

Letter Arts Review

LETTER ARTS REVIEW 30:1 • The Annual Juried Issue



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The Arabic word salam (peace), set in the Bustan Arabic typeface designed by Jamal Bustan and developed by Mamoun Sakkal. See page 43.

By Christopher Calderhead · Welcome to the Annual Juried Issue of Letter Arts Review. The jurying took place this year in North Carolina, where Annie Cicale and Peter Thornton met to make their selections. As always, this Annual is an international affair, with work from artists from across the globe, reflecting many dimensions of the letter arts. The jurors have shared some reflections on the experience of selecting the work.

By Annie Cicale · When I was asked to jury this year's Letter Arts Review Annual, I was honored and hoped that my sense of quality would help me to critically evaluate the many fine entries. Knowing that the hearts of many scribes hung on our decisions, I felt that my responsibility to their work had to be one of intense observation and evaluation. It was a long day's work, with many discussions between Peter Thornton and myself about what makes for quality in our medium. Great choice of text? Strong design? Good letterforms?

Many years ago I had two similar calligraphic paintings in an exhibit, hanging side by side. At the opening, and in the following weeks, many people told me they loved my painting. "Just one?" I thought, "but there were two of them." When I asked if they had seen its companion, I heard, "Oh, there were two?" I realized that the first painting was done in a wonderful flurry of excitement and joy, with the decisions being made all in a fell swoop. Though I worked on it for days, it was still with the same concentration and energy. The other painting had been experimental, with many trials and paint-overs. The lettering was okay, but the composition was chaotic and the colors were illogical, and the composition didn't draw the viewer into reading the text. And it was ignored.

As I drove home from jurying this year's Annual, I reflected on those two pieces and thought about our day spent looking at hundreds of wonderful pieces of fine lettering. The quality we saw was incredible, with interesting ideas and great execution. But the work that was instantly chosen seemed to have been done with a great deal of confidence, with artistic decisions that

Georgia Angelopoulos

Canada

Blessings

Ground pigments,

gouache, and 23k gold

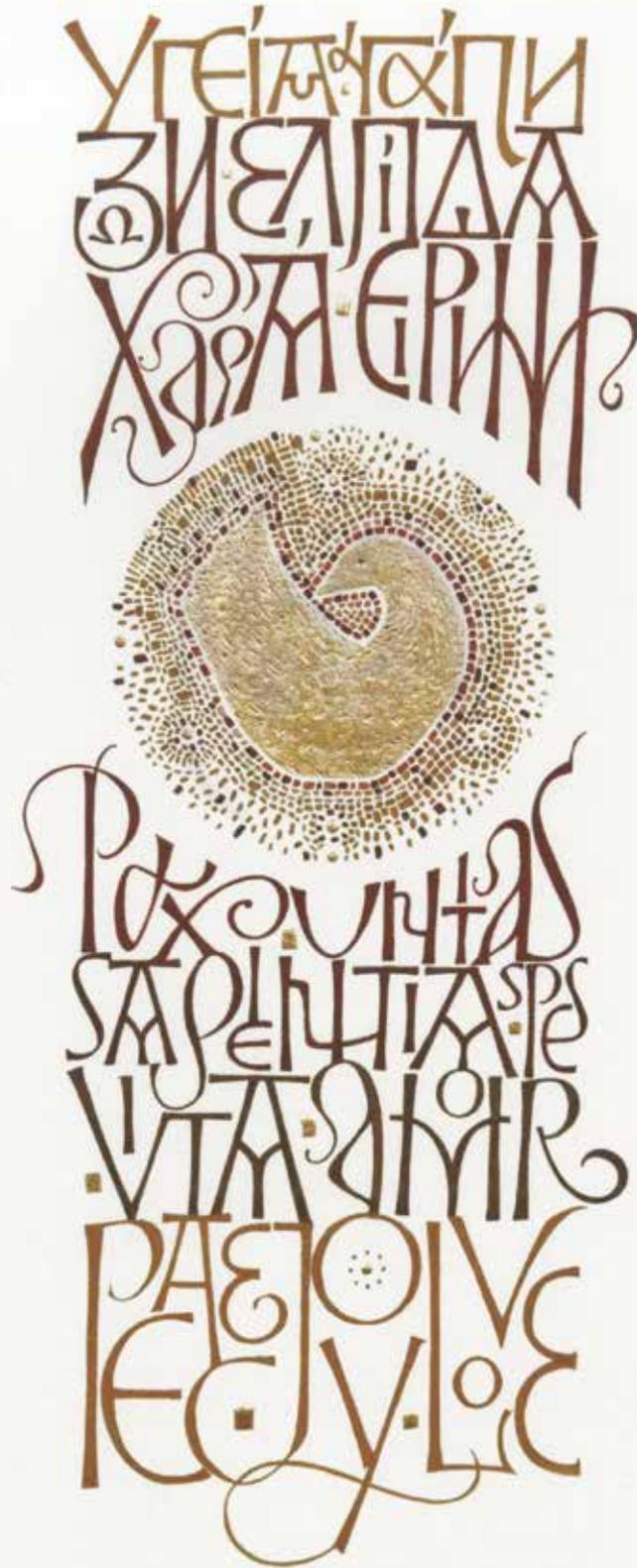
(both raised and flat)

on Saunders Waterford

watercolor paper

12 x 8 inches

The text consists of
blessings in Greek, Latin,
and English. The letters
were painted with a
pointed brush.





Frank Fath
Germany
Mozart in Mannheim
Gesso and acrylic
on wood
140 × 140 × 10
centimeters

The client was the City
of Mannheim.

The text is from a letter
by Wolfgang Amadeus
Mozart.



Yvonne Fok-Gundersen
California
Decorated Letter O
Raised gilding and shell
gold with watercolor on
goatskin parchment
9 × 9 inches

The artist has combined
the style of fourteenth-
century illumination
with Chinese imagery,
a tribute to the meeting
between East and West.
She explains: “The O
is a circle, a shape that
is auspicious to the
Chinese—it renders
things full and complete.
The dish ba bao fan
(eight-treasure rice)
is painted in the center
of the O.”

The margins have been
cropped in this image.



Amity Parks
Montana
Crow Spiral
Sumi ink and photo
transfer on Rives
BFK paper
12 x 9 inches

Text: Ron Whitehead,
from "The Dance."
(MAMA: A Poet's
Heart in a Kentucky
Girl, Transmission
Press, 2015).
Photo: Jinn Bug.

This was a collaboration
between the lettering
artist, the poet, and
the photographer.

AMITY PARKS is a lettering artist and teacher living in Missoula, Montana. She holds a bachelor of fine arts degree from the University of Tulsa, and a master of fine arts degree from the University of Montana. Her work has been featured in national and regional exhibits and publications. She has been an active member in her local and state calligraphy guilds and travels within the United States and internationally to teach workshops, including serving on the faculty

for the international lettering arts conferences in 2014 and 2015. She will be teaching at the Summer School in Winter in Melbourne Australia in June 2016. She juggles her time between hours in her studio working on her personal and creative work, time in the board room involved as co-owner of a field service company serving the financial industry, on the road teaching lettering workshops, and spending time with her husband and two kids. www.amityparks.com

