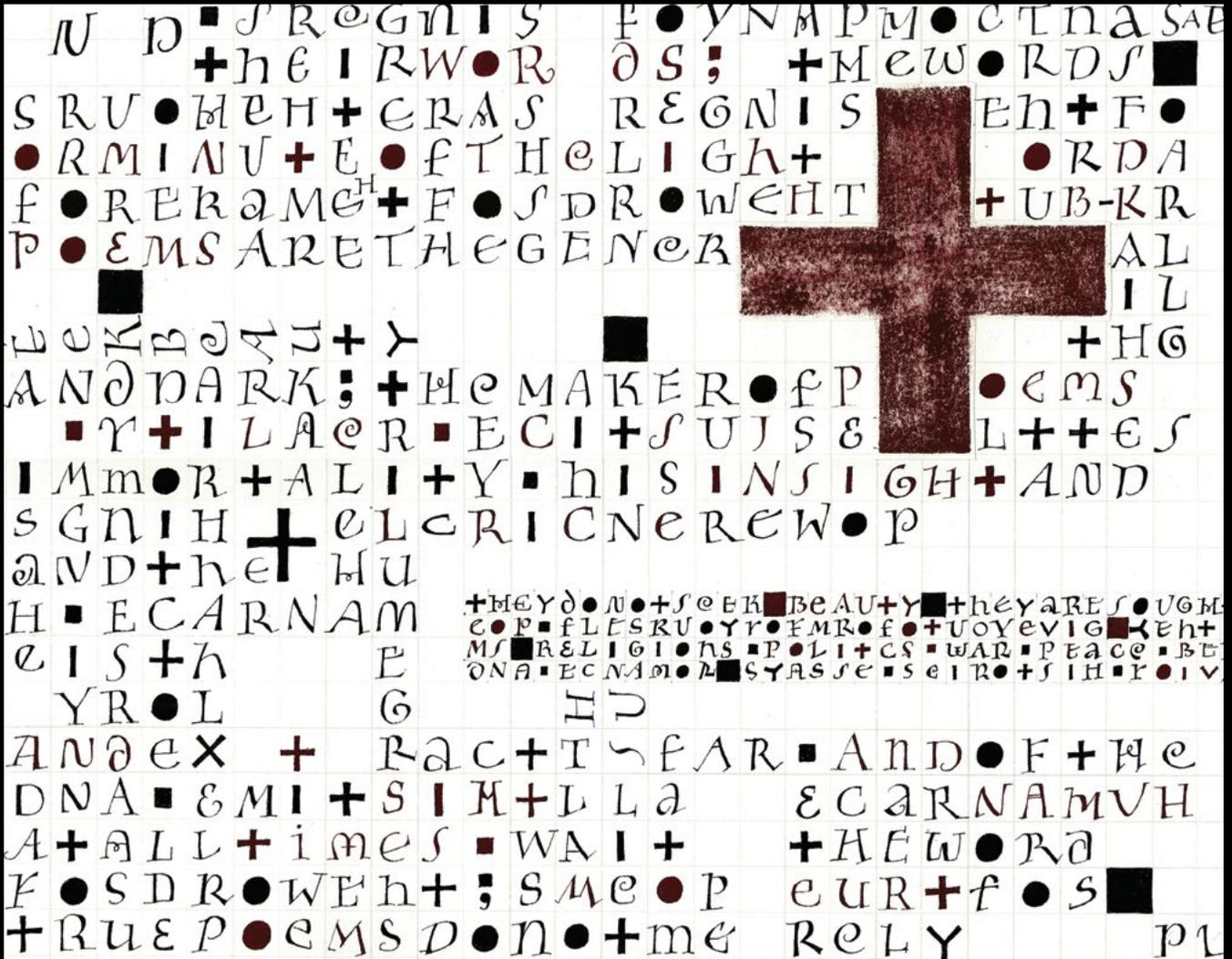


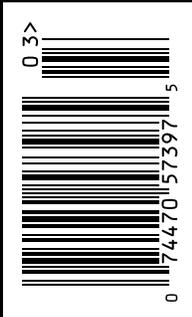
# Letter Arts Review

LETTER ARTS REVIEW 28:3 · Yves Leterme brings Ancient Rome to a modern audience  
Adam Paul Heller carves tables for the artist Jenny Holzer · The legacy of Karlgeorg Hoefler



THE INDICATION (DETAIL) · Minako Sando

\$14.50



# Letter Arts Review

Letter Arts Review

Volume 28 Number 3  
Summer 2014

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EDITOR'S NOTE: Sayaka Yoneya's project, *How to Grow Clouds*, is an exquisite manuscript written in Czech. We corresponded with her by e-mail. The interview that follows has been edited.

Q: What do you call this work? A book? A portfolio? It's a somewhat unusual format—loose sheets in a folding paper case.

A: I call this a book because it has one story from the beginning to the end.

Q: Tell me about your attraction to the author, Karel Capek (1890-1938). What drew you to his work?

A: Actually I have only four of his books in Japanese. Most of them are essays and columns.

a touch of the burlesque, I feel his love for them. And it was not only people he loved, but also flowers, soil, dogs, tools, or insects.

Q: What work of Capek's is the text from?

A: The text is one paragraph taken from the story *Filemon, Cili o Zahradnictvi* (Philemon, or On Gardening) in his collection titled *Bajky A Podpovidky* (Fables and Understories).

*Podpovidky* is a word Capek coined himself, according to a Japanese translator of his books. *Pod* means *under*, *povidky* is *story*. It means "stories of shorter length than the normal ones."

You can read the book on the web, in both English and Czech.

Q: In the photos, I see sheets with calligraphy and also sheets with blue backgrounds and a pattern of dots, and then there is one part that seems to be a little framed image. How does this all fit together? I assume all the square sheets fit into the folding case.

A: Yes, all the square sheets fit into the folding case together.

The dots sheets are images of space. The first sheet is the darkest dot image, the next the medium blue one, then the light blue one. Then the text starts. The last is the framed one, which has a fragment of an old map and a seed of cotton. It represents a cloud reaching the earth.

My favorite aspect of the text is the switch of viewpoint from the ground to the sky, from the small narrow world to the big wide world. You can get a wider view in a moment. I wanted my small book to have that sense of distance, the big world brought inside. Viewers approach the text from outer space, entering earth's atmosphere, seeing sky we always see, and then find the text. After they turn the last page, they see the cloud on the small earth.

Q: Why did you choose to work on separate sheets of paper and not bind the work as a book?

A: From the start, this was the right style for me. The text starts from like this: "It takes a lot of work." Then the tasks are listed one by one: "Weed very carefully," "Toss out muck and small



In them he observes everything around him very carefully and perceives the true nature of things. I am impressed with his opinions about political and social issues in his day, and his insights are still true even now. I love his sense of humor and his imagination also. What attracts me most is his love for all beings. Though he wrote about ordinary people cynically, humorously, and with

# LITTERAE

## A LATIN PROJECT

*Opposite:  
Yves Leterme at work.*

*By Yves Leterme* · Sometimes, but alas not often enough, ideas present themselves to me without much of an effort. Such was the case with *Litterae*, a project that has kept me happily occupied for a full nine months—the duration of a pregnancy. In fact, as I write this (early June), the baby has just seen the light of day, so

and Greek teacher for 25 years. This former life was pleasing enough, as I relished the teaching part, the constant company of the Romans, and the long, carefree holidays. However, it became increasingly clear that I couldn't go all the way with this lettering thing as long as I was still being distracted by the hidden charms of Latin grammar and the latest revolutionary insights in teaching methodologies. So I chose to pursue my life of letters, shifting from merely reading and explaining them before a live audience to writing them out in the comforting solitude of my home studio.

From early on, long before calligraphy came into my life and rearranged some priorities, I had taken a genuine interest in how thoughts and emotions were being translated into words. I stood in awe of writers, both ancient and modern, admiring their skill in finding the right word and the most adequate rhetorical flourish to drive home their message. I envied their seemingly effortless ability to make me laugh or cry with nothing else but words. My philological studies as a classicist and my years as a teacher allowed me to dig a bit deeper into the mechanics of this enchanting power, and, if anything, it has only increased my reading pleasure. I'm still an avid reader, enjoying both a clever story and a good



*Above:  
Tools and materials in  
Leterme's studio.*

naturally I'm grateful for this opportunity to show it off to my colleagues and friends in the lettering field. But first, allow me to go back to its conception.

Before I jeopardized the family fortune in 1990 with my reckless decision to become a full-time freelance calligrapher, I had been a Latin

LETTER CUTTER ADAM PAUL HELLER DESCRIBES  
HOW HE WORKED WITH THE ARTIST JENNY HOLZER  
TO FABRICATE HER EDITIONED SERIES OF  
INSCRIBED STONE TABLES

By Adam Paul Heller · Artist Jenny Holzer is well known for her provocative and innovative use of text. Often presented in public spaces, her work covers a broad range of media. She has had her work displayed on buildings and waterways using light projections and has created city billboards, moving LED light displays, posters, and stone sculptures.

In the spring of 2012, I was approached by the Holzer Studio about realizing a series of small limestone tables Holzer designed for a commission by the Whitney Museum of American Art in New York City. In contrast to Holzer's enthusiastic embrace of modern technology in her artwork, I design letters by hand and carve stone using a mallet and chisel. The small studio in West Warwick, Rhode Island, where I work is a place where the precise and detailed craft of carving stone happens slowly, often over the course of years. My work focuses on creating custom, artistic memorials on commission. I often work closely with clients to create something personal and meaningful in remembrance of a loved one or, sometimes, in preparation for their own deaths.

My annual work schedule is as local as Holzer's is international. She currently has projects in progress on several continents and

oversees studio spaces in Brooklyn and upstate New York. I enjoy the fact that during the week I often venture no farther from the studio than my son's school bus stop around the corner. Most of my finished stones are scattered about New



England, and in a typical year I complete roughly ten to twelve stones.

When Holzer's project manager provided me with the initial information for the Whitney project, the e-mail contained what I assumed was the title of the project: Series of 14. I was quite shocked to learn that "Series of 14" was not a title

Right: A sketch from the Holzer studio showing the plan for the main inscription.

Opposite: A rubbing of the finished inscription.

# Karlgeorg Hoefler and his Legacy

*All the illustrations in this article, unless otherwise noted, are by Karlgeorg Hoefler.*

*The titles and drop capitals have been set in Hoefler's typeface Sho Roman.*

By Dieter Benno Aumann

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HEN I first met Karlgeorg Hoefler in 1996 during a summer course taught by Brody Neuenschwander, the calligraphy world already knew Karlgeorg as a greatly respected teacher and a highly esteemed colleague. He had invited me to attend the class sponsored by his Schreibwerkstatt Klingspor Offenbach. Over the years, in spite of our age difference, a meaningful friendship developed. I have also been deeply involved with the Schreibwerkstatt that he founded. I was one of those fortunate enough to have known him, which allows me—I think—to reminisce on the hundredth anniversary of the birth of this remarkable type designer and calligrapher.

Karlgeorg Hoefler was born on February 6, 1914, in a small village in Silesia, which today is part of Poland. There the career of one of the most influential calligraphers of our time started. When it ended with his death in Offenbach on October 8, 2000, his masterly talent had long since found appreciation among the world's calligraphy community.

As a child he had moved to Hamburg, where he finished high school, and then he served an apprenticeship as a typesetter. Later, in 1935, his

passion for lettering and writing and his first contact with Rudolf Koch's typefaces led him to the famous Offenbacher Werkkunstschule (School of Arts and Crafts of Offenbach) where Rudolf Koch—who died too young in 1934—had taught. But Koch's personality, his exemplary role, and his idea of a more expressive turn towards calligraphy lived on and influenced Karlgeorg Hoefler, who then later set his own example for those who came after him. Here he met Maria Rein, who studied bookmaking and illustration. They married some years later, in 1941.

His studies were interrupted by the Second World War, in which he served. After being taken prisoner in Russia, he returned to Offenbach in 1946, where he began teaching calligraphy and typography at the Werkkunstschule.

## THE BRAUSE 505 AND HIS TYPEFACES

A

T that time he developed a broad-edged nib, the Brause 505. The nib's special quality is that you can easily create bold and light strokes with one tool. As a result of his creation he began designing typefaces in the early fifties. His first typeface was named Salto and was created with the Brause 505. It was issued commercially