

ESCRIBIENTE

N E W S L E T T E R

ESCRIBIENTE is Albuquerque's Calligraphic Society open to anyone interested in the fine art of beautiful lettering.

WINTER • 2009



I have never let
my schooling
interfere with
my education.

-MARK TWAIN-



ESCRIBIENTE

P.O. Box 30166
Albuquerque, NM 87190

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A
WORD
FROM
THE

President

Dear Nibbsies:

Well, it's that time again—solstice, Christmas, Kwanzaa, whatever gets you through the winter. So, winter blessings on your heads.

I've taken some interesting workshops about program development and program assessment. Most of the attendees were folks with programs to fight homelessness or recidivism; one program aims to cure the earth through its young people (no sense in having a tiny goal, is there?). I felt a bit, well, disposable, with my questions about a calligraphy guild. I learned, however that many people are hungry for art—those in need perhaps the most. You know Caryl McHarney goes down to Joy Junction; we all donate to Art Street when we're cleaning out our studios instead of working. I think many of us contribute to Mary Perkins' art class at West Mesa when we can (Do we know any other art teachers?) service and just general enjoying of each other is a high priority for me. I have personal hopes that Escribiente can grow these initial contacts and expressions of interest into ongoing community projects. Of course, I also have hopes that we'll be able to field monthly workshops, whether mini or midi or maxi. It's all growing and I hope you are too.

Till next time—

Margie

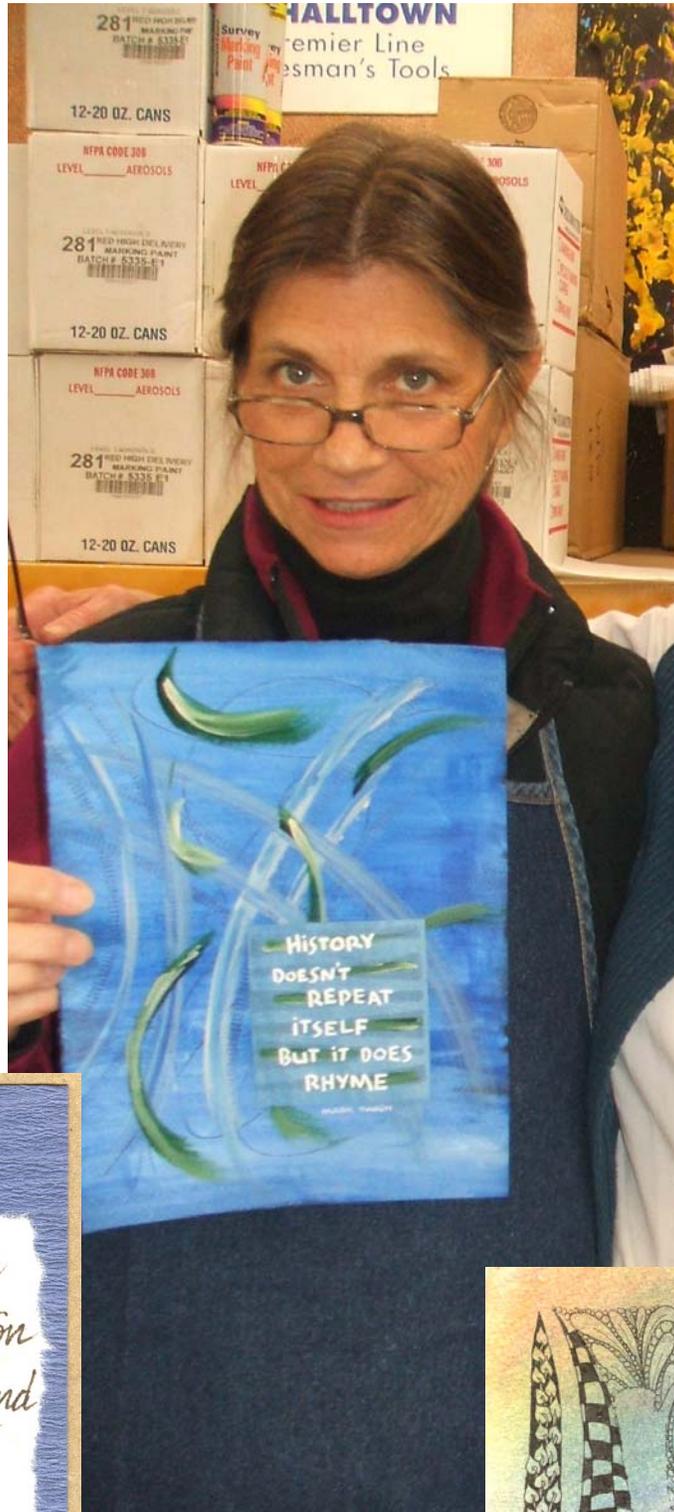


Escribiente is a non-profit organization of persons dedicated to the advancement and promotion of calligraphy. Meetings are held at 6:30 pm on the first Wednesday of each month, except for January and July. December's holiday meeting will be announced. We meet at Manzano Mesa Multi-generational Center (southwest corner of Elizabeth and Southern). Yearly dues are \$25 for in-state members and are payable May-July. Benefits of membership include: receiving the newsletter, book, tape or DVD checkout from our lending library, discounts to attend workshops, and discounts at local art, paper and frame shops. Dues should be mailed to: **ESCRIBIENTE, PO Box 30166, Albuquerque, NM 87190.**

Escribiente's Newsletter is published quarterly, supplemented by monthly flyers. Articles from this newsletter are under copyright, and may not be reprinted without permission from the editor. Do you want your work featured in the Newsletter? Or do you have an article of interest you would like to publish, or an event you would like to publicize? Send information by e-mail to Julie Gray at inkster1@juno.com, or by snailmail to: 96 Paa-ko Drive, Sandia Park, NM 87047.

IN MEMORIAM RAE CHAMPAGNE

My friend and fellow calligrapher, Rae Champagne, lost her fight with liver disease in August of 2009. She was born in Waterford, CT in 1952 and stayed in small towns in Connecticut until around 1983, when her family moved to Albuquerque. She loved two sons, Ben and Justin. I met her when I worked at a local scrapbooking store. The afternoon she stopped by she ended up staying quite a long while, because we were having so much fun together. We clicked; I told her about Escribiente; she started attending meetings regularly before I



did. We were very different, but united in our love for inky things and papery things and bookish things and nibby things. I never met a person who knew more about politics and news stories than Rae, which made a nice balance, because I don't pay attention to any of that. She was open, interested and interesting, creative and a good friend. I will miss her. I'll end with the advice she always gave her sons: Trust your instincts, and be the person you want to be. Good words for a farewell.

Margie Disque

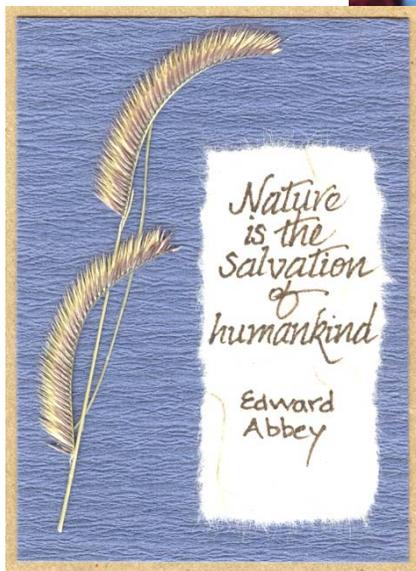


Photo of Rae above was taken in Jacqueline Sullivan's workshop.
Artwork on left done by Rae for the Artist Trading Card Exchange.
Artwork on right done by Pat Vizzini. Flower by Jan Florence



ORIGIN OF PEN PRESSURE CAPITALS

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Originally posted online in Cyberscribes.*

It's usually not quite right to say that any single person actually invented a style or technique in the history of calligraphy and lettering although you will find examples in books where people attribute the "invention" of Fraktur to Johannes Neudoerffer in the early 16th century -- and other examples like that. It's debatable.

You can look at historic examples and see evidence of pressure variation but not so much as a clear systematic approach. We are talking here about pressure variation used with relatively stiff broad-edged pens & quills for Roman caps etc., through history, not about late Renaissance flexible broad edge pen writing or the later flexible pointed pen writing and engraved lettering. That's a whole different discussion.

However, the great Hermann Zapf (b.1918) would be a top candidate as the modern "inventor" of the use of varying pressure on strokes to create gradual weight changes in stems and other straights for capitals and other formal lettering. Whether or not he invented it, think of it this way -- nobody would be doing it these days if not for Zapf. Some have coined this technique "pressure & release", but Zapf himself simply said it's a matter of adding pressure, taking pressure away and adding it again. This is done to try to produce "waisting" -- rather the opposite of the entasis in Greek columns, also useful to reduce certain undesirable optical effects.

If you look at Zapf's original work, as I have, going all the way back to the 1930's, he used the pressure techniques with almost every style he wrote, to varying degrees. With Italic styles, Roman, Blackletter -- whatever, and it can give a refined transition from serif to stem, to serif again.

When I was growing up in the 1960's I never saw my mother, Sheila Waters, doing this. She normally used the traditional multi-stroke "versal"

methods for formal capitals to produce the "waisting" effect.

I started playing with varying pressure myself at around age 20 or so, a couple of years before I started studying with Zapf in 1979. I picked it up from studying Zapf's and other European work in books which I imagined could not have been done any other way. When I first tried it, I used way too much pressure and actually broke a Mitchell pen nib! Later I realized that it is more a matter of using *less* pressure, not more, and that it is really good to first dig in, but then try to make the pen skate over the surface as lightly as possible to thin the stroke down before adding pressure again.

When I finally studied with Zapf, it was a relief to discover that he had been doing these techniques for decades, so perhaps I wasn't cheating! In the meantime I had also been studying The Origin of the Serif by Edward Catich (1968), so I was also trying to incorporate the rotation of the brush he was showing into my pen lettering, along with the pressure variation and -- well -- whatever else worked!

In the film "The Art of Hermann Zapf," made while Zapf was a visiting consultant at Hallmark in the 1960's, Zapf shows the use of pressure as well as the rotation of the pen to create single strokes which end with refined thin serifs. He also shows this in the 1960's lettering manual for Hallmark lettering artists which was never published. We rather take these techniques for granted these days but Zapf deserves much credit for what he discovered on his own as a self taught calligrapher in his early development, just as we should also bow to another German calligrapher, Fritz Poppl, for his lettering explorations with hand-made ruling pens, even though he didn't exactly invent the techniques, which a number of us now use with the various ruling writers or folded

pens that are now popular.

Zapf certainly did not learn much about pen rotation or pressure techniques from the books of Johnston or Koch which he studied when young, although surely he must have found where Johnston used the corner of the nib to end the top stroke of the "C" and places in the book where Johnston talks about "sleight of hand." If you read Zapf's book "Uber Alphabete" (1960, republished in English as "About Alphabets" in 1970), he talks about using the pen as you would a piano. It would be boring to play the piano all at one volume with the same kind of touch. The "pianoforte" allows you to play quietly and loudly with both light and harder pressures on the keys, and so it can be with the pen.

We should also remember that some of these techniques have been around for many years in the sign painting field and you can see some of those, including pen and brush rotation, by Ross George and others in books including the early editions of the Speedball Textbook which I believe was first published in the 1930's.

People get rather fixated on specific techniques like pen pressure, and if you are not careful you don't see the forest for the trees. You can produce similar results simply by drawing or building up the forms with more strokes, and with pen rotation. Or you can use a combination of everything including the kitchen sink -- to produce the shapes you want. It really doesn't matter. After all, we should be using techniques as means to a greater end, in aid of a greater personal vision, and not get too tied up in knots over technique for its own sake.

Julian Waters
www.waterslettering.com
http://new.myfonts.com/fonts/linotype/waters-titling

SHEILA WATERS' MASTER CLASS

Studying with Sheila Waters in her home is having all the resources of a Master Calligrapher at your finger tips! Not only does she have the most extensive calligraphic library I have ever seen, but she has kept all her projects she has ever worked on, in neat shelves, so you can study the process she went through to create each piece. And if you have any questions, she is right there to answer them.

Sheila's master class isn't like the 'taught' classes that we attend in workshops or conferences, there is no structure to it. You work when you want to, and she will help you with whatever you happen to be working on, one on one. It's best to go with something in mind, or a finished piece that you have always wanted to tackle, and she can help you over the rough spots in your design and lettering.

I studied Gothicized Italic with her, as I had never done that before, and she is definitely the master of that style. Plus mid-week we had her show us her color theory that she teaches. So for my finished piece, I combined the two.

There were 10 of us there and, trust me, she has a studio that fit all in comfortably! Everybody was working on something different, but we were all learning from each other too. One nice thing, was you could hear Sheila's



has one of the very few rubbings of the Roman alphabet that was carved into the Trajan Column in Italy. It was given to her by Father Catich. We had a chance to study these beautiful letters in detail, and trace them if we wanted.

Also a treat, was the fact that 200 pieces of Sheila's work were hung in a show at the Strathmore Mansion in Bethesda, MD. After spend-

ing a wonderful morning and lunch at Brenda Broadbent's Paper & Ink Arts, (only 1/2 hour away), we drove to the show to study up-close many



comments to others, and learn from that as well! I had no idea that the rounded 'T' should not be used in regular Uncial, as nowhere is it used in the old manuscripts. Sheila also

of the pieces she has done since she was eleven years old!

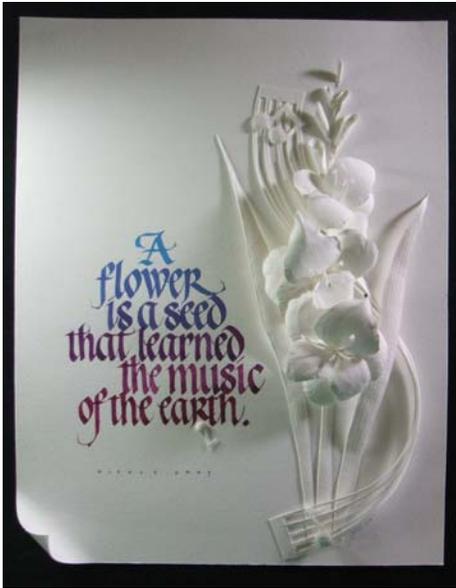
The commraderie and fun we had was uncomparable. 11 people, all living, working and cooking together for a week was wonderful! Sheila is a very gracious hostess, and opened up her home and her studio to us. Some lifelong friends were made, and I am pleased to say I am going back next June to take advantage of her vast knowledge of letterforms again. Getting back to the history, as well as the structure and basics of letterforms, is truly enlightening!

Hold on to what is good,
 even if it's a handful of earth.
 hold on to what you believe,
 even if it's a tree that stands by itself.
 hold on to what you must do,
 even if it's a long way from here.
 hold on to your life,
 even if it's easier to let go.
 hold on to my hand, even if someday
 I'll be gone away from you.

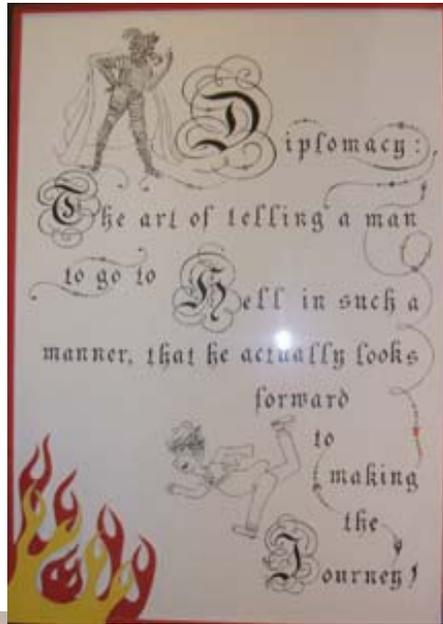
The piece I did using what I learned about Gothicized Italic and color mixing. Now on to more practice!

Julie Gray

2009



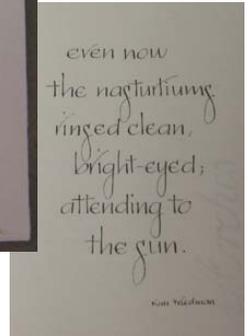
Julie Gray



Edward Chavez



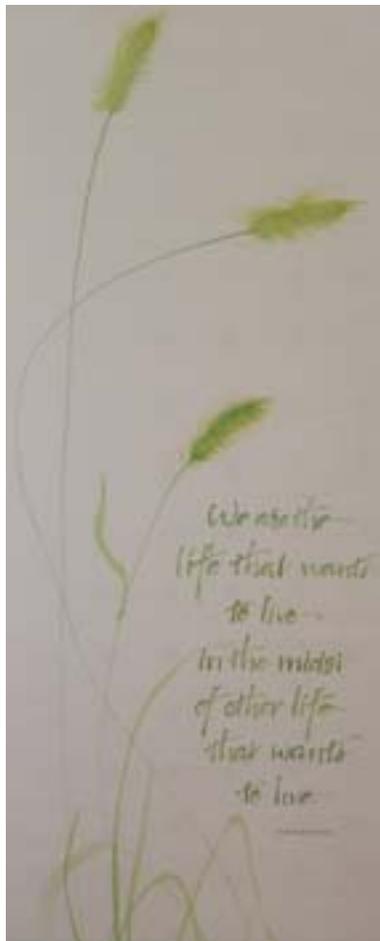
Catherine Hogan



Ron Friedrich



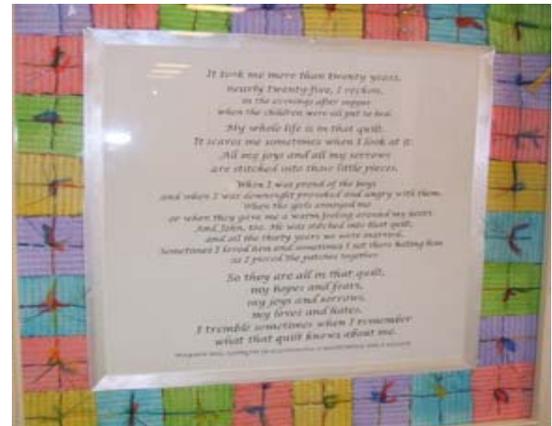
Alma Sanderson



Catherine Hogan



Ron Friedrich



Lynda Lawrence



Jan Florence



Donna Fastle

(See Connor McHarney's piece on the cover.)

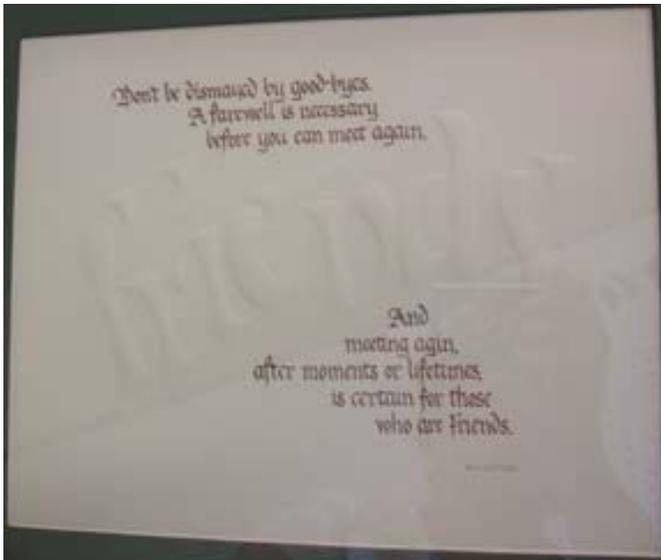
STATE FAIR CREATIVITY!!



Margie Disque



Diane Inman



Pat Vizzini



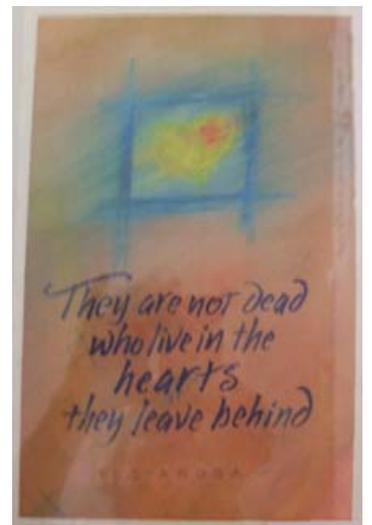
Janice Gabel



Pat Vizzini



A case full of wonderful miniatures, and Alma Sanderson's tribute to Petrita Alcon.



Jan Florence

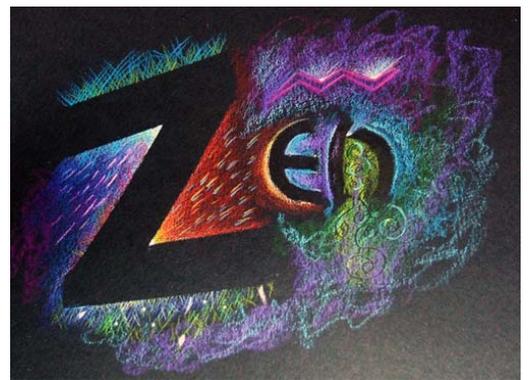
“SCUMBLING” WITH NANCY CULMONE!

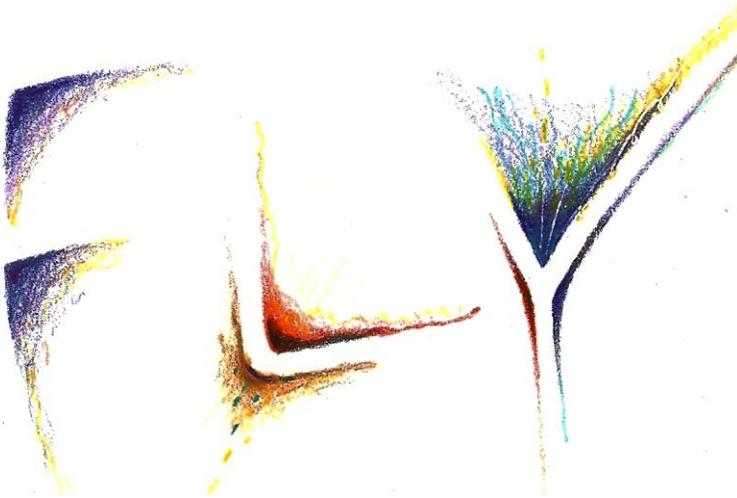


Oh my goodness! What a class chock full of Color Pencil delights! Ask any of the attendees what ‘scumbling’ is, and they will be happy to show you, right there, right now! Nancy Culmone, one of our own New Mexico artists, is such a giving teacher, and she truly gave us her all. We fit a week’s worth of color pencil class knowledge into two wonderfully, fast-paced days that left us wanting to run home and try them all (after a good nap)! We learned everything from hatching, crosshatching, shadow hatching, scumbling (Yes! It IS a real technique), pointing, highlighting, blending, embossing, color twisting, layering, pressure/release, and so much more. Combining all these techniques on all different types of papers, was so enlightening! And color was just everywhere! (especially since we were meeting at Custom Paint store!) The class was such a wonderful learning experience, and it’s easy to see how color pencil can be integrated into any kind of art, as well as stand beautifully on its own. Every person in the class went home with really creative pieces of art well worth framing.



Our thanks to Nancy for working so patiently with us and showing us so many new ways to create. An important comment she made to us... “notice what pleases your eye, and notice what path your eye takes.” You will see a lot of that on these two pages.





UPCOMING EXHIBIT

Let's see if we can fill the area for this at the First Unitarian Church!

- Hanging of the show will be Saturday morning January 9, 2010 at 8:30 a.m.
- Take down will be Saturday morning February 20, 2010 with pick-up between 8:30 and 9:30 a.m.
- The Arts & Aesthetics Committee will do the hanging.
- If we want table space for the Mini-Mercado and/or reception, that can be scheduled. The artist must be present to attend to his/her works at the Mini-Mercado.
- First Unitarian Church retains 30% of any sales.
- All items must be ready to hang or display. A 3" x 5" white card with the following information: title, artist, framed size, price and media is required.
- The sanctuary can accommodate 40 or more works depending on sizes. (Think and work BIGGER!)
- There is a small display case for books and other three-dimensional items.
- A packet of information will be sent with additional details.

If you have questions, contact Betsy Townsend at 877-4029 or [townsendbb<at>gmail<dot>com](mailto:townsendbb@at>gmail<dot>com)

Seeing STARS in Mini-Workshop!



The stars were shining over Artisans on Saturday October 24th, as Caryl McHarney showed a group of us how to make some beautiful and antique looking origami stars. Four different designs were used from easy to “how-did-you-do-that-again??”

In attendance with Caryl were: Ron Peterson, Nancy Napier, Lynda Lawrence, Margie Disque, Pat

Vizzini, Catherine Hogan, Julie Gray, and Julie Maas (shown below, displaying her Window Stars made out of colored glassine paper).

A great class that went way too quickly, with lots of laughing and lots of folding!



BOOKMARKS!

Cherry Hills Library was the location of another ‘Escribiente-Gives-Back’ project, where we made bookmarks for library patrons, exposing people to the wonderful art of calligraphy, and all the different styles available. Making bookmarks were: Heidi



Markham, Pat Vizzini, Ginger Larkin, Margie Disque, Julie Gray and Lynda Lawrence.



*Welcome
New Members!*

Nancy Caslick
P.O. Box 161
Oceanside, Oregon 97134-0161
503-842-1075

Gina Dove
424 Washington St. NE
Albuquerque, NM 87108
256-2722

Monica "Moe" Gonzalez
10563 Vista Bella Pl. NW
Albuquerque, NM 87114
903-9129
mongonza@phs.org

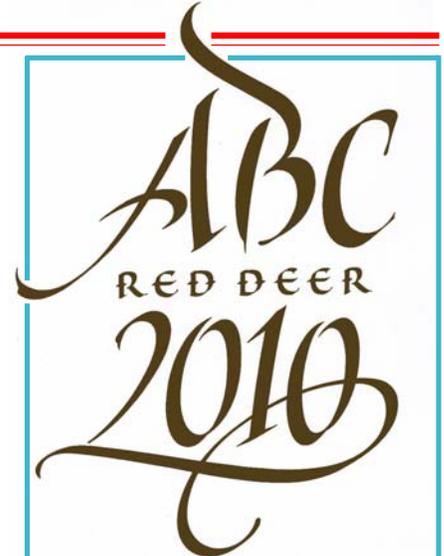
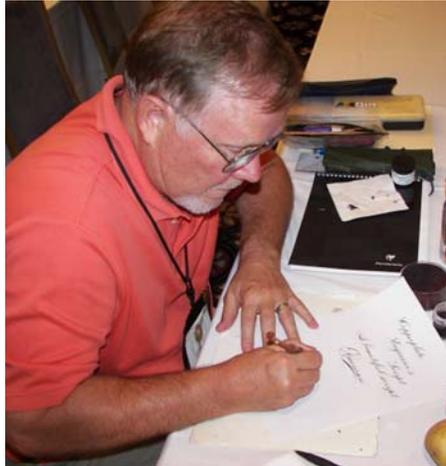
Deborah Malone
1801 Gibson SE #3073
Albuquerque, NM 87106
505-730-3380

Study

OPPORTUNITIES

Ghost Ranch

In 2010, our own **Bill Kemp** will be teaching at Ghost Ranch during the week of **June 14-19** for the Literally Letters Program. He will be teaching **Engrosser's Script**, otherwise known as Copperplate. The other instructors will be Nancy Culmone and Annie Cicale, but their class topics are unknown at present. The following week the instructors will be Steven Skaggs, Louise Gruenewald, and Barbara Close. There is a possibility that Sharon Zeugin will be teaching the last week, but that is to be determined at a later date. Registration for the classes will be in early 2010 if anyone is interested in attending Literally Letters.



Alberta Calligraphy Conference
The Lettering Arts Guild of Red Deer
invites you to attend

ABC 2010

A five day conference for calligraphers
at all levels of expertise.

August 8-18, 2010

Red Deer College

Red Deer, Alberta, Canada

For further information, go to:

www.cirsonline.ca/

letteringartsguild/abc2010.htm

LETTERS
California Style
2010
February 12 - 15, 2010 • Kellogg West Convention Center, Pomona, CA

Odyssey
2010
30th International Gathering of Letter Artists
July 24th - July 31st, 2010 • Stonehill College, Easton, Mass.

Thank You!

...to those who contributed to this issue... Margie Disque, Connor McHarney, Pat Vizzini, Jan Florence, Julian Waters, Edward Chavez, Catherine Hogan, Ron Friederich, Donna Fastle, Alma Sanderson, Lynda Lawrence, Diane Inman, Janice Gabel, Julie Maas, Bill Kemp, Alma Sanderson, and my trusty proofreaders, Fred Gray, Bill, Linda and Jennifer Kemp. Thank you!



A little plug here, for our wonderful newsletter printer!

SPEEDZONE

Print and Copy
6000 Lomas NE

Support them with all your copying and printing needs. They really are good...and fast!

Contact: Frank Horner or
Nanette Ely-Davies 262-2679

ANNUAL CHRISTMAS PARTY!!!

SATURDAY, DECEMBER 5TH, 2009

6:30 p.m.

A nice way to welcome in this holiday season, an evening visiting and sharing a meal with special friends and spouses and/or significant others!

Please come!

POT LUCK

If your last name begins with.....please bring:

A-E Main Dish

F-M Veggie or Salad

N-Z Dessert

GIFT EXCHANGE

If you want to participate in the gift exchange, bring a calligraphy related gift that is wrapped. Please do not spend more than \$10.

(and remember, we love those “made by hand” calligraphy gifts!)

HOST & LOCATION

Diane Inman 1015 Mission Valley Road Corrales 792-1554

****RSVP****

It is very important that we let Diane know how many are coming!!

Call her or e-mail her, PLEASE! 792-1554

DIRECTIONS:

Go West on Alameda to Ellison. (Ellison is one big block west of Corrales Road). On that corner you'll see Barnes and Noble. Take a right - north.

At the first stop sign the road turns into Loma Larga Road. Keep going straight. You'll follow this about 3 miles.

The next stop sign is at Camino Arco Iris. Keep going. The very next street is Mission Valley Road. Turn left.

Go way up the road, over two speed bumps.

My house is the last house on the left before the road makes a T.

If you find you have to turn either left or right, look over your left shoulder and that's my house.

Back up and park.



Deadline for submissions for upcoming 2010 issues of Escribiente...

SPRING ISSUE: (mailed in March) deadline FEBRUARY 1ST

SUMMER ISSUE: (mailed in June) deadline MAY 1ST

FALL ISSUE: (mailed in September) deadline AUGUST 1ST

Any information you have is welcome! Classes you've attended, artwork you have done, tidbits of news, awards you've won(!), babies born(!!!), book reviews, a favorite material you are using you can't wait to tell everyone about, upcoming shows, classes you are teaching, etc...etc... This is YOUR connection with the calligraphic world in Albuquerque and beyond...we welcome your input! E-mail info to me at [inkster1<at>juno<dot>com](mailto:inkster1@juno.com) or mail to me at: Julie Gray, 96 Paa-ko Drive, Sandia Park, NM 87047. I WILL return your stuff!

Be sure to see your
Newsletter
and other interesting
items related to calligraphy
on Escribiente's NEW Website:
<http://www.escribiente.org>
Thanks Trish!