

Letter Arts Review

LETTER ARTS REVIEW 31:1 • The Annual Juried Issue



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The Annual Juried Issue

Welcome to this year's Annual Juried Issue. Our jurors were Ina Saltz and Barry Morentz, both calligraphers from New York City. Here are their comments about the experience.

—Christopher Calderhead, editor

INA SALTZ · What a treat it was to spend an entire day immersed in the submissions for *Letter Arts Review's* annual competition. I felt honored to be chosen by the editor of *Letter Arts Review* to take on the formidable task of judging. But after gazing at the dazzling breadth of the work before us, it was clear that my fellow judge, Barry Morentz, and I had a difficult job ahead. How to make the tough calls on what to include in the *Letter Arts Review Annual*?

Many discussions and quite a bit of hand-wringing ensued. Yes, there were a few astonishing pieces that immediately leapt out. But it must be said that there was a great deal of very good work, from abstract gestural pieces to complex and lengthy book-length pieces. There was a wide array of media and materials: from carving in wood, stone, and clay, to calligraphic expression in textiles and porcelain, sculptural vessels, scrolls, and, of course, works on paper, including various iterations of hand-bound books. Traditional calligraphic pieces vied with the imaginative deployment of every description of letterform. Some could be read with crystal clarity; others were simply suggestions of letterforms. All were artworks of passion and vision in their own right.

I would like to highlight one particular entry which simply took my breath away: Linda Turner's manuscript book, *Rustics—Coptic Bound* (shown on pages 54 and 55). It is a lengthy work, bound by hand; every calligrapher will understand that undertaking the writing of such a massive amount of text would be overwhelming. But it was not just the length of the work that was outstanding. I wish that every *Letter Arts Review*

reader could hold this book in his or her hand and leaf through its beautiful pages, each page densely packed with blocks of writing. There is no consistently discernible grid, yet the varied arrangements have a cohesiveness because of the texture of the copy segments. The writing is unique and evocative, yet legible; the strokes are vibrant and alive, yet restrained in justified columns. It is an impressive object as a whole, and, upon closer examination, holds one's interest on every page.

As the judging process continued, every piece got a good, long look and was considered on its merits. It is a testament to the lifeblood of our art that so much fine work is being done and was submitted to *Letter Arts Review* from all over the globe. But painful decisions had to be made, as our gentle guide (the editor) reminded us. I hope that the work included in this issue will inspire each reader to create ever more amazing work that's essence is letter forming in all its infinite variety. Congratulations to all whose work appears in the following pages. We did our best to honor the best.

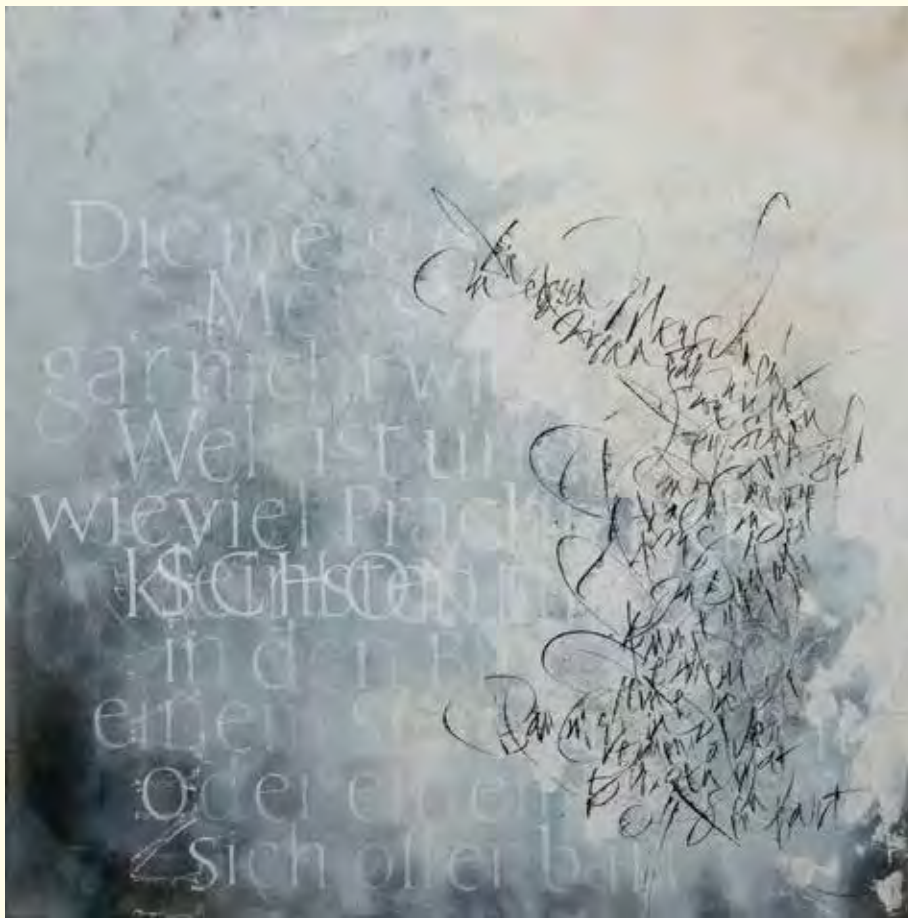
BARRY MORENTZ · Having been a judge for *Letter Arts Review* only four years ago, it was especially interesting for me to see the significantly increased global imprint on the competition. While there has always been a strong contingent of artists from diverse parts of the world entering their art, it seemed even greater this year. As Christopher successively laid out the entries in workable batches, the "wow" factor came into play even before the actual judging commenced. Numerous pieces seemed to bespeak a cultural element vastly different from the traditional calligraphic renderings in which we were immersed during our early exposure to the art. Admittedly, this occasionally influenced our final decision, based on the premise that the journal should reflect developments and trends in the wider



Suzie Beringer
Washington
Close Your Eyes
Acrylics and mica on
paper
13.5 × 10 inches
The text is by the artist.

HANSULRICH BEER (born in 1949) studied sculpture and type design at the Lucerne School of Art and Design and at the School of Design, GBS St. Gallen, where he later also taught these subjects for two decades. Apart from working as a sculptor, Beer runs courses in his calligraphy workshop near Zurich and leads projects such as the Calligraphic Bible

Transcription Project at Kappel Abbey in Zurich. At the Scuola di Scultura in Peccia, Ticino, he teaches sculpture classes for both beginners and advanced students. His works have been shown in solo and group exhibitions. In experimental calligraphy, Hansulrich Beer is currently focusing on the exploration of increasingly text-free design with lettering.

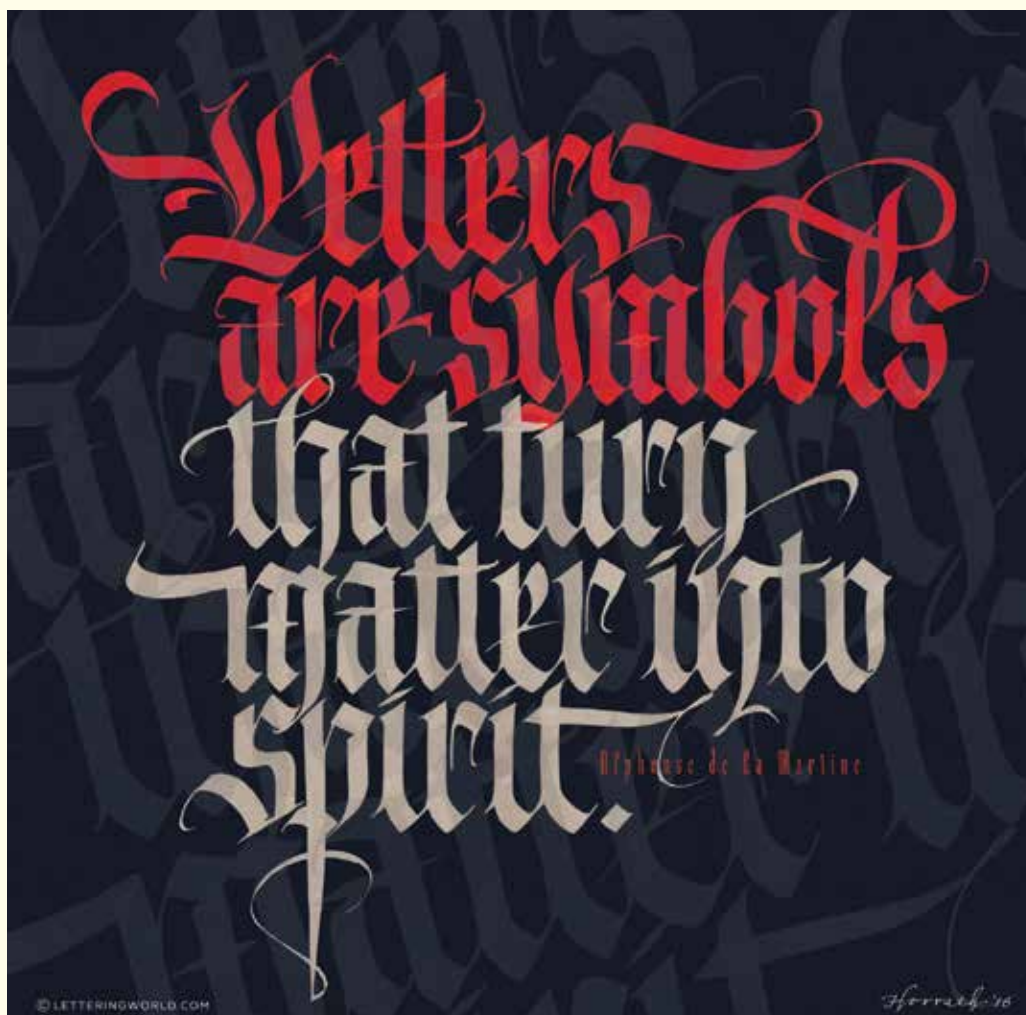


Frank Fath
Germany
The Most People
Acrylic and plaster on wood
120 x 120 centimeters
The text is by François Cheng.

FRANK FATH is a calligrapher and a cartographer. Born in 1965, he now lives and works near Heidelberg in Germany. As a cartographer he was inspired by the letterforms of traditional calligraphy, which led him to explore the freedom and simplicity of handwriting. He is a member of the Schreibwerkstatt Klingspor Offenbach and the group Lettera. He exhibits his work and teaches in Germany and around Europe.

Sid Freeman
Arizona
Drummers
Watercolor on paper
13 x 15.5 inches
The artist explains:
In this piece, the words
land and sea are words
“doing their meaning.”





Kevin Horvath
Kansas
Letters are Symbols
Ink on paper, digitally
manipulated
10 × 10 inches
The text is by Alphonse
de Lamartine.

BELOW:
Kevin Horvath
The Typographer
Ink on paper
8.5 × 7 inches
The text is by Robert
Bringhurst.

KEVIN HORVATH is the founder and creator of Lettering World (letteringworld.com), a resource for graphic/typographic design and hand lettering, with lettering inspiration and instruction and an all-things-lettering store. He published and co-created Excellence in Lettering & Typography, a collection of work from the leading lettering artists and type designers in the industry from across the nation. He was also a design class instructor and hand lettering instructor, and he runs a letterpress studio. He has worked at a leading company in the social expression industry, where he was Lettering Design Manager, Head of Font Development & Training, Innovation Studio Manager, and Art Director/Manager of Corporate & Trade Development Design.

