

Appendix A

SAMPLES OF ENLARGED STAMPS



SAMPLE 1

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Printable Versions are available on-line at http://www.postalmuseum.si.edu/educators/4b_DesignIt_Materials.html

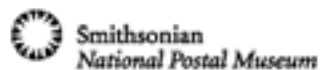


SAMPLE 2

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Printable Versions are available on-line at http://www.postalmuseum.si.edu/educators/4b_DesignIt_Materials.html

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SAMPLE 3

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SAMPLE 4

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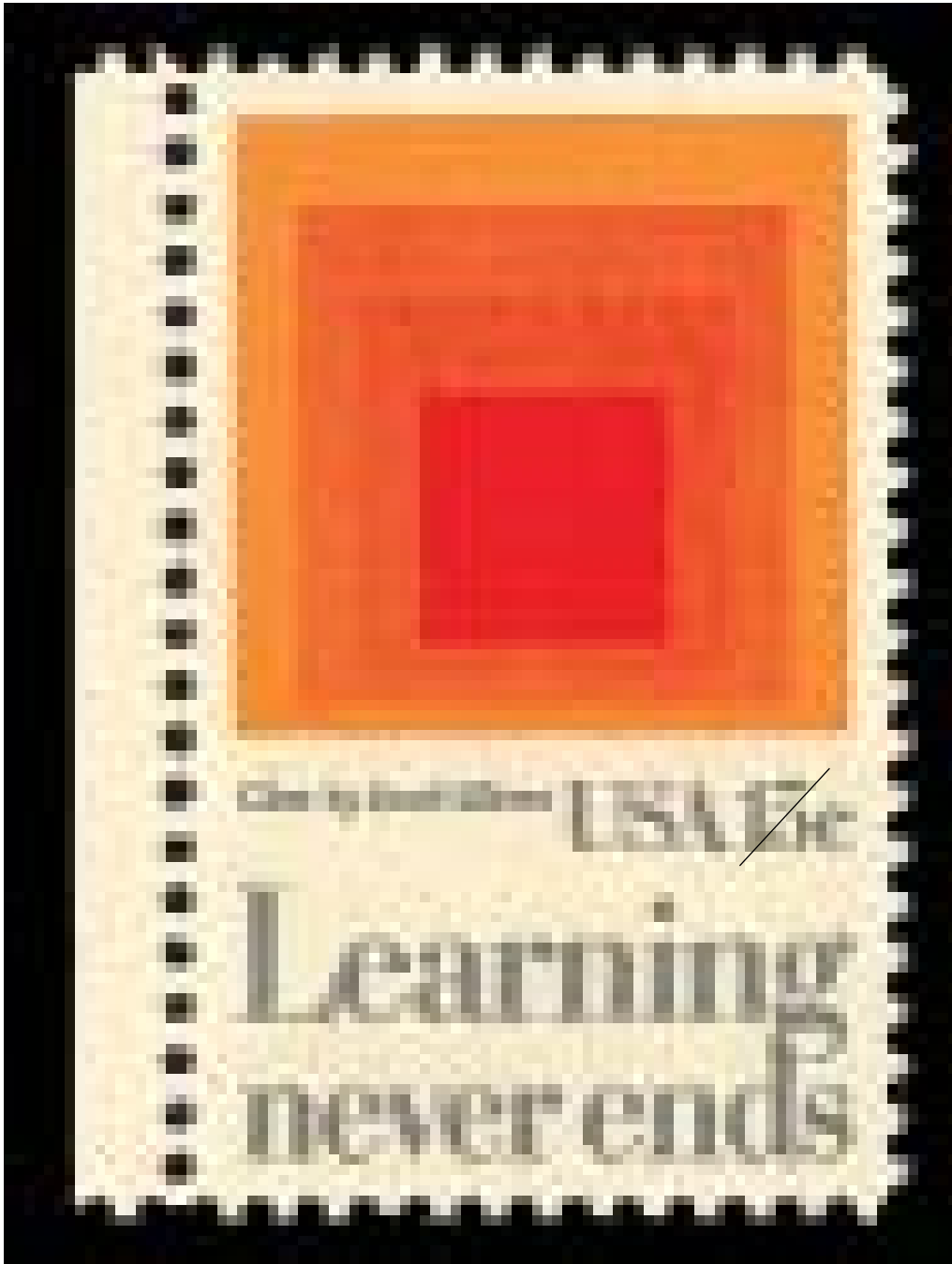
Printable Versions are available on-line at http://www.postalmuseum.si.edu/educators/4b_DesignIt_Materials.html



SAMPLE 5

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SAMPLE 6

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SAMPLE 7

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SAMPLE 8

Printable Versions are available on-line at http://www.postalmuseum.si.edu/educators/4b_DesignIt_Materials.html



SAMPLE 9

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Appendix B

ARTIST BIOGRAPHIES

TOM ENGEMAN



What inspired you to design for stamps? Or how did you end up designing your first stamp?

My uncle gave me his stamp collection book when I was in sixth grade. I was fascinated by all the different places in the world and the particular ideas and images they were using to represent themselves. I daydreamed of dense jungle forests and exotic animals and geography. Stamps awakened me to the ideas of the world rather than just my local environment. I never dreamed that there were so many others unlike and at the same time, like me.

I already thought of myself as an artist just like my dad. My first stamp design for the United States Postal Service was the Uncle Sam Hat stamp or "H" stamp.

Some stamps are designed and then held in storage where they are saved for future use. That might be for a stamp that is needed for immediate release for a stamp price increase. These kinds of stamps are usually printed with a



letter of the alphabet instead of a price, like the "H" stamp. I liked the way they turned out and especially when there is a whole sheet of them.

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What design methods do you use, especially when you have to consider the final scale of your work will be quite small?

Designing stamps for the Post Office with such a small final size has forced me to keep all my artwork very SIMPLE. They only let us create the art four sizes up from the final size and this prevents you from including everything in the world plus the kitchen sink. This automatically keeps it simple. This idea has carried over into all my art and has greatly improved it. I work on the computer now in the Vector application Adobe Illustrator that allows you to enlarge the art up as big as the Pentagon without showing any digital stair steps as you would in Photoshop.



How do you determine your subject or, if the subject is assigned by USPS, how do you determine how to design for that subject?

I have no voice in the subject matter, which is assigned to me as part of the project. I usually produce three (3) rough layouts suggesting viewpoint, color, composition, arrangement, lighting, and hopefully, an unusual and beautiful view of that subject.

How does your style affect your final design, or how is your style reflected in the final design?

My art illustration style is one called Flat Pattern which is solid colors butting up to each other with no shading. I was heavily influenced by antique Japanese art, which uses flat pattern as a prevalent standard style.



What advice would you give to young designers?

1. Everyone is an artist by birth. Part of being human. A lot of people do not believe this and so do not attempt to make any art. Professional artists spend a lot of time practicing this skill because they feel that they just HAVE TO. They wouldn't be happy if they didn't. Practice is the difference between the two.

2. Every artist faces the same exact dreaded question...

"Why would anyone else like, want, need or buy my work? What is so special about mine?"

That question is a lie. An awful falsehood. A numbing and defeating idea.

The Universe is set up so that every wish has an answer. Every artist has an audience that loves and appreciates their work. It is guaranteed. Now, that audience might not be as big as the Beatles, or American Idol or whatever. But it WILL be big enough for you to be delighted. It is guaranteed if you don't give up and give in to the LIE!

Why do you love designing stamps? What's the best part about designing stamps?

The variety and design challenges in stamp design make it the best of all assignments. And besides I'm one of the luckiest people in the world. I get to design U.S. Stamps! WOW!

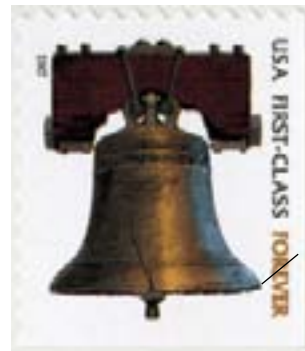
What is the most difficult thing about illustrating/designing stamps?

Most of the time I wake up in the morning with the idea supplied by the Muse while I'm asleep, or sometimes while out for a walk, or sometimes when I'm doing something altogether different than designing stamps. I find it useful to first ask for a great idea and then....Wait patiently for the answer. Trusting that the answer WILL come if I get off worrying about it.

TOM ENGEMAN BIO

Tom Engeman is nationally acclaimed artist living in Bethany Beach, Delaware. His previous projects for the Postal Service include The Forever stamp, the National World War II Memorial stamp, four Natural Scenes Non-Profit stamps and sixty Flags of Our Nation stamps. His work also includes stamped cards for Carlsbad Caverns National Park, Ohio University, Miami university, Northeastern University, The Holocaust museum, Columbia University and many other stamps and envelopes.

TOM ENGEMAN'S STAMP ILLUSTRATIONS



KAM MAK



What inspired you to design for stamps? Or how did you end up designing your first stamp?

It was one of my professors from my art school who had just illustrated the Marilyn Monroe commemorative stamp. I was in awe at what he had done. It was he and his painting that inspired me that maybe one day I would be given a chance to illustrate a stamp for the USPS. But at that time it was just a dream.

My first commissioned stamp for the USPS came around the Spring of 2005. I received a call from one of the USPS contracted art director Ethel Kessler, who asked me to illustrate a set of stamps to celebrate the fish koi. I did two paintings on the subject of koi, but the koi stamp was never realized. Instead, the USPS released the koi paintings on April 17, 2009 as a pair of post card stamps.

What design methods do you use, especially when you have to consider the final scale of your work will be quite small?

In the koi and the Lunar New Year stamp series, I used my favorite medium of choice, oil painting on traditional gesso panel. I enjoyed adding all those details of the koi into the painting. But I discovered that many of these details disappeared and filled in when reduced to the size of a stamp. With the advice and experience from Ethel Kessler, I corrected the painting so that the details were not lost when it was scaled down. I gained a lot of knowledge from



this first painting, but I ran into a similar problem with the Lunar New Year stamp series. In this painting, my subject was a bunch of red lanterns hanging next to each

other. Again, when it was scaled down, people at the USPS felt that the definition of the red lanterns got lost. One response was that it looked like a bunch of "tomatoes". I was willing to redo the painting, but luckily Ethel Kessler was able to crop close into my red lantern paintings and allow the red lanterns to be read clearly when scaled down.

How do you determine your subject or, if the subject is assigned by USPS, how do you determine how to design for that subject?

With the koi post card stamp, the USPS came up with the subject of the koi. I had to do a lot of research on the koi. I manage to find two Chinese businesses in Chinatown that kept a 200-gallon tank with beautiful large koi and I based my two-koi paintings from the koi on these two from the tank.

I learned that there are two ways to view and admire the beauty of these fish. One is to view them from the top or from the side. I chose my composition of the koi by viewing them from the side.

The idea for the Lunar New Year stamp also came from the USPS. In fact, I am not the first artist illustrating this series. I am the second artist to be invited to illustrate the second series of Lunar New Year stamps. I had to come up with a concept for the new series; of course, I followed the previous series and utilized the animals from the Chinese Zodiac to adorn the stamp. Since the Rat is the first animal in the series, I did many sketches of the Rat. But I never felt it worked for me. The lunar New Year is so much more than an animal from the Chinese Zodiac. So, with the encouragement from Ethel Kessler, I decided to go with my heart and incorporate many of the Lunar New Year elements that I grew up with during this festive holiday as my concept for the second series of the Lunar New Year stamp.

How does your style affect your final design, or how is your style reflected in the final design?

Because I love putting a lot of details into my paintings, I constantly



have to remind myself to hold back from adding too much. I also try to put more contrast into my painting so that the final design will be so much more effective when scaled down.

What advice would you give to young designers?

My advice to young illustrators is that you have to have the passion to do what you are doing. In my case it took many sacrifices and hard work for me to be a good illustrator. Being lucky helps as well!

Why do you love designing stamps? What's the best part about designing stamps?

I love illustrating stamps because I love painting. The stamp gives me a platform to express that and more. In the case of the Lunar New Year stamp, the illustration allowed me to share my beautiful Chinese culture with others and that was great. I have also met so many wonderful and interesting people through illustrating these stamps.

What is the most difficult thing about illustrating/designing stamps?

In the case of the Lunar New Year series, I find the most difficult part is how to come up with an idea that is universally accepted by all the people involved in the process of creating the stamp and the intended audiences. I am always very nervous when Ethel Kessler shows my sketches or the final paintings to the stamp committee. I never know what the response will be.

I was also very nervous about the Asian community's acceptance of my concept for the Lunar New Year series. I felt I have to at least live up to the first series of Lunar New Year Stamp. I want the Lunar New Year stamp to be enjoyed by every one and that is a huge and difficult task.

KAM MAK'S BIO

Kam Mak was born in Hong Kong. His family moved to the United States in 1971 and settled in New York City. His interest in painting was awakened through involvement with City Art

Workshop, an organization which enables inner-city youths to explore the arts. Mr. Mak continued to pursue his interest in painting while attending the School of Visual Arts on a full scholarship, earning a Bachelor of Fine Arts in 1984.

Mr. Mak's works has been exhibited at the Society of Illustrators Annual Exhibition, The Original Art show (dedicated to the best of children's picture books) and in a one-person show at the Brooklyn Public Library. He has illustrated over 200 paintings for book covers, magazine and editorial pieces for such client as, HarperCollins, St. Martins Press, Random House, National Geographic, Time magazine, Newsweek, and the New York Times. Mr. Mak's most recent art has graced the second series of the USPS lunar New Year stamps and also a new postcard stamp for the USPS adored with the fish Koi will be released in spring 2009.

KAM MAK STAMP ILLUSTRATIONS



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Kam Mak Illustrator

MICHAEL BARTALOS



What inspired you to design for stamps? Or how did you end up designing your first stamp?

I've been inspired to design stamps ever since I collected them as a kid. But even as an illustrator I couldn't quite figure out how to go about offering the U.S. Postal Service my services. Incredibly, the Postal Service came to me. It happened when USPS art director Richard Sheaff saw some posters I'd designed for Barneys New York department store and thought the style might be suitable for a stamp. He contacted me to contribute ideas for a Marathon stamp, and it was truly a dream come true to have my design chosen. So I have Barney's art director Simon Doonan to thank for that, as well as Richard.

What design methods do you use, especially when you have to consider the final scale of your work will be quite small?

I start out by sketching ideas at the actual size of the stamp to remind myself of the scale that the final art will be reproduced at. Then I take my favorite pencil drawings and refine them in the computer. I work on a Mac and render my final artwork in Adobe Illustrator. This vector program creates the kind of bold clean graphics that reproduce well at small sizes.

How do you determine your subject or, if the subject is assigned by USPS, how do you determine how to design for that subject?

I start by researching the assigned subject, even if the topic is fairly familiar to me as in the case of

the Latin Jazz stamp. There's always something new to learn and to possibly incorporate into the imagery. At the very least, it helps me capture the spirit of the subject and achieve accuracy. Then I'll play up a descriptive aspect of the image in order to communicate the stamp's theme more effectively and iconically. For example, I emphasized the runner's legs and winged feet in the Marathon stamp, and exaggerated the conga player's hands for Latin Jazz.

How does your style affect your final design, or how is your style reflected in the final design?

My style usually brings an element of playfulness and movement to the design. Conversely, the stamp's subject matter affects my approach. The topic may suggest a color palette or determine my lettering style (which is hand-rendered). Ultimately, I aim for an engaging graphic style that communicates effectively with a degree of sophistication.



What advice would you give to young designers?

Cultivate a passion for your work. Immerse yourself in the art and design community and let your heroes inspire you and your colleagues motivate you.

Why do you love designing stamps? What's the best part about designing stamps?

I enjoy offering audiences a unique take on familiar subjects. If I can create a fresh, memorable angle to the topic, I'll know I've succeeded. It's gratifying to educate and entertain through stamp design because it's a significant communications medium that reaches broad audiences around the world. And of course, it's an honor to join the echelon

of artists whose work has appeared on stamps. I'm specifically thinking of my art hero Stuart Davis whose "To the Fine Arts" stamp appeared in 1964.



What is the most difficult thing about illustrating/designing stamps?

The most difficult thing is deciding which of my ideas to show the USPS Advisory Committee. I usually create dozens of concepts (over a hundred in the case of the Latin Jazz stamp) which need to be narrowed down to a reasonable quantity (6 or so) for presentation. I've come to depend on my wife Lili, a graphic designer, for a second (and expert!) opinion in the editing process.

MICHAEL BARTALOS' BIO

Michael Bartalos attended the School of the Art Institute of Chicago and Pratt Institute. He works extensively in the graphic arts in the U.S., Europe and Japan. His design commissions include the Marathon and Latin Jazz commemorative stamps for the USPS, Swatch watches, and display graphics for the Singapore Science Centre and Wimbledon 2009.

Bartalos also produces limited print editions and sculptural assemblages, and has created artist's book editions with New York's Purgatory Pie Press, Xerox Palo Alto Research Center, and Dolphin Press & Print at the Maryland Institute College of Art. His editions are in private and public collections including those of the Getty Research Center, MoMA, the Walker Art Center, and Yale and Stanford University.

In 2008 he was designated the California Academy of Science's first Affiliate Artist, and

he is currently a National Science Foundation grantee with the NSF Antarctic Artist's and Writer's Program.

Bartalos lives and works in San Francisco and serves on the board of the San Francisco Center for the Book. His work can be seen online at www.bartalos.com and www.bartalosillustration.com

MICHAEL BARTALOS' STAMP ILLUSTRATIONS



NANCY STAHL



What inspired you to design for stamps? Or how did you end up designing your first stamp?

I got a call from the designer, Carl Herrman and another from the head of stamp development in Washington, D.C., Terry McCaffery. They asked me if I was interested in doing illustrations for US Postal Service stamps. It was very exciting to be considered.

What design methods do you use, especially when you have to consider the final scale of your work will be quite small?

One of the reasons they asked me to draw for them was that I work on the computer and draw using simple, graphic shapes, mostly dealing with flat color in a fairly bold way. They also knew that since I work digitally, I would be able to see my work stamp size to see how well the image would hold up once reduced.

How do you determine your subject or, if the subject is assigned by USPS, how do you determine how to design for that subject?

It varies. When I was asked to do American animals, I started by researching photographs of animals that I thought would be fun to draw and lend themselves to the series, which I ended up drawing in tones of blue. The committee



chose the animals that I would work up into finished art.

For the 2007 Christmas stamps, I was told only to do something non-religious that would be warm and cozy. I began drawing angels, elves, ribbons and kept sketching various holiday items. At one point, I thought of mittens and then cropped in closer and closer until it became just the knitted motifs. Knitting is a passion so I was excited to knit my final art in that case.



How does your style affect your final design, or how is your style reflected in the final design?

My style is simple and graphic. I try to stick to that for the stamp images.

What advice would you give to young designers?

Persist..! If this is what you want to do, put your heart into it.

Why do you love designing stamps? What's the best part about designing stamps?

The best part is receiving your own images on your mail. Everyone sees them. Everyone is familiar with postage stamps. So, if someone asks what I do for a living, I can tell them something that they recall having used. It's great.

What is the most difficult thing about illustrating/designing stamps?

The process can sometimes take years. I am used to quick deadlines for newspapers and magazines with the art appearing the next

day or next week. When working on stamps, I have had them come back for changes up to two years later because of the long approval process. It's only truly done when it's printed and that can take a long, long time.

NANCY STAHL'S BIO

Nancy Stahl studied illustration at Art Center College of Design for two years. She moved to New York City to begin her freelance career in 1971 and continued to study by taking classes at The School of Visual Arts and Parsons School of Design.

During her three decades of illustrating, Nancy Stahl's work has become woven into our culture. Assignments that have ranged from editorial to packaging, postage stamps, corporate identity, and television commercials have brought her work into the mainstream of everyday visuals.

NANCY STAHL'S STAMP ILLUSTRATIONS



Appendix C

ANSWER KEYS

Answers Shown in Green

PAGE 6

LESSON 1 WORKSHEET: HISTORY OF A STAMP AND ITS INFORMATIVE PARTS

- Stamp Proof of payment for mail delivery
- The Penny Black First stamp in the world
- Rowland Hill Invented the idea of stamps
- Stamp Design Represents national identity and prevents counterfeit
- Perforations Tiny holes around a stamp
- Cancellation marks Prevents re-use of stamps
- Informative Parts of a stamp Subject, Country of Origin, and Stamp Value
- First U.S. Stamps Had Ben Franklin and George Washington on it

PAGE 7

LESSON 1 WORKSHEET: HISTORY OF A STAMP AND ITS INFORMATIVE PARTS

- What is the Subject on the stamp?
Answer: The Very Hungry Caterpillar
- How much is the Stamp Value?
Answer: 39 cents
- Where is the Country of Origin?
Answer: USA

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LESSON 2 WORKSHEET: SELECTING A SUBJECT

- U.S. Flag
- Cotton Candy
- Abraham Lincoln
- Fireworks
- U.S. Capitol Building

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LESSON 3 WORKSHEET: DESIGNING A STAMP

- Typography
- Line
- Value
- Unity
- Shape
- Proportion
- Rhythm
- Color



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