

# 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.

SUMMER • 2010

How sweet I resumed from field to field



and tasted all the summer's pride.



WILLIAM BLAKE

# ESCRIBIENTE

P.O. Box 30166  
Albuquerque, NM 87190

## NEW BOARD OF DIRECTORS 2010-2011

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Workshops	Jan Florence	281-5771
Mini-Workshops	Catherine Hogan	298-2004

A  
WORD  
FROM  
THE

*President*

*Greetings, enjoyed ones:*

Well, this is my last letter. I've actually fretted for a week about what to say, and I've decided a review is in order. The bottom line is you guys are da bomb and you should be proud of our work. We've committed to a web site, AND we keep it updated! We've grown by leaps and bounds. We're ever-more frequently in the public eye (who started these bookmark things? I think they're great for visibility). We've weathered some severe losses, but they haven't harmed us permanently. The mini-workshop thing is growing, and we are filling major workshops. We are a vibrant, welcoming, fun community of people interested in letters. It doesn't get better!

Now, if anyone cares, this is what I'd like to see in the future: more involved members; perhaps more play days; maybe some middle workshops, lasting a day? more service programs (valentines for soldiers got lost this year, and I think it's important) (so does my cousin in the

Guard); more involvement in shows—remember, a show is \*not\* a competition. Well, I guess it adds up to more of all the things we are already doing well.

Ron will, of course, have his own visions for the group. Go for it, Ron!

I thank you each, personally and corporately, for a jolly good time. Thank you!



*Margie Disque*

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 to Julie Gray : 96 Paa-ko Drive, Sandia Park, NM 87047.

*The beautiful watercolor flower on the cover is by Diane Inman*

**BILL  
KEMP'S**

*Engrosser's Script*

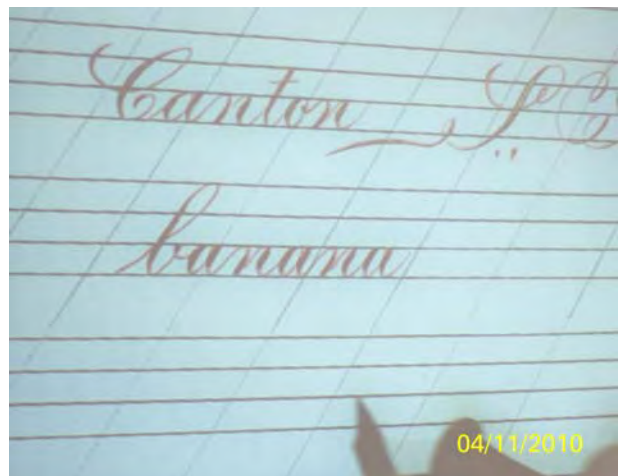
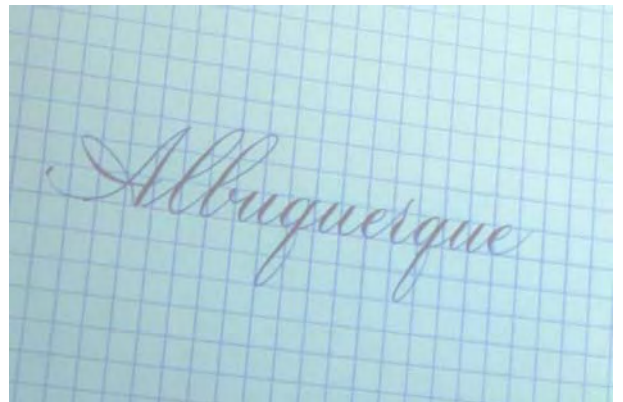
Engrosser's Script, better known as Copperplate was the workshop presented by **Bill Kemp** the 10<sup>th</sup> and 11<sup>th</sup> of April. This workshop offered the 14 scribes present, the knowledge and skill to master this hand. Bill, as always, conducted a workshop that was fun and gave us the knowledge to master Engrosser's Script, as long as we practice.

The first day of the workshop, Bill gave us everything that we would need for the class. He handed out his excellent book that gave us a brief history of the beginnings of Copperplate, the best nibs to use, and what paper will work while we learn this script. Throughout the first day, Bill used his overhead projector. That saved us time moving back and forth between his demonstrations, and our own practice. After his demonstrations, Bill gave personal attention to each of us to develop our own skill.

The second day we went over the Capitals. Bill emphasized that we will have to practice, even as we learn more about Engrosser's Script. He shared original documents that he has collected, including one from Bill Lilly, his mentor and teacher.

This workshop was wonderful, I learned a lot and my Copperplate hand has improved greatly. Now I have to go "practice".

*Francis Stoppiello*



## *Accidental discovery produces durable new blue pigment*

An accidental discovery in a laboratory at Oregon State University has apparently solved a quest that over thousands of years has absorbed the energies of ancient Egyptians, the Han dynasty in China, Mayan cultures and more – the creation of a near-perfect blue pigment.

Through much of recorded human history, people have sought inorganic compounds that could be used to paint things blue, often with limited success. Most had environmental or durability issues. Cobalt blue, developed in France in the early 1800s, can be carcinogenic. Prussian blue can release cyanide. Other blue pigments are not stable when exposed to heat or acidic conditions.

But chemists at Oregon State University have discovered new compounds based on manganese that should address all of those concerns. They are safer to produce, much more durable, and should lead to more environmentally benign blue pigments than any being used now or in the past. Also, they can survive at extraordinarily high temperatures and don't fade after a week in an acid bath.

The findings were just published in the *Journal of the American Chemical Society*, and a patent has been applied for on the composition of the compound and the process used to create it. The research was funded by the National Science Foundation.

“Basically, this was an accidental discovery,” said Mas Subramanian, the Milton Harris Professor of Materials Science in the OSU

Department of Chemistry. “We were exploring manganese oxides for some interesting electronic properties they have, something that can be both ferroelectric and ferromagnetic at the same time. Our work had nothing to do with looking for a pigment.

“Then one day a graduate student working in the project, was taking samples out of a very hot furnace while I was walking by, and it was blue, a very beautiful blue,” he said. “I realized immediately that something amazing had happened.”

What had happened, the researchers said, was that at about 1,200 degrees centigrade – almost 2,000 degrees Fahrenheit – this otherwise innocuous manganese oxide turned into a vivid blue compound that could be used to make a pigment able to resist heat and acid, be environmentally benign and cheap to produce from a readily available mineral.

The newest – and possibly the best – blue pigment in world history was born, due to manganese ions being structured in an unusual “trigonal bipyramidal coordination” in the presence of extreme heat.

“Ever since the early Egyptians developed some of the first blue pigments, the pigment industry has been struggling to address

problems with safety, toxicity and durability,” Subramanian said.

It is possible that the pigment may eventually find uses in everything from inkjet printers to automobiles, fine art or house paint.

In their journal article, the scientists said that the new compound yields “a surprisingly intense and bright blue color,” and they have outlined its structure and characteristics in detail. Collaborating on the work were researchers in the Materials Department at the University of California/Santa Barbara.

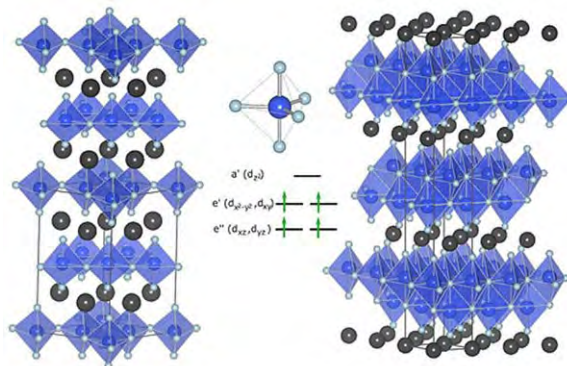
“A lot of the most interesting discoveries are not really planned, we’ve seen that throughout history,” Subramanian said. “There is luck involved, but I also teach my students that you have to stay alert to recognize something when it happens, even if it isn’t what you were looking for.”

“Luck favors the alert mind.”

*Reprinted with permission from the Oregon Stater Winter 2010 Vol. 95 No. 1 brought to Escribiente's attention by Janice Gabel*



*Variations of a new blue pigment were developed by chemists at Oregon State University, based on manganese.*



*An unusual “trigonal bipyramidal coordination” of manganese compounds was used to create a new blue pigment that is safe to produce, durable and environmentally benign.*

# Peace Posters

The calligraphy guild in Rochester, NY is hanging Peace banners from all over the world. Here are the entries from two Escribiente members. If anyone else has any they did for this project, send a picture to your editor, and I will publish it in the Fall Newsletter!



Poster on left is by Janice Gabel and two on right by Julie Gray

## Copyright Corner

<http://www.thecopyrightcorner.org>

Parsons The New School for Design recently launched the web site The Copyright Corner. Developed by Michelle Bogre, an associate professor in the photography program of the School of Art, Media and Technology at Parsons, it is intended as a place for debate and dialogue about copyright and other important intellectual property issues. It is the only website of its kind geared specifically for artists and designers, both students and professionals.

Cyberscribes via Sandy Schaad

## Tips & Tricks

### BRUSHES

- Use Murphy's Oil Soap to clean dried acrylic on brushes. Soak overnight, then clean with soapy water.
- After washing out brushes, draw both sides of the brush across a bar of Ivory soap a few times, then pull between thumb and forefinger to shape the bristles to a sharp point. The bristles dry stiffly with a thin flat tip that's just right. The soap will rinse out with a swish in fresh water. Option: dip into liquid dish soap, shape and let dry.
- If your brush is looking bent or splayed, clean it first and dip into Gum Arabic or dish soap. Gently stroke to reshape and let dry. Rinse in water to reuse.
- Slip a piece of aquarium tubing over brittle ends of watercolor brushes or nib points to keep clean and straight, and to protect them when traveling.

### NIBS

- Place rusty nibs in a film canister and cover with lemon juice, vinegar or oxalic acid. The acid will cut through the rust to the metal and the residue can be wiped off.
- Dental floss can be used to clean the slits on a split-nib pen.
- For a clean pen nib, use toothpaste that includes baking soda. Rub the paste on the nib with your fingers or soft brush, rinse and dry.
- To clean nib, rinse any excess of ink or paint with water, then place in jewelry cleaner. Use a brush to finish cleaning and let dry.
- Store nibs in a container with the silica-gel packages found in packaging material to absorb any excess moisture.
- For a handy nib case, place self adhesive magnetic strips in a small box to easily keep nibs in order. When using a metal tin, simply lay magnetic strips in place.

Taken from the Calligrapher's Recipe Book created by the Marietta Calligraphy Society, Marietta, OH

Margie Disque's class using rubber stamps with clay



Catherine Hogan taught the class how to make Washi eggs



# MINI-WORKSHOPS ARE SO MUCH FUN!!

Julie Gray's class made orange juice carton boxes, books and no-sew duct tape pouches.



Kathy Chilton and Kristin Thompson taught a mini-class called... Gift Wrapping Incorporating Calligraphy



# BOOKMARKS FOR CORPS OF ENGINEERS



Escribiente members, through Kathy Chilton, were invited to participate in the Army Corp of Engineers celebration of Earth Day by setting up a station where we could produce a variety of bookmarks for the children (and their employee parents) in attendance. While each scribe did a different style of lettering that the attendee could choose from, Caryl McHarney had her "Nature Rocks" hand designed alphabet. The kids loved stamping their names in bugs and leaves, and other critters, then coloring them!



There were many stations set up relating to Earth Day, recycling and sustainability. It was very well attended, and all letterers were very busy most of the day plus, in return, received a free tree to plant!



# Member Profile



**Esther Feske**

## Where are you from?

I, Esther Feske, (for the tongue-tied Fester Esky or Esker Feste) was born in Independence (Mo.) - a good omen for an artist! My mother and aunt were school art teachers and my father was a machinist who invented and fixed anything. He was also a lay minister and a stubborn German. I learned how to analyze a problem and find solutions from him, how things work and how to fix them. I did lots of music - piano, clarinet, bassoon, and later, folk guitar and drums.

## Educational/art background?

I got a BA in Art Education from Graceland College, Lamoni, Iowa. At the University of Iowa in January 1970, I first studied calligraphy, and the next semester became the Teaching Assistant for Calligraphy I classes. I received MA and MFA degrees in art, majoring in graphic design and photography (the latter by accident - by taking every photo class). Then I worked for a regionally-famous photographer, Joan Liffing-Zug Bourret, and her publishing company, Penfield Press, designing, proofreading, pasting-up and occasionally editing books of regional and ethnic interest. ([http://www.penfield-press.com/about\\_penfield.php](http://www.penfield-press.com/about_penfield.php))

## When did you move to Albuquerque?

In 1984 I moved to Albuquerque, where I tried to be a freelance graphic designer, but being naturally shy and lacking confidence, that didn't prove successful. After several years and jobs from hell, I found real estate appraising, took classes and became Registered. Working for an appraiser and for a mortgage broker used my interest in architecture, how things are made, detailed work, organizing, and lifelong learning. I also took computer courses at TVI/CNM, learning PageMaker and Photoshop. More recently, I worked as a customer service representative for a local natural-building-materials manufacturer for three years, where I also answered technical questions and helped write instruction manuals. The downturn in the economy,

especially in construction, prompted my layoff in 2009.

## What/who got you started?

In 2001 I got my first formal training in bookbinding from Mita Saldana of Against the Grain bookbinding studio. I discovered The Perfect Medium for combining ALL my artistic interests: calligraphy, photography, love of paper/materials, design, construction, recycling, collage, assemblage, painting, drawing, detailed technique, along with iconoclasm, irreverence, sarcasm, parody and lusciousness.

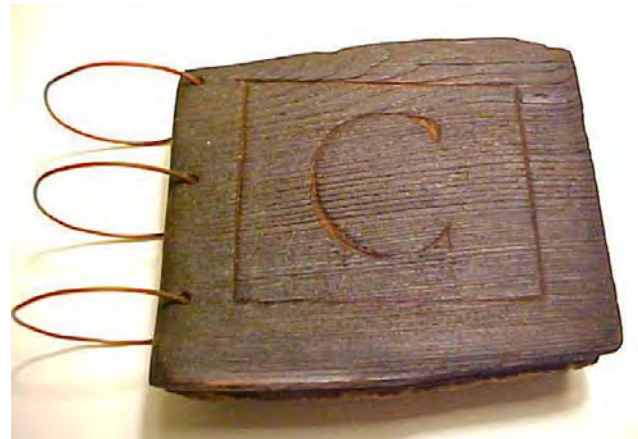
## What do you plan to do or see as a goal for your artistic talents?

Since being laid off from my 'regular job' I have been considering what I want to do with the rest of my life.... I have decided it's time to just 'be' an artist, no more waiting or any excuses. Since declaring that, I have had new requests for my artistic skills, including calligraphy, inventing artist books, and collaborating with another book artist and using my experience in publishing. I also enjoy teaching little workshops, and am organizing materials for a number of different topics. Recent topics include: One-page books, whirlwind books, embossed metal



covers, Japanese stab-binding with covers, cutting rubber stamps from erasers, cutting and printing woodblocks, un-square books, and making bamboo pens. Other current projects include: remodeling a friend's master suite, remodeling my studio and the materials therein, making old rustic crosses (garden decor), making cat crosses (for the cats buried in your yard), remodeling a bed into a porch bench, books

turned into a lamp and a wall shelf, laying a flagstone & paved walkway and, soon, New Mexico Shrine-in-a-box. I need a whole lot more years to do all the things I've already thought of, so my intention is to be a strong, healthy, happy artist for as long as I can!



**Painting (untitled) acrylic on canvas, 1993**

What if calligraphic strokes themselves were the subject of a painting? Inspired by Mark Tobey and Ulfert Wilke, 20th century American painters, I thought I'd give it a try. This first painting came out rather formal, with hard edges, but I can imagine countless variations in colors, scale, speed of painting and looseness of brushwork. And since I love the shapes of letters, this painting is very satisfying to me.



**"Lost and Found", the notebooks of Cervantes**, were inspired by reading that Cervantes had a job which caused him to travel around Spain. Imagining that life, and his later literary achievement, I inferred that he made notes and jotted down stories he heard. I asked myself-what if some of his notebooks were lost, and found only recently? What would they look like? And I set out to replicate that idea. I made two books, one mostly filled in, and one, as yet, blank.

For covers, burned corral boards from a friend made a nice start. I wire-brushed, stained and oiled them to get the right patina. For pages, a sample book of paper provided various shades of laid paper, rather similar to what would have been available at that time. Pages were stained, burned and written upon with three different brown inks and in a rather scrawly Italic hand, as if they were written at various times and situations (I wrote on my lap to get this effect). My research said that the literate Spanish of his time were trained by Italians, so I selected a Northern Italian Italic from the period. I made up that he could also draw, as this was going to be rather boring without illustrations!

For text, I used the Antique Spanish version of Don Quixote from a university in Texas, selected various passages and poems and copied for hours. When I got really bored copying Don Quixote, I made up some pages in Spanglish, about a few friends and myself, as if we were people Cervantes encountered.

The binding is a rusty 3-wire-ring binding, my imaginary version of an early spiral notebook. Since any book of that time was hand-made, Cervantes was monogrammed on the front with a C. Now, these books are not good fakes and would not pass any forensic tests, but they are a fun exploration into one aspect of the life of Cervantes. And they took far longer to accomplish than I would have imagined when I idly asked "What if Cervantes lost his notebooks?"

## The NEW Trajan Alphabet??

James Ivey, a calligrapher from Dallas Texas, was having fun with Photoshop, and "reinvented" what he thinks the Roman alphabet on the Trajan column might have looked like 'brand new' back in 113 AD!

Here it is as it exists now...



Photos courtesy of IAMPETH

James' Photoshop rendition below, uses a font called 'Trajan Pro' designed by Carol Twombly for Adobe...



The inscription in Latin loosely translates to...

*"The Senate and people of Rome [give or dedicate this] to the emperor Caesar, son of the divine Nerva, Nerva Traianus Augustus Germanicus Dacicus, pontifex maximus, in his 17th year in the office of tribune, having been acclaimed 6 times as emperor, 6 times consul, pater patriae, to demonstrate of what great height the hill [was] and place [that] was removed for such great works."*

Here is a picture of Father Catch tracing those magnificent letters.



Photos courtesy of Carol Kimball, taken from a photo that was given to Sheila Waters by Father Catch.



Completed in 113, the Trajan Column is a monument in Rome which commemorates emperor Trajan's victory in the Dacian Wars. It is located in Trajan's Forum north of the Roman Forum. Sometime in the Middle Ages, the statue of Trajan which sat atop the column disappeared, and in 1587 was replaced with a statue of St. Peter.

*Welcome  
New Members!*

**Rebecca Johnson**

416 Sawtooth St. NE  
Albuquerque, NM 87123  
505-256-1405

**Gretchen Michaud**

3823 Grand Teton Way  
Las Cruces, NM 88011  
575-521-9813

**Rachel Ballantine**

808 Trading Post Trail SE  
Albuquerque, NM 87123  
505-254-1781

**Monica Gonzalez**

10563 Vista Bella Pl.  
Albuquerque, NM 87114  
505-903-9129

**dues  
ARE  
due!!**

Send your check for \$25. to treasurer:  
**Nancy Napier**  
39 Adams Road  
Edgewood, NM 87015

(Yup, gotta pay dues to get a newsletter... and you get so much more!!  
Plus we are the nicest group of people you will ever meet!)

# Study

## OPPORTUNITIES



Let's have a HUGE turnout of entries for the Calligraphy Division in the Creative Arts Building at the State Fair this year!! This is such a good way to, not only get the 'word' out that Calligraphy is alive and well, but it's a great way for you to practice, frame and show your work...no matter what level you are. There is lots of room to hang beautiful broadsides, and space in glass cases to display your handmade books, cards and miniatures.

**Entries will be taken**

**September 2, 3 and 4th, 2010.**

The fair will be held September 10-26 (closed Mondays and Tuesdays).

Remember, the Calligraphy display is the first thing people see when they come into the Creative Arts Building. We all have work we can be proud of...let's show it off to the world! (well, at least the state).

Check often online at [www.exponm.com](http://www.exponm.com) for the entry information, or contact **Luanne Chowning** at 453-0138 for any questions.

## WORKSHOPS!!

**NOVEMBER**

**6th and 7th**

**BARB CLOSE**

Back by popular demand, Barbara Close from La Mirada, California will be teaching a workshop in November. Watch the next issue of this newsletter for more information on what she will be teaching and the supply list. You won't want to miss this one....or ANY of the upcoming workshops for that matter! To sign up, contact **Jan Florence**, Workshop Chairperson and all around nice gal, at 281-5771



### 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**

**COMING!**

**APRIL 9-10, 2011**

**JUDY MELVIN!**

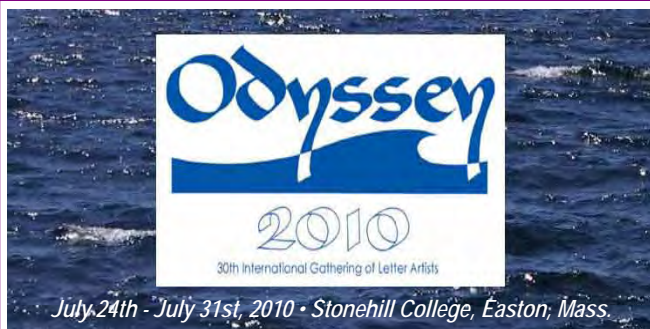
**COMING!**

**November 5-6, 2011**

**PETER THORNTON!**

## NOTE

If you would like to have your monthly flyer, produced by Lynda Lawrence, mailed to you, please let her know at: [lynda33@hotmail.com](mailto:lynda33@hotmail.com) otherwise she will e-mail it to all members.



July 24th - July 31st, 2010 • Stonehill College, Easton, Mass.

[www.2010calligraphyconference.com](http://www.2010calligraphyconference.com)

A little plug here, for our wonderful newsletter printer!

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

## UPCOMING ESCRIBIENTE MEETINGS...

*This is an overall view of the programs 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><b>July 7th , 2010</b></p> <p><u>BOARD MEETING</u> No general meeting</p>	<p><b>August 4th, 2010</b></p> <p><u>WRITING LARGE, SMALL &amp; FUNKY!</u> Plus how to write on some papers (bleeding, front vs back, etc)</p>	<p><b>September 1st, 2010</b></p> <p><u>WORKSHOP REVIEWS</u> Those who have been to non-Escribiente workshops and conferences will show us what they did.</p>
<p><b>October 6th , 2010</b></p> <p><u>ROUND ROBIN - BACKGROUNDS</u> Simple backgrounds to make your calligraphy pop! For example, coffee, alcohol, Saran Wrap, splattering, sponge, salt &amp; sprays to start with.</p>	<p><b>November 3rd, 2010</b></p> <p><u>PRICING</u> A discussion on how to price your work, and figuring out a formula for pricing.</p>	<p><b>December, 2010</b></p> <p><u>CHRISTMAS PARTY!!!</u></p> 
<p><b>January, 2011</b></p> <p><u>NO GENERAL MEETING</u></p>	<p><b>February 2nd, 2011</b></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><b>March 2nd, 2011</b></p> <p><u>BEAUTIFUL LETTERS!!</u> Decorated Versals/Illumination using colored pencils, watercolors &amp; pencils, diapering, unusual spacing in letters, adding gold.</p>
<p><b>April 6th , 2011</b></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><b>May 4th, 2011</b></p> <p><u>ROUND ROBIN - WRITING WITH....</u> Bleach, walnut ink, acrylic, gouache, using additives (to make it thinner &amp; thicker, etc.) Plus a show of work from those who attended the Judy Melvin workshop.</p>	<p><b>June 1st, 2011</b></p> <p><u>TOOLS</u> How they work, what goodies are in tool boxes, and what is essential to have on hand</p>

*Remember to watch for your monthly e-mail flyer from the ever creative Lynda Lawrence to bring you up to date on that month's meeting topic.*

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

**FALL ISSUE: (mailed in September) deadline AUGUST 1<sup>ST</sup>**

**WINTER ISSUE: (mailed in December) deadline NOVEMBER 1<sup>ST</sup>**

**SPRING ISSUE: (mailed in March) deadline FEBRUARY 1<sup>ST</sup>**

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>