

Letter Arts Review



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This special issue of Letter Arts Review presents the works displayed at Word+Craft, an international calligraphy exhibit held at the Folk Art Center on The Blue Ridge Parkway near Asheville, North Carolina. The exhibit was co-sponsored by the Carolina Lettering Arts Society (CLAS) and the Southern Highland Craft Guild (SHCG). Members of the Carolina Lettering Arts Society were invited to submit work to be juried and honorary members of CLAS were invited to participate. The goals of this extraordinary exhibit were to present the works of master scribes and to highlight the work of calligraphers from the region. The invitation read, in part: "The title of the exhibition is Word+Craft; the focus will be the fine craftsmanship involved in producing either traditional or contemporary work. You are invited to submit one piece of work, either two- or three-dimensional, that shows your sense of craftsmanship as well as your interpretation of the best that the craft of calligraphy has given you in your work."

As expected, the submitted works consisted of legible and non-legible, traditional and non-traditional pieces. It is quite fitting to have the Southern Highland Craft Guild as a partner in this exhibition. Among contemporary craft guilds, the SHCG is unique in that it promotes both traditional and contemporary crafts. Calligraphers are included in its craft membership and the Folk Art Center, one of the finest regional museums in the southeast, showcases works of international caliber. To complement the contemporary works from North America, Europe and Japan, a small selection of work by mid 20th century lettering artists has also been included in the exhibit and in this publication.

The exhibit would not have been possible without the generous efforts of many individuals including Faye Harper, Nikki Josheff and Ada Dudenhoefter of the Southern Highland Craft Guild and Michael Hughey, Annie Cicale, Don King, Elizabeth Simmonds, Priscilla Trenchard, Julie Gray, and Manuel Murillo of Carolina Lettering Arts Society. The Word+Craft logo was designed by Annie Cicale.

This issue of Letter Arts Review was put together by a special North Carolina team. Michael Hughey and Annie Cicale were the driving force behind the exhibit that provided the content. Rebecka Fair served as editor and Devender Sellars designed the publication. John Neal provided assistance as needed.

Michael Ackerson helped with proofreading. Rose Folsom, editor of Letter Arts Review, and her Washington, DC, area team will be back on the job with the next issue, the 2005 Annual Review.

The **Carolina Lettering Arts Society**, established in 1979, provides a channel of communication for local calligraphy groups and individual calligraphers in North and South Carolina, hosts workshops for its members, and educates the public on the value of calligraphy and lettering as a craft and art. CLAS has members throughout the two Carolinas, with individual members in several other states. The organization maintains ties with other calligraphy organizations throughout the U.S. and the world through a network of newsletters, publications and web sites. There are local calligraphy groups, most of whose members are also CLAS members, in the Raleigh-Durham-Chapel Hill area, Wilmington, and Asheville in North Carolina and in Charleston, South Carolina.

www.carolinaletteringsarts.com

With roots in the late nineteenth century and formally founded by 1930, the **Southern Highland Craft Guild** is the nation's second oldest craft guild. The Folk Art Center, on the Blue Ridge Parkway in Asheville, NC, built in 1980, is the headquarters of the SHCG. Guild members number over 900 and are drawn exclusively from the Appalachian region of nine southern states. The hallmark of SHCG membership has always been craftsmanship and design. The Folk Art Center houses three major exhibition galleries and Allanstand Shop, which at 110 years old is the nation's oldest continually operated craft shop. The Guild also operates four other retail craft shops in three states supporting the work of its many fine craftsmen. The Folk Art Center is one of Asheville's most visited sites, drawing in excess of 280,000 visitors annually.

www.southernhighlandguild.org

Letter Arts Review is the international journal serving the calligraphic and lettering arts community with informative articles, considered commentary and outstanding reproductions. Each issue seeks to inform, inspire and invigorate - whether the work you seek is contemporary, historical, experimental or traditional, commercial or fine-arts oriented, legible or non-legible, verbal or non-verbal. It is published by John Neal, Bookseller.

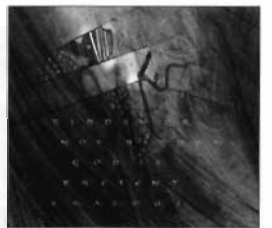
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word +CRAFT

WORD+CRAFT
JANUARY 14 - APRIL 2, 2006
FOLK ART CENTER, MAIN GALLERY
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ASHEVILLE, NC
WWW.SOUTHERNHIGHLANDGUILD.ORG

ARTISTS' BIOS
60

HISTORICAL WORD+CRAFT
52



FRONT COVER:
Diane von Arx Anderson
B Mixed Media
Gouache, colored pencil,
prisma color, gold leaf
16.5 x 16.5 x .75
(42 x 42 x 2)
Text by J.R.R. Tolkien

BACK COVER:
Nancy Culmone
Bidden or Not Bidden
W&N Gouache, Rexel
pens, copperplate pens,
colored pencil on paste-
painted Arches text wove
11 x 12 (28 x 30)
Text by Erasmus.
On loan from a private
collection.



1



detail

1
 Annie Cicale
Elements & Principles
 Watercolor/gouache on watercolor
 paper
 7.5 x 6 x 1.5 (19 x 15 x 4) closed



2

Jean Formo

A Kelmscott Diary
Stick ink, walnut ink, watercolor, patent gold, cotton thread, book board, Gutenberg laid paper
8.5 x 5.5 x .75
(22 x 14 x 2)
Text by William Morris

As a book artist and calligrapher, I am captivated by the power and mystery of words, and by the textures and images they invoke. In my books, letterforms themselves become reflections of the chosen text. Their quality of line, weight, spacing, and placement on the page; all of these combine to create an expressive visual language. I see the idea of "text" also in a broader sense, and sometimes to the exclusion of words, which results in books harboring abstract texts made of color and shape arrangements. I like the fascinating ambiguity about a text or meaning which remains veiled, just beyond our complete understanding. Exploring the interaction of form and content is the never-ending and often exciting task of the book artist. For the person who makes one-of-a-kind book structures, the search is always on for unusual materials which will amplify and give form to the text. My long-time interest in working with fibers as a spinner and weaver has carried over into my book pieces. It is when I move out of the familiar that I experience the most joy in my work. My interest and loyalty are rightfully placed upon the search and not the destination. My perceptions about "book" are ever changing, and my books are always a surprise to me.

2



3

Lisa Engelbrecht

Auspicious Openings (series)

Unprimed canvas, acrylic inks, pens, fabric collage, mixed media
12 x 12 (30 x 30)

Text by Ed Heckerman

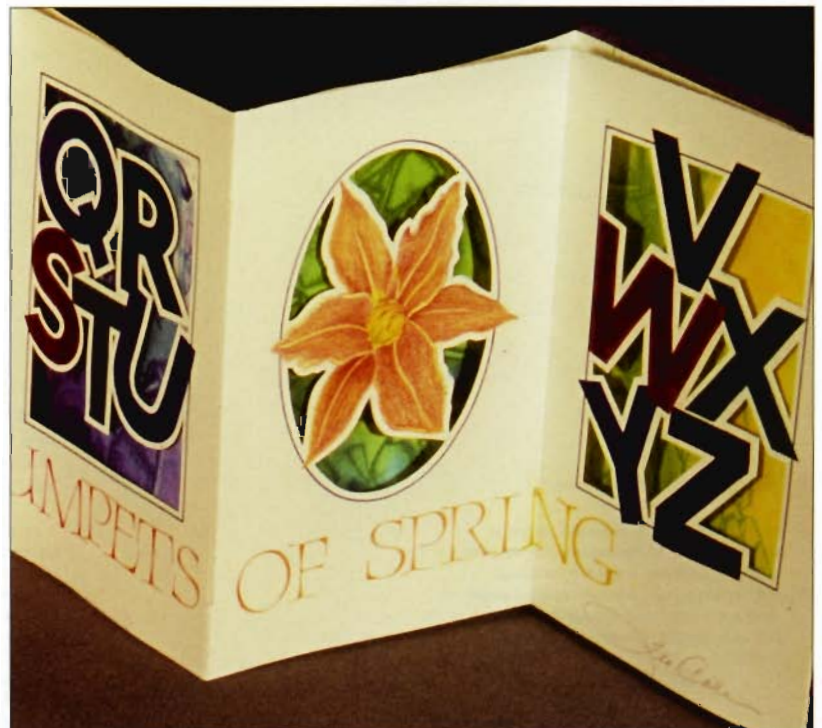
While waiting for a plane at LAX, I noticed an interesting exhibit of art relating to travel. One piece caught my eye – a series of 8 cards with incredible words on them – very plain. I wrote them down thinking what an amazing start to a piece. The quotes were loosely based on the 8 auspicious symbols of Buddhism. I began to create these works when I received a card from my daughter in Nepal with these 8 symbols on the front. A divine sign! When preparing to display these works, I began to think I needed to search out the author for permission. One day in the faculty offices at the college where I work, I casually looked over at an office nameplate and there was the name – Ed Heckerman. I poked my head in and indeed it was the same Ed! He is a photography professor at Cerritos. What another amazing coincidence. Are there coincidences?

3



1a

1
 Flo Cole
Colorful Flower of Spring (detail)
 Watercolor, gouache, colored pencils,
 watercolor paper
 7.25 x 5.25 (18 x 13) closed
 7.25 x 42 (18 x 107) open



1b

2
 Larry Brady
Experimental (T.S. Eliot excerpt)
 Veneer pen, colored ink,
 watercolor paper
 26 x 20 x 1 (66 x 51 x 3)

