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*Boston
Symphony
Orchestra
Seiji Ozawa
Music Director*

Hidy

LANCE
HIDY'S
POSTERS:
DESIGNS
PERSONAL
& PUBLIC

WITH
AN ESSAY
BY
ALAN
FERN
15

FOREWORD
BY
DAVID
LANCE
GOINES
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WORD
BY
LANCE
HIDY
51

ALPHABET PRESS · 1983

FOR V.S. 'PETE' HIDY
1914-1983

This book accompanies two exhibitions of Lance Hidy's work: August 25 to October 28, 1983, Albin O. Kuhn Library and Gallery, University of Maryland Baltimore County, Catonsville, Maryland; December 6 to January 31, 1984, Boston Public Library, Boston, Massachusetts.

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FRONTISPIECE: 1983, 34 × 13¹/₂" , hand silk screen by Rob Day, Mink Brook Editions, West Lebanon, N.H., 275 numbered and signed copies. Also an unlimited silkscreen edition, 29 × 11¹/₄".

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This book exists through the efforts of many people. The initial impetus came from Billy Wilkinson and Alan Fern, with further major support and guidance provided by Roderick Stinehour, Stephen Stinehour, Philip McNiff, Liam Kelly, and Sinclair Hitchings.

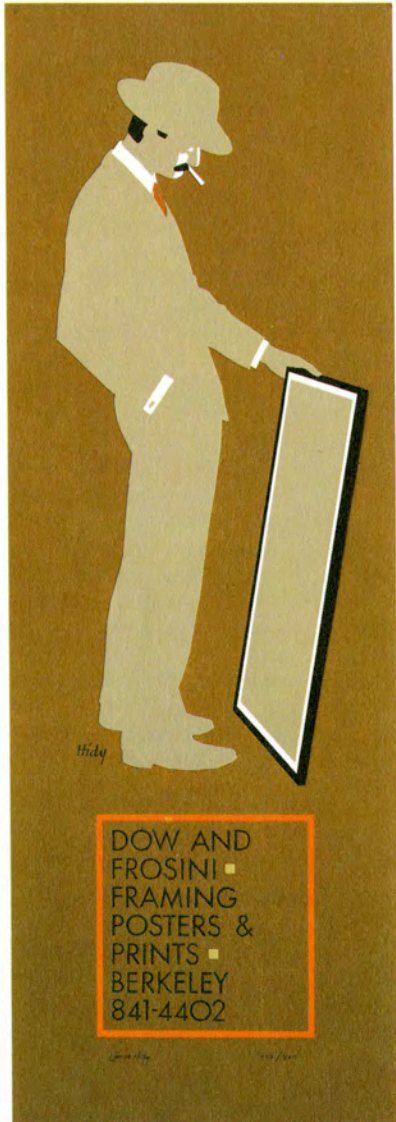
Additional assistance was given by Andrew Clements, Carolyn Coman, Edward Coman, Nathalie Coman, Ann Copeland, Lois Fern, David Goines, David Herwaldt, Tim Hill, Motoko Inoue, Bill Matheson, Nina Matheson, Monty Montee, Patti Pace, Olivia Parker, Rob Saunders, Beth Shea, Louis Silverstein, Harvey Simmonds, Janet Swan, Gay Walker, and Eugene Zepp.

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To all of these people, and the others who worked on the typesetting, proof-reading, printing, and binding, go my compliments and thanks.

L.H.



DOW AND
FROSINI ■
FRAMING
POSTERS &
PRINTS ■
BERKELEY
841-4402

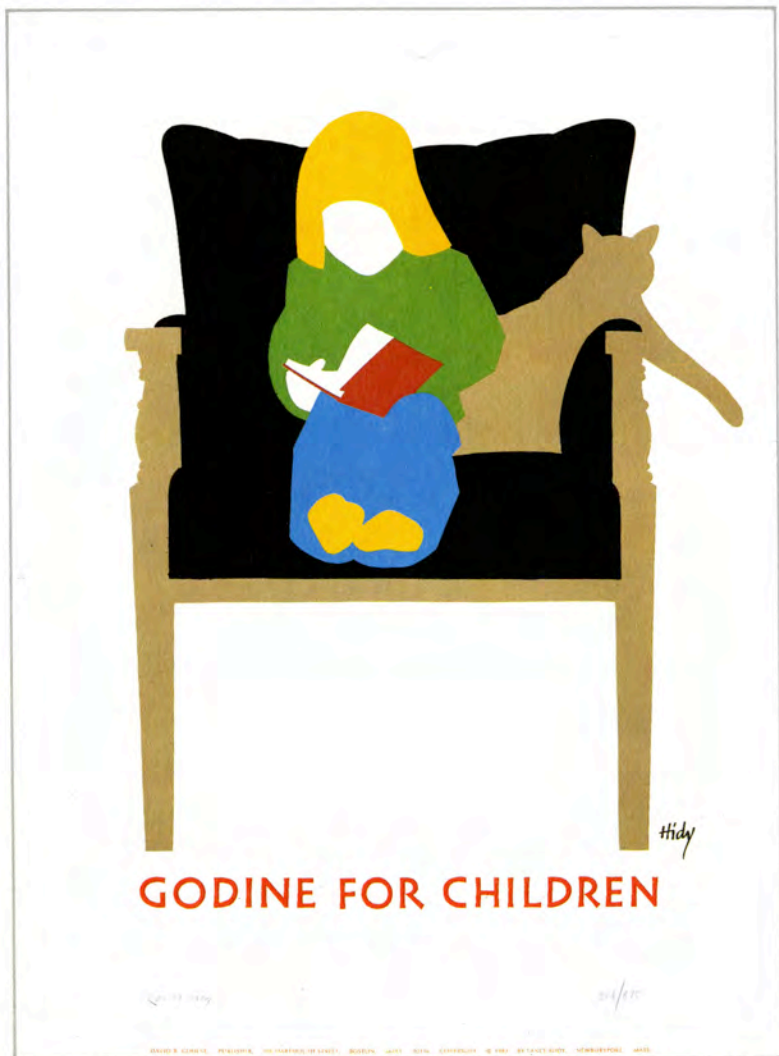
FOREWORD

There are, largely, two classes of graphic design. The weaker is work which is done without regard to, or understanding of, the techniques of reproduction. The stronger, and to this area Lance Hidy contributes, is that in which the work is designed in terms of its execution. It is unusual to find a designer who thoroughly understands all aspects of the task and can, himself, do them. Inevitably, the work will be strong, original and attractive. Lance Hidy, having well begun, is on the way to an important contribution to late twentieth century graphic art.

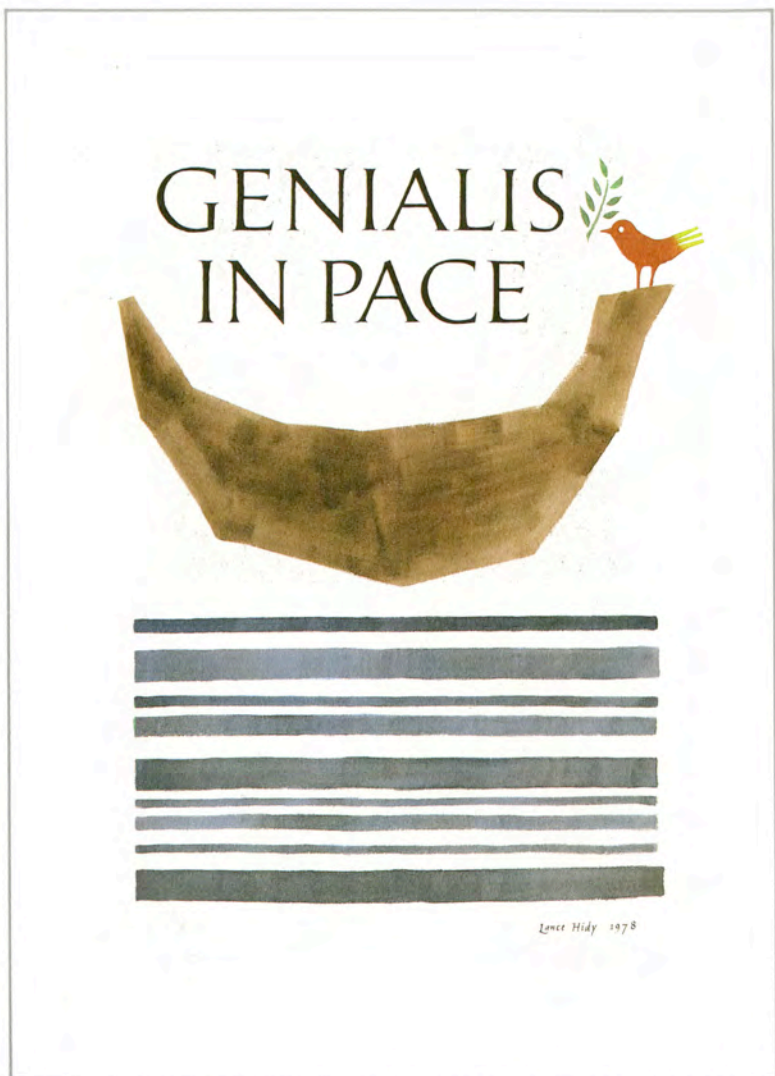
*David Lance Goines
Berkeley, California
May 1983*

LEFT: 1979, $32 \times 11\frac{1}{4}$ ", hand silk screen by L.H., 600 numbered and signed copies. Model, Hamilton Gillett.



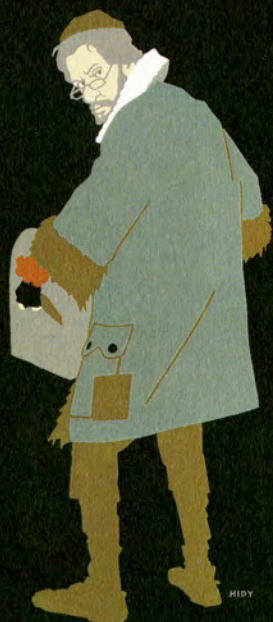


1982, 29 × 21 1/2", hand silk screen by Rob Day, Mink Brook Editions, West Lebanon, N.H., 875 numbered and signed copies. Model, Anna Coman-Hidy.



1978, 30¹/₂ × 22", watercolor, two copies.

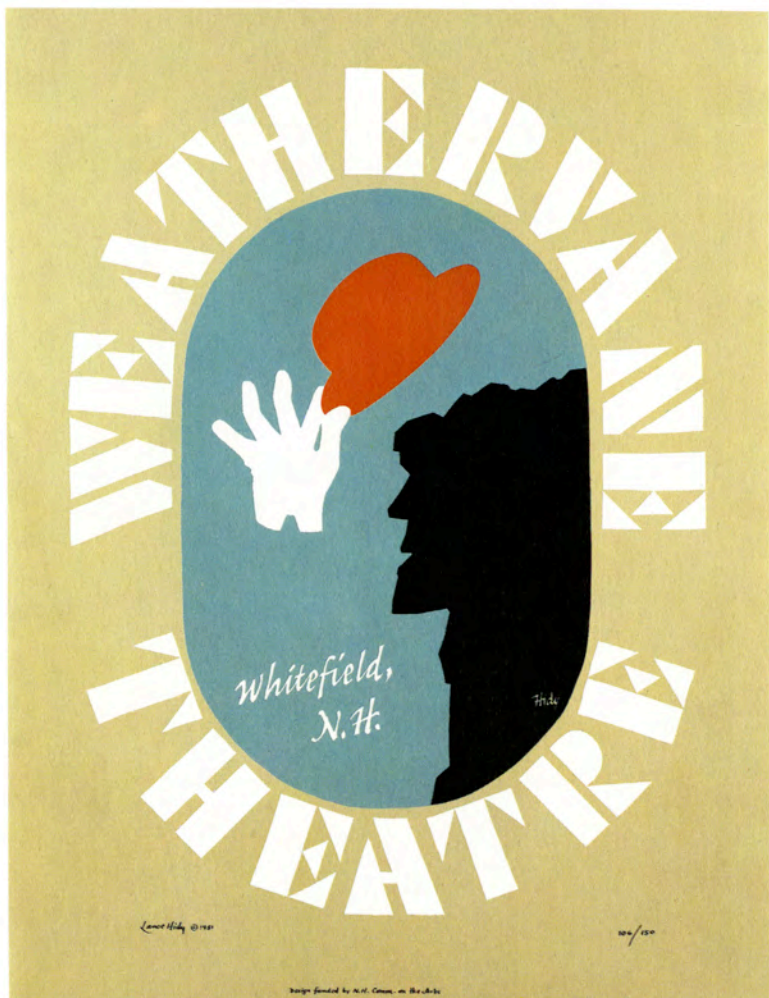
MOLIERE'S
THE MISER



BOSTON SHAKESPEARE COMPANY

Copyright © 1979 by Lance Hidy, Lancaster, N.J.

1979, 24½ × 15", hand silk screen by L.H., 100 copies. Model, Will Lebow.



ABOVE: 1981, $26 \times 19\frac{3}{4}$ ", hand silk screen by L.H., 150 numbered and signed copies. Model, Old Man of the Mountain, Franconia Notch, symbol for state of New Hampshire.

WHITE MOUNTAINS
CENTER FOR THE ARTS
FESTIVAL '79



1979, $32\frac{1}{4} \times 18$ ", hand silk screen by L.H., 100 copies. Model, Ken Fricker.



**LEAGUE OF NEW HAMPSHIRE
CRAFTSMEN · JUBILEE · 1932-1982**

1981, 36×24", machine silk screen by Superior Silk Screen, Chicago, 200 copies signed and numbered. Also an unlimited silk screen edition, 33×22". Model, Paula Harvard.

It is anachronistic that Lance Hidy should **LANCE**
be producing posters in 1983. In the late **HIDY'S**
19th century there were such impassioned **POSTERS:**
collectors of the work of Chéret and Lau- **DESIGNS**
trec that posters were ripped from walls **PERSONAL**
with the billposter's paste still wet on the **& PUBLIC**
back. In response, editions were printed and publishers
found a ready collectors' market. In the 1960's there
were posters from the List Foundation program in ev-
ery major American city, announcing exhibitions of
painting, concerts, and theatrical performances; these
were eagerly acquired, along with the brilliant designs
of Polish, Swiss, and Japanese artists, and were discussed
in dozens of books and magazine articles. Today it
seems as if the frenzy has abated. Posters still appear on
college campuses, but seem little in evidence elsewhere
on the American scene. Clearly, Lance Hidy's entry
into the field of poster design in the late 1970's was not
a response to a current fashion. Instead, it marked a
discovery on the part of the artist of an aspect of his
talent that had been only latent in his earlier work.

Hidy, in an unpublished essay, has written of his
work, "From an artistic standpoint, poster design is far
more challenging than commercial book design, pri-
marily because I can work with color, composition,
metaphoric imagery, and letter forms to represent a
complex thought in minimal visual terms. . . . Further-
more, I can do the work privately, without artistic
supervision from a publishing committee."



1981, 26 × 20", hand silk screen by L.H., 275 numbered and signed copies. Models, Cindy Schaffeld and Dan Ansotegui.

Hidy's posters are emphatically flat designs, boldly composed, using surprising colors. The human form is almost always present, rendered with a careful sense of gesture and stance; his models can recognize themselves in these compositions, though facial details are often sparingly presented. In their flatness, precision, and formal simplicity, Hidy's posters are reminiscent of the work of Ludwig Hohlwein, the renowned German graphic artist of the 1910's and 20's, whose work Hidy has studied with enthusiasm. Like Hohlwein, Hidy uses the photograph as a point of departure. The camera has the unique ability to capture the essentials of a movement, a gesture, or a stance. The Basque dancers in his "Boarding House" restaurant poster (p. 16) were first studied on super-8-mm motion picture film, individual frames of which were projected and refined into the drawing for the finished work. Other posters have evolved from 35-mm still photographs, often in color.

The other ingredients of Hidy's poster art are his remarkable sense of the arrangement of forms on the page and his fluent command of lettering and calligraphy. These qualities have evolved directly out of his earlier work in the graphic arts.

A native of Portland, Oregon, Lance Hidy grew up in a home in which printing and graphic design were often discussed. His father was a fly-fishing author and editor, who later edited a trade journal, so young Lance was familiar with the appearance of long sheets of galley

THE GILBERT AND SULLIVAN SOCIETY OF
JONATHAN EDWARDS COLLEGE PRESENTS
**SCENES FROM THE
LIFE OF GALILEO**
BY BERTOLT BRECHT



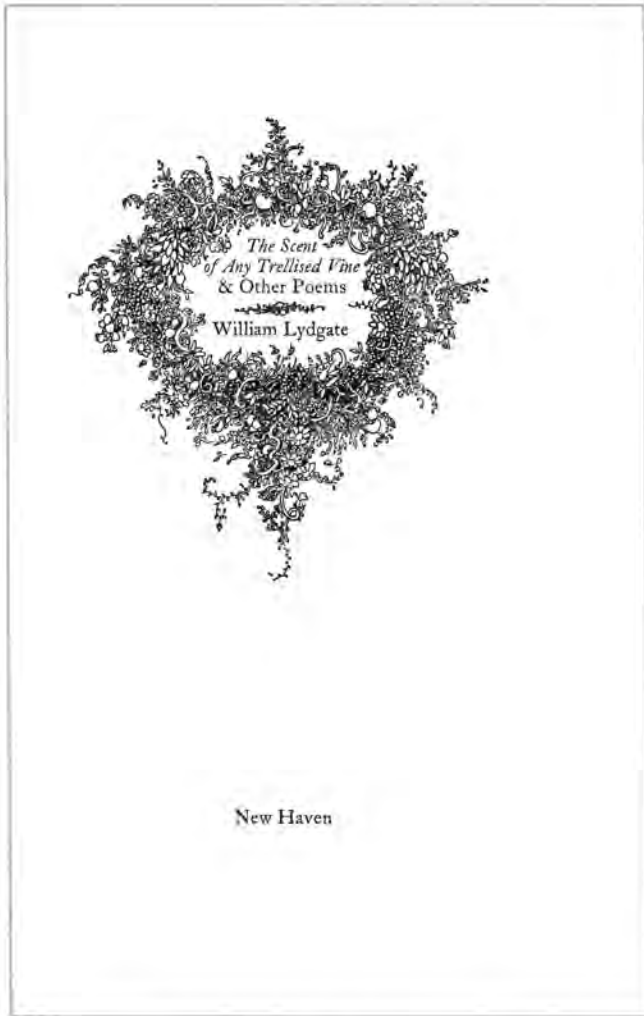
*Jonathan
Edwards College
invites you to a poetry
reading by James Merrill,
Thursday, April 18,
4:30 p.m., in
the Taft
Library.*

Ephemeron (p. 28), with his own color etchings as illustrations. Throughout his latter years at Yale, he had produced small announcements for University concerts and other events on the College press (pp. 18–19), and became known for his commitment to the graphic arts.

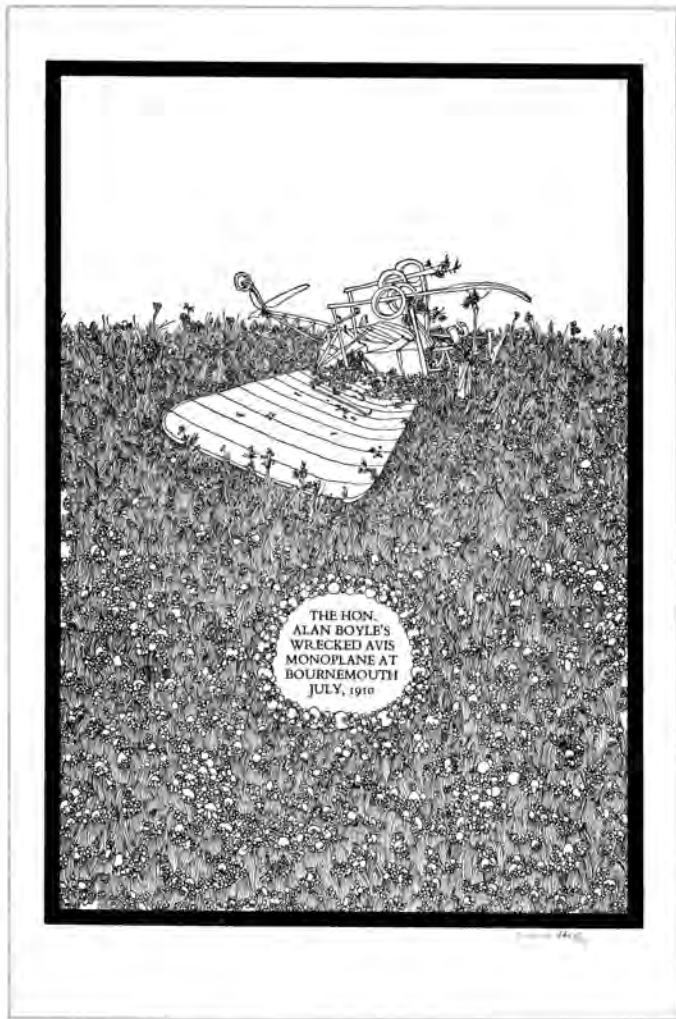
At Yale, Hidy received two grants: one to travel to England and Europe to study the visual arts, after his junior year, the other, after graduation, to study with Leonard Baskin, who was then teaching and printing at Smith College.

Hidy's time abroad was an enriching experience, bringing him into touch with powerful works of painting, sculpture, and architecture for the first time, and giving him the opportunity to visit a few of the great libraries of Europe.

(continued on page 22)



1967, $8\frac{1}{4} \times 5\frac{1}{2}$ ", letterpress by L.H. from handset Caslon type, with photo-engraving (above), and two woodengravings. 100 copies, numbered.



1966; second printing, 1970 (above) with addition of black border and the drawing in olive green, $11\frac{1}{2} \times 8\frac{1}{8}$ ", letterpress with photo-engraving, at the Godine Press. Based on a photograph and caption in a book in the Yale library.

His time with Baskin was a more qualified success. Baskin, it may be recalled, had developed a strongly personal style as wood engraver and typographic designer. His earliest printing had been done at Jonathan Edwards College. Using the same typefaces and presses, and preferring Baskin's work to the abstract expressionism then strongly in vogue at the Art School in Yale,



JOHN BROWN



HENRY DAVID THOREAU

Woodengravings, actual size. From *A Plea for Captain John Brown* by Henry David Thoreau, 1969, $8\frac{3}{4} \times 5\frac{3}{8}$ ". Book designed and printed by L.H., letterpress from wood blocks and Monotype. 750 copies, numbered.

Hidy had picked up some of the mannerisms that characterized Baskin's style. He enjoyed the use of old-style types, set fairly solid, and ended books with a series of lines of decreasing length, often punctuated with an ornament at the end (p. 25). When Hidy came to work with Baskin, the tastes and interests they shared could

not overcome a certain tension of personalities. It may have been difficult for Baskin to deal with a young artist who had absorbed so much of his manner from afar without undergoing the evolution that had led Baskin to the style he used. Whatever the cause, Hidy was uncomfortable at Northampton, though he recalls with gratitude Baskin's sharing of his erudition, his library, and his studio.

At Baskin's, Lance found himself in the company of

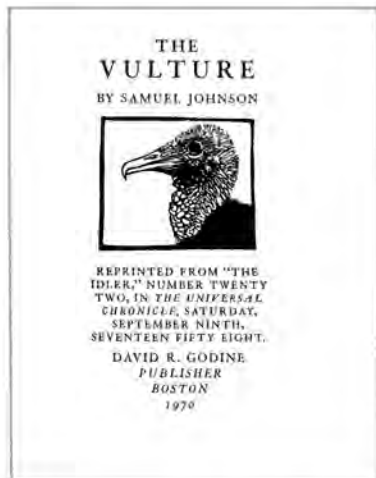
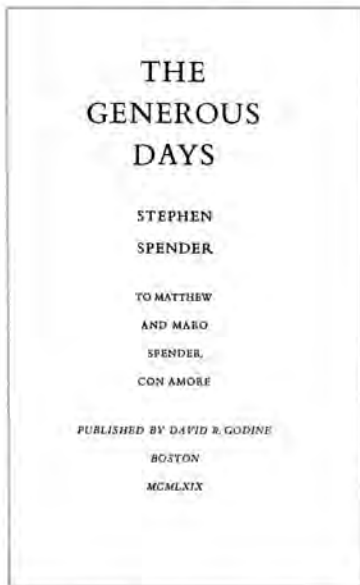


The Godine Press, 282 Newton Street, Brookline, Massachusetts, 1969, pen and ink, $4\frac{3}{4} \times 7\frac{1}{4}$ " , from the first Godine prospectus. Besides Godine and Hidy, the other founding associates were Martha Rockwell and Andrew Melnechuk. Harold McGrath of the Gehenna Press was the printing advisor.

a young Dartmouth graduate, David Godine. In May 1969 he joined Godine in Boston. Godine was anxious to establish himself as a publisher of fine, limited editions; Hidy served as designer, pressman, printmaker, and (for one major book, at least) photograph researcher. After a year and a half with Godine, largely devoted to preparing the kinds of elegant books Hidy had made on the Jonathan Edwards Press at Yale, he left for New

Hampshire to work at the *Coös County Democrat*, then owned by Roderick Stinehour and located not far from The Stinehour Press.

Stinehour and his colleagues represented quite a different area of the graphic arts from what Hidy had so far experienced. They were a small firm of accomplished letterpress printers, noted for excellent taste, serious projects, and traditional values. The time in New Hampshire afforded a chance to learn something of the commercial world at its best. Here, Hidy also had his first

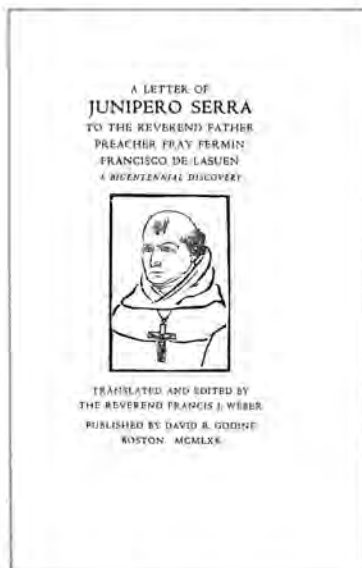
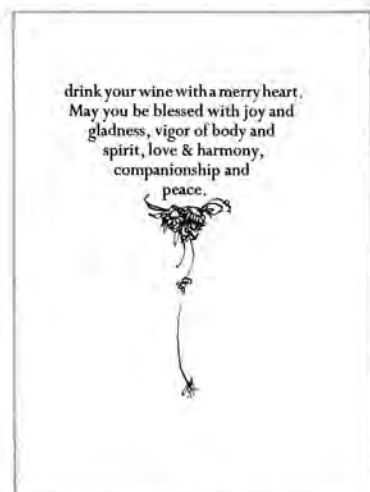


LEFT: 1969, $8\frac{1}{2} \times 5\frac{3}{8}$ ". Book designed and printed letterpress by L.H. First edition, 250 copies, numbered.

RIGHT: 1970, $5\frac{1}{2} \times 4\frac{1}{4}$ ". Pamphlet designed and printed by L.H. Woodengraving printed from the block. Three thousand copies.

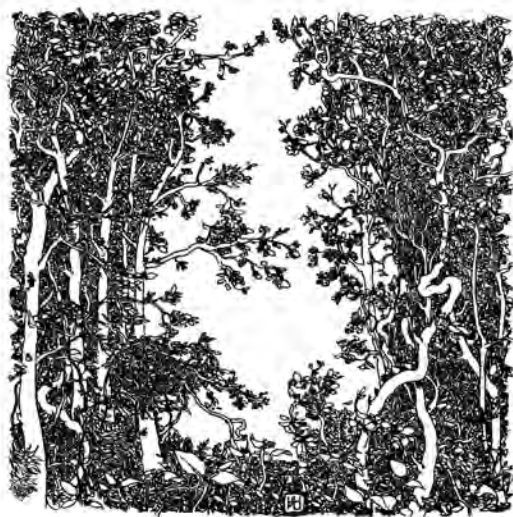
direct experience of offset technology and the making of halftones, which would stand him in good stead during the next phase of his career.

After rejoining Godine for a while, Hidy opened his own design studio in 1974; he has remained a free-lancer ever since. It is remarkable how his work has evolved. During his Yale years, while the influence of Baskin was palpable, there was a personal style in Hidy's wood engravings and an unusual—though as yet unrefined—sense of color. To my taste, his colors in the 1960's are
(continued on page 32)



LEFT: 1969, $5\frac{7}{8} \times 4\frac{5}{8}$ ". Wedding service program, eight pages, designed and printed by L.H., with pen and ink ornaments. Less than fifty copies.

RIGHT: 1970, $8\frac{7}{8} \times 6$ ". Pamphlet designed and printed by L.H. Woodengraving of Serra by L.H. printed from block. Woodengraving by David Godine on colophon page (not shown). 500 copies, numbered.



1970, 9 x 6 1/4". Four etchings, and letterpress, printed by L.H. with assistance from Andrew Melnechuk and Susan Ward Rae. 115 copies, signed and numbered. The etchings were done between 1965 and 1968. Leonard Baskin suggested combining them with the Marvell poem.

IX

*How well the skilful Gardner drew
Of flow'rs and herbes this Dial new;
Where from above the milder Sun
Does through a fragrant Zodiack run;
And, as it works, th' industrious Bee
Computes its time as well as we.
How could such sweet and wholesome Hours
Be reckon'd but with herbes and flow'rs!*

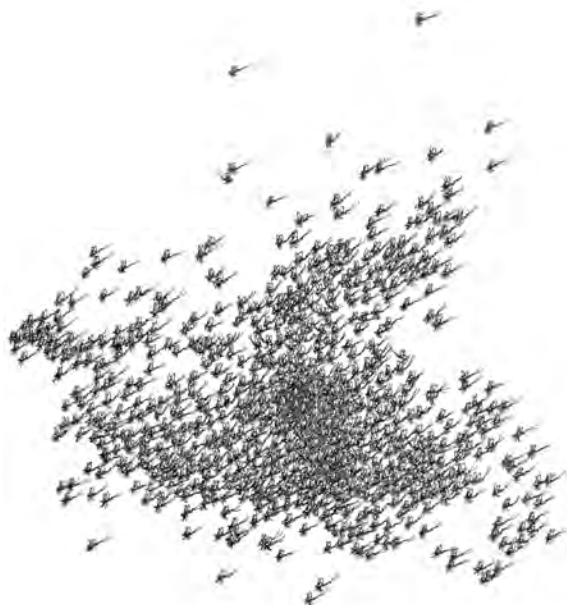




¶ The Ephemeron, or Mayfly, is a common fresh-water insect. The nymph grows for two years before it surfaces, sheds its skin, and emerges as a delicate, transparent fly. It is unable to eat, and can only fly and mate during its day of life. Hatches sometimes produce silent swarms which, like snow, fill the air and cover the ground along streams. ¶ Trout fishermen & philosophers have both written about the Mayfly. Artificial flies of fur, feathers, and silk on barbed hooks, cast on a thin transparent line, deceive fish, especially if the lure matches the size and color of the hatch. Aristotle established the Mayfly as a symbol of the shortest-lived animal. Philosophers use it still as a reminder of our vanity and mortality. ¶

ABOVE & LOWER RIGHT: 1970, $8 \times 5\frac{1}{4}$ " , second edition. Three colored etchings and two woodengravings, designed and printed by L.H. with assistance from Andrew Melnechuk. Bound by Arno Werner. 100 copies, signed. First edition, 1968, $7\frac{5}{8} \times 5$ " did not include the artist's note (above), and was printed damp, 25 copies.

ABOVE RIGHT: 1967, $7 \times 6\frac{1}{4}$ " , *The Yale Literary Magazine*, May, 1967. Mayflies, pen and ink, preliminary to etchings.



Thomas Borenan
MORAL REFLECTIONS
ON THE SHORT LIFE
OF THE EPIHEMERON

This essay
first appeared in
*A Description of Some
Curious and Uncommon
Creatures*
London
1739

David R. Godine
Publisher
Boston
1970

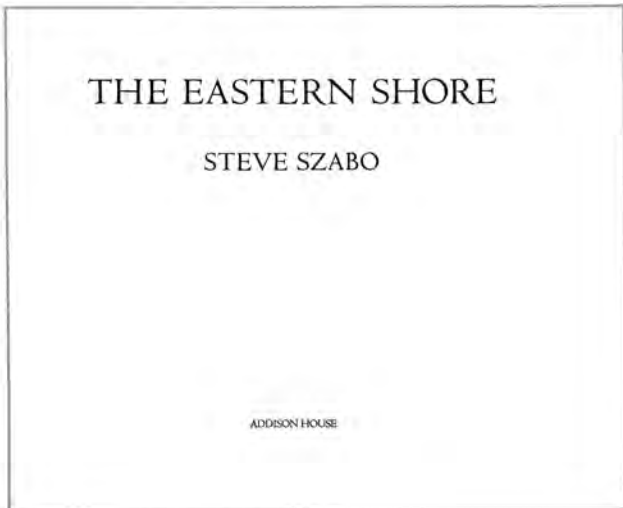
SPECIMEN DAYS BY WALT WHITMAN



☛ INTRODUCTION BY ALFRED KAZIN ☛
ILLUSTRATED WITH 133 CIVIL WAR
PHOTOGRAPHS & SELECTED PORTRAITS
☛ FROM THE LIFE OF WALT WHITMAN ☛



BELOW: 1976, 10½ × 13". Offset lithography (duotone) by Carl Sesto at the Pentacle Press; typesetting by Michael and Winifred Bixler; letterpress by Carol Blinn at the Warwick Press; handbound by Carolyn Coman. 2600 copies printed, including softcover.





1974, $9\frac{1}{8} \times 11"$. Printed by Jack Leether, Archives Press. ABOVE LEFT & RIGHT: Jacket back and front. BELOW RIGHT: Contact prints from Stravinsky sitting. Reduced-size paperback later published by New York Graphic Society. Hardcover published by Godine.

his previous work. His handling of the text and photographic pages in Steve Szabo's *Eastern Shore* (1976, p. 33) with its elegant, toned text pages against the cream of the reproduced platinum prints, with type printed in reddish-brown and black inks, and superlative marbled paper endsheets harmonizing with the elegant linen binding by Carolyn Coman (Hidy's wife), all display the command of a mature graphic artist.

Perhaps Hidy's most imposing book design, and the one best known to the general public, is Ansel Adams' *Yosemite and the Range of Light* (1979, with titles lettered by Stephen Harvard; pp. 36–37). Here all of Hidy's

ONE MIND'S EYE



THE PORTRAITS AND OTHER PHOTOGRAPHS OF
ARNOLD NEWMAN



ANSEL ADAMS



Yosemite and the Range of Light

1979, 12×25". Laser-scanned duotones printed by Pacific Lithographic Co., supervised by George Waters. Production coordinated by Nan Jernigan. 250 deluxe copies bound by Coman & Southworth, laced into boards, half-leather plus tray case. Over 100,000 hardcovers, plus two softcovers, one for Museum of Modern Art, 9×11¹/₄", 16 pages added for exhibition checklist.

experience was focused on a project of exceptional complexity. The format of the book had to accommodate the monumental photographs comfortably. There was a substantial text, which had to be placed on pages designed primarily to display the photographs, and which included abundant captions, bibliographic and other reference material. Hidy succeeded in designing a coherent and handsome volume, and in working with photographer, editor, publisher, and printer to great effect. The book has been justly celebrated, and remains a classic of its kind.

(continued on page 43)



THE
AMERICAN
MONUMENT

PHOTOGRAPHS
BY LEE
FRIEDLANDER

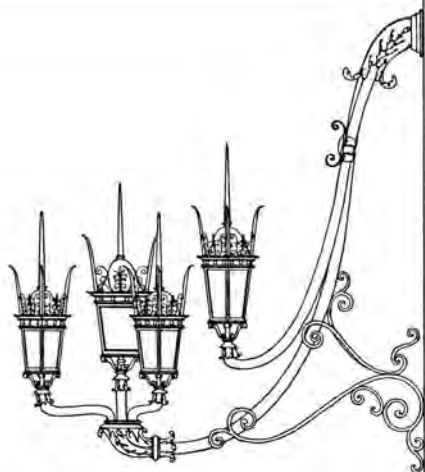
INSTITUTE OF
CONTEMPORARY
ART · BOSTON

MARCH 23 TO MAY 1 · 1977

LEFT: 1977, 34×14 ". Duotone by Richard Benson, printed by Meriden Gravure. This commission grew from the Friedlander & Benson book, *The American Monument* (Eakins), on which L.H. worked as design consultant under the supervision of Leslie Katz.

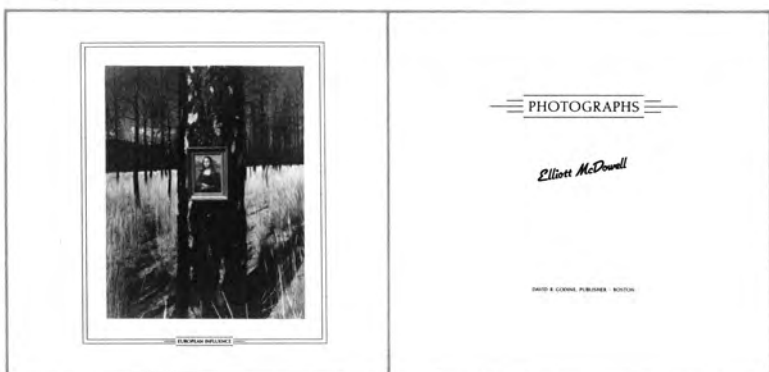
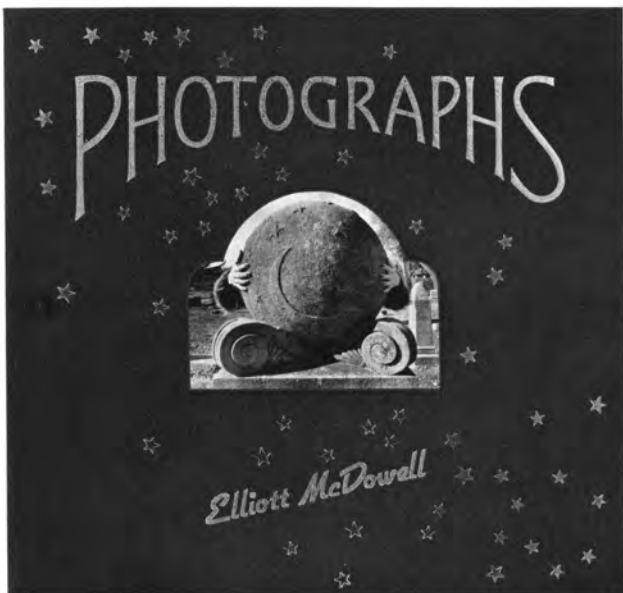
RIGHT: 1977, $7\frac{3}{4} \times 5$ ". Printed by Meriden Gravure. Title page drawing by Charles McKim. Monotype Dante set by Michael and Winifred Bixler.

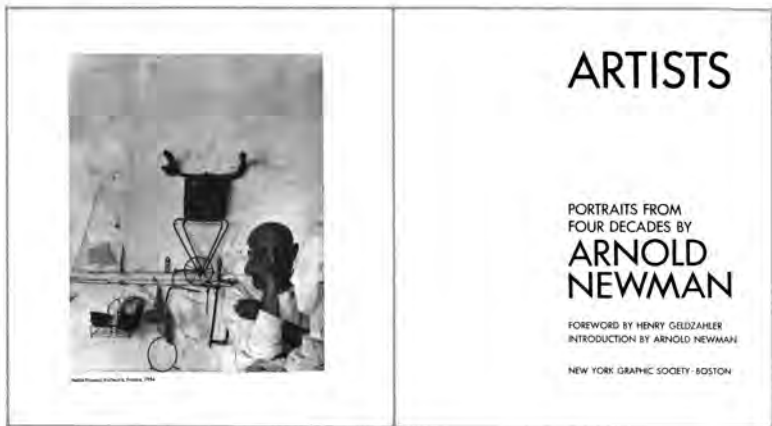
A HANDBOOK TO THE ART
AND ARCHITECTURE OF THE
BOSTON PUBLIC LIBRARY



VISITORS GUIDE TO THE
MCKIM BUILDING · COPLEY SQUARE
ITS MURAL DECORATIONS AND
ITS COLLECTIONS

PREPARED BY PETER ARMS WICK
PHOTOGRAPHS BY RICHARD W. CHEEK
BOSTON · THE ASSOCIATES OF THE
BOSTON PUBLIC LIBRARY · 1977





ABOVE: 1980, $11\frac{1}{4} \times 10\frac{1}{2}$ ". Laser-scanned duotones by Acme Printing. Futura type set by John Schooley at Dumar Typesetting. This book, *Acts of Light* (p. 40), and *Photographs* (p. 41) were nominated for American Book Awards in design.

RIGHT: 1977, $8\frac{1}{2} \times 5\frac{1}{2}$ ". Printed on Xerox 9200 at Copygrafix, Amherst, Mass. Hand bound Japanese-style by L.H. Initial and paragraph marks penned in color. The first Dandelion Press imprint.



I was born at Nuremberg on the 20th November, 1876, as the third child and only son of the sculptor, Paul Koch. My father came from Hamburg, my mother from the south of Saxony. In the year I was born they came to Nuremberg. My father had begun life in great poverty, and at the time of my birth he was in the service of the Bavarian Museum of Handicrafts, receiving such a low salary that he was obliged to spend all his leisure hours in doing odd jobs. He was a great worker and, later, proved himself to be a very efficient organizer of exhibitions. He had gained quite a reputation for this kind of work when he died in 1886, aged 42. I was to have had a classical education, but, as it became necessary to economise after my father's death, to shorten the course of my studies I was sent to a grammar school. In 1892, one

In 1977, the year he married Carolyn Coman, Hidy started work in two other fields—the antithesis of his work in commercial printing. The first was the production of a handwritten book, *Rudolph Koch: An Autobiographical Sketch* (p. 43), carefully reproduced by Xerography. The second was the design of his first poster, for Beardsley's restaurant (p. 54).

The Xerographic books were the natural outgrowth of Hidy's long-standing interest in calligraphy. As a student in Oregon, Hidy had come to know the work and teaching of Lloyd J. Reynolds, a Reed College professor who had developed a passionate interest in the revival of italic handwriting pioneered in England by Edward Johnston and Alfred Fairbank. Hidy continued

And it was early in autumn, he remembered,
 Recalling the unsharpened dream that was it a dream?
 May it not have been that? He had returned
 To that mountainside, an ascent had countless eras
 Past — he would spend the night in the village inn,
 In the dream was — and that evening, while a young woman
 Sat her child fine ahead, he, being released
 By moonlight and by memory and by sleeping
 To visit the well-loved house, since early looked
 The summer hunter, doted for the winter and related,
 Found himself, from some dark preoccupations
 Jumping, and startled to be there at the very door
 Of the old house, and unlocked the door, and entered,
 And stood in the moonlit hall. Now, looking back
 On that strange evening, it seemed to him the moonlight
 Had been no usual moonlight, the shadow of one,
 Like charred substance some cold fire has eaten,
 Were thicker, and had something evil about them,
 Or as he had felt, yet, mounting the stairs, he found
 The long corridor traced in practical light,
 And on the garden below from quiet moonlight
 Lay like the antic upon a dreaming face,
 Chinks and crickets in the grass made noise.
 So it had been he recalled, and how he had stood
 At the head of the stairs, listening to what seemed voices
 From the farther end of the house, or was it one voice
 Calling, for the time was one? Above night woods, perhaps,
 And they faded, his sound down the corridor. The rooms
 Fastened, and out of reach of the moonlight, gattered,
 Muted and vague as he passed. But some one there,
 And history, he seemed to hear that voice calling —
 Mapped dead, with hand-beating heart. Deep silence followed.
 The moonlight dimmed. Excitement returned how she turned

18

The corner, and entered the wing of the house, grown dark
 Under a clouded moon, and moved toward the bedroom.
 At the end of the wing, from which the voice had come,
 If voice it were, and passed at the threshold, peering
 Wide-eyed into the darkness. There he discovered,
 Not hardly, upon the bed, a figure, asleep.
 The arms flung upward, his white peris with the darkness
 "Who are you?" and out of the darkness a woman's voice
 "Light, how long I have waited," and one arm
 Drove forward, with gesture abandoned and abrupt
 Flashed her garments past as the clouded moon
 Sailed from a cloud he began to melt and move.
 And on the bare head, a shadow shall of light,
 Revealing its slenderness, the shadowy face.
 The dark fork, point of thigh and shoulder —
 The face remained above, his hand the man,
 Far off, call through his dream. Slower, like a flame
 Whipped by the wind, leaped up in him. His clothing
 Was from him. Their bodies joined, his-ward was made.
 Far off, in dream, he heard the sound of women.
 Erially mooned. The shaft of moonlight, reaching
 Her face, which had lain wholly in shadow, showed him
 In an instant of momentary recognition
 His own face, the face shared — that she had stolen,
 Being cast in the mold of women? And the space corner,
 Making them one. Comedians look north and heaven
 With a fury of mind, slender, and a voice that cried
 Somewhere out of the chaos, "spirit has ruled
 With its men stage. No good thing comes of this
 Trading and dream." Where the fit passed, he was walking
 In a meadow still with crickets and with daylight,
 For the moon had set — and heard, "spirit has ruled
 With its men stage . . . nothing but dreamers."

19

through his days at Yale to master the chancery italic and the other hands written with the edged pen and advocated by the 20th-century calligraphers. In 1977 he went to Reynolds' summer workshop, and, inspired by the quality of reproduction possible on recently introduced Xerox machines as well as by a wish to explore other pen-written forms than the standard italic, he made the little Koch book—the first of several he was to produce in this medium.

His interest in the creation of letter forms by hand naturally led him to skill in formal lettering as well, and his mastery of the roman alphabet is manifest in his posters.

As Hidy himself has observed, the posters are the opposite of the impersonality of his commercial book

LEFT: *Afternoon: Amagansett Beach* by John Hall Wheelock. Dandelion Press. 1978, 8½ × 6". Printed on Xerox 9200 at Copygrafix, Amherst, Mass., on Nideggen paper. 200 numbered copies hand bound by Coman and Southworth. Sponsored by the Eakins Press Foundation.

RIGHT: 1978, 26½ × 14". One copy, calligraphy by L.H. from text by Carolyn Coman.

RULES

OF THE HO-HO AND RING-DING BINDERY

RULES PERTAINING TO BINDING

1. Change the hell.
2. Give it a lot of glue.
3. Don't worry about spelling or miss.
4. Always refer to the returned book as handcrafted quality.
5. Make deliveries at night whenever possible.
6. Cover your shame in binding with plenty of gold spanglers.
7. Always promise God you'll know, a nut if your gold stamping turns out well.
8. Use creamy scraps of material and leather whenever possible.
9. Never look at total darkness, it will ruin your eyes.
10. Remember that cooked hair are English, in English is fashionable.
11. Never sharpen your tools unless they cut our hair.
12. Wait until your run out of type before distributing old files.
13. Rebuffed hand-lettered labels.
14. Wash your fingers at the first sign of them sticking to the paper.

RULES PERTAINING TO THE BUSINESS

1. Pretend a handling-risk of hell.
2. Remember to unlatch the type-write keys before attempting to do correspondence.
3. Never clutter your filing system by making carbon copies.
4. Keep your customers on their toes by never acknowledging the receipt of rare and precious books.
5. Always try to com. McGowan into playing golf games and picking up laundry riddle.

8. Periodically discuss the possibility of eventually looking into the matter of insurance for the bindery.

RULES PERTAINING TO CUSTOMER RELATION

1. Flatter them anything.
2. Never refuse a job no matter how big or odd, or out of your range.
3. Remember that customers don't know what they want.
4. Always tell your customer that it's your last skin of leather, and prices have gone up.
5. Quote a new and different price to each customer; consistency is selling to insanity.
6. Do whatever is necessary to keep Judge within commuting distance of the store.

MISCELLANEOUS ITEMS AND RULES OF THUMB

1. No matter what, remember that it's all for the best, and have that a poke in the eye with a sharp stick.
2. When all else you don't succeed, try doing it the right way.
3. Never work past the point of major properte bursts of laughter in bars.
4. Use night work.
5. Love thy partner; for the real joke may be your own.

Revised, edited, and adapted with all due respect to the *Minister and The In-Di-Dub Bindery* — come they, January first, nineteen seventy-eight.

designs. The finest book design is that which is least noticeable, as Beatrice Warde so eloquently pointed out in *The Crystal Goblet*: the hand of the designer must be subordinated to the transmission of the message of author or artist. Hidy's decade of increasingly professional book design was specifically devoted to the purging of self-indulgence and to the mastery of invisible eloquence. Now he could be himself again. Moreover,

in the posters, as in the Xerographic books, he moved from highly mechanized printing to hand craftsmanship.

It is instructive to see how Hidy has incorporated the lessons of his years as book designer into the posters of the past five years. The divisions of space are as exact and telling as his handling of type on a title page. His choice of letter styles is exactly suited to the subject, and the letters are faultlessly executed and placed. His sense of color is given full expression. The size, shape, and scale of the posters vary according to the demands of the design and the potential use of the finished poster; there is no numbing uniformity in these works.

Lance Hidy would like nothing better than to concentrate all his energies in the design and manufacture of his posters. Originally, he prepared all the serigraphic screens himself, and printed the editions in his own studio, choosing papers with great care and mixing colors with a precision he could never achieve if he relied on commercial printers. Recently, he has been able to work closely with Rob Day, of Mink Brook Editions in West Lebanon, New Hampshire, in the printing of posters in somewhat larger editions than he could manage alone, but his involvement in the selection of colors and papers remains absolute.

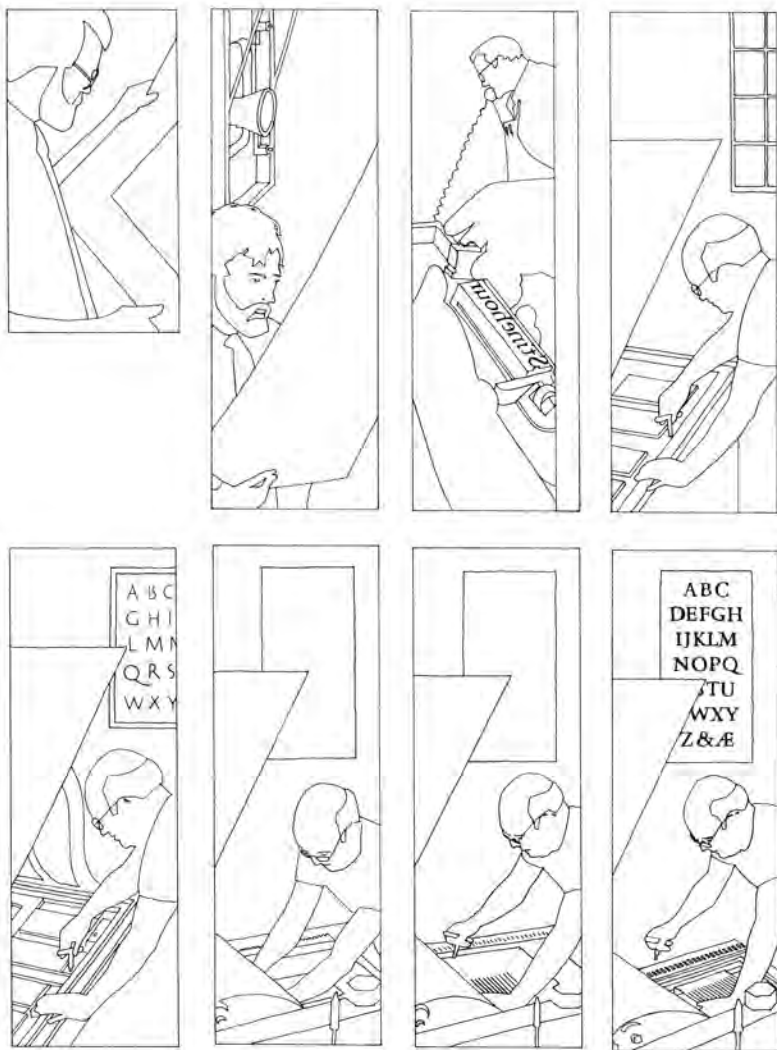
The irony is that this art, which cries out for display, is created at a time when there seem to be fewer and fewer places for display. Even the design of recent theaters leaves little space for posters, and our cities have become notably deficient in the kiosks and walls to be

enlivened with tasteful and compelling graphic works. The few natural locations—airports, railway stations, subways, and buses—seem to prefer the inarticulate commercial movie and product ads; otherwise, today the poster is taken seriously primarily on the campus, in the art gallery, and by the counterculture.

Hidy's own view of his posters is that they are for enjoyment on indoor walls, as prints and paintings are commonly used. David Lance Goines was a model for him in this field, and Hidy may well be correct that his work will be most often used in this way. But those who admire Lance Hidy's posters, and I count myself among them, hope that his striking and imaginative work may also rekindle an interest in the use of posters in public places. These are works that can inform as they delight. Properly shown, they can enliven our environment, and add a welcome note of color and order to surroundings that are too often chaotic, drab, or tasteless.

Hidy is still a young artist. In his brief career, his posters represent the distillation of considerable experience in graphic design, and this in a career still going forward. Where his talents will lead him next is impossible to predict, but it would be good for all of us if he were to become the Chéret or the Hohlwein of our generation, sparking yet another poster "craze" and enhancing surroundings badly in need of adornment.

Alan Fern
Washington, D.C.
March 1983



RIGHT: 1982, 30×10" panels, offset lithography & letterpress by Meriden-Stinchour, Inc., about 1000 copies. Alphabet and titles lettered by Stephen Harvard. Models, Stephen Stinchour (left) and John McCormack. ABOVE: Preliminary drawings.



Meriden

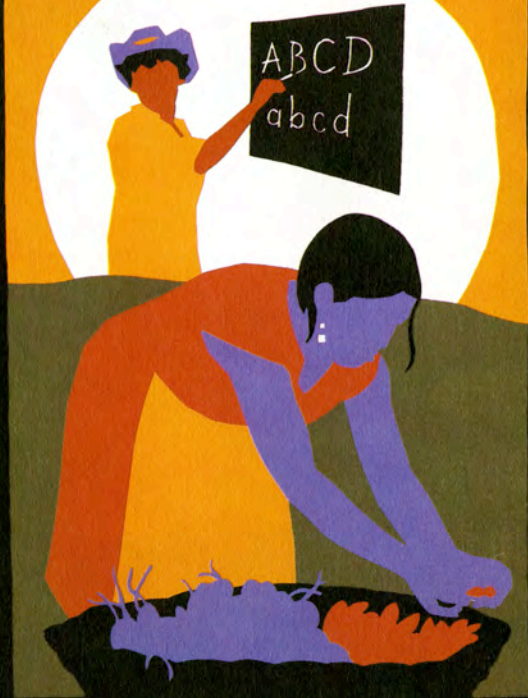
THE MERIDEN GRAVURE COMPANY - MERIDEN, CT
 Reproduction of master drawings, photographs, manuscripts, paintings and collect works of art in full-tone black and white or full color
 In cooperation with The Stinehour Press, Meriden offers a complete range of book production services



Stinehour

THE STINEHOUR PRESS - LUNENBURG, VERMONT
 Design, copysetting, Monotype and computer typesetting, pasting, mechanicals, letterpress printing, and complete edition bookbinding
 Together with The Meriden Gravure Company, Stinehour offers complete book production facilities

THE DAWN IS NO LONGER
JUST A GLIMMER. IT IS HERE.



SUPPORT FREE
NICARAGUA

Hday

I was a devoted fan of Uncle Scrooge comics before I could even read, pouring over each colorful frame in an attempt to understand the story. My passion for pictures that communicate—which I now have the pleasure of sharing with my four-year-old daughter—stitches like a thread through nearly every aspect of my childhood, schooling, and professional work. It is telling that of the forty-two books I have designed, there are only three without any pictures at all.

My appreciation of the written word came later, finding expression in the italic writing I first learned at age twelve from a student of Lloyd Reynolds, and growing with my work in typography and calligraphy.

With posters, I have settled upon a medium that calls on many of my old loves—making pictures, the craft of printing, design, and lettering—and that once again has me working with words and pictures together: my favorite approach to the heart and mind. And I am still well-served by the flat, solid color style of art in comic books and in Disney animated features such as *Pinocchio* and *Cinderella* that I responded to so strongly as a child. It is an appropriate style for poster design, lending itself to the elimination of eye-distracting details and tending more towards an immediately

LEFT: 1981, 26×14", hand silk screen by L.H., 100 numbered and signed copies. Fund raiser for documentary film, *Dawn of the People*, Jay Craven and Doreen Kraft's account of the Nicaragua National Literacy Crusade. Film distribution: Catamount Arts, Box 324, St. Johnsbury, Vermont 05819.

recognizable pictograph. Disney, of course, did not originate the style which is so prevalent in the popular media. Japanese woodblock artists like Hokusai and Utamaro, poster artists such as Lautrec, the Beggarstaff Brothers, and Hohlwein, and Matisse, in his paper cut-outs, all made use of solid colors, virtually devoid of detail or shading to produce bold, simple, easily reproducible work.

I am drawn to and inspired by graphic artists who have chosen to amplify their voices without compromise, in the mass media: Daumier, Hokusai, Beatrix Potter, Lautrec, Kollwitz, and Shahn. Following their example, I have set my artistic goals as clarity, simplicity, durability, and emotion, and the audience I try to reach is the general public.

Clarity presumes that the main message of the poster be obvious, so that it can travel to the viewer quickly. Simplicity, for me, means not only paring the image down to its bare essentials, but also designing it to be printed without unnecessary trouble or expense. Since I am aiming to reach the general public, I try to keep the expenses down, hoping to retail the poster for less than the cost of framing. Unlike the gallery artist who might see rising prices as a sign of success, for me success would mean larger editions, lower unit costs, and diminishing prices. My goal of durability refers to both the materials and the image itself. A durable poster is one using acid-free paper and fade-resistant inks, with an image that can withstand the rapid comings and

goings of fashion. The final goal, emotion, is hard-won: tapped from within myself and then expressed through a coordination of color, subject, and composition to achieve a single, subconscious effect. Emotional presence is essential in transcending the waves of fashion, and is certainly the best way to make an impression. Communication without emotion tends to be forgotten easily.

I learn a great deal about poster design from the posters themselves. I find it essential to understand what works and what does not work, as determined by the responses I receive. The first two posters I did, "Beardsley's Café Restaurant" 1977 (p. 54) and 1978 (p. 55), provided me an important and basic lesson. The one of the waiter pouring water was an immediate success, while the next poster of a man alone at a table, reading a menu, was not. They were both in the same style and format, so at first I was at a loss to explain the failure of the second poster. It was a breakthrough for me to realize that the subconscious effect of the second poster was to make the viewer feel like an intruder into the man's privacy. Also, the pumpkin-colored background was at war with the mood of the image. In the first poster, on the other hand, the waiter is welcoming, and the colors echo the warmth and refinement of the restaurant. The subconscious effect of art has been a greater concern to me since those posters, leading me to a useful book by Carl Jung and his associates: *Man and His Symbols*.

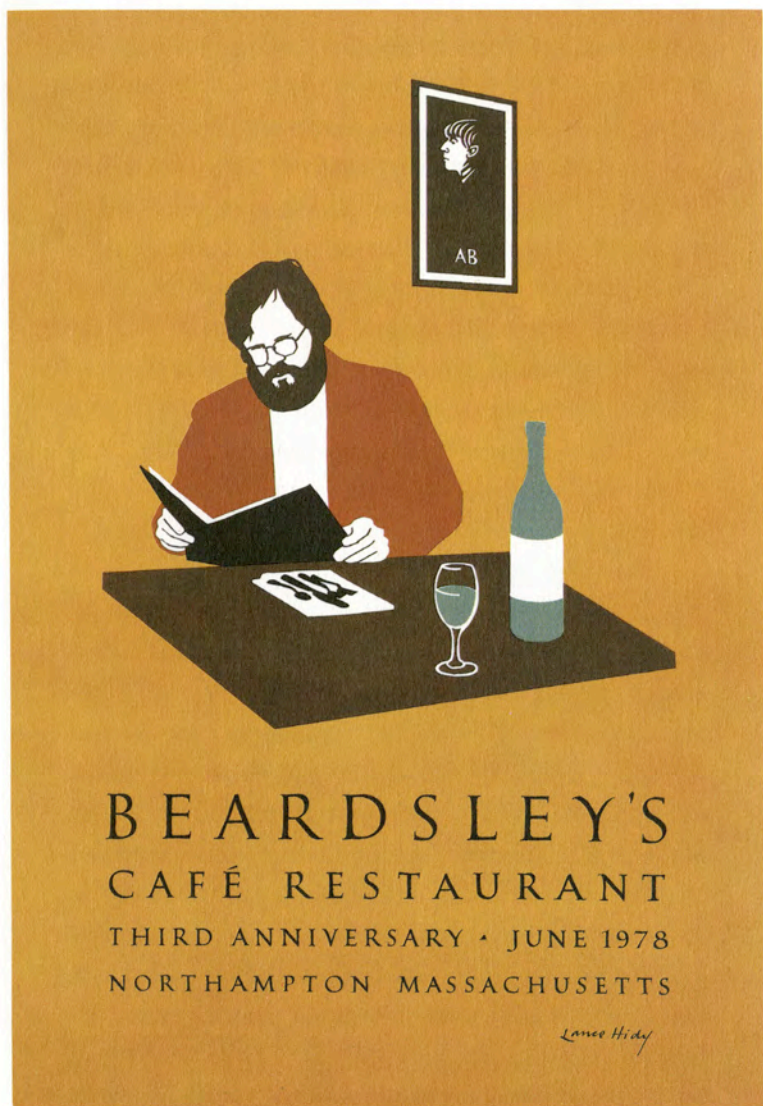
BEARDSLEY'S CAFÉ RESTAURANT



SECOND ANNIVERSARY CELEBRATION
27 JUNE 1977 NORTHAMPTON MASSACHUSETTS

Lancetby

1977, 25×16½", hand silk screen by David Stokes, about 250 copies. Model, David Bourbeau.



1978, $25\frac{1}{4} \times 17\frac{1}{2}$ " , offset lithography by Adams Printing, Templeton, Massachusetts, about 450 copies. Model, Barry Moser.

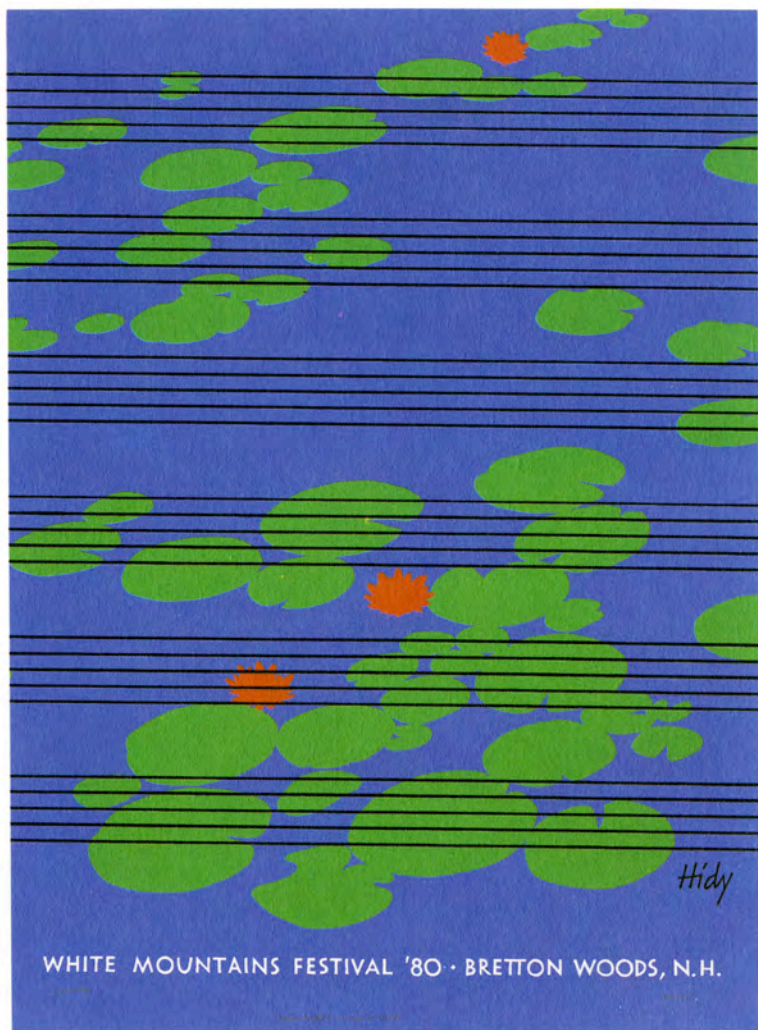
I had always been aware of the expressive power of color, but had been timid about using it in its full strength. In 1968 I read Chevreuil's laws of color harmony, though I never made much conscious application of them, preferring to trust my intuition. When I began reading about color again in 1979, I decided to test the theories. Again, the pure, solid colors of popular art and the extravagance of daily flower bouquets from our garden encouraged me to override my natural inclination to use realistic color and to try instead color that was decorative and symbolic and which set a desired mood. I did three more posters in safe earth colors and finally took the plunge into COLOR! The breakthrough poster for that was "David R. Godine, Publisher" (p. 57).

I used the black and white contrast to draw attention to the book, and a triad of the pure secondary colors—orange, violet, and green—to unify the woman's figure; the warm yellow is the complement (opposite on the color wheel) of the violet; and these two colors mixed, plus white, resulted in the neutral mustard color of the couch. The exercise reminded me more of geometry than art, but it was immediately apparent that laws of harmony are useless unless balanced by a sensitivity to the poetic connotations of colors. Color and its emotional effect are the most interesting parts of poster design for me, and the most difficult. I make as many as ten or fifteen paintings in gouache, in one-quarter size,



**David R. Godine, Publisher
The First Ten Years • 1970 - 1980**

1980, 29×21", hand silk screen by L.H., 450 numbered and signed copies. Lettering by Stephen Harvard. Model, Carolyn Coman.



1980, 24 × 18", hand silk screen by L.H., 250 numbered and signed copies.

before I get a color-chord which I feel is ready to show the client.

The design of the "White Mountains Festival '80" poster (p. 58) immediately followed the Godine. I did not break any new ground with color, using the same triad of secondary colors mentioned above. The advance in this poster was the unusually small size of the text. I heard from many people who hung posters indoors that they disliked large lettering. On the street or in a subway the words need to be big, shouting louder than is tolerable indoors. I now use Japanese woodblock prints as my model for integrating the text into a picture. This influence is most evident in the "Boston Symphony Orchestra" poster (frontispiece).

My approach to poster design relies heavily on the use of the camera. Every one of my printed posters is based upon my own photographs, except for the "Nicaragua" poster (p. 50), which is based upon pictures taken in Central America by the client. I take usually three to eight rolls of 35-mm film, shooting rapidly, trying many angles while the model goes through natural motions. I never know which shots will be usable, but given 100 to 300 images, the odds are good that there will be something acceptable. I first sort through the slides on my light table with a magnifier, taking the most promising ones to my slide projector for enlarged viewing. The slides can then be projected at any size onto a sheet of paper taped to the wall, and then traced

with a pencil. Elements from different slides can be combined. I usually revise the drawing, simplifying contours, and tilting and shifting parts to improve composition. After the painting begins, often the need for further refinement in the drawing becomes apparent. I am thankful for the years of life drawing I did as a student, which have given me confidence in working from photographs without becoming their slave.

I face a challenge in the poster business which relates it to the performing arts: it is to please myself while pleasing an audience. I try to find that area of overlap between their taste and mine, but in the end I have to trust my own judgment.

I know that what I am after, above all, is communication—from the Latin root *communicare*: to make common. In my work, I like blurring the common notion that commercial art is inferior to fine art, that the commercial artist has nothing to say, is simply talent for hire. My favorite story in art history has to do with the 18th- and 19th-century Japanese printmakers, the commercial artists of their time. They documented beautifully in their mass-produced ukiyo-e woodblocks the heartbeat and pulse of their own culture, but were little regarded by the Japanese fine art world. Their prints exerted profound influence in Paris and were catalysts for the revolutionary experiments of Manet, Lautrec, Bonnard, Degas, Gauguin, Van Gogh, Cassatt, and Matisse, and sparked the poster movement of the 1890's by

stimulating an interest in color printmaking among the avant-garde artists. And how did the Japanese prints first happen to come to the attention of the Parisian art world? In 1856, pages from Hokusai's *Manga* arrived as packing material around a shipment of valuable porcelain. In popular prints discarded as waste paper, the magic was still there, like the genie in the lamp, capable of touching hearts and minds.



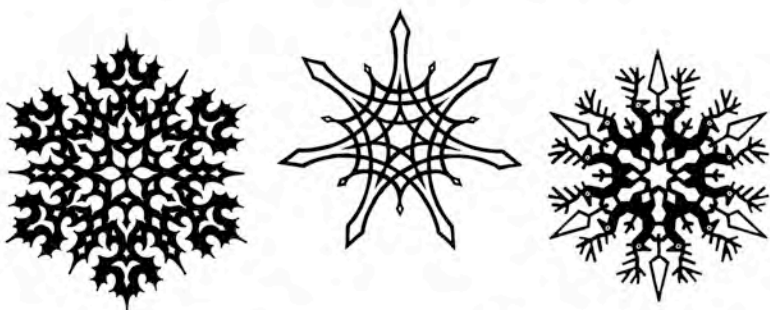
Photograph by David Herwaldt.



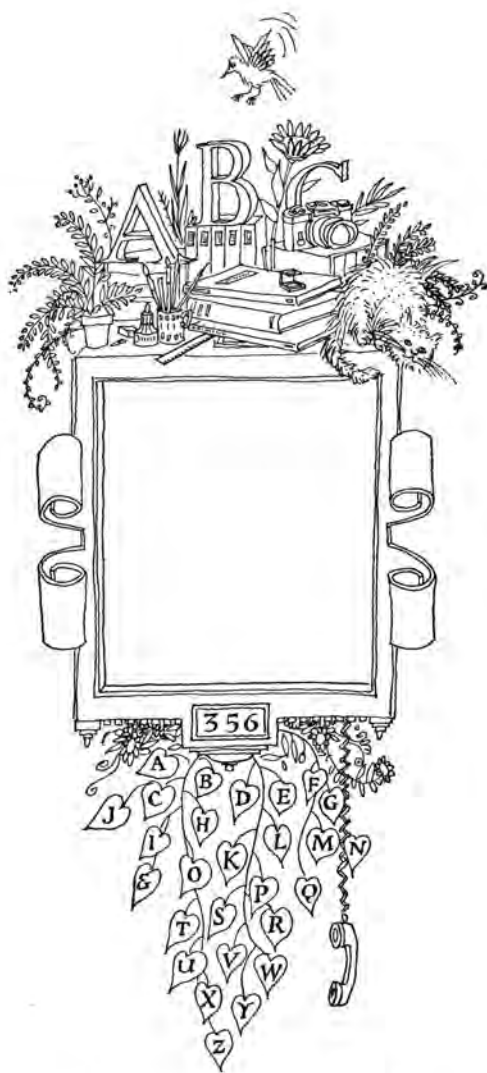
Rudolf Koch and the Offenbach Workshop

WARREN CHAPPELL • ANDREW HOYEM • LANCE HIDY • JEAN EVANS
 SEMINAR IN GRAPHIC DESIGN AT THE KING LIBRARY PRESS, UNIVERSITY OF KENTUCKY, 3, 4, 5 OCTOBER, 1980
SPONSORED IN PART BY GRANTS FROM THE KENTUCKY ARTS COMMISSION, THE FACE TRUST AND THE GRADUATE SEMINAR FUND

1980, 18 × 24¹/₄" , hand silk screen by Moxie Alley Screen Printing, Berlin, New Hampshire, 140 copies. Silhouettes by Rudolf Koch. Title in red lettered by Stephen Harvard. Design by L.H.



1975, 1975, 1979, 3" dia. Three of five silver snowflake and gold star Christmas tree ornaments commissioned by The Metropolitan Museum of Art.



1975, photoengraving, border for L.H.'s change of address notice, showing tools of the trade.



1980, $6\frac{1}{4} \times 5$ ", hand silk screen by L.H., 180 numbered and signed copies.
Second edition, 1982, $22\frac{1}{2} \times 15$ ", hand silk screen by Rob Day, Mink Brook
Editions, West Lebanon, New Hampshire, 150 numbered and signed copies.
Model, Anna Coman-Hidy.