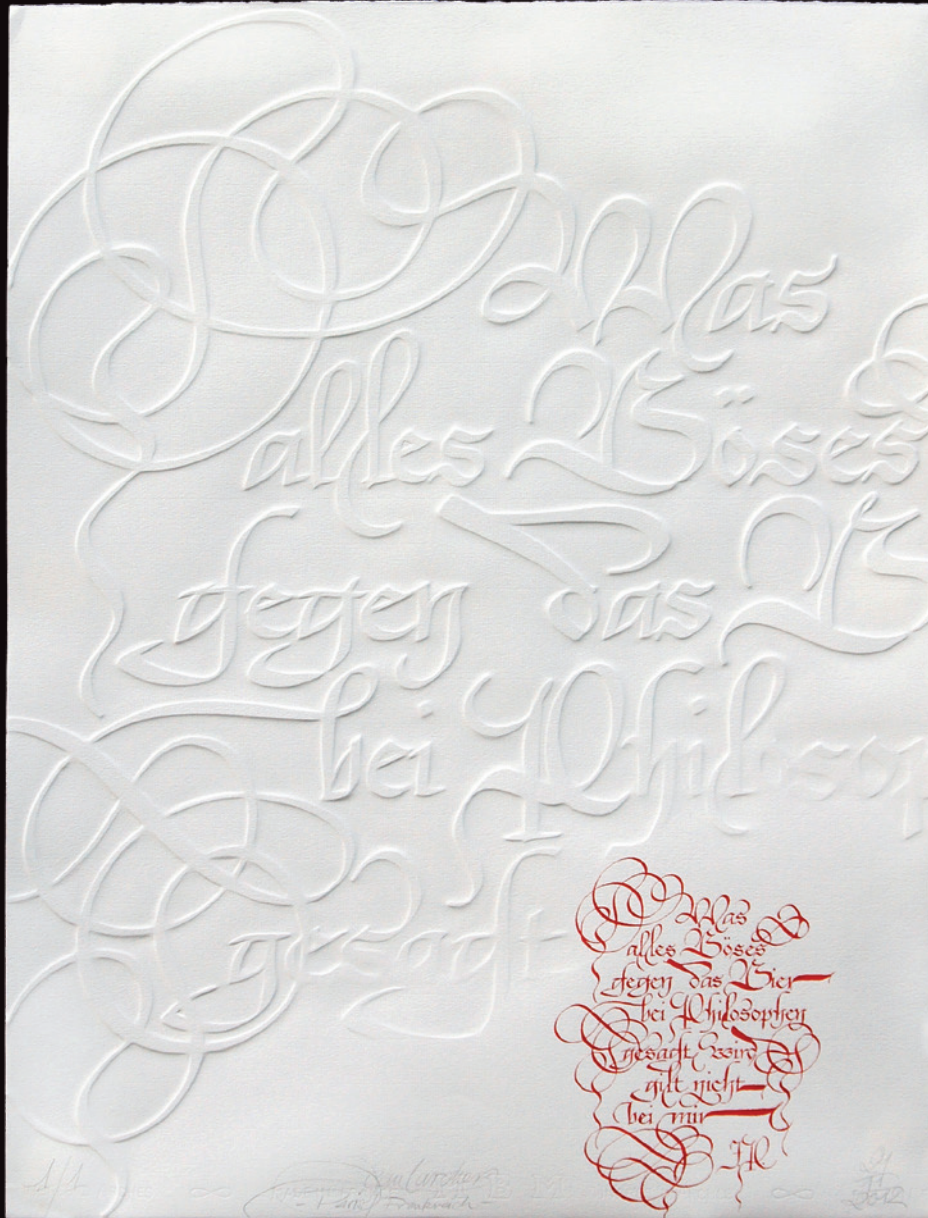


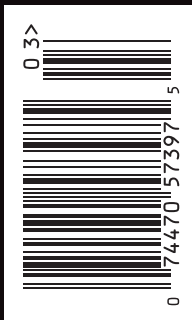
Letter Arts Review

LETTER ARTS REVIEW 27:3 · Collaborating at Europa Scriptorium in Germany · A Tribute to Jenny Groat
Mounting a Japanese scroll · Creating Hummingbird, a new typeface



WAS ALLES BÖSES GEGEN DAS BIER · Jean Larcher at Europa Scriptorium

\$14.50



the world has to offer. Sorted by region, the world has to offer. Sorted by region, this breathtaking array of azaleas provides a beautiful and relaxing retreat for botanists. Botanists are on site daily, and their knowledge is invaluable. Botanists are on site daily.

Letter Arts Review

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Jenny Hunter DANCE · Summer

The Third Summer of Action in Time
June 24th to August 10th, 1968

WORKSHOP #1: "Dance, Movement, Beauty Class" - Mon. through Fri., 11:00-12:00 PM - Hunter
(Hunter will present papers on Monday - students are asked to complete last evening work on Friday) Hope of being to report personal ideas of perception and composition. Change of subject. No class fee.
Fee for entire 7 weeks - \$40.00 (no partial enrollments) Advance deposit \$20.00

WORKSHOP #2: Evening "Action & Space" - Monday through Friday 7:00-9:00 PM - Hunter
(no student reporting distinguished in Advance)
Each Monday a different kind of movement will be presented. Improvisation and, for the rest of the week, the movement will be developed in greater individual and technical skills. "Theatrical and experimental movement." No class fee.
Fee for entire 7 weeks - \$40.00 (no partial enrollments) Advance deposit \$20.00

OTHER CLASSES:
Dance West - Wednesday 8:00-9:00 PM - Sat. 11:00-12:00 PM - Hunter
Dance West - Saturday 11:00-12:00 PM (invitation only) - Hunter
Dance West - Friday 10:00 AM - 12:00 PM - Hunter
Dance West - Saturday 10:00-11:00 AM - Class Limit
FEES - Dance 7 weeks: 1. \$40.00 2. \$40.00 3. \$40.00 4. \$40.00
5. \$40.00 6. \$40.00 7. \$40.00 8. \$40.00

* Advance deposit \$20.00
* Children 4-12 years old - Sat. 9:00-10:00 AM - 10:00-11:00 AM - Class Limit \$10.00
* Parents in Children's Classes - Tues. 10:00 AM - Class Limit \$10.00
* Children 4-12 years old - Sat. 9:00-10:00 AM - 10:00-11:00 AM - Class Limit \$10.00

"There are lots of ways to do things"

Jenny Hunter and Company

DANCE WEST · 330 Clement Street · San Francisco · 94118 · Telephone 752-3688

A calligraphic promotional piece for dance classes by Jenny Hunter Groat, 1968.

EUROPA SCRIPTORIUM

EIGHT CALLIGRAPHERS, ONE AUTHOR, HIS WRITINGS, AND AN EXHIBITION

By Margaret Morgan · Take eight full-time professional calligraphers from across Europe, set them a theme and a series of texts to work with, put them in a scriptorium setting, then stand back and see what happens.

This project, dubbed Europa Scriptorium, was the brainchild of German calligrapher Andrea Wunderlich, who is based in Goldkronach, near Bayreuth in Germany. The essence of the project was for the invited calligraphers to spend a week in November 2012 working, discussing, and developing their ideas on a set theme into finished work, which would be exhibited in the county office in Bayreuth, Bavaria.

In addition to Andrea herself, Ewan Clayton (United Kingdom), Helene Jenssen (Norway), Jean Larcher (France), Katharina Pieper (Germany), Loredana Zega (Slovenia), and I, Margaret Morgan (United Kingdom), took part. Lieve Cornil (Belgium) and Christopher Haanes (Norway) had also been invited, but sadly neither was able to attend. However, Carry Wouters (Belgium), a second year student at Studio XII in Bruges, was able to take Lieve's place at short notice.

The theme was to celebrate the 250th anniversary of the birth of the German author Johann Paul Friedrich Richter (1763 – 1825),



*The artists:
Top: Katharina Pieper
and Helene Jenssen.
Middle: Ewan Clayton,
Carry Wouters, and
Andrea Wunderlich.
Bottom: Margaret
Morgan, Jean Larcher,
and Loredana Zega.*

*Opposite:
Helene Jenssen
Tod (Death)
Black chinese ink on
watercolor paper,
written with a Mitchell
Central Flexion nib.
70 × 60 centimeters.*

known as Jean Paul. He was a contemporary of both Schiller and Goethe, much admired in Germany, but less well-known outside his home country, especially in modern times.

HOW IT CAME ABOUT

I became friends with Andrea via Facebook in 2010, and we met in person for the first time in March 2011. In July 2011, we saw each other again at the University of Sunderland's international calligraphy symposium. After a long day at the symposium, as we sat together over a glass of wine, she outlined her Big Idea to me.

JENNY GROAT:
 CALLIGRAPHER, PAINTER,
 TEACHER, DANCER
 A REMEMBRANCE



By Mike Gold · Jenny Hunter Groat was an artist who helped pave the way for a generation of calligraphers looking to move calligraphy into the fine arts. She, along with Thomas Ingmire, were the major inspirations in my journey along that nontraditional calligraphic path. Indeed, Jenny painted her way out of the calligraphic world, creating works that were no longer recognizable as calligraphy but nevertheless retained that essence. Her body of work illustrates the progression from interpretive calligraphic images to works that go beyond words, that reflect a singular vision rooted in her love of dance, the brush, Buddhism, and a passion for life.

Jenny Groat passed away at the beginning of February 2013, at the age of 83. Her husband Pete, who spent 58 years with Jenny and supported her efforts to realize her artistic visions, wrote that in her last days Jenny told him with a big grin, “At last, I’ll know the Great Mystery!” He went on to say, “That’s my Jenny, always fearless, always ready for a new adventure.”

I was one of Jenny’s students 25 years ago when she was about the same age I am now. She was slowed by health issues even then but never let that keep her out of her garden studio or from being available to those who wished to learn

from her. Jenny and Pete called their home in Lagunitas, just north of San Francisco, Hermit Farm. Once you arrived there, you entered Jenny’s world. Her special friends were the cats who followed her and the flowers and trees she knew by name and smell. And, of course, her husband Pete, who took care of all the earthly details so Jenny could paint and draw and dream. Her studio was full of distractions for me. Instead of learning the basics of calligraphy, I wanted to immerse myself in the large canvases and works on paper around the studio and examine all the artifacts and works in progress scattered about. But she was a strict taskmaster and insisted I stick to the fundamentals, as she had to do when she first studied with Lloyd Reynolds in the mid-1950s. Professor Reynolds, Jenny said once in a biographical statement, not only got her started on her calligraphic journey but also exposed her to Zen Buddhism, which influenced her life and work thereafter. Reynolds’ influence can be seen even at the end of her life in a short video made by filmmaker Richard Jett, where she paraphrases something he said years before: “If you don’t know how to look at a painting, try just sitting still and letting it look at you for awhile.”

Georgianna Greenwood, also a student of Lloyd Reynolds in the 1950s and founding

Opposite: Jenny’s studio. The corner of her painting entitled *Deosil* can be seen hanging high on the wall to the right. Photograph by Jacqueline Sullivan. The calligraphic rendering of Jenny’s name is taken from stationary she used in the 1980s.

Above: One side of a promotional card showing Jenny’s distinctive brush lettering.

A Family of Mounters

By Christine Flint Sato · Calligraphers and painters working in the traditional sumi ink medium in Japan have the choice of displaying work in either traditional formats such as scrolls, screens, or on sliding doors, or Western-style in frames and on panels. Their decision depends on a variety of factors. For those taking part in an exhibition of one of the large calligraphy or painting organizations, there is usually a house style. For independent artists it can depend on customer preference, aesthetic considerations, or the artist's personal values. Whereas in the past using a scroll would have held no value or association beyond itself, to do so now makes a statement about the artwork itself, linking it to the art tradition of Japan. Choosing a frame or panel presents the work more neutrally. In recent years, installation-style pieces are understood as works of contemporary art. Typically, Japanese calligraphers are flexible and use a variety of formats.

Mounters, in response to these changing social and aesthetic demands, have also eased mounting conventions. Minimal mounts, which are more suited to today's tastes and to abstract work, are more common, and screens of various shapes and sizes constructed to fit specific interior spaces are becoming more so. The loss of the regular tatami-sized rooms with the alcove, known as the *tokonoma*, for the scroll and ikebana, has affected many artists and resulted in a range of new formats and designs. Young mounters realize they have to adapt to these changes in lifestyle.

About a year ago I was fortunate to be introduced to a young mounter, Michiaki Maeda,

who currently lives and works with his father in central Kyoto. The family has been mounters since the end of the 19th century, and Maeda-san is the fourth generation in the business. His great-grandfather began working as a mounter after he became fascinated with scrolls and paintings used in the tea ceremony. He was working in a tea utensil shop at the time. Maeda-san's house, which also doubles as a studio, is an old Kyoto townhouse. He and his father work upstairs in tatami rooms.

As a sumi painter I decided to start using scrolls for my artwork a couple of years ago. I was curious to see what the work would look like in the scroll format and what aesthetic questions would arise. Up until writing this article, I had been choosing the fabric and style for my scrolls, but I thought it would be interesting to ask Maeda-san to mount a piece of my work with no input from me at all. What decisions would he make for a contemporary artwork in the light of the mounting tradition, and, in addition, how would his approach compare to his grandfather's and father's work? Unfortunately there was no work left of his great-grandfather's, but I was able to photograph his grandfather's, his father's, and Maeda-san's work.

I was also interested in the process—how would an artwork turn from the crumpled piece it inevitably is at the end of a lot of work into a beautiful scroll that epitomizes the Japanese mounting tradition? Over the last few months I have had the opportunity to document Maeda-san mounting my artwork. This is an account of the process and gives an idea of the work and care that is involved.

Fig. 1: An expert mounter, Michiaki Maeda, climbs on his table in order to trim a scroll in the process of being mounted.

Hummingbird



Hummingbird is reminiscent of old-fashioned cursive penmanship, the sort learned by endless repetition and found in treasured letters bundled together by silken ribbons or in worn leather-bound ledgers.

By Laura Worthington · My journey into typeface and lettering design began when I was nine years old and learning penmanship. Our lessons began with a beautiful Italic-based printscript, which sparked an interest in calligraphy, and was later followed by the decision to pursue a degree in graphic design, where I would be given the opportunity to incorporate my lettering into headlines, logos, and book titling. However, my opportunities to use the art were limited, and at the beginning of 2010, I began to shift my career from graphic design into typeface and lettering design.

Every summer, I embark upon the process of creating an extensive and challenging new typeface design. Summertime, for me, is the perfect time to do this; it's a more quiet and relaxing time, and as soon as September draws near, the regular speed of business picks back up again. Most of my typefaces take six to eight weeks from start to finish; however, when I embark upon one of my summertime designs, it will take between twelve to eighteen weeks before I'm done. Last summer, I began creating lettering and sketches for what would be one of my most successful, and by far my most technically challenging, typeface: Hummingbird.

As a one who focuses primarily on creating

script typefaces, what frustrated me most while designing fonts was the lack of flexibility. If there can only be one version of each letter, I have learned that in order for the typeface to look good when used, the design of individual letters may be compromised. Certain letters need to be altered from what would be their most ideal form to an alternate version that will combine well with all the other letters. This is especially true for connected script faces and makes creating these typefaces extremely challenging. Some of the pitfalls can be bypassed by designing only disconnected or semi-connected script types, but then you have created a new problem—a lack of variety in your designs. After being frustrated for so long, I finally found the answer to this typeface design conundrum: contextual alternates.

I'm so grateful that I get to design typefaces in the era of OpenType. Originally developed by Adobe to enable better script-joining behavior, contextual alternates offer endless possibilities—not just for resolving the issues that exist in script typefaces, but also for the creation of other styles as well. Examples of these styles include interlocking letterforms, typefaces that appear to bounce by toggling the vertical placement of letters, and designs that seem to possess a

Opposite:
A selection of variant forms of the letter g from the Hummingbird typeface.

This page:
The title is set in Hummingbird. The figure of the bird is one of the glyphs included in the typeface. The text in grey is taken from the pdf-format User's Guide to the typeface.