

BE IT KNOWN

THAT

*James Hayes*

HAS MET ALL REQUIREMENTS FOR  
REGULAR MEMBERSHIP IN THE  
SOCIETY OF TYPOGRAPHIC ARTS  
AND IS ENTITLED TO PARTICIPATE  
IN THE ACTIVITIES OF THE SOCIETY,  
THE OBJECTS OF WHICH ARE:

*To Promote* HIGH STANDARDS IN ALL  
BRANCHES OF THE TYPOGRAPHIC ARTS

*To Foster and Encourage* EDUCATION  
IN THESE ARTS

*To Elevate* THE PUBLIC TASTE IN ALL  
MATTERS TYPOGRAPHIC

*To Cooperate* WITH ALL OTHER OR-  
GANIZATIONS AND INSTITUTIONS HAVING  
SIMILAR AIMS

*M. Vaughan Millbourn*  
PRESIDENT

*B. Hunter Middleton*  
SECRETARY

DATED *December 18, 1936*



ALPHABET

THE JOURNAL OF THE FRIENDS OF CALLIGRAPHY  
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W

E ALL CALLED him Mr. Hayes in the beginning, but in later years he asked us to call him "Jim." Somehow I never quite got around to that. We had all begun to know him in our twenties and felt a certain awe in his presence, in spite of his relaxed, open, and congenial manner. That was in the mid-1970s, when the Colorado Calligraphers' Guild was just a fledgling organization. He became a wonderful mentor to us over the years and I know I share with my other CCG "fel-

low" a deep appreciation for all that he imparted to us. One of the reasons I wanted to put this article together is that when I mention his name in my teaching travels I am often met with blank stares. I want people who are newer to the calligraphic community to learn about a man who gave so much, and to know that they are indirect recipients of what he shared with those of us who were fortunate enough to have known him. Hayes retired to Woodland Park, Colorado, in 1972 but his roots were in the Midwest. He was born in Saginaw, Michigan, on January 1, 1907, and educated in the Saginaw public school system from 1913-1925. Near the end of his senior year, he was inspired by a library book of facsimiles of old manuscripts and decided to become a calligrapher, making his first attempt at a calligraphic piece in June of 1925. He moved to Chicago in 1926 to attend the School of the Art Institute of Chicago. His desire was to train as a lettering artist and he learned that the Institute conducted a class in calligraphy as a prelude to the study of typography. In order to get into this class, his option became to take the entire course in the Printing Arts Department. There

# MISTER HAYES

books and manuscripts that were his collection. He would open the file and show us these

treasures with such joy. This collection is now housed in the Special Collections & Archives Reading Room in the Norlin Library at the University of Colorado, Boulder.

In 1978, I received a rather daunting commission from a professor at the Colorado School of Mines to design four

man simply wanted to share what he knew, and I was the lucky beneficiary of this generosity.

In order to measure correctly, carpenter's pencils were chiseled down to the width of the nibs he would use, and, for the larger letters and heading, double pencils were used. Therefore, all the measuring and "paste-up" would yield an accurate map which, when placed under the good paper on a light box, was reasonably easy to follow. The pencil work was done on tracing paper so the show-through would be good on the light box. I am sure there are now ways that engrossers do this all via



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he studied under Ernst Dettner, a student of Edward Johnston. Johnston's *Writing & Illuminating & Lettering* became his textbook and a great influence on his work. After his studies, he returned to Saginaw, but moved to Chicago in 1938 and opened his first studio there in 1940.

Woodland Park is west of Colorado Springs and just a couple of hours drive from where I lived outside Denver in the late '70s. This man was so generous to those of us in the guild and his door and studio were open to those who would want to visit him. Among other things, he had a fireproof safe in his studio (really a back bedroom in their modest home) where he kept a treasure trove of rare

certificates that would be awarded to scientists who had made distinguished contributions to the field of metallurgy. These were to be framed and presented at their annual conference. I was both honored and intimidated, having done mostly less formal certificate work. I talked to Mr. Hayes about this, wondering if I was up to the task. He thought I was and generously offered to show me his techniques for the design and layout of more complex work, including the use of shell gold. What an offer. I spent an entire day at his home/studio as he showed me the tracing paper layout technique, which you see in the photos

along with this article. This patient

computer, but since I don't do this kind of work anymore, I'm afraid I don't know about that.

When I looked through Hayes's files (numerous; we didn't get to all of them) with Lisa Kivland at the Newberry Library in Chicago, I saw the color swatches he used to keep a record of the mixes he used for different certificates. I was reminded that he did not use gouache; rather, regular watercolor to which he added a bit of white. (A 1965 formula for blue: "white, cobalt, cerulean, Rembrandt green [touch]"; for a fiery red: "white, cadmium red, scarlet vermilion, touch of Aureolin yellow." See the Margaret Mann citation, page 23.) This influenced me in more ways than one. I have rarely lettered in a pen with gouache, using transparent watercolor [continual, page 24]

BY LOUISE GRUNEWALD

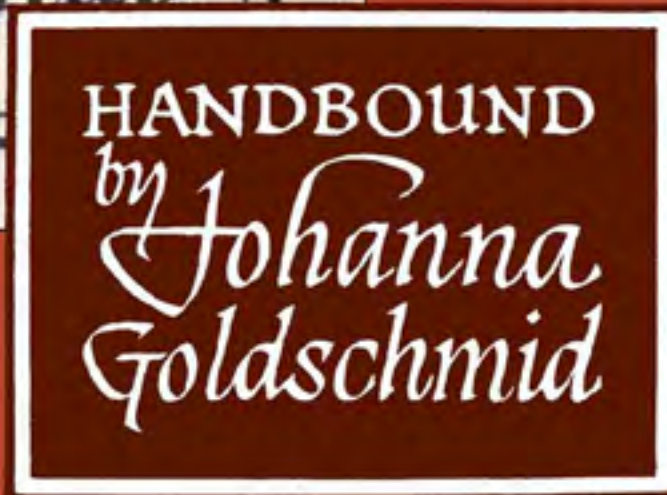


SOME OF HAYES'S WORK FOR SAN FRANCISCO.

Hayes was a favorite workshop teacher for FOC, and was also an early member of our guild until 1983, when he was awarded an honorary membership.

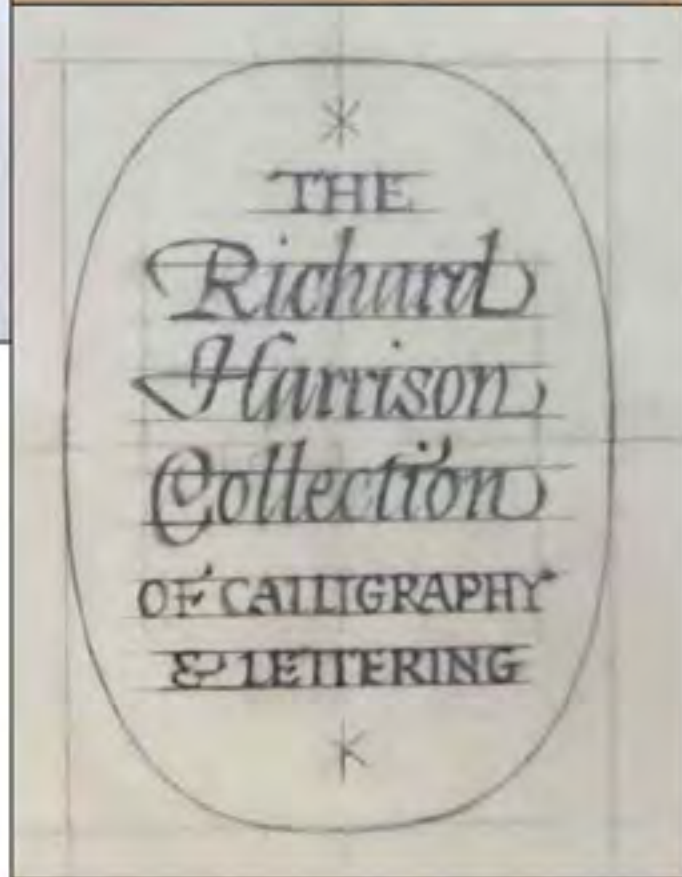
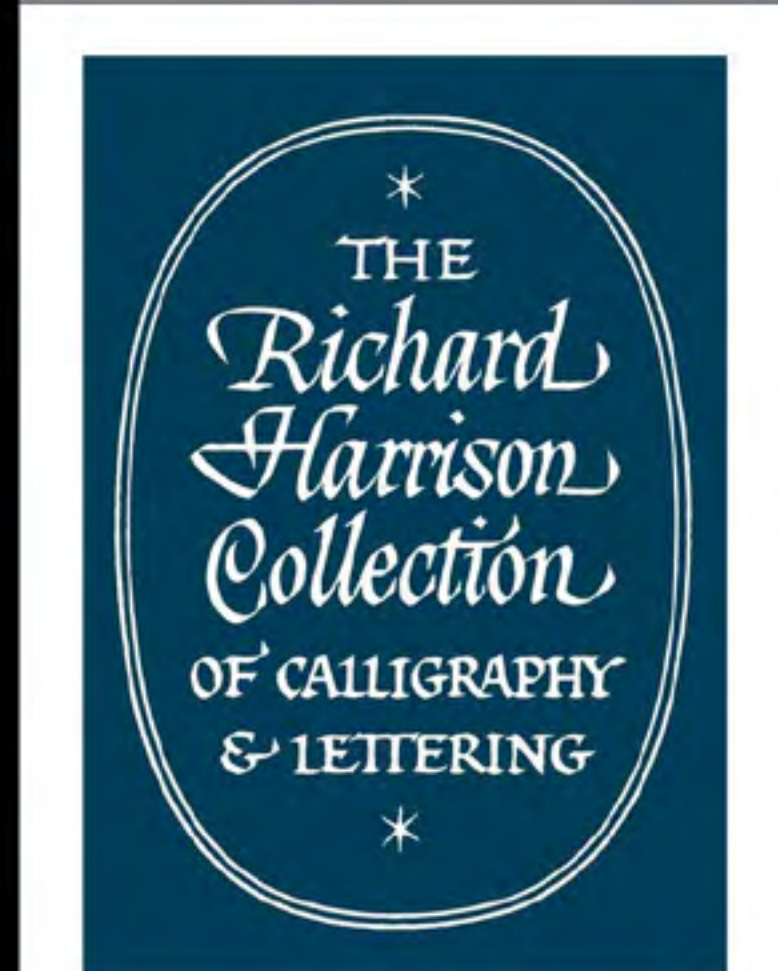
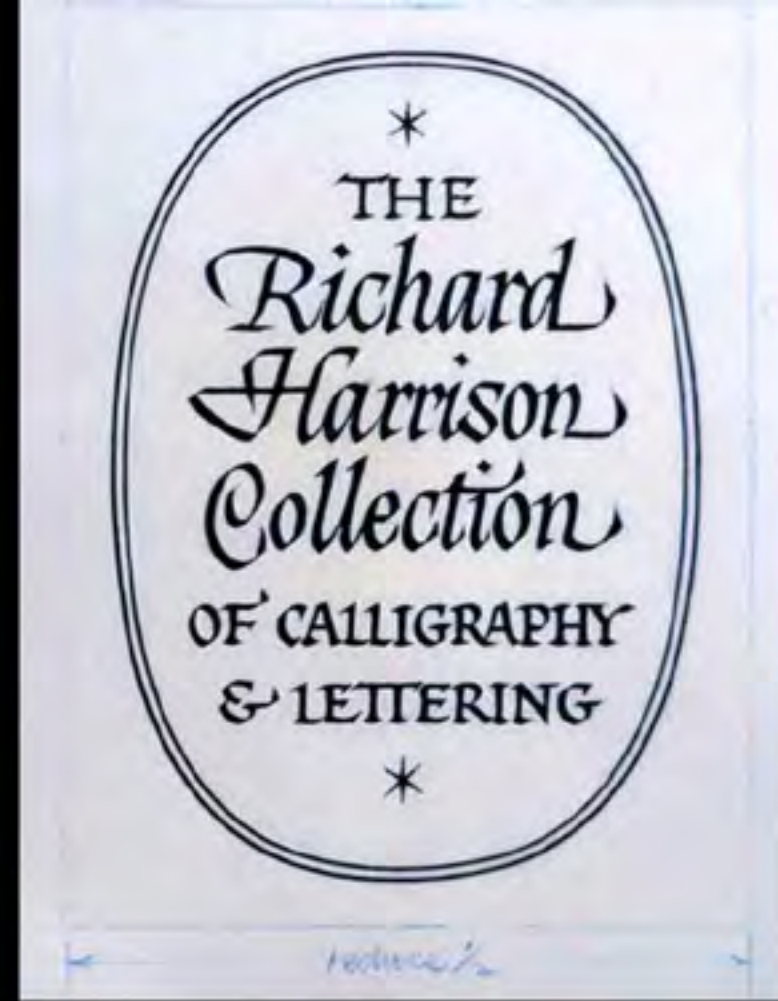
Opposite: Pencil roughs, finished art, & the printed bookplate, early 1981-82, for the SFPL's Harrison Collection.

All work on spread from the Harrison Collection.

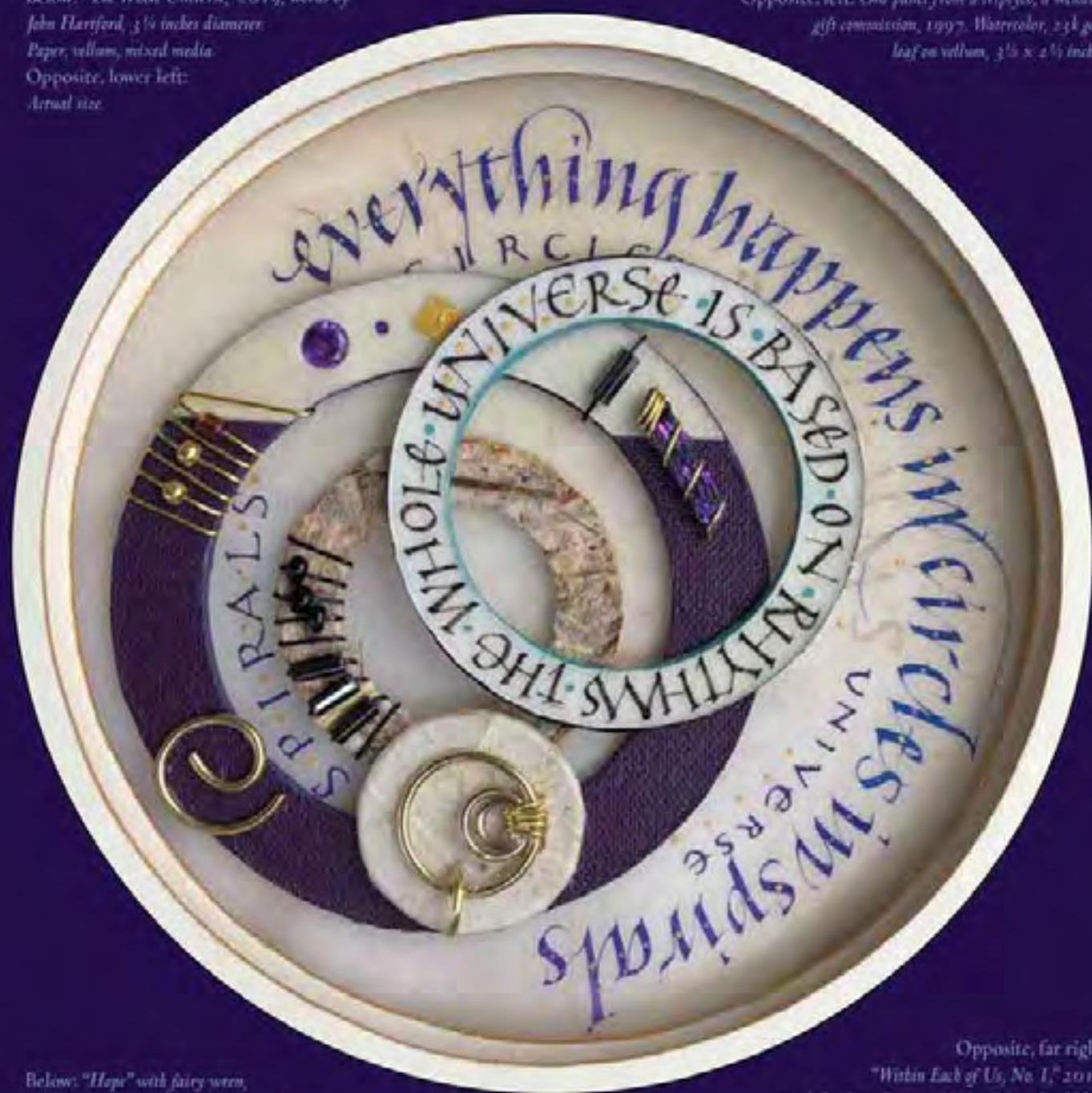


Above & right: Original artwork & printed label for Johanna Goldschmid. She was (among many other things) one of Susie Taylor's predecessors at SFPL's Special Collections.

Below: Envelope to Susie during the design work for the Harrison Collection bookplate, 1982.



Below: "The Whole Universe," 2019, words by John Hartford, 3 1/4 inches diameter. Paper, vellum, mixed media. Opposite, lower left: Actual size.



Opposite, left: Owl panel from a triptych, a wedding gift commission, 1997. Watercolor, 23k gold leaf on vellum, 3 1/2 x 2 1/2 inches.



Below: "Hope" with fairy wren, 1 x 2 1/2 inches, opaque watercolor, 22 karat gold leaf on vellum. Below right: Shown actual size.



Opposite, far right: "Within Each of Us, No. 1," 2019, words by Tony Samara. Watercolor, 23k gold leaf, semi-precious gemstones on vellum, approx. 13 x 3 1/4 inches.



Q U I E T . T H E . M I N D



Right & detail below:  
"Quiet the mind and the  
soul will speak,"  
Ma Jaya Sati Bhagavati.  
Watercolor, gold leaf,  
gemstones, vellum,  
mixed media on paper,  
1 7/8 x 4 3/4 inches.  
It's jewelry.

H E M



In 2017, her kids finally said, "You've got to go back to work, you're losing your mind!" and pushed her back in there. "At first it was just going in, cleaning out cobwebs, and a little more sitting and staring. It took a while, a long while, but somewhere between June and September I actually did come up with a couple of pieces. The *Letter Arts Review* deadline is always the end of August, and I thought, 'These two are decent. I don't have my mojo back completely, but I need to exhibit again, and I'm going to do this.' Of course, there was a mail mix-up and the entry copies came back to me long after the deadline, so I took the originals back to my studio for safekeeping. Two weeks later, my studio burned down."

An electrical fire wiped out just about all evidence of her (then) 26-year career: unsold work, and photos and files, as well as all her business records. Then, just three months after that, her husband died of a heart attack.

And you think you've been having a bad decade.

Her responsibilities as a parent wouldn't let her fall apart, so she didn't allow these two brutal blows stop her newly rediscovered desire to get back to work either, and when the dust began to settle, she threw herself back into it.

It took her until the start of 2019 to get her studio set up in a spare bedroom in the house. "Since then," she says, "it really does feel like a 'Part Two' of my career — not just a continuation after a break. I can see a difference in the work. It feels new. I'm not as rushed and manic doing it, although I am producing a lot of work. The kids are grown so there isn't that outside level of stress, and that affects the work. It feels very meditative now."

About that "meditative" atmosphere: she lives in a house swirling with life. There are two dogs, a Siberian husky comedian named Ivar, and a holy terror of a Chihuahua named Lucy; two parrots: an African grey, Clemenza, and her "studio bird," a baby lovebird named Sage. Her cat count recently rose to five when another stray was taken in ("Crazy Cat Lady certificate is being shipped"), Mulder, Scully, Athena, Luna, and the new one, Bugs, "although she's such an active kitten it's usually *DamnItBugs!*" Of her three children — Emily, Cy and Jessica — two are still inhabitants, after 20-year-old Cy moved back home just before the lockdown, and the kid count recently went back up to three when a friend of 18-year-old Jess's needed a "more stable place to live." (Emily, 33, lives in Pittsburgh.) After we got the list straightened out, she wrote back right away to apologize that she'd forgotten to include MacGyver, their 12-year-old Chilean rose hair tarantula ("she deserves every microgram of respect"). How full must your house be when you forget about your tarantula?

So, even though she is actively producing a lot of the best work of her life, the spare bedroom has just been determined, in the last few weeks, to be a little too close to the chaos. "I've always worked best when my studio was outside the house, even when it was just the cottage in the backyard." This interview was happening the day before she was to move it out of the house — on Halloween — and into her new downtown Carlisle workspace in a historic building one block off the main drag, a few blocks from her home. (Now that the studio will no longer be in the house, Sage, her studio bird, will move to the kitchen counter next to [continued, page 16]