



TEACHER, DESIGNER, ARTIST, calligrapher, Cláudio Gil is a Brazilian energy center teaching at Write on the Edge, which has the event's organizers all excited. He lives in Rio de Janeiro, where he's a university professor of art, design, and lettering. His first explorations into calligraphic art began in 2003, and have led him to research in paleography and visual languages. He is also a graphic designer with an international list of clients — Latin

CLÁUDIO GIL

American, Canadian, and European. His varied work, from classic design to dense, uninhibited gestural work of coarse texture, declares that nothing is not on his map of possible visual destinations — or yours. His exuberant, en-



thusiastic style of teaching electrified his students in Montreal at Rendez-vous, the conference in the summer of 2019. His WOTE workshop, Capitals on the Wall: A Collective Project, will begin with writing and refining your roman capitals with flat brushes, then joining your classmates to design, paint, and construct a mural. Daily drawing and design work will build to the grand collaborative project, composed of panels created during the week and assembled at the conclusion. See the conference website for more details. 🐱 CR



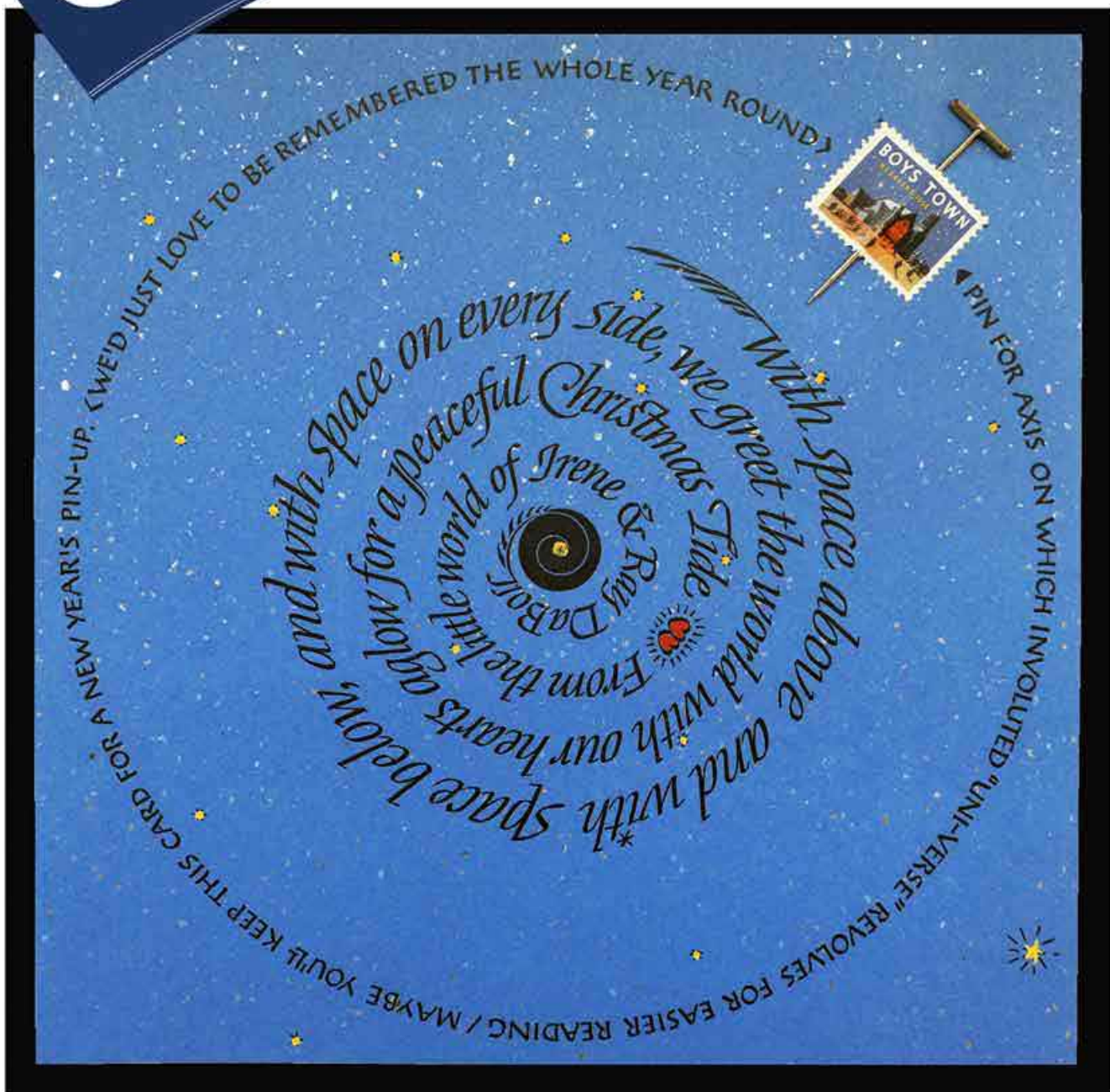
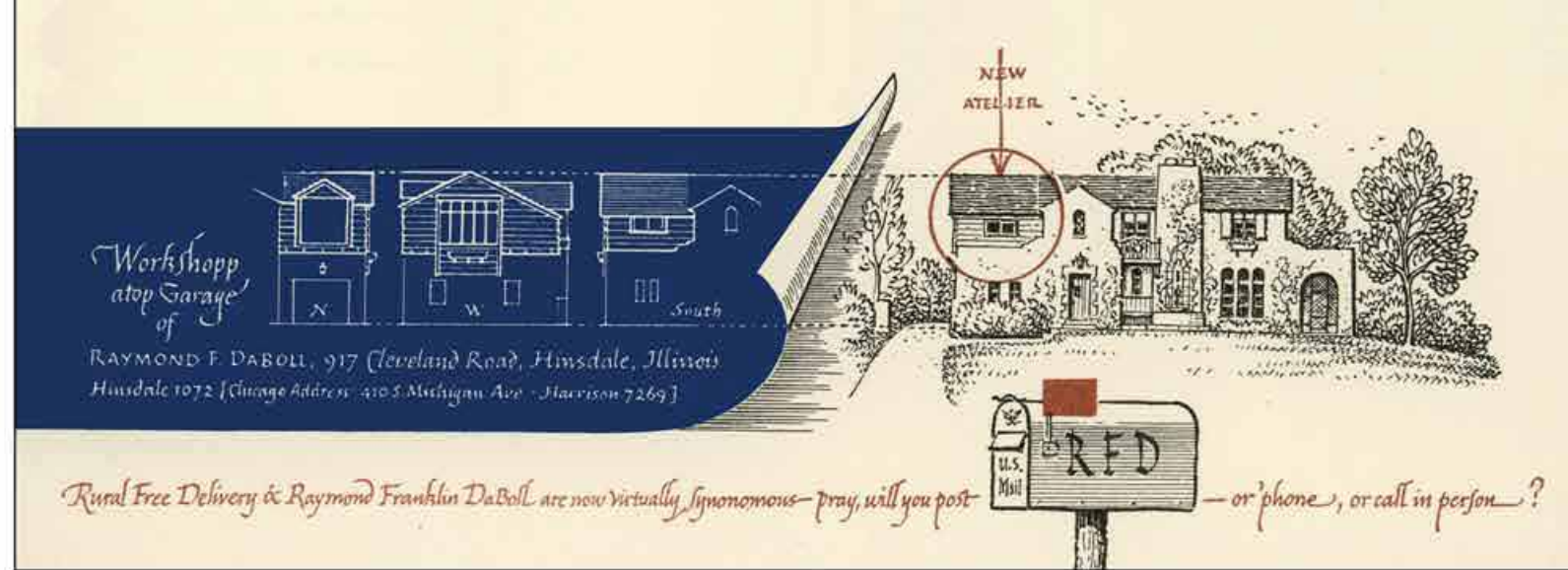
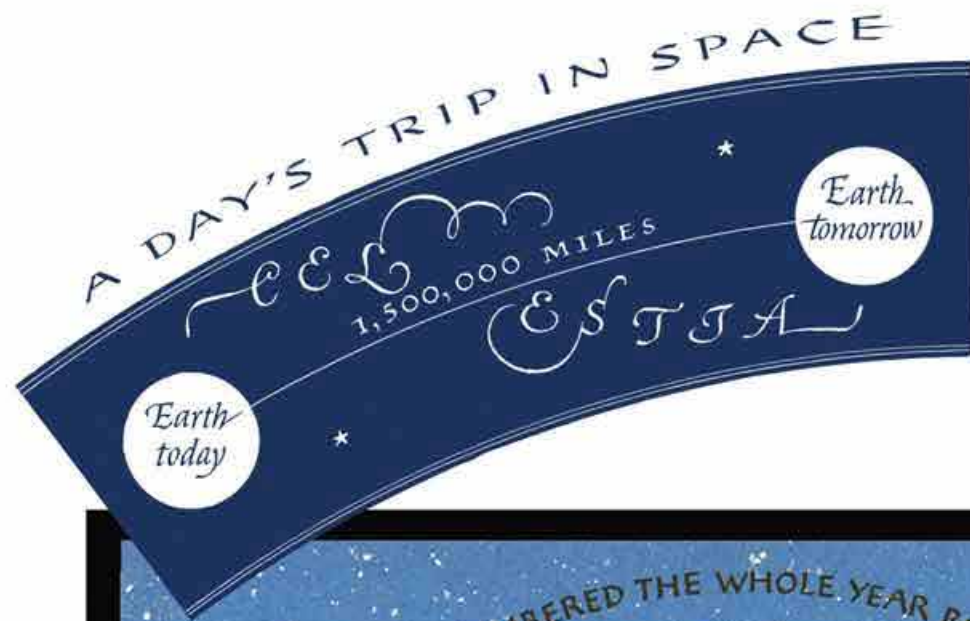
tacular of the series is one of Denis Brown's multiple pieces of engraved glass extravaganzas. That argument would be with a transformed, see-through bible piece by Brody Neuenschwander. Two more three-dimensional pieces, elegantly simpler but equally impressive, are a pair carved in slate by Ieuan Rees of Wales.

The other participating artists are Gudrun Zapf von Hesse and two from Hermann Zapf, one for Katie and one for Jennifer; gilded pieces from Werner Schneider and Peter Thornton; Hermann Kilian; Bob Boyajian; John Stevens; three by Julian Waters; Rick Cusick; Michael's Washington Calligraphers Guild pals Mary Lawler, Gwen Weaver, Rose Folsom, Lee Ann Clark, Maura Cooper, and Marta Legeckis; Teri Martin; the astounding Kansas City artist Carl Kurtz; Christopher Haanes; Jean Larcher and Katharina Pieper; Izzy Pludwinski; pointed pen works from Mike Kecseg and Michael Sull; prominent type designers Rob Leuschke, Richard Lipton, and Stephen Rapp; commercial lettering artists Gerard Huerta, Ivan Angelic, and Tony Forster; two of Michael's Hallmark associates, Doug Havach and ambidextrous scribe (brush left, pen right) Peter Noth; Peter Horridge; Yves Leterme; Elmo van Slingerland; me; and a collaboration in blue by Judy Melvin and Mike Gold (did Michael have to make two pieces for their one?).

IF ONLY WE COULD print them all. We can't, but the good news we were saving as a surprise is that we don't have to — the Harrison Collection at the San Francisco Public Library has recently acquired the entire collection! As Michael's daughters grew up, pursued careers, and started families, their childhood curiosity about written letters tumbled further and further down the list of their priorities, to the point that they were happy to relinquish their stake in the work to let it be part of the old man's legacy of his life in letters. Fortunately for Bay Area lettering aficionados, Michael has chosen the Harrison as the home for the physical part of that legacy. As reported last year when the Harrison received his albums of original drafts for his commercial and publishing work, Michael has always regarded Susie Taylor's encouragement to save his work as some of the most valuable advice he ever received. This part of his life—the relationships he had with the finest scribes in the world, some through his long editorship of *Scripta* magazine—is dazzlingly represented by this gathering of work, and he is pleased that it will be available to see in one of the greatest collections of calligraphy in the world. Huge thanks go to the Harrison's Andrea Grimes for her enthusiastic reception of these amazing works, and to Michael for choosing the Harrison as the haven for his history. 🐱 CR

Opposite: Peter Thornton, Yves Leterme & John Stevens. Below: Rick Cusick & two by Julian Waters. Drop cap: Jean Larcher.





Above: Detail from his announcement to clients of his studio's move to the suburbs, with possibly the first appearance of the RFD mailbox.

Right: A page from the calligraphy-based Part III of Recollections of the Lyceum & Chautauqua Circuits, illustrating his design, drafting, lettering, & scribal genius in one fell swoop. I have literally seen this letter in my dreams.

Below: A hand-colored vignette from the limited edition of the Chautauqua. This is from Rob Saunders's copy, numbered 201 (viewable at Letterform Archive). Its coloring is far more flamboyant than Oregon calligrapher Kenneth Yost's two copies, nos. 42 & 43. Did 'RFD' get more uninhibited as he went along?

Opposite top: Two illustrations from State of the Sky, Second Report to the Universe, Nation of Celestial Space by James Mangan, 1958.

Opposite below: A revolving holiday card from the late 1950s.

emergency, the resourceful scribe, lacking a nib of sufficient width, can use an eraser as a wedge between 2 pencils & by squeezing it at either end the pencil points can be adjusted to the required width. Now, with the pencil held at the approved 45° angle, the letter can be drawn in outline accordingly. Thus the instrument itself, when guided by the scribe's knowledge of the letter, in a sense, the designer of the letter, so, the varying widths of the thick & thin strokes are naturally correct throughout their entire length—and the curves, too, as in the examples, happen in just the right places! The areas between the outlines of the letters, outside obtuse angles where the lines cross could be filled out to make the letter more solid from this chart to give a clearer demonstration of certain points of the curvaceous letter shown here as a prime example.



Card Writers and many are expert with their large brushes of red sable, camel hair, and steel which, except for size, are used for writing the letters of the alphabet.

National Florist Directory

THE RED BOOK



Holiday Greetings

1959 + 1960

During the past year we have travelled 584,000,000 miles aboard the only Space Ship that has ever carried human passengers around the Sun. Soon we'll be off again on the next Grand Circuit. May we all enjoy every mile of it.



Jackson County Democrat

Published Weekly in the Interests of **INDUSTRY** **AGRICULTURE** & **SPORT**



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LAMENT FOR A LOST ARCADIA

BY PAN



THE SOCIETY OF TYPOGRAPHIC ARTS CHICAGO • 1940

Merry Christmas

1974



Radio



HENRY DAVID THOREAU [WALDEN POND]

Interpreter OF NATURE
Manufacturer OF PENCILS

CONCORD, Massachusetts

Color liberties were taken with Lament, Democrat & Radio.

MARKING TIME

A Daily Practice Through the Pandemic
BY SHERRIE LOVLER

WHEN COVID-19 SHELTER-IN-PLACE began in California in March 2020, I saw it, as many artists did, as an artist-residency-in-place. I hunkered down with stocks of toilet tissue and art supplies. I wanted to “mark my time” and come out of it with something significant. I chose to begin a daily practice of abstract calligraphic paintings in a little book I made with a Greek binding, a variant of Coptic binding, inspired by Keith Smith’s *Exposed Spine Sewings*. My hand-bound book is four inches tall and three inches wide, with 18 signatures of five pages each—180 page spreads to fill—a six-month project if one is done every day.

I have been a student of daily practice for many years—a powerful tool for building discipline. Sometimes it is in the form of yoga, tai chi or qigong. I learned to play piano this way in my youth. For the past 12 years, writing poetry has become a practice. I have learned to value the process more than the result.

These book pages are done quickly, most without planning. I usually begin with sumi ink and watercolor and tools left over from previous work. Some incorporate gold leaf, making it a true illuminated manuscript. Sometimes a painting I have been working on inspires the new spread. Other times the smaller pages lead to a larger painting.

The book pages may include words or letters, and many have asemic writing, which affords freedom in mark-making without words.

There is a lack of perfection and preciousness in the book, perhaps because the pages are done spontaneously. The idea of the diptych is intriguing—the opposing pages never repeat each other, but harmonize with balance. Energized by the book, many of my larger paintings are now designed in pairs.

This daily practice has served me well and, as the pandemic continues, I look back on those days of shelter-in-place with a bit of nostalgia, knowing I used that time in a creative and productive way. 🐾

SHERRIE LOVLER will teach a workshop based on her pandemic book at the Write on the Edge conference. She is the author, illustrator, and designer of *On Solter Ground: Paintings, Poems and Calligraphy*, which won a medal for Most Outstanding Book Design from Independent Publishers Book Awards, 2016. See more at www.artandpoetry.com.

