

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.

FALL • 2010



ESCRIBIENTE

P.O. Box 30166
Albuquerque, NM 87190

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A
WORD
FROM
THE

President

GREETINGS, members of escribiente!

This is my first message to you. First of all, I'd like to thank the previous Board and Committee Chairs, many of whom continue in leadership of our organization. In particular, I'd like to thank Past-President Margie Disque for successfully encouraging the club to grow, including having more mini-workshops, development of a website, and continuing a series of great major workshops.



Now a bit about me. I recall in high school in Iowa having my first contact with calligraphy in an art class. Pens and ink were available, but the teachers really never had done much calligraphy and didn't have the ability to teach it, so we students were left to try to figure it out. That resulted in blobs of ink feathering into unusable paper (for calligraphy), not very encouraging. Many years later, there was an exhibit at the

Continuing Education Center in Albuquerque (with many of our members represented, I'd guess) and Calligraphy courses offered in the Continuing Ed catalog. I think most of us have a list of things we want to do at some points in our lives, and for us (I would think all of our members), calligraphy was one of these things. So finally there was no reason to delay. A Kathy Chilton class is a great intro to the art, and continuing Kathy Chilton classes increase skill exponentially. Like all of us, I am most critical of my own work, so it isn't often seen.

For the future, we're looking at increasing mini-workshops as well as one-day workshops. One of the things we want to do is attract some younger members (maybe some of those high school students who have an interest, that don't have a qualified calligraphy instructor available). How we attract younger members is a puzzle that we've not yet solved. Anyone with ideas, let a board member know.

I look forward to an interesting, productive year. Thank you to each of you for your participation in the Club!

ron peterson

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.**

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The beautiful artwork on the cover is a page from one of the many journals created by Pat Vizzini, our focus for this issue's Member Profile. See pages 8 & 9.

61st IAMPETH Convention



Photos by MaryEllen Flanagan Seidman



This year's IAMPETH (International Association of Master Penmen, Engrossers and Teachers of Handwriting) convention was held in Orlando, Florida on Disney World property. There were approximately 170 people who attended the convention. The week was filled with new and revisited topics of interest to all who attended.

Tuesday was the first full day of classes. In the morning, it started out with Engrosser's Script taught by Bill Kemp. Students learned the basic letter forms for the lower case letters to the artful script. At the same time in another classroom, Old English was taught by Marian Gault. Here, attendees learned the technique of pen angle and pen strokes to form the beautiful text. In the afternoon, there was a continuation of Engrosser's Script, also taught by Bill Kemp, which was now focused on the capital letters. Alongside this class, the Sickels Alphabet was being taught by Michael Sull. This is an old text one does not see in very much use today, but was a common text in document titles and for names on certificates.

Wednesday started out with Spencerian, which continued in the afternoon taught by Ron Tate. Ron covered the alphabet and how all the basic strokes were used to properly write this script. Providing very detailed exemplars for the students to follow. The other class in the morning was Bodacious Borders taught by Harvest Crittenden. She is a newly inducted as a Master Penman (penperson?). The other afternoon class was the Painted Letter with Rosemary Buczek. Rosemary provided instruction on how to draw a Versal or Lombardic Capital and then color it. She used gold to gild the letter, and that was followed by using watercolor or gouache to add the color.

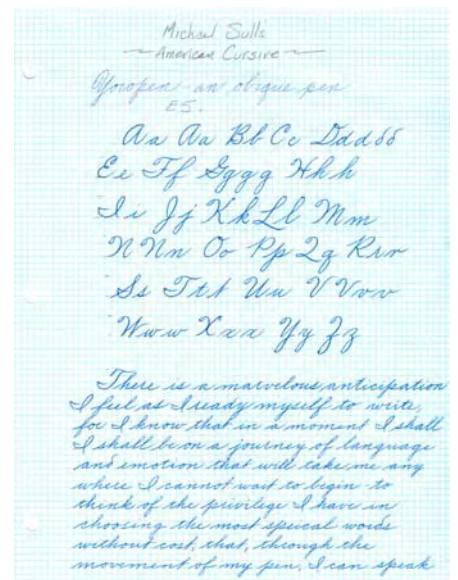
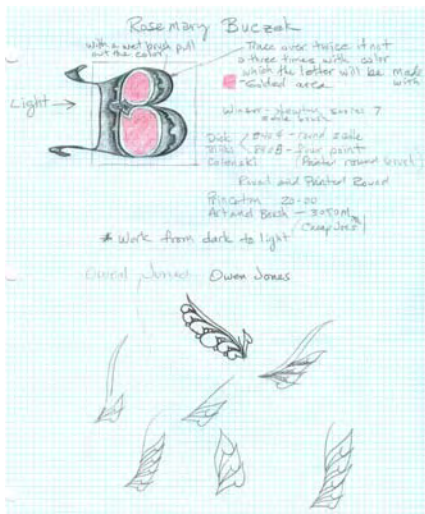
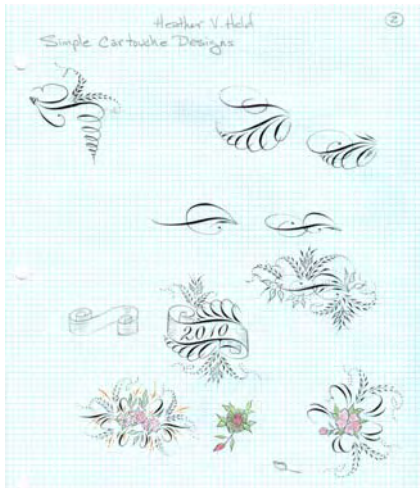
Thursday morning was Wedding Ink with Debi Zeinert, Nan DeLuca and Linda Carol Gray. They taught the wedding business basics of how to develop a business for

addressing envelopes and designing invitations. The other morning class, which followed into the afternoon, was The Technique of Raised Gold taught by Jerry Tresser. He provided an old, but correctly developed gesso to apply raised gold gilding. The afternoon class was Vertical Ornamental Penmanship by Bob Hurford. Bob taught an ornamental script that is vertical and was inspired by C.P. Zaner.

Friday morning was The Artful Flourish taught by Heather Victoria Held. The other class was Zenspiration Patterned Borders and Monograms taught by Joanne Fink. In the afternoon, American Cursive Handwriting was taught by Michael Sull. This is a beautiful handwriting that is hopefully going to be in private and home schools in the near future. The other afternoon class was Forms of Address by Rick Muffler. This class offered contemporary solutions to the ever complicated world of addressing envelopes, doing place cards and escort cards.

Saturday morning started out with Pointed Pen Masters Class taught by Michael Sull and Bill Kemp. The class provided what the student should look for in his or her script to take it to the next level. Demonstrating on how they can pay close attention to letterform, curvature, spacing and consistency. The other morning class was Italic from Caterina de Medici to Modern Times by Barbara Calzolari. The afternoon class was Signature Writing with Michael Sull. Finally, the last class was Thick and Thin with Gwen Weaver. She showed the students how to write beautiful pointed pen vertical letters.

Bill Kemp



ABC 2010 in Red Deer, Canada... a wonderful once-every-ten-year conference!



Diane von Arx

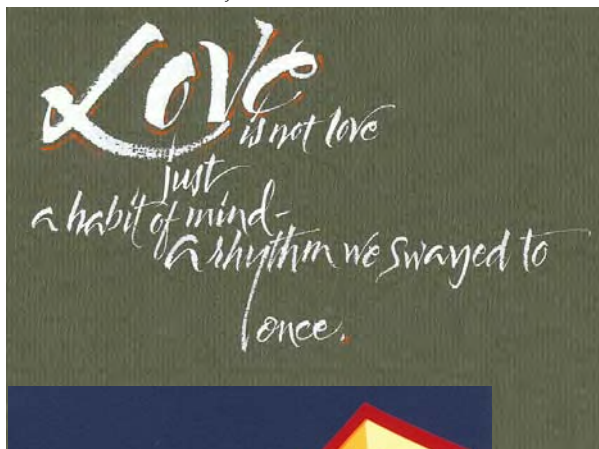
Photo by Lois Tallas

Italic Textures

This was like taking your italic to the next level. Diane had us start with our regular italic, then change the pen angle, change the pen width count, and change the slant. Each one gave a totally different feel to the sheet! It was a fast paced class, but really made us look at Italic differently. I recommend this class for anyone who is struggling with Italic, as it will help you appreciate the rhythm and texture of this calligraphic technique.

I am the hand that lightly holds the pen
the thought is not mine. It has been passed
to me. my duty is to render it such that o
thers will be inspired by its wisdom. may
render it well. technique is the essence o
of my artistry. each mark is line tight. th
flow and rhythm rhythm I feel my hand w

h mark is line - ab c d e f g h i j k l m n o p q r s t u v w x y z
different for any art you see - how call any art - form
meaning main - the writer lays his words with ca
as I my letters turn with practiced flair - both
w before one and not the other love
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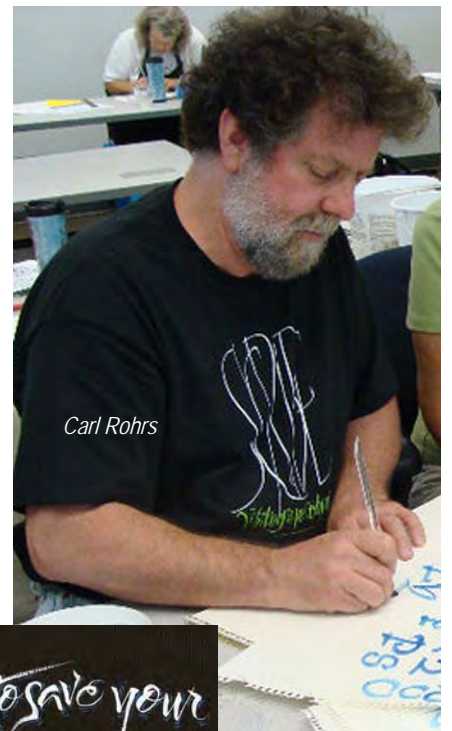


Brush and Stiletto

While Diane's class was the 'work' (we called it Italic Bootcamp) Carl Rohrs' class was the FUN class! We worked on Perpendicular brush strokes,

as well as Parallel brush strokes, and when we were tired of wielding a brush, we picked up our X-acto knives and CUT! Carl is a very one-on-one teacher, and extremely helpful. I highly recommend this class, too. You really delve into the 'feel' of the brush.

Julie Gray



Carl Rohrs

Photo by Bonnie Noehr



“WHAT I LEARNED THIS SUMMER”

In June,

I headed to beautiful Ghost Ranch for Annie Cicale’s class “Value and Contrast - Exploring the Grays”. Value, I learned, is the relative degree of light or dark; the range of grays between black and white. It describes objects, shapes and space and is used to define form. If you increase the value range in a piece, you increase the contrast and therefore you increase the dramatic impact.

We mixed grays from our white and black gouache, then wrote on papers of varying values. When the value of our paint was similar to the value of the paper we saw our words disappear. We experimented with Sink Art, using Sumi Ink on Arches text wove to get a wonderful variation of grays.

We played with various tools such as graphite pencils, charcoal and watercolors to see what each could do. It is essential to know your materials! I have three new favorite watercolors: Daniel Smith’s Moonglow, Hematite, and Lunar Black. Try them and see what they do! We made our own paint out of dirt collected mostly from the Ranch. We first sifted the dirt with a fine strainer. Then came the grinding, first with a mortar and pestle (dry), then with a muller on a glass surface (wet, adding water at this point). Gum Arabic was added as a binder, calcium carbonate for opacity and eucalyptus oil as a preservative. I painted a few Ghost Ranch landscapes with my new palette of colors and found them to be very gritty and a bit weak in intensity. I certainly gained a new appreciation for Winsor Newton!

Annie assigned a group project where each class participant submitted letters and/or numbers and other images relating to our chosen theme of “Ghost Ranch”, which she then used to create a small poster. Our goal was to have a variety of grays and strong contrasts. I received my poster a few days ago and can see the impact of having these elements in a piece. It was a great class!

In July,

my destination was Boston for the 30th Calligraphy Conference. I took a class called Painter’s Books taught by Annie Cicale and Carol Pallesen. Here we studied various artists and their work, then responded to them on pages which we bound into a journal. Annie and Carol provided books on each artist and many postcards of their work that we could work from. I came to appreciate the value of learning by copying. I gained confidence

in my drawing skills. Since I was using watercolor for a lot of my studies, I found I was actually starting to get it to do what I wanted by the end of the week! We also learned many simple book structures and painted Tyvek for covers.

As part of our study of Chuck Close, we participated in a group project (given by Annie of course). She passed out small (2”x 2”) black and white images that we had to draw on 9”x 9” pieces of paper. Most of these images were indistinguishable. However, one of mine was unmistakably a nose. A bit of panic set in... I can’t draw people, even a piece of a people, I thought. Then we were assigned to draw a grid on our images and on our paper.

Suddenly my nose became various shapes in varying shades of gray and I could manage that - I had just studied value after all. When all the images were completed, they were assembled on the wall. It was incredible to see a portrait of Chuck Close himself emerge. I learned a lot from this class but I feel that it was just the tip of the iceberg. Annie and Carol wanted us to take what we learned and make our own artist book in response, but alas there was not time! This is something I will have to continue with. I would like to study some of the artists in more depth and add a few others to the list... It’s been a good summer.

Janice Gabel



The Enchanted Envelope

A Traveling Calligraphy Exhibit

*Created by members of ESCRIBIENTE
The New Mexico Guild of Calligraphers*

This free-standing, double-sided exhibit has work in many calligraphic styles to inspire those who are not familiar with calligraphy, and encourage those who are to explore the art further.

The display is three feet wide and three feet tall and is designed to be viewed from both sides. These panels are for ALL the members to use to spread the good word about calligraphy. The present display can be replaced with any calligraphic display which you wish to represent the guild with, or your theme of calligraphy. There are two 3x3 foot panels, viewable from both sides, a total of 36 square feet. They can hold ANYTHING-cards, finished large or small pieces matted or unmatted. These are available to ANYONE for demos, a one person show, traveling shows to libraries, schools, or places of business. Members are encouraged to fill them with work that will inform others and encourage questions about the calligraphic arts.

If you are interested in scheduling *The Enchanted Envelope Traveling Exhibit*, please contact a member of Escribiente, or Caryl McHarney at: 505-255-7883



Look deeper- find more-

Challenge yourself every day to achieve what you could not do yesterday. This takes commitment & time. Avoid complacency! Only then might you understand. I have greatest respect for the maturity and life experience of my students, who are still generally older than me and have raised families etc. Their experience gives them enviable wisdom, although it also seems to deny most of the raw passion to take calligraphy farther. Hence complacency in the field, given the fact that almost no younger people with more energy and more commitment (even if less wisdom) are coming in to complement and challenge the wisdom of mature practitioners.

So, I challenge all of you - to find a way to communicate your passion to a teenager strongly and effectively enough for them to catch the bug... and carry a torch to change the world of calligraphy just as the world is always changing.

This would seem to me a more worthwhile pursuit than to aspire to make a perfect "o"... Take on that challenge ... and give it time - it may make all the difference...

Denis Brown, Dublin, Ireland
<http://quillskill.com>

embossed metal pix frames

A mini-workshop that was presented by Esther Feske



Re-using pieces of aluminum baking pans, we made beautiful embossed picture/art frames. We worked small, perhaps 3"x4", so we each finished at least one. Esther showed some ways to stand/hang frames and ways to attach them as covers to books. Embellishment examples gave us more ideas for later. This was a fun project, and will be great for gifts!

Thanks Esther!

Ghost Ranch and Odyssey...Another Viewpoint



Here is our own Bill Kemp teaching a Pointed Pen class at Ghost Ranch this past June.



Ghost Ranch with Nancy Culmone is an event you can never forget. Neuland is a hand that anyone can do especially after taking a class with Nancy.

Francis Stoppiello



Above left, Ornamental Letters with Harvest Crittenden, and above right, Bastard with Ward Dunham and Linnea Lindquist.

The conference in Boston, Odyssey 2010, was great. Especially the side trip to Ben & Jerry's!

Francis Stoppiello



Member Profile

Pat Vizzini

Well, I was born in a small Amish town in north central Ohio called Millersburg, population at the time was about 1200. My Mom and Dad were the local veterinarians. They had a small and large animal practice. I can recall, when I was three (because that is when my brother was born), Mom sitting in bed just after coming home from the hospital. She was examining chicks, i.e. baby chickens. I remember, because I came into the room and was disrupting the process, much to her consternation. They were running all over the bed. Dad was the one who took care of the large animals, i.e. cows, pigs, horses, goats, sheep, etc. Since most of the farmers in the area didn't believe in telephones or electricity, we would get knocks on the front door at all hours of the day and night for some kind of emergency. Dad would always take one of us to hand the sterile surgical instruments to him while he did whatever he needed to do which was mostly tending to difficult pregnancies...nothing like standing in a barn in knee deep manure, in the middle of the night, especially in the winter, with kerosene lamps for light and handing sterile instruments to him as he delivered breech calves or performed caesarians. This kind of stuff leaves a

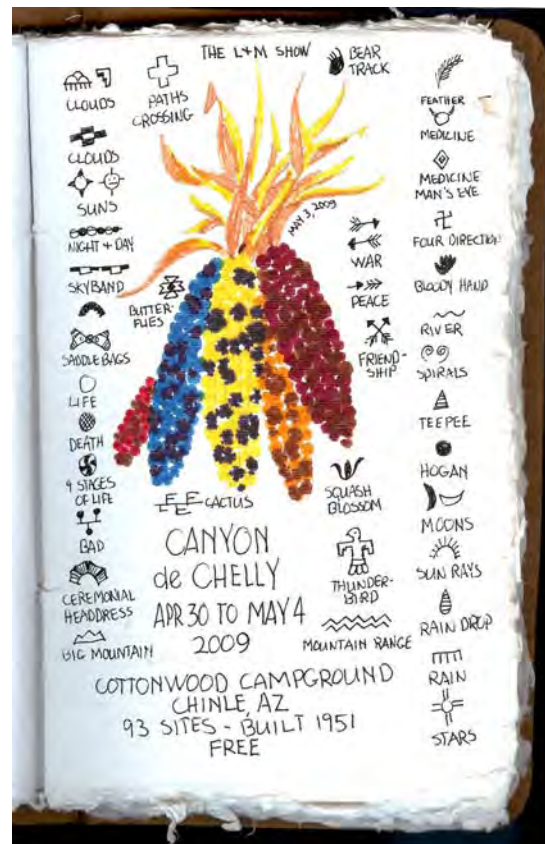


definite impression.

We moved to Sharon, PA, when I started first grade and lived there up to my junior year in high school. I finished my senior year in Miami, FL. I have no art background except for the art classes in junior high and never even knew what calligraphy was. I did like handwriting, using the Palmer method, which is what they taught everyone at the time. I had a sixth grade teacher who gave me a handwriting certificate, but was never encouraged beyond that.

I graduated from the University of Florida in Gainesville, in 1974 with a degree in journalism. I took a different direction after working for a public relations firm. I got a job with Delta Air Lines. I met my husband, Sam, in Miami and moved from Miami to Washington D.C. to live until I retired from Delta, and he was transferred to Albuquerque in 1994. We now live in the far northeast heights, and plan on staying in the area.

My aunt inspired me with her calligraphy. She had been doing it for years and would send the most beautiful calligraphic envelopes to my Mom and Dad who saved them. I now have them in a scrapbook. I finally decided to take my first



calligraphy class taught by Kathy Chilton about five years ago and got the bug. I've been taking classes from her ever since.

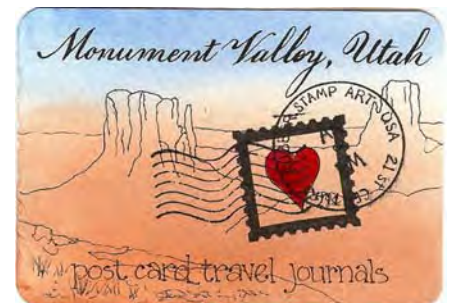
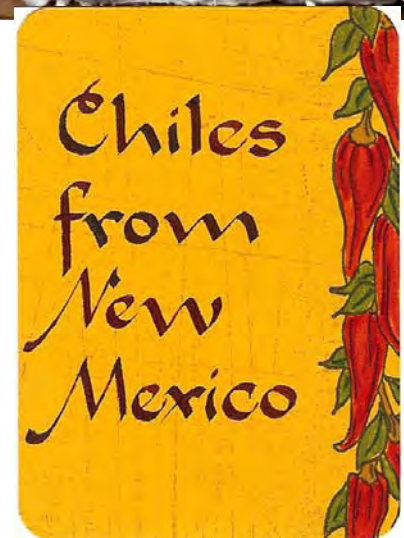
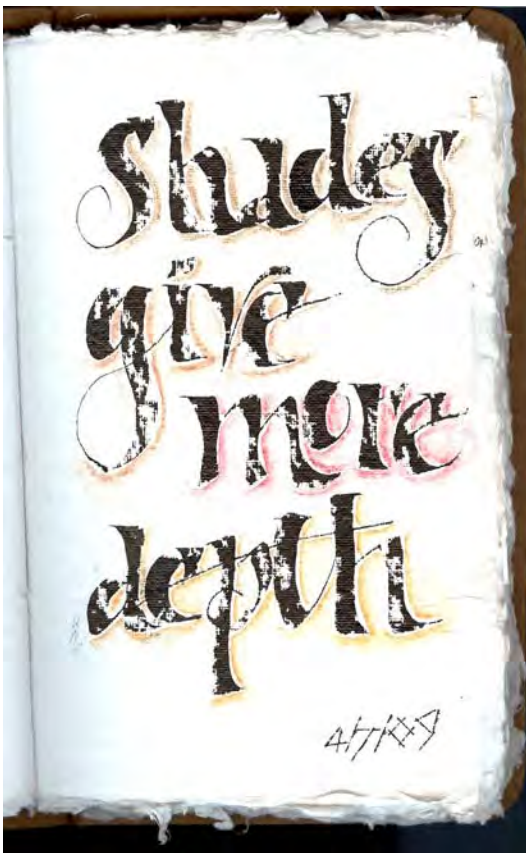
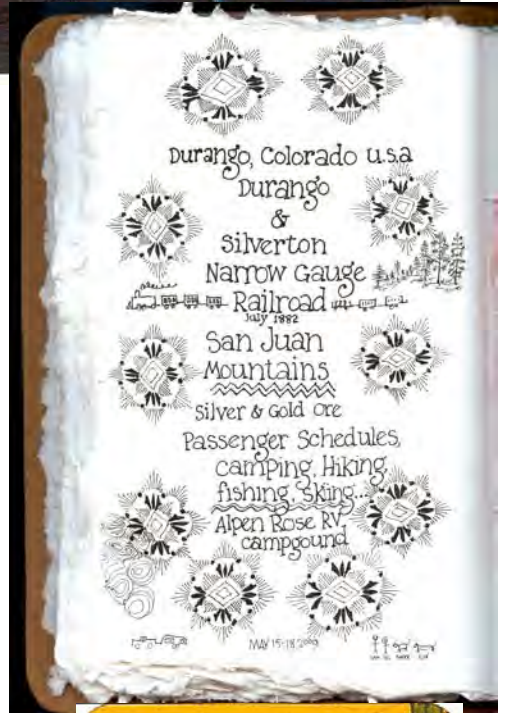
I try to take advantage of any and all of the great classes that are offered either through continuing education or by the many choices that Escribiente has to offer. I'm trying to expand my knowledge of backgrounds using colored pencils, watercolor, coffee, tea, walnut ink and acrylic paint. I also enjoy embossing on paper and metal.

I go through phases as far as favorite hands are concerned. Right now, I'm enjoying pointed pen variations and Gothicized Italic (I would like to pursue these two hands more thoroughly). As far as other hands are



concerned, it depends on my mood of the month. I like to make personal journals with postcards. I also like to decorate them to send to friends and family. It gives me a chance to practice, no matter which hand I'm using at the moment.

My goal is to keep learning. It's almost like there is not enough time in the day for all of the possibilities, either that or I'm making up for lost time...who knows.



Is your studio taking over?? Here is the Solution!!

Okay, we've all been there: standing in the entrance to the workspace, wondering who in tarnation BOUGHT all this stuff? Will art supplies breed, if left alone too long? Or else we've been working like mad men, cleaning up, organizing, feeling good. Then we realize we have THREE copies of the same rubber stamp (but it's Okay, because one was clearly bought on sale).

What to do??

There are several options: walk away, to try again another day (but if they breed, this is clearly contra-indicated). Weep and wail (but that will only get you unwanted professional attention). Vow never to shop again, ever, EVER (admirable, but this doesn't address the fact of the stuff already purchased).

Every organizing hint column, magazine, or website encourages "purging." While this is bad in bulimia, in art-supply-management, it is an excellent thing. Separate out all the duplicates (and I do mean all!). Pack them up in sturdy boxes and move them away. Now they're still under foot, but in another part of your living space. Our objec-

tive is to get them out from under foot. There are the old stand-bys for donations: Goodwill, Sally Ann, diverse scout-type things, (whether male or female) church programs. The only thing



we cannot know if the donations are used at all, partially, or merely stored by someone else. My goal is for the things to be used up.

Here comes important information: stay awake! The public high schools are still (barely) offering art classes. Find a public high school art teacher (HINT: MARY PERKINS, Escribiente member, is one) and give her all your duplicate treasures. I believe the high school budget for supplies, per student per YEAR is \$15. This is Not much. The high school classes can use everything: scrapbooking supplies, old magazines (especially ones with lots of eyes), apparently dried-up gouache or watercolor, paper, pencils, EVERYTHING. I have gotten to where

I don't think about it at all: if Mary cannot use something, she knows someone who can. I also think that if it gets thrown away from Mary's room, then it's okay, because every opportunity for usefulness has been exhausted.

I repeat, Mary Perkins, Escribiente member in excellent standing, is a high school art teacher. As you clean out this summer, plan a box or twelve for her.

Margie Disque

Typeface or font?

- A typeface is the specific letterform design of an alphabet.
- A font is a collection of all the characters of a typeface, including capital letters and lowercase letters, numerals and punctuation marks.
- For letterpress printing, using hot metal, a font was produced for every size and style of typeface, but today fonts are delivered as a digital software file that caters for all sizes of a typeface.
- That is why the words font and typeface are often interchanged.

BBC News Magazine

Welcome New Members!

Laura Wait

P.O. Box 773630
Steamboat Springs, CO 80477
970-871-8094

Nancy Bollero Caslick

dba Paper Rainbow
P.O. Box 161
Oceanside, OR 97134-0101

*My sincere appreciation to my
proof readers, Bill and Jennifer
Kemp, and Fred Gray*

STUDY OPPORTUNITIES

Oh the things you can do with a brush!!

BARBARA CLOSE

NOVEMBER 6th and 7th

Back by popular demand, Barbara Close from La Mirada California, will be teaching a Brush workshop in November. Barb has been a freelance calligrapher, graphic designer and instructor for a number of years. She has taught many classes and workshops in various cities in California, across the country and in Canada.

She thoroughly enjoys teaching a variety of classes that range from studies of many calligraphic styles to other unique classes that involve her creative passion.

Her work is nationally known as being full of vitality and fun yet skillfully executed.

You will learn to love the Brush



With the Pentel Color Brush Pen, Barbara will guide you through a series of instructions that will make a brush one of your favorite tools. Emphasis will be put on many useful exercises and projects throughout the course.

Brush work is used in contemporary lettering artwork and is highly sought after for eye-catching headlines, titles and more. You will be able to find that "right touch" for yourselves, learn to develop a lighter touch and can move on to their pointed brushes as well.

This class will fill very fast, so sign up soon! Contact **Jan Florence**, Workshop Chairperson at **281-5771** or 'e' her at: **jsfcallig@yahoo.com**



NOTE 1 NOTE 2

If you would like to have your monthly flyer, produced by Lynda Lawrence, mailed to you, please let her know, otherwise she will e-mail it to all members.

If you would like to receive up-to-the-minute information and news relating to *Escribiente* and its members, send your e-mail address to Bill Kemp and he will add you.

COMING!
APRIL 9-10, 2011
JUDY MELVIN!

COMING!
November 5-6, 2011
PETER THORNTON!

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

UPCOMING ESCRIBIENTE MEETINGS...

This is an overall view of the programs to be presented at the meetings for the next year. Please note that these programs may change, but they will give you something to look forward to, and see how hard Jan Florence, our program director, is working to bring you exciting programs!

<p>September 1, 2010</p> <p><u>WORKSHOP REVIEWS</u> Those who have been to non-Escribiente workshops and conferences will show us what they did.</p>	<p>October 6, 2010</p> <p><u>ROUND ROBIN - BACKGROUNDS</u> Simple backgrounds to make your calligraphy pop! For example, coffee, alcohol, Saran Wrap, splattering, sponge, salt & sprays to start with.</p>	<p>November 3, 2010</p> <p><u>PRICING</u> A discussion on how to price your work, and figuring out a formula for pricing.</p>
 <p>December, 2010</p> <p><u>CHRISTMAS PARTY!!!</u></p>	<p>January, 2011</p> <p><u>NO GENERAL MEETING</u></p>	<p>February 2, 2011</p> <p><u>ROUND ROBIN - TECHNIQUES</u> Techniques such as masking, borders, simple marbling, sealing wax, etc. Plus a show of work from those who attended the Barb Close November workshop</p>
<p>March 2, 2011</p> <p><u>BEAUTIFUL LETTERS!!</u> Decorated Versals/Illumination using colored pencils, watercolors & pencils, diapering, unusual spacing in letters, and adding gold.</p>	<p>April 6, 2011</p> <p><u>FLOURISHING YOUR LETTERS</u> A continuation of March's meeting with decorated letters. Adding Vining (how to make the vines) and where to place the decorations on the page.</p>	<p>May 4, 2011</p> <p><u>ROUND ROBIN - WRITING WITH.....</u> Bleach, walnut ink, acrylic, gouache, using additives (to make it thinner & thicker, etc.) Plus a show of work from those who attended the Judy Melvin workshop.</p>
<p>June 1, 2011</p> <p><u>TOOLS</u> How they work, what goodies are in tool boxes, and what is essential to have on hand</p>	<p>July 6, 2011</p> <p><u>BOARD MEETING</u></p>	<p><i>Remember to watch for your monthly e-mail flyer from the ever creative Lynda Lawrence to bring you up to date on each month's meeting topic.</i></p>

Deadline for submissions for upcoming issues of Escribiente...

WINTER ISSUE: (mailed in December) deadline **NOVEMBER 1ST**

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! 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 Website: <http://www.escribiente.org>