

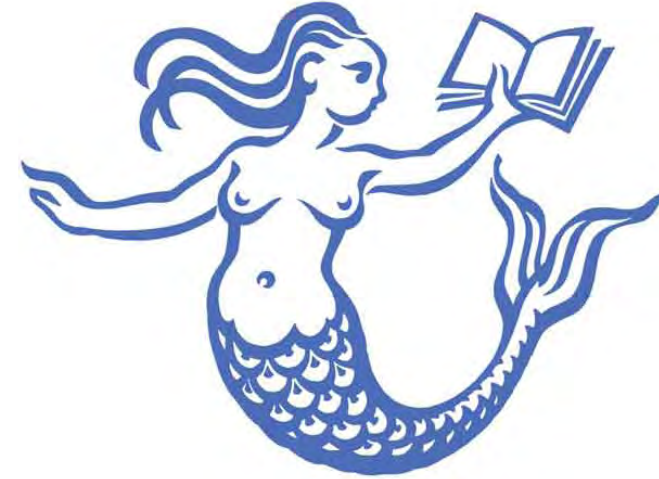


Alphabet

Cambridge

ART WORKERS GUILD

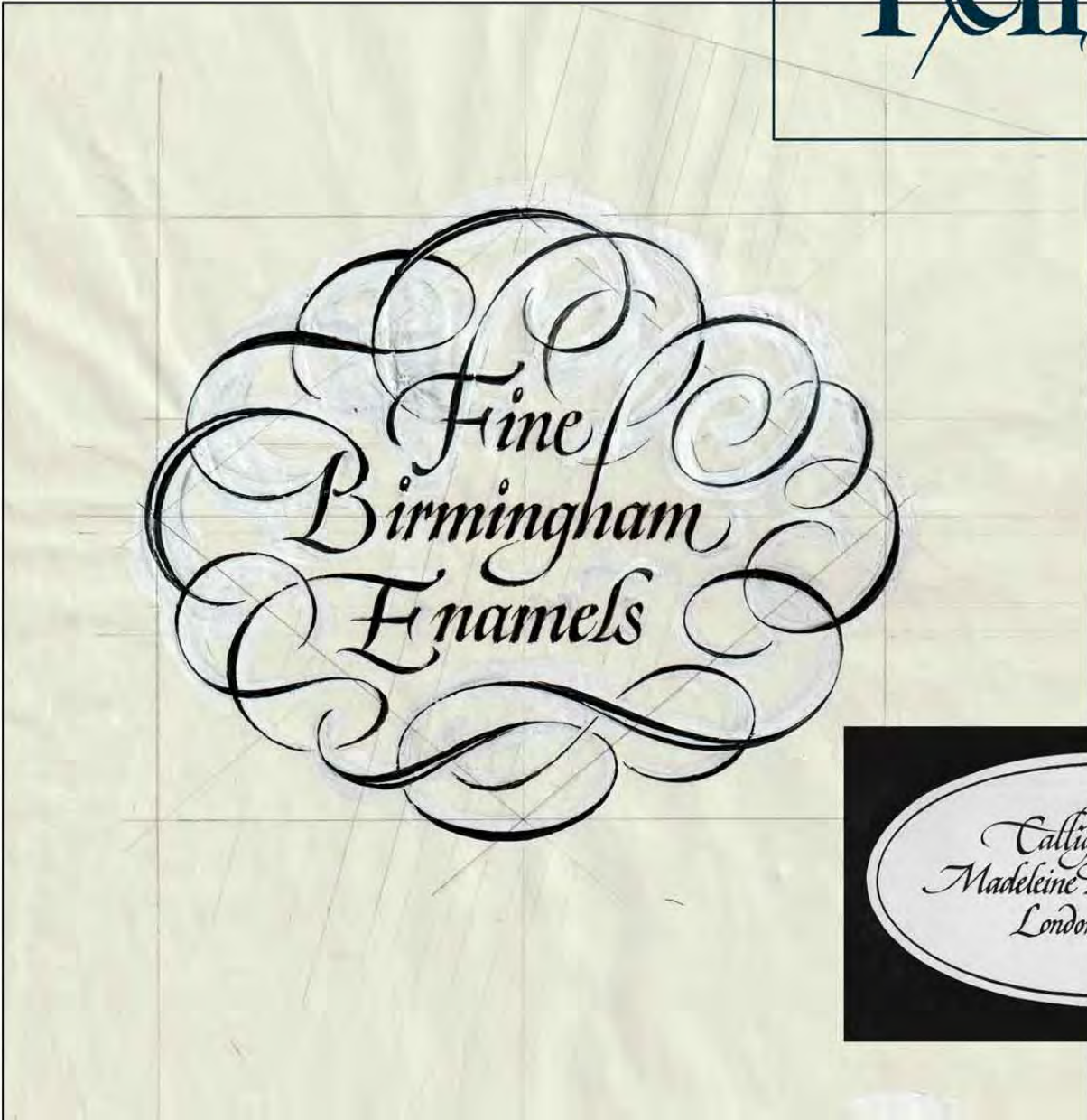
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The BUSHEY FESTIVAL of CHRISTIAN RADIO

The
Poet
Of
the
Pen

SKEL
ETON
KEY



Fine
Birmingham
Enamels

Calligraphy by
Madeleine Dinkel A.R.C.A.
London • 1994

FLOWER



Zuffen Ebeneck Jungfernhof Zwon
 Ravensbruck Kienwarda Alderney Koberi
 Kulinhof Warsaw Salorika Koberi
 Barmum Auschwitz Dechen Gumb
 Sachsenhausen Berchad Treblinka
 Dora-Nordhausen Mauthausen Hartheim
 Gross Rosen Birkenau Liebenau Eisen
 Zilina Buchenwald Sonnenstein
 Papenburg Amersfoort Westerbork
 Lodz Belsen Plaszow Majdanek
 Chebmo Esterwegen Brezdonk
 Vught Plaszow Sabibor Malines
 Oranienburg Sendi Theresienstadt
 Landsberg Brancy Stutthof Riga
 Kovno Natzweiler Ferramonti
 Vauvana Compiègne Jasenovac Oranien
 Neuenhamme Belzec Fossoli
 Vilna Bolzano Janowska Fresnes



Top:
Sheila Waters.
Above:
Reynolds Stone.
Above, right:
Abram Games.
Right:
Arnold Bank.
Opposite:
The cast replica of
Trajan's Column in
the Victoria &
Albert Museum,
London, in 1895.

In recognition of distinguished service to the community in the field of art & with warm & continuing appreciation on behalf of the City of Portland, Oregon, the Portland Art Commission makes this Citation to

LLOYD J. REYNOLDS
 Teacher & Calligrapher

In the classroom, in the studio & from the platform, Lloyd Reynolds has advanced the cause of taste in the use of the letter opening the eyes of citizens of Portland to the beautiful & historic forms of the Alphabet. He has inspired practicing artists to a new respect for excellence in Letter forms, both handwritten & in type, & has developed a discriminating public for Letter Design by teaching many hundreds the discipline of fine handwriting & by tireless insistence on the dignity of the Written Word. Through his teaching, his articles & handbooks, & his own distinguished work as a Calligrapher, he has brought Portland to a position of world-wide leadership in the revival of concern with the art of the letter.

Presented on this 26th day of July, 1963

from Arnold Bank



ROSIE KELLY DIDN'T expect to become an artist.

She entered a convent right after high school. Immediately after that she earned her bachelor's degree and then went on for her master's degree in therapy. When we begin our story, she was working as a therapist for Catholic Charities, as she had been for 25 years.

Rosie had no background in art, although she was curious about it. In 1986, her sister read an article in the *Chicago Tribune* about a retreat center called The Clearing, in Door County, Wisconsin. Rosie had visited the area prior to that and enjoyed it, so she decided to sign up for a five-day calligraphy workshop.

This particular workshop was taught by two powerhouses in the calligraphic community, Kazuaki Tanahashi and Thomas Ingmire, each teaching separately for half a day. Although new to her, the work and the dynamic were fresh and exciting and the whole process was a revelation to her. Rosie says, "I mean, who could not be knocked out by that?"

Knowing the caliber of these two legendary — and intense — artists, I think to myself the experience must have been like falling, sputtering, into the deep end of a pool. But for Rosie it was like arriving. She found herself standing at the entrance to an extraordinary playground and she ran headlong through the gates.

"It changed my life," she says, without a hint of hyperbole. "Anything less wouldn't say it."

I'M INTERVIEWING ROSIE BY PHONE. SHE IS being cared for in a hospice setting in her home state of Illinois, and in the room with her are her closest friends: calligraphers Pamela Paulsrud, Lisa Kivland, and Kathy Mandell. Pam and Rosie met and became friends at the now-infamous Tanahashi/Ingmire class and, later, teaching partners.

I can tell the four women feel blessed to have found each other, these friends, these collaborators, these partners in crime. They explain that they sometimes hold collaborative sessions to create cards and other pieces, using an extravagant collection of bits of artwork and other sundry goods they fondly call "The Stash."



Immediacy, 2010.
Words by
John Tagliabue.

BY
SANDRA
COLLINS

MEET ROSIE KELLY AT THE PLAYGROUND