael Russem), and some philatelic items in the collections of the Mortimer Rare Book Room.

Barbara B. Blumenthal, *Book Arts Specialist*  
MORTIMER RARE BOOK ROOM, SMITH COLLEGE



In 1986, I made three posters that use symbolic light in less familiar ways. For Columbia University's School of Library Service (FIG. 24), a table of books is a beam of light. Carl Catalog, Sterling Memorial Library, Yale (FIG. 25) and The Hugh M. Morris Library, University of Delaware (FIG. 26) are posters that use windows as symbols of enlightenment. We see books as windows into the mind: not only openings into the mind of the author, but portals through which the light of knowledge can enter the mind of the reader.

Both light and heat are suggested in *Acme Bookbinding* (FIG. 27). The gradations in the hands and book evoke the red-and-white-hot iron in the forge. The cool blue letters in the

32

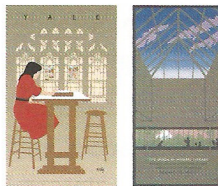
OPPOSITE LEFT  
21. *Chasing a Fox*,  
Photomontage illustration  
by L.H., 1997

OPPOSITE RIGHT  
22. *Support Free  
Nicaragua*, silk screen  
poster by L.H., 1984

RIGHT: 24. *School of  
Library Service*, Columbia  
University, silk screen  
poster by L.H., 1986

BELOW: 25. *Carl Catalog*,  
Sterling Memorial Library,  
Yale, silk screen poster  
by L.H., 1986

BOTTOM RIGHT  
26. *Morris Library*,  
University of Delaware,  
silk screen poster  
by L.H., 1986



Spreads from the “Light”  
and “Type” chapters of  
*Designing the Mentoring Stamp*.

## PENUMBRA

VARIABLE SERIF & WEIGHT

RRRRRRRRRRR

RRRRRRRRRRR

ABCDEFGHIJ

KLMNOPQR

STUVWXY&Z

\$1234567890

ABCDEFGHI

JKLMNOPQ

RSTUWXY&

Z123456789

14. Adobe Multiple Master Penumbra, by L.H. with Gino Lee, 1994

## TYPE

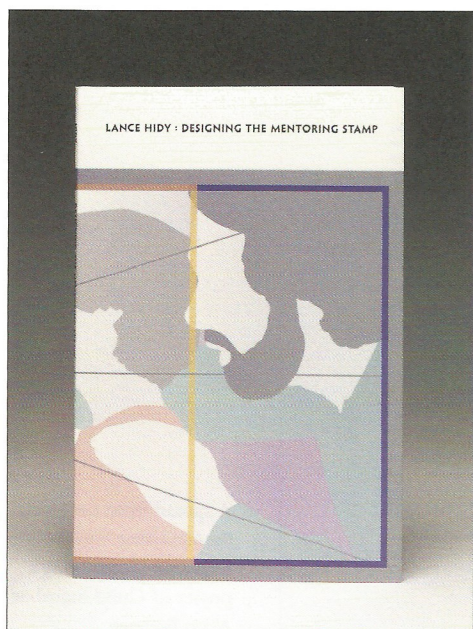
The typeface on the mentoring stamp is Penumbra (FIG. 24), which I designed for Adobe Systems. Terry McCaffrey, director of stamp development for the USPS, told me that he thinks *Mentoring a Child* is the only U.S. stamp with artwork and typeface designed by the same individual. Of course, there are numerous stamps with lettering by the artist—which is often preferable to type. Although Penumbra is based on my large poster lettering, it is easy to read on tiny stamps.

The principle underlying this typeface design is a balance between traditional inscriptional letters from ancient Rome and Greece, of which Trajan is an example, and modernist, geometric types such as Futura, designed by Paul Renner in 1924–25.

Penumbra is one of the few serif designs with mono-weight strokes, a quality usually associated with sans serif letterforms that helps legibility in posters and small stamps. My technical assistant on the design was Gino Lee. We cut out samples of lettering from my posters and used them as a starting point for the design. As Gino transferred my designs into Fontographer, the type design software, we sent samples back to Adobe, where they were critiqued by Robert Slimbach and Carol Twombly, with help from Fred Brady and Jocelyn Bergen.

As Penumbra is a titling type, it has only uppercase letters. When issued, it was a Multiple Master (MM) design with two variables: serif and weight. One slider bar offered most variations from sans serif to full serif. The weight bar had 100

41

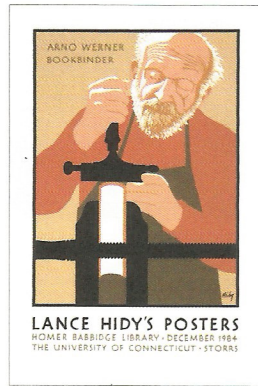


The standard edition Smyth-sewn binding of *Designing the Mentoring Stamp* as carried out by Acme Bookbinding, Charlestown, Massachusetts.

## DESCRIPTION OF THE SET BOOK

In *Designing the Mentoring Stamp* Lance Hidy, an accomplished designer of books, posters, types, and stamps, takes us through the process of designing a postage stamp while explaining how the small *Mentoring a Child* stamp relates to his larger body of work. Thirty-eight full-color reproductions illustrate the photographs, designs, and drawings which were part of the design process, as well as related posters and illustrations from the last thirty years of Hidy's work. Composed in Dante and Penumbra types, the latter designed by Hidy, the books were printed at Stinehour Press on Mohawk Superfine paper and bound as a Smyth-sewn paperback at Acme Bookbinding. Thirty-five deluxe copies, which include actual specimens of the postage stamps illustrated in the text, were bound by Sarah Creighton with her own pastepapers. Michael Russem provided copies in sheets for this set book exhibition.

Philately is a field often overlooked by bibliophiles and historians of printing and typography. Yet, a small group of the most important contributors to twentieth-century book and



22. Arno Werner, silk screen poster by LH, 1984

#### LIGHT

Light is not only the form-giver in realistic painting and photography, but an ancient symbol, often in the form of a sun, moon, star, lamp, torch, or halo. These lights symbolize enlightenment, inspiration, truth, freedom, wisdom, knowledge, life, or health. The torch of the Statue of Liberty is a familiar example.

An example of real light in my work is the portrait of Arno Werner (fig. 22), in which light defines the planes of his face. The bright white paper of the book, on the other hand, is a symbolic light, a device I have used in many posters where the book is the only white element.

I avoid real light in my work because it usually adds information that is irrelevant to the message. The symbolic light in the mentoring stamp is created with just simple gradients, and no attempt is made to define the forms of the faces. The source of the light is implied. Adding a sun or other light source would complicate the design unnecessarily.

The mentoring stamp was not my first use of light to represent a child's future. *Climbing a Tree* (fig. 23) was commissioned for the cover of a textbook on child development. The gradients represent the expanding consciousness of a growing child and the older children are in the light on the upper branches.

Commissions from libraries and other sponsors involved with education offered more opportunities to use light as a symbol. An example is the 1981 poster *Support Free Nicaragua* (fig. 25), which equates literacy with dawn—a popular metaphor.

31

A spread from *Designing the Mentoring Stamp* featuring Lance Hidy's poster of Guild member Arno Werner.

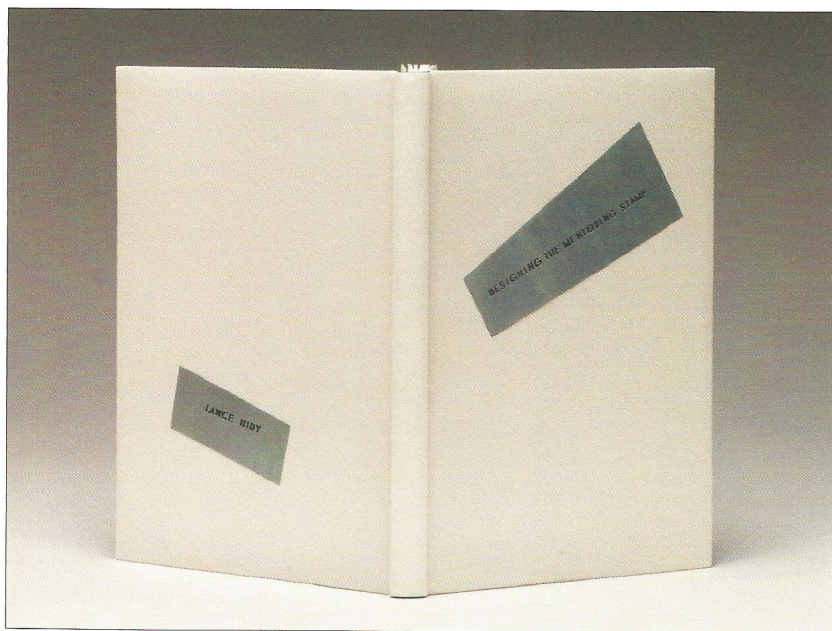
letter arts have made significant contributions to the design of the seemingly modest postage stamp. Eric Gill, Reynolds Stone, Jan van Krimpen, S.L. Hartz, S.H. DeRoos, Georg Trump, Walter Brudi, and Hermann Zapf—all of whom are celebrated for their masterful accomplishments in the field of type design—have all considered the specific concerns of philatelic design. They, and the hundreds of stamps created by them, are an unexplored resource of superb design, lettering, and calligraphy, and also provide exceptional insights into how these designers worked and solved problems. *Designing the Mentoring Stamp* is the first in a series of books published by Kat Ran Press to explore these heretofore forgotten bodies of work. More information about postage stamps by type designers can be found at the Kat Ran Press website: [www.katranpress.com](http://www.katranpress.com).



**BINDINGS OF THE SET BOOK**

A NOTE ON THE ENTRIES

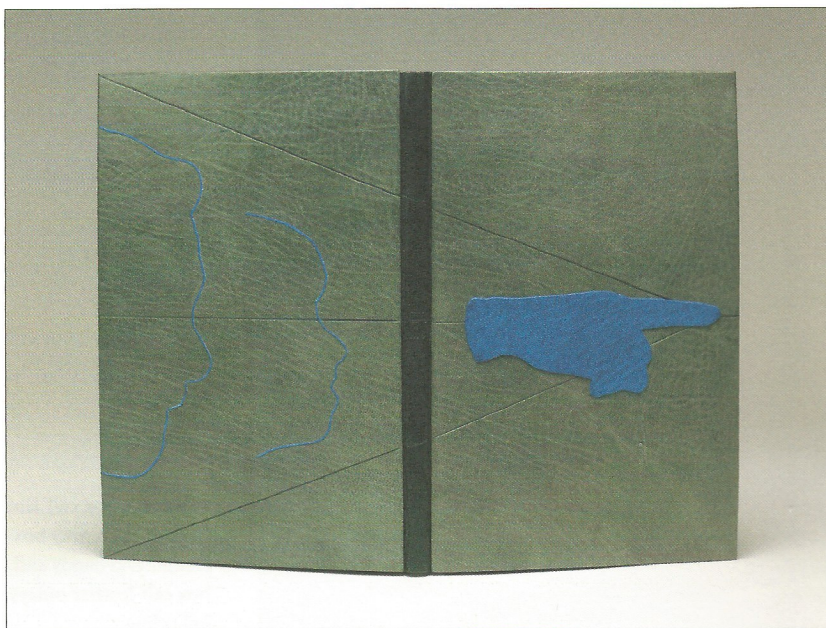
Each entry includes a photograph and description of the binding and a brief biography of the binder. Some bookbinders also submitted an artist statement. Because all of the books are very close in size to the edition binding—9 (h) × 5<sup>7</sup>/<sub>8</sub> (w), 64 pages—measurements are not included in the binding descriptions.



Full taupe box calf leather binding with gray box calf leather end bands and gray box calf leather onlays with foil titling.

## CATHY ADELMAN

*Cathy is a graduate of the American Academy of Bookbinding, where she studied for five years with Tini Miura. She continues her study by taking master classes with Edwin Heim at the Centro del Bel Libro. She has received multiple awards from the Society of Bookbinders and others and is in both public and private collections. Her work has been exhibited in the U.S., Canada, Australia, France, Italy, Greece, U.K., and Estonia.*



Bound in full leather using Stin Evrard's Simplified binding in black, gray, and blue goatskin, with leather inlays and onlays, blind tooling, and leather endbands. Endpapers are blue Hahnemuhle Ingres and off-white acid-free papers.

## ERIC ALSTROM

For my binding, I used the motif of Lance Hidy's *Mentoring* stamp along with some of the elements from his design sketches and layout. I reversed the orientation of the hand and faces so that the profiles and pointing finger would invite the reader to open the book.

*Eric Alstrom has been involved with the book arts since 1989. He received his initial training in conservation and binding in Ann Arbor at the University of Michigan under James Craven and at the Bessenberg Bindery. Eric is head of conservation at Michigan State University Libraries and teaches binding and book arts in the MSU Residential College for the Arts and Humanities. He was formerly Collections Conservator at Dartmouth College and Ohio University; he also taught in book arts programs at Dartmouth. Eric's design bindings and artist books have been exhibited both nationally and internationally.*

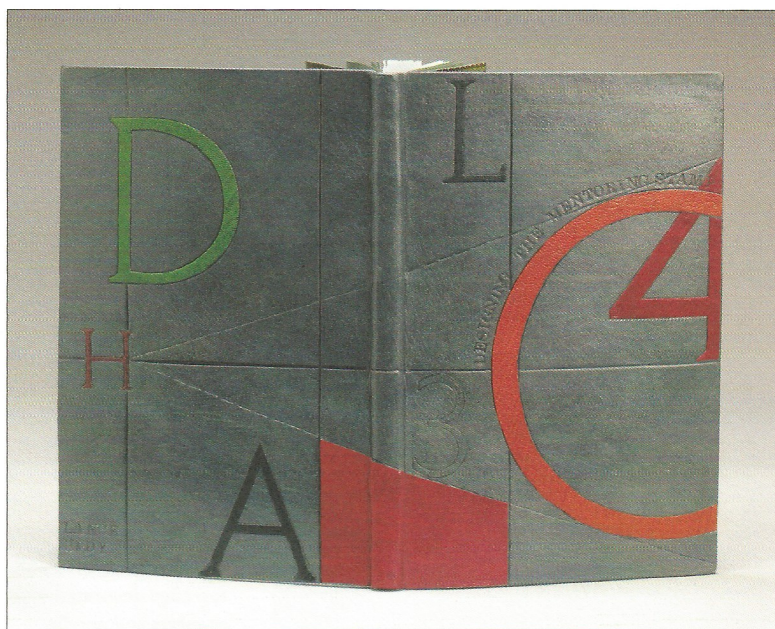


Simplified binding in full Harmatan Nigerian goatskin with a facsimile 5th-century Athenian Tetradrachm coin embedded in the front cover. Other features: stamped lettering in Lance Hidy's Penumbra typeface and top edge decorated with graphite and acrylic.

## JEFF ALTEPETER

Lance Hidy's style of solid color with hard edges would translate quite readily to the method of tooled-edge leather onlay work common in design binding. I was concerned that taking that approach would, in this case, lead me only to a pale imitation of Hidy's illustrations. I chose instead to attempt a completely different technique inspired by the lacunose bindings of Paul Delrue. This method of sanding through multiple layers of leather allowed me to give the impression of design ideas, colors, and concepts being slowly revealed. The process became the focus, and the result is quite different from my usually more controlled style.

*Jeff Altepeter is a graduate of the bookbinding program at North Bennet Street School and also earned a diploma for fine binding studies from the American Academy of Bookbinding. He has worked at Harcourt Bindery, Harvard University, and until recently was self-employed. Jeff currently teaches at North Bennet Street School and serves as chair of the New England Chapter of the Guild of Book Workers.*



Bound in steel-gray goatskin with orange, green, and purple onlays. The design is inspired by Lance Hidy's Penumbra font and depicts several letters in varying sizes and font styles. There is gold and blind tooling as well as gold lettering.

## ALEGRIA BARCLAY

I have always been awed by the power of letters as individual elements that possess an energy and beauty independent from the meaning they create when combined. Thus, when studying Lance Hidy's work, I was struck by the elegance and strength of his Penumbra font. I realized that the font itself embodies many of the design principles that he addresses in this book. I decided to create a cover using the Penumbra font that is minimalist in feel like so many of his designs, yet simultaneously bold in terms of color and placement. This coupled with straight lines reminiscent of the lines used to break the *Mentoring* stamp image into triangles and rectangles pays homage to the fluid simplicity that defines Hidy's work.

*A former high school English teacher, Alegria Barclay has had a lifelong love affair with the written word and the book as object. This passion for books led her to the North Bennet Street School in 2005 where she attended the bookbinding program under the tutelage of Mark Andersson. Upon graduating in June of 2007, Alegria moved to New York where she works as a book conservator at the New York Academy of Medicine and the New York Historical Society. In addition, she works privately as a bookbinder creating fine bindings and other hand bound items for clients.*

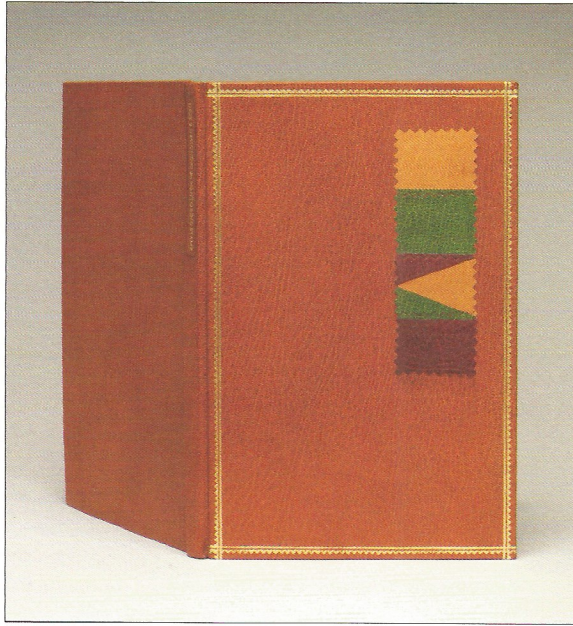


Cloth-covered, flat back book with envelope-shaped label and stamps on front and back covers.

## EMMA BATES

Each time I begin work my goal is to create a book that is a pleasure to hold and beckons one inside. I am inspired by the colors that surround me; each piece of leather or decorated paper could suddenly turn into the muse for my next book. I envision each book many times before committing to a structure and color scheme. Every book is a new experience, and I thrive on the little differences that exist in each one. Whether I work days or weeks on a piece I enjoy the process of turning paper and board into a work of art.

*Emma Bates lives in an old farm house in a small town in New Hampshire with her husband, her parents, and their dog. She was introduced to bookbinding at a book arts class in high school and has been working with book structures ever since. She graduated from the North Bennet Street School in 2007 after which she started Blue Sky Bindery. Emma was juried into the League of New Hampshire Craftsmen last year and has been accepted to show her work at the Craftsmen's Fair in the summer of 2008.*

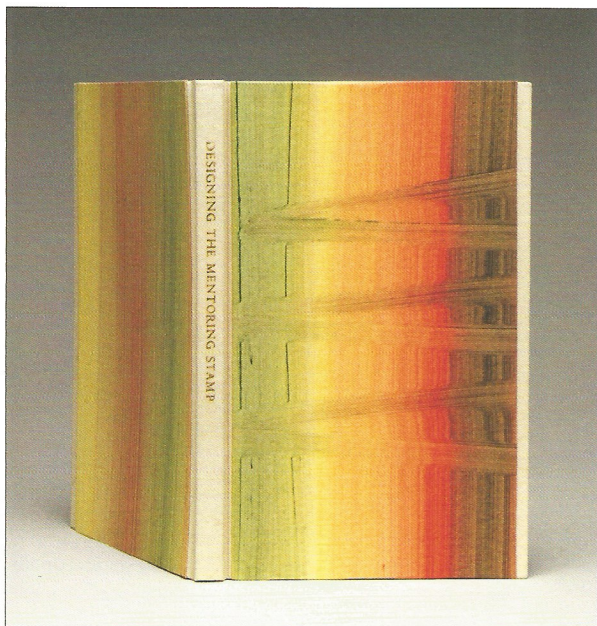


Bound in full light brown goatskin with postage stamp-shaped maroon, green, and tan onlays on front cover, reflecting the title page design and colors in the *Mentoring* stamp. A gold-tooled border on the front cover suggests stamp perforations.

## BARBARA B. BLUMENTHAL

*Barbara Blumenthal studied literature, printing, and calligraphy at Smith College and served a brief apprenticeship in 1973 with master bookbinder Arno Werner. She established a press and bindery in 1976, the same year she began working part-time in the Mortimer Rare Book Room at Smith, where she is currently the book arts specialist. Since 1980 she has published five books under her Catawba Press imprint, and she edited and co-wrote Paradise Printed & Bound: Book Arts in Northampton & Beyond, published in 2004 for the 350th anniversary of Northampton, Massachusetts.*





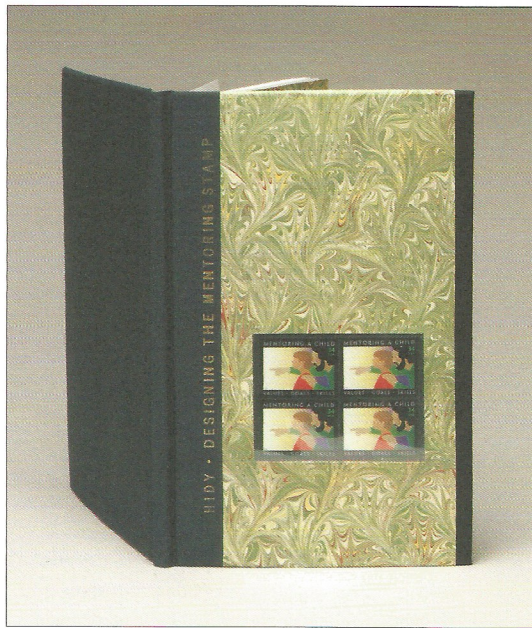
Panel binding in the studio style presenting an optical anticipation of the colors of the title page with a suggestion of the gesture in the stamp design. Extra pages of handmade English paper, interleaved within the text pages, hold actual plate blocks of the stamps pictured in the text. The book has an Elephant Hide paper spine and fore-edge and paste-decorated handmade papers.

## DAVID P. BOURBEAU

*David P. Bourbeau studied painting in Provincetown and New York, moved to Northampton in 1965 to study drawing with Leonard Baskin, and apprenticed in bookbinding with Arno Werner in 1973–74. He opened Thistle Bindery in 1975 and the George Arthur Conservation Studio in 1995. David was a founding member of the New England Chapter of the Guild of Book Workers and coined the term bibliotect—a book architect—to describe his work in the book arts.*

### ARTIST'S AWARD: LANCE HIDY

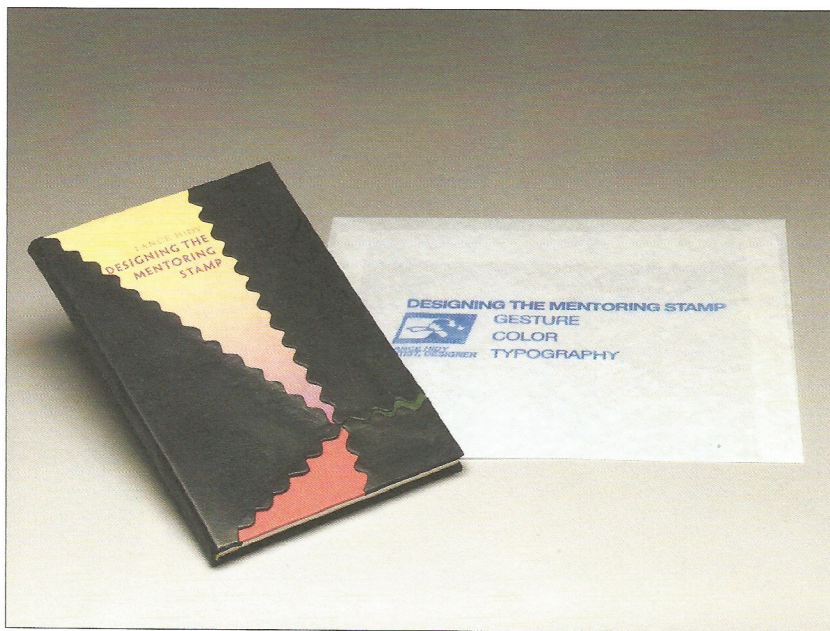
In bookbinding, as in printing, I look for work that preserves and magnifies content without distraction or extravagance—bindings that are just sturdy enough to be durable, and no more; that open flat with no effort; that are exquisite in details and materials; and that are sensitive to the author's intention. There are many books here that handsomely fit those criteria, so I looked for something extra. David Bourbeau delighted me by mounting original blocks of stamps on tipped-in leaves facing reproductions of the same stamps in my text—a thoughtful gift to the reader.



Bound in black book cloth, with a marbled paper panel with a mylar pane framing four *Mentoring* stamps on the front cover. Other features: marbled endpapers, orange silk endbands, and a gold-stamped title.

## BARBARA ANN CAINE

*Born in 1940 in Visalia, California, Barbara Ann Caine received her B.A. in Art Practice in 1967 from the University of California at Davis and studied binding with Anne Kahle at the Capricornus School of Bookbinding and Restoration in Berkeley from 1990 to 1994. She lives and works in Sacramento, California.*

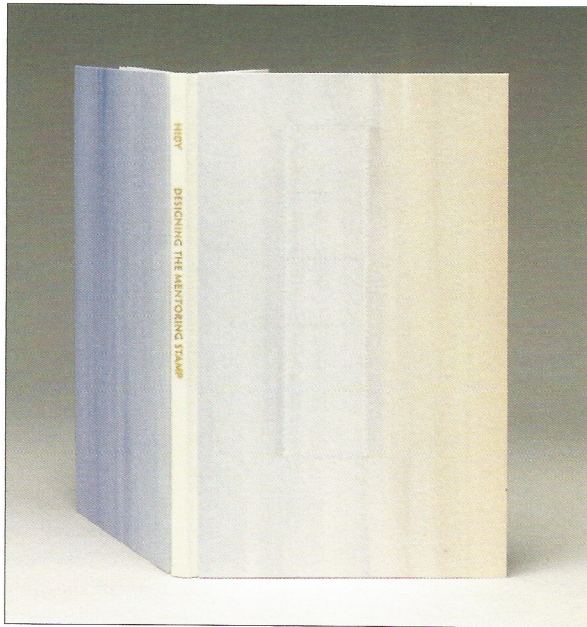


Case binding with pages sewn with a link-stitch on three linen tapes. Covered predominantly in black Harmatan goatskin, the covers are built up with museum board and recall the tearing pattern of a sheet of stamps; the stamps “tear away” to reveal the heart of the design with its bold colors and the title laser-printed on a gradient background. The glassine enclosure supports the stamp theme with printed faux Post Office markings which restate the title and key points of the designer’s statement.

## CAROL JOAN CERALDI

The strength of black in Hidy’s design immediately caught my imagination. The design’s beautiful colors gain their power in the striking interplay with the black frame. As a former stamp collector and as a customer who always asks for ten “beautiful stamps,” I love being presented with the pristine glassine envelope that contains them. The enclosure announces the value of the purchase within. I decided to use the envelope as a vehicle to contain my stamp and restate the title and Hidy’s key design points: gesture, color, typography.

*Trained in graphic design at the Cooper Union, Carol Ceraldi resides in Syracuse, New York, and Craftsbury, Vermont. She has studied bookbinding with Dorina Parmenter and Peter Verheyen, as well as with Daniel Kelm at the Garage Annex School in Easthampton, Massachusetts.*



Bound in quarter-vellum with decorated pastepaper over boards and gold-stamped title on spine.

## SARAH CREIGHTON

This is an alternate version of the full-paper deluxe bindings of *Designing the Mentoring Stamp*. The cover paper is one of the many decorated papers that I designed in the process of executing that project.

*Sarah Creighton completed a B.F.A. in printmaking from Massachusetts College of Art. In 1982 she established Sarah Creighton, Bookbinding after studying privately and training in Ascona, Switzerland (Centro del Bel Libro) and in Washington, D. C. (Folger Shakespeare Library). She designs fine bindings and produces limited editions of fine press books from her studio in Easthampton, Massachusetts.*

### PUBLISHER'S AWARD: MICHAEL RUSSEM

Although other books were more adventurous graphically, or incorporated materials requiring a virtuosity of craftsmanship, Sarah Creighton's binding is well-made, confidently simple, and, most importantly, conducive to the simple act of reading. There are no elements to remove, and to add anything would create a distraction from the content.

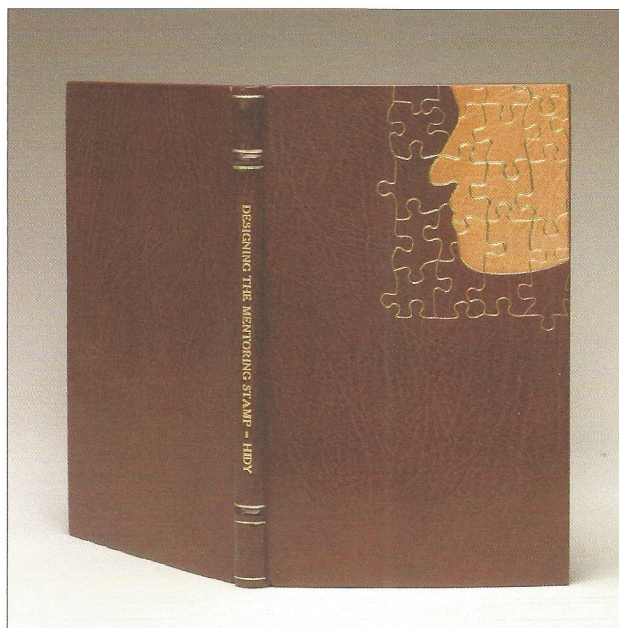


French-style full black goatskin binding sewn over cords laced into boards. Other features: pastepaper doublures by the binder, purple pigskin suede flyleaves, top edge colored with acrylic, sewn silk endbands, purple goatskin and woven paper onlays, and blind tooling.

## LESA DOWD

As a child, Lesa Dowd collected postage stamps and loved the stories they told through their pictures. Even now she always seek the most recent commemorative to place on her personal mail. Amazingly, she never really thought about the creative process of creating a postage stamp design. And now, as a fine binder, she finds this to be quite similar to how those outside the book world think of her work. Like the author, she tries to bring a harmony to her designs, between a book and its binding.

*Lesa Dowd is the Conservator for the Special Collections and Preservation Division of the Chicago Public Library. She taught chemistry for nearly ten years before beginning her career in conservation at Northwestern University Library. Outside of her daily job of conservation, she enjoys practicing the art of fine binding. Lesa has studied English binding with Scott Kellar and French fine binding with Monique Lallier and Tini Miura. She is currently the Vice-chair/Chair of programs for the Midwest Chapter of the Guild of Book Workers.*

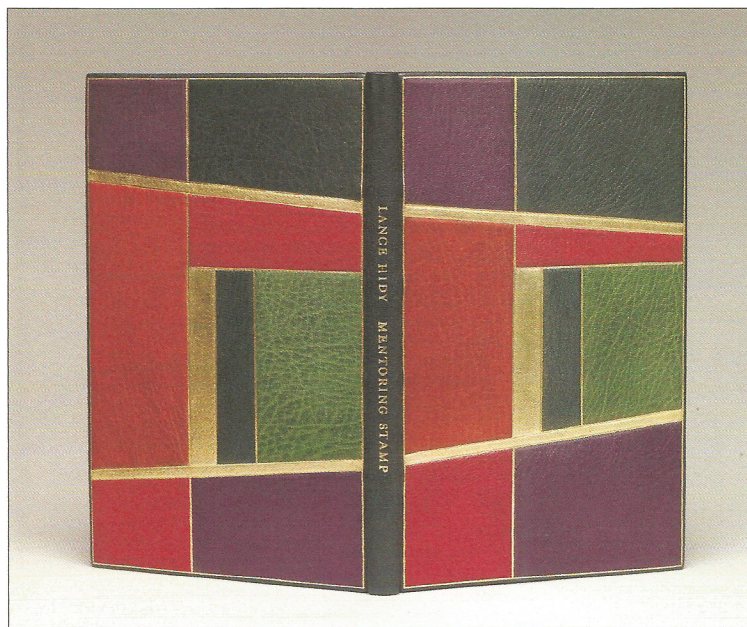


Bound in full Harmatan brown goatskin with onlay and gilt. Other features: endpapers by Chena River Marblers, silk endbands, and all edges gilt.

## SAM ELLENPORT

In recent years I have been eager to see more gold work used in decoration than is the current trend. To this end I create book designs which use traditional materials, book designs which employ elements of decoration in either an unbalanced or intriguing, yet repetitive way. The idea is to satisfy and reassure, yet challenge the eye and imagination by linking the imagery of the covers to the text. The design here is based on Lance Hidy's use of large colored areas with smaller, easily recognizable shapes.

*Sam Ellenport (born in 1943) had an initial career as a college history teacher. He began binding books in 1970, shortly before he bought The Harcourt Bindery in Boston. He has been the chair of the New England Regional Guild and helped establish the Guild of Book Workers' regional chapter system. In 1986, Sam worked toward founding the bookbinding program at the North Bennet Street School. An active collector and historian of the craft, Sam writes and speaks often on a variety of bookbinding topics.*

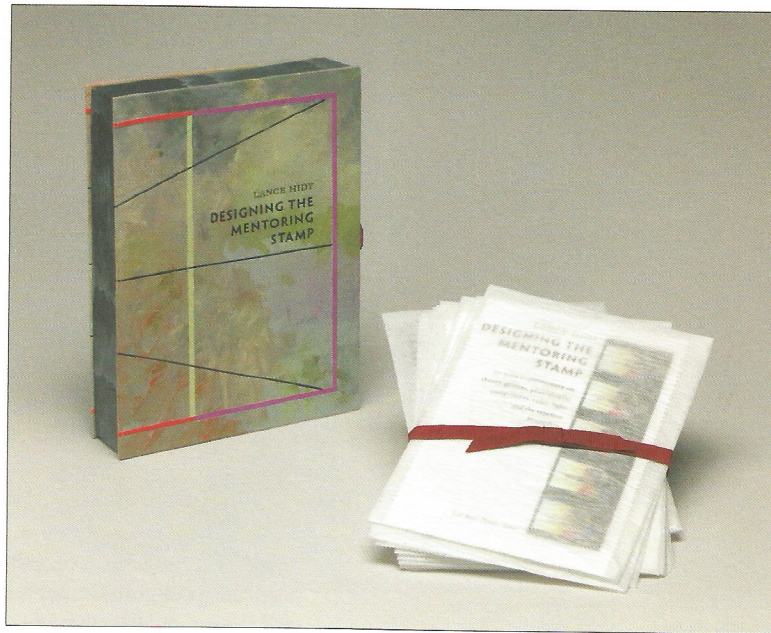


Bound in full black goatskin with raised onlays of goatskin, gilt leather, gold tooling, and full gilt edges.

## PETER GERATY

In design, I prefer to visualize the end result I am looking for, whether I know how to get there or not. It then becomes a puzzle to figure out the route I need to follow. That was the case with the gilt leather on *Designing the Mentoring Stamp*. I had seen a reference to gilt leather twenty-five years ago and had always wanted to try it. This book seemed a likely candidate, as I felt it required pure design with no literal connotations attached to it. I went back to that reference and experimented until I had figured it out. There are still things to learn about this process, and I look forward to discovering them.

*Peter Geraty has been binding since 1975 and operates Praxis Bindery at One Cottage Street in Easthampton, Massachusetts. He began as a printer, typesetter, and binder at Unicorn Press in Greensboro, North Carolina, while still in college. After moving to Boston, he worked at the New England Bookbinding Company, Tantalus Leathersmith and Bookbinding, the Museum of Comparative Zoology, and Harcourt Bindery. Praxis Bindery does editions, fine bindings, and conservation.*



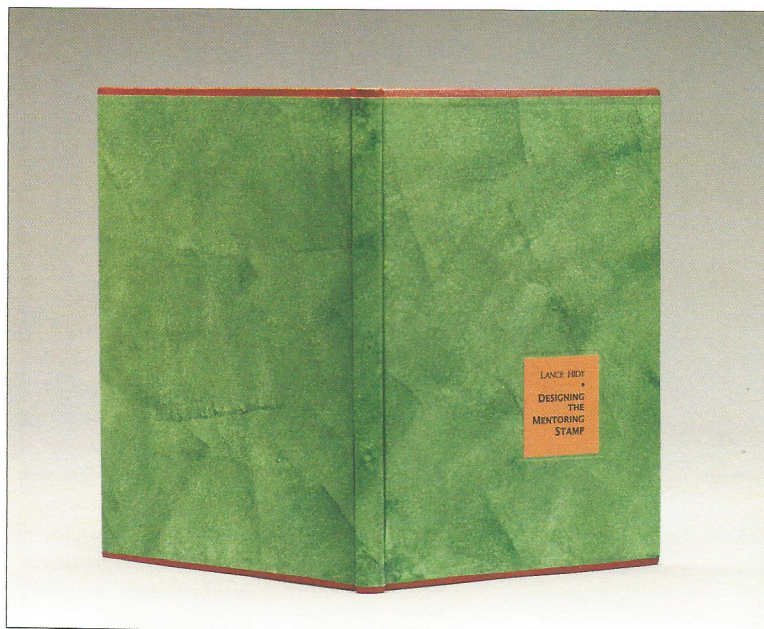
The text is cut into “postage stamps” and placed into nine glassine envelopes, which are tied together with a piece of polyester grosgrain ribbon. The tenth envelope is printed with notes on the binding. The protective box, with a magnetic clasp, is covered with hand-painted Tyvek, with a hand-rubbed matte acrylic finish; it is lined with suede with a decorative inlay. Other materials include Mi-Teintes paper, cancelled U.S. postage stamps, leather scraps, water-based and acetone-based dyes, and Higgins Eternal ink.

## PENELOPE J. HALL

My grandmother was a postmaster and stamp collector, so after reading this book, I went back to some childhood memories. Looking through her stamp drawers, I loved all of the little glassine envelopes filled with beautiful stamps—such treasures! This binding recreates some of those memories. The text block is cut into “postage stamps,” carefully placed in glassine envelopes, tied with a ribbon, and tucked into a special enclosure. Mr. Hidy’s dramatic illustrations inspire the design of the box.

*Penelope Hall is a book artist and sculptor living in the western mountains of Maine. She specializes in artist books, altered books, and ceramic sculpture. She has studied at Bates College and at workshops at North Bennet Street School, University of Southern Maine, Maine College of Art, and with local artists. She was artist-in-residence at Skowhegan (Maine) Middle School in the spring of 2007. Penelope’s work has been shown in numerous juried and invitational exhibitions and can be seen in the book, New Directions in Altered Books by Gabe Cyr, several public libraries, and occasionally at the Stadler Gallery in Kingfield, Maine.*



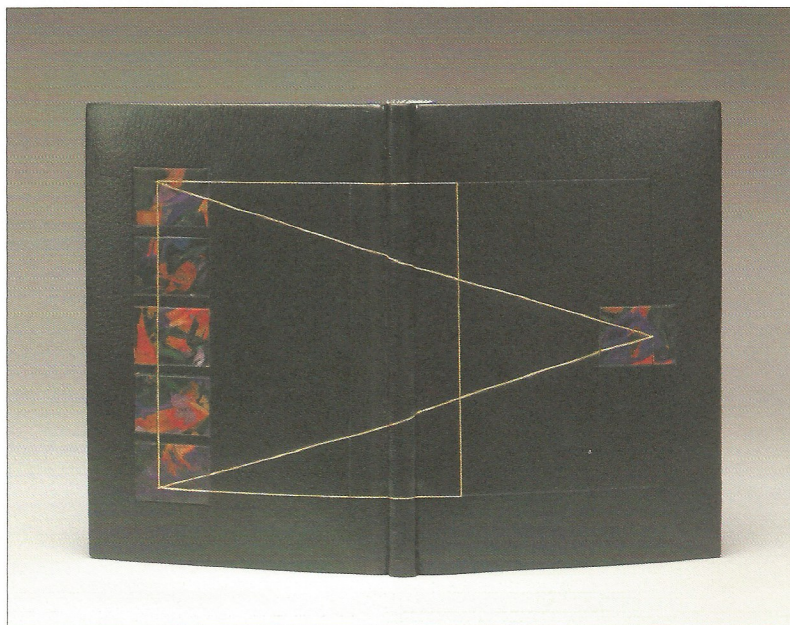


Millimeter binding—pastepaper cover and brown goatskin along entire head and tail—sewn on cotton tapes, with Ingres endsheets, a computer-made title label, and a *Mentoring* stamp inside the book, inset on the front pastedown.

## BARBARA HALPORN

Lance Hidy's book was an inspiration to read and to bind. I wanted to make a binding that would reflect the clarity, the fresh color, and the elegance of line in Hidy's thought and work. I hope the millimeter binding I have done achieves that in some measure.

*After a long career as an academic librarian, Barbara trained with Mark Andersson in the Bookbinding Program at the North Bennet Street School. After completing that program in 2006, she joined The Three Ring Binders studio in Somerville, Massachusetts.*



French technique fine binding sewn on flattened cords laced into boards. Covered in full goatskin with goatskin onlays using Paul Delrue's Lacunose technique. Other features: edge-to-edge doublures, suede flyleaves, hand sewn silk headbands, gauffered graphite edges, and gold and blind tooling.

## KAREN HANMER

The design references the colors and composition used by the author in *Designing the Mentoring Stamp*.

*Chicago binder, book and installation artist Karen Hanmer's intimate, playful works fragment and layer text and image to intertwine memory, cultural history, and the history of science. Her work weds the ancient act of bookbinding with the high tech use of the computer to aid her process. She exhibits widely, and her work is included in collections ranging from the New York Public Library and Tate Britain to UCLA and Graceland. Hanmer holds a degree in Economics from Northwestern University. She is Exhibitions Chair for the Guild of Book Workers and serves on the editorial board of The Bonefolder.*



Iowa paper case binding embellished with cancelled postage stamps.

## BARBARA ADAMS HEBARD

Reading Hidy's account of the design of the *Mentoring* stamp and viewing examples of his work made me panic. Then I received an envelope from David Bourbeau with the *Mentoring* stamp adhered to it, causing me to focus. Part of Hidy's discussion centered on stamps that influenced him, so using his elongated triangular format, I arranged a group of stamps which converge with the *Mentoring* stamp as the focal point. Those stamps depict the Nativity scene: adults acting as protectors of the infant Christ. The stamps were placed so that their color tones mirror the tones in the *Mentoring* stamp.

*Barbara Adams Hebard is Book Conservator of the Boston Athenaeum. She studied bookbinding at the North Bennet Street School and now serves as a NBSS Overseer. She is a Fellow of the International Institute for Conservation of Historic and Artistic Works, Professional Associate of the American Institute for Conservation of Historic and Artistic Works, and Board member of the New England Conservation Association. She also is Exhibition Coordinator for the New England Chapter of the Guild of Book Workers. In addition to her conservation work, Barbara creates design bindings and artist books that have been exhibited nationally and internationally.*

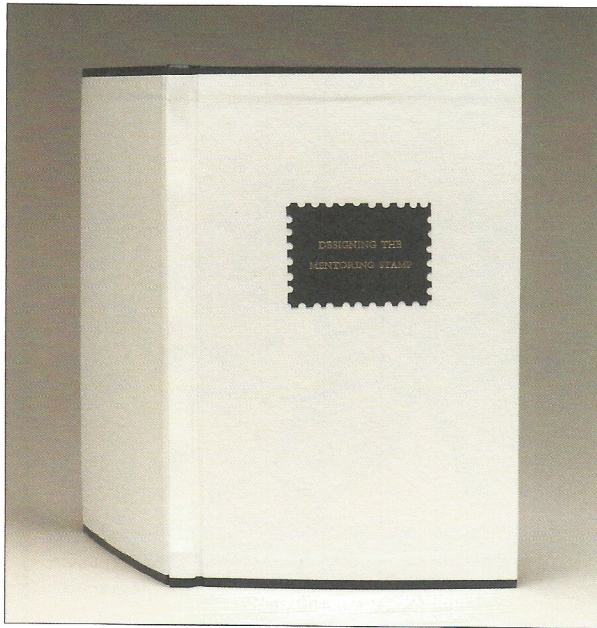


Simplified binding  
with blue goatskin  
spine and cancelled  
stamps on the cover.

## DEBORAH HOWE

This book seemed a good candidate to use the many different stamps I've collected over the past year. Reading the book I realized that there's certainly a lot of design and thought that goes into many of the stamps being sent all around the world. And until recent increases in price it was one of the best deals around; you could send a letter door to door for only twenty-five cents. I also see stamps placed on packages in a variety of ways so the placement of these on the covers represents the sometimes jumbled effect they can have.

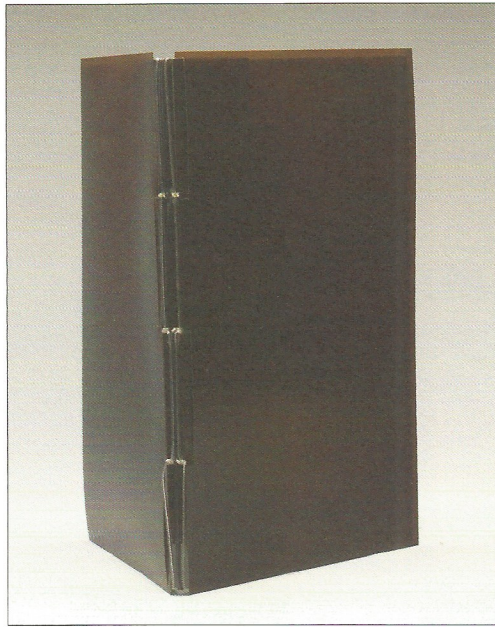
*Deborah Howe is the Collections Conservator at Dartmouth College. She has been active in conservation and book arts for the past 20 years.*



Edelpappband binding of white paper with blue leather head and tail and gold-stamped blue leather label on front cover.

## ANDREW HUOT

*Andrew Huot has been a bookbinder and book artist since 1990. In addition to his artwork and edition binding, he teaches workshops for organizations such as Portland State University, the University of Oregon, and the University of Pennsylvania. Andrew is currently the Vice-President of the Guild of Book Workers.*



Crossed structure binding, sewn with Fuloro carbon ukulele strings and covered with exposed photographic negatives (no image captured).

## KIYOSHI IMAI

*Shortly after Kiyoshi Imai's arrival in New Hampshire from Japan in 1984, he decided to seek a new career. He was always interested in working with his hands, and he enrolled in the North Bennet Street School's brand new bookbinding program. Kiyoshi worked part-time at the Northeast Document Conservation Center in Andover, Massachusetts, while still a second-year student, and he became a full-time book conservation technician there following his graduation from NBSS in 1989. He demonstrated Japanese bookbinding at the Guild of Book Workers' annual Standards of Excellence seminar in Providence, Rhode Island, in 2004. Kiyoshi also has visited Vietnam several times to teach workshops, assist development of conservation facilities in archives and libraries, and to study the papermaking history of Vietnam.*



Bound in the French technique in black goatskin, with multiple onlays across the cover, back-pared. Onlays include oasis goat, eel, chagrin, and sting-ray. Design elements include hand-sewn silk endbands, natural top edge, leather hinges, and French marbled endpapers.

## C.L. INGALLS

This binding is an homage to Hidy's design and the concepts presented in the book. I chose to represent an abstracted interpretation of the actual *Mentoring* stamp. I found the hand an engaging focal point and reversed the image so the hand appears on the front cover. My work often plays with use of line, and I found that shapes emerged as solid blocks and forms, with a distinctive linear quality between them that pleased me as well as highly abstracting Hidy's design.

*C.L. Ingalls began bookbinding after an introduction to the field through letterpress printing. Soon, fine binding budded into a passion. Over the past several years she has studied French technique with various teachers—notably Eleanor Ramsey, Tini Miura, and Monique Lallier—and received a diploma from the American Academy of Bookbinding.*



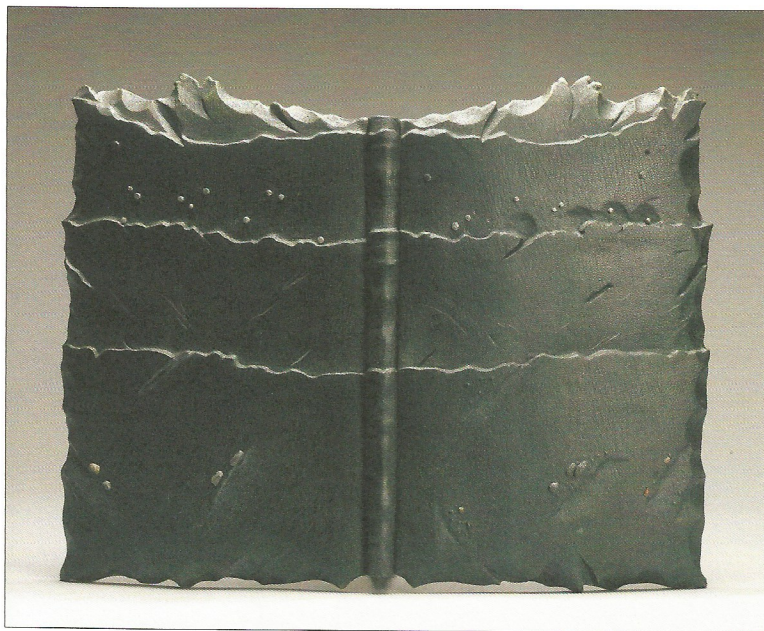
Full-leather binding with envelope flap and recessed *Mentoring* stamp on upper cover. Other features: gold-stamped onlays with lettering in Penumbra type, hand sewn woven silk endbands, all edges of textblock toned, endpapers with reduced scale images of full sheets of *Mentoring* stamps, and leather hinges.

## NANCY H. NITZBERG

My initial inspiration was to display the stamp itself in the way miniature paintings were featured in historic Cosway bindings: in a recessed central area on the upper cover, ornately framed by a decorated leather binding. Gradually, the function of the *Mentoring* image as a postage stamp led to its placement in the upper right corner, and envelope features, such as an envelope flap, followed. I kept in mind the artist's use of color theory and his use of color as symbolism. Hidy's name and the book title appear in the return address location (origin of the book) in Penumbra, the typeface he designed, and the concepts of mentoring (featured in the full sheet of stamps) appear in the addressee field to communicate the *mentoring* message.

*Having studied art history, music, studio art, and various crafts, Nancy's first exposure to bookbinding was in 1982 at the Harvard College Library's Conservation Unit, where she received on-the-job training in book repair. Four years later, after attending many workshops and courses, she attended Columbia University, receiving an M. S. in Library Service and a Certificate in Library and Archives Conservation. After working as a professional book conservator in major research libraries and a regional conservation center, she established her own business, Book-Care, providing conservation and custom bookbinding services to institutions, the book trade, and to individuals.*

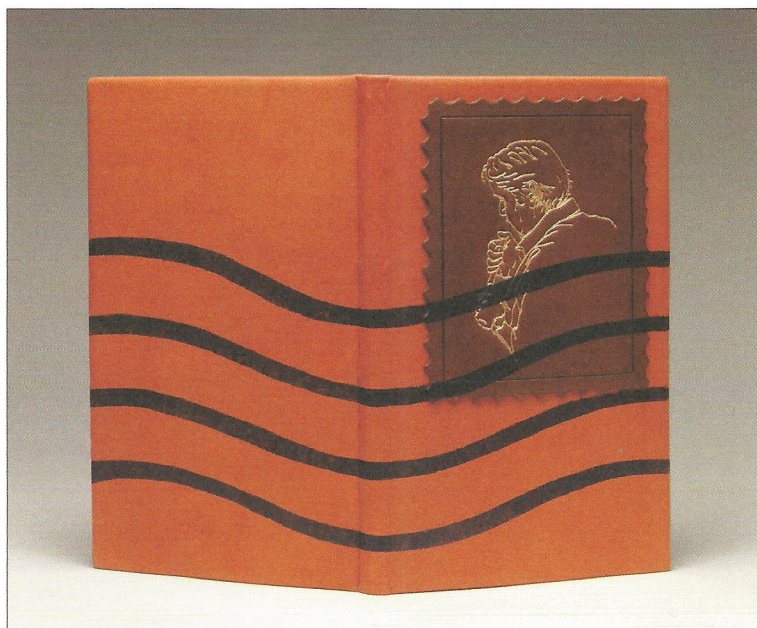




Bound in full gray goatskin:  
hollow back, split board  
shaped binding with onlays  
and ultrasuede flyleaves.

## PATRICIA OWEN

*Patricia Owen received a Masters in Architecture from UCLA. She began her bookbinding study with Kathryn Gerlach and Laura Young on the East Coast and continued to study with Eleanore Ramsey in San Francisco. Patricia's bindings have been exhibited in Europe and the U.S. She is currently working as a design binder in Santa Monica, California.*



Bound in full leather with applied acrylic, an onlay stamped in gold, leather interior hinges, and pastepaper endpapers.

## TODD PATTISON

In 2007 a very good friend passed away—a gifted bookbinder and conservator I had worked with for more than 16 years. He was a mentor for me in every sense of the word. I have thought about him while working on almost every binding I have done in the past year and this one more so than any other.

*Todd Pattison had the good fortune to find bookbinding at an early age and trained with Fred Jordan in western New York State in the late 1970s and early 1980s. He spent a year studying bookbinding and conservation at Centro del Bel Libro in Ascona, Switzerland in 1983–84. For the last 17 years he has worked as a book conservator at the Northeast Document Conservation Center.*



French Simplified binding, using goatskin, papyrus, gold leaf, black engrossing ink, Egyptian Tow flax Paper, pink nylon thread, and linen thread.

## JAMES REID-CUNNINGHAM

Although it is commonly advocated that a design binding should reflect the text and illustrations of the book to be bound, I have long believed that a design binding reflects the binder, not the text. I am rarely certain of the meaning of any of my designs. I enjoy creating design bindings and book art using traditional bookmaking materials, as seen in the use of leather, gold leaf and papyrus in my binding for *Designing the Mentoring Stamp*. The tactile qualities of traditional materials make this binding a pleasure to hold.

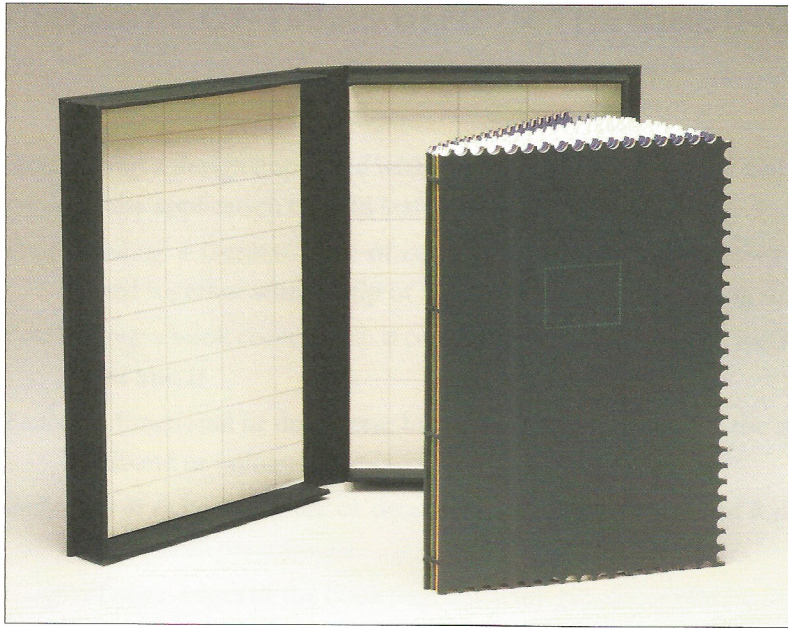
*James Reid-Cunningham studied bookbinding at the North Bennet Street School. Formerly the Conservator of the Graduate School of Design, Harvard University, he is currently the Chief Conservator of the Boston Athenaeum. He is the President of the Guild of Book Workers and a Professional Associate of the American Institute for Conservation. He has exhibited his design bindings and book art nationally and internationally. He is the proprietor of Hematite Press, a small press that publishes illustrated limited editions of modern texts. In 2006 he received the Distinguished Alumni Award from the North Bennet Street School.*



Bradel binding: textblock sewn on five polyester linen tapes, with textured white endpapers, marbled paper endleaves by Karli Frigge, graphite edges, and hand-sewn red silk endbands. Covered in palmetto Japanese bookcloth with multicolor goatskin and alum-tawed pigskin onlays, title stamped in gold on spine.

## GERRITT VANDERWERKER

*At various times in his life, Gerritt VanDerwerker has worked as a forestry technician, research entomologist, fine art lithographer, proofreader, studio potter, copy editor, and artist. Whether any of these experiences inform his current work is anyone's guess. Largely self-taught (with a little help from his friends), he has pursued bookbinding as a serious amateur since 1994 because a spinal injury prevents him from sitting comfortably and relaxing in a meaningful way.*



A modified sewn-boards binding sewn with a two-needle chain stitch, this book has laminated paper covers and shaped edges, with signatures guarded with colored Japanese paper. The book is housed in a clamshell box covered in black Iris cloth with an inset watercolor interpretation of the stamp painted by the binder.

## STEPHANIE WOLFF

*Stephanie Wolff is a book artist, hand bookbinder, and conservation technician living in Vermont. Her work was included in the New England Chapter's 2004 show "New England Vignettes" and the Guild of Book Workers' national triennial "In Flight," as well as in other exhibitions across the country. She is one of the instructors in bookbinding and the book arts at the Open Bindery Studio in the Dartmouth College Library Book Arts Program.*

### CURATOR'S AWARD: MARTIN ANTONETTI

Stephanie Wolff's clever treatment of the philatelic theme, which is expressed in both structure and decoration, has enabled her to create a binding which is at the same time playful, elegant, and just a little bit sassy. All formal elements work together beautifully to fashion a stylish geometry that is satisfying to hand and eye. I particularly enjoyed the subtle flashes of color on the matte black background and the piquant contrast of sharp edges with smooth surface. These features combine to give the somewhat paradoxical impression of an object that is simultaneously bold yet understated, rich yet lean.



## GLOSSARY OF TERMS USED IN THE BINDING DESCRIPTIONS

*Blind tooling*: a design impressed with cool or heated metal tools, usually on damp leather, without the application of gold leaf

*Bradel binding*: a German style of case binding, in which the cover boards and spine strip are joined together with a strip of sturdy paper before covering material is adhered

*Case binding*: a book cover which is constructed separately from the sewn pages, which are later glued into it

*Endband*: functional or decorative band at the head and tail of the spine of a book; also called headband or tailband

*Endpapers or endleaves*: blank or decorated papers preceding and following the text; also called flyleaves and pastedowns

*Gauffered edges*: edges of the book pages, usually gilt, decorated by means of heated tools which create an indentation

*Gold tooling*: a design impressed with heated metal tools, usually on leather, through gold leaf laid on the cover of a book

*Iowa paper case binding*: a binding structure using durable handmade paper, popularized by Gary Frost at the University of Iowa Center for the Book

*Laced-in binding*: a book cover which is constructed and attached to the sewn pages before it is covered with leather, paper, or cloth

*Millimeter binding*: based on a paper-covered case binding, with the addition of cloth, leather, or vellum trim (only one millimeter is visible) at the head, tail, fore-edge, or corners, for greater durability and added elegance; also called *endelpappband*. A variation, with leather trim running along the entire length of the head and tail, was developed by John Rubow.

*Simplified binding*: Sün Evrard designed this structure in 1984 in an effort to create one less formal than a traditional leather binding. The name is somewhat misleading, although the structure is simplified, since the leather spine is attached separately from the cover boards. This allows the boards to be covered and possibly decorated off the book.

## ACKNOWLEDGMENTS

This exhibition and full-color catalogue would not have been possible without the encouragement and assistance of many people, including: Martin Antonetti, curator of Rare Books at Smith College; Spencer and Ruth Timm, who provided significant support for the catalogue; and of course, Michael Russem, who offered the unsewn pages, and the participating bookbinders who transformed them. We are grateful to the many people and organizations who made contributions in support of the catalogue.

Barbara B. Blumenthal and  
Barbara Adams Hebard

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