

Letter Arts Review



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Welcome to Review 2006 where we present our yearly "best of the best" in the letter arts. This year the jurors, Sheila Waters and Lee Ann Clark, chose from among 511 entries by artists all over the world. We hope you enjoy this issue and that you will consider sending in your work for this year's selection.

After welcoming you to this issue, I must also say farewell – this will be my last issue as editor. My five years with LAR have been filled with discovery of new ideas, joy in seeing thousands of images of artwork, and fulfillment in making so many new friends across the Americas, Europe, Africa and Asia. On one memorable night, I had a chatty e-mail conversation with an artist telling me how hot it was in South Africa, only to open the next e-mail from another artist describing the extreme cold in the Yukon! It made me sit back and think just how many LAR readers I had "met" from various places and cultures, always bound by mutual warmth and a love of making letters. You have been a most wonderful and supportive extended family and I am grateful. I also thank John Neal for giving me editorial freedom and Lucy Pope for being a dream designer to work with.

Happily, my first choice, Christopher Calderhead, gave an enthusiastic "yes" when John Neal asked him to be the next editor. And so I take leave of LAR knowing it will be in very good hands indeed.

My best wishes to you now and always,

Rose Folsom

Editor

It is hard for me to express what a wonderful job Rose has done as editor of Letter Arts Review. She has done all the hard work putting together each issue: working with the authors, with our wonderful designer, Lucy Pope; and has shepherded each issue through the printing process. Some of you have produced guild newsletters and have an understanding of the time and effort it takes to put together a publication on schedule. Rose has done the same, but her publication is 64 pages, full of color, and her readers – you – have high expectations for each issue.

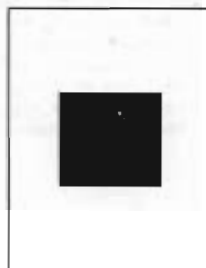
During the years that Rose has been editor of Letter Arts Review, various people have approached me about getting an article in LAR. I would always smile and think how little I had to do with such things. Like subscribers, I received each issue complete with its visual and verbal feast – and I had next to no contribution to the issue other than the ad pages. Rose did it all and I knew that each issue would be of outstanding quality. I could concentrate on my responsibilities: working with advertisers, getting the magazine to the subscribers, tempting new people to subscribe and paying all the bills. And when I did my part of the job well, the issues also came out on time.

I look backward with thanks and look forward with anticipation to a new chapter in the life of Letter Arts Review.

— John Neal, Publisher



FRONT COVER
Denis Brown
Txtin iz messin
Writing on three sheets of glass over specially designed giclée print background
10 x 8 (25 x 20)
Text: The opening of St. John's gospel in traditional abbreviated Latin, plus poem by Hetty Hughes about cell phone text messaging, using its common abbreviations

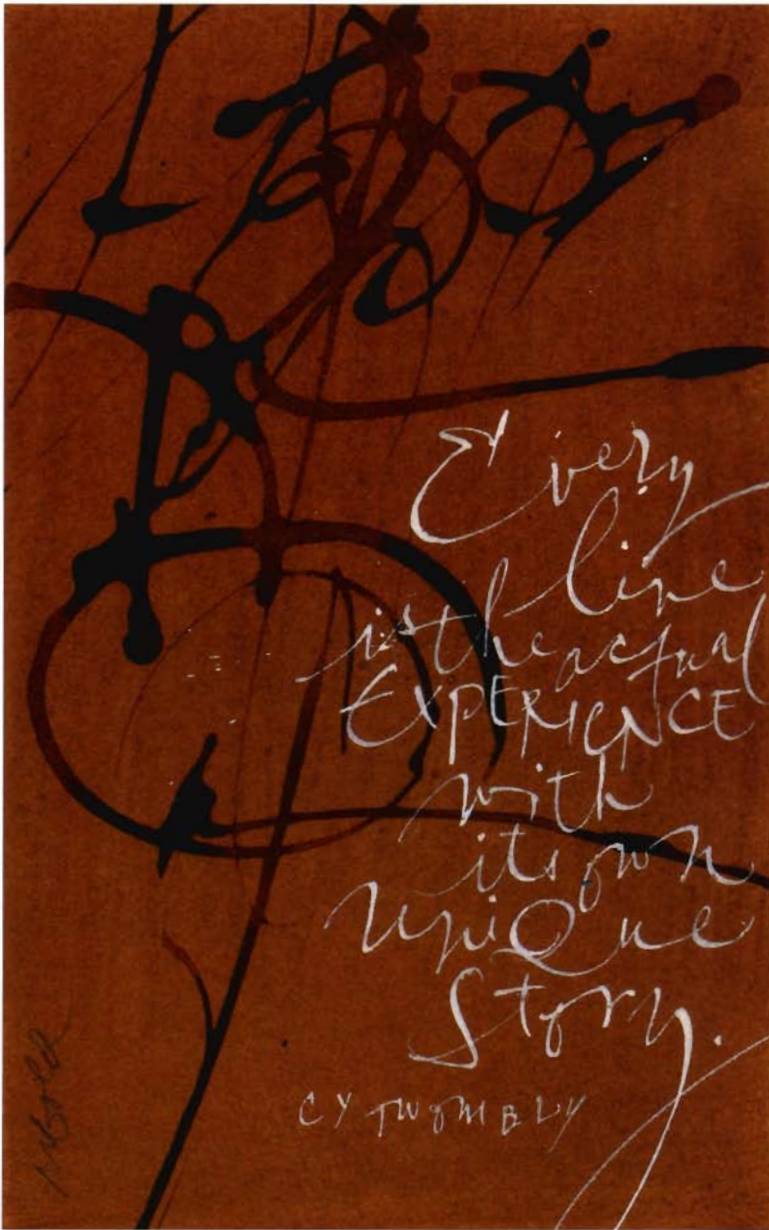


BACK COVER
Tony Forster
A Single Step
Gouache, bleach, reed pen
12 x 12 (29 x 29)
Artwork for a friend who had hip replacement surgery
Text by Confucius
Client: Lynda Fowler



1
 Susan Moor
Lines Writ on the North
 Watercolor, gouache, blending
 chalks, photocopy transfer
 Unique book
 12 x 12 (30 x 30) open
 Texts relating to the Franklin
 expedition

The Franklin Expedition disappeared seeking the NW Passage in the 1840s. The few relics offer hints and clues: early photographs, a cramped, cryptic official document, incoherent notes, and the frozen remains of three of the crew. Scientists, historians and poets have re-examined them, each offering their own spin on the story. I wanted to echo the way the discovered words were written, squeezed together, at odd angles, in a circle, above all fragmentary. I have added my own spin, interspersing "Atlantis" by WH Auden.



1

1
 Mike Gold
Every Line
 Ink on paper
 12 x 9 (30 x 23)
 Text by Cy Twombly

2
 Linda McFadden
 Composition of the word
 "extreme"
 Found and manipulated objects
 Museum exhibition title used on
 brochures, posters, banners,
 signage
 Creative director: Michael Tutino,
 2tno design inc. www.2tno.com
 Client: Memorial Art Gallery,
 Rochester, New York

An exhibition called Extreme Materials (organized by the Memorial Art Gallery of Rochester, New York) showcased nontraditional works by 35 national and international artists. My composition of "extreme" incorporates a shipping tag, fish spine and skin, discarded jewelry, orange peel, rubber tire, leaves, shells, stones and rusty metal to reflect some of the materials used by the artists. Formal calligraphy training is intuitively present. For example, the base of "X" is wider than the top and "serifs" formed with a tiny clothespin and clip earrings add necessary weight to the first and last "E."

3
 Teri Martin
Dream
 Acrylic, gesso, resist
 30 x 22 (76 x 56)
 Client: NY Graphic Society



2





Nancy Leavitt
The Book of Stamps, Three
 Gouache on vintage
 TH Saunders and Katie MacGregor
 handmade paper.
 Unique book, 9 x 5.5 (23 x 14)
 closed
 Bound and boxed by Joelle Leavitt
 Webber of Mermaid Bindery

*This book contains four delightful
 correspondence poems by Emily Whittle
 of Red Spring, North Carolina. The hand
 lettered poems are interleaved with
 pages of blue and purple postal stamps
 and ephemera.*

