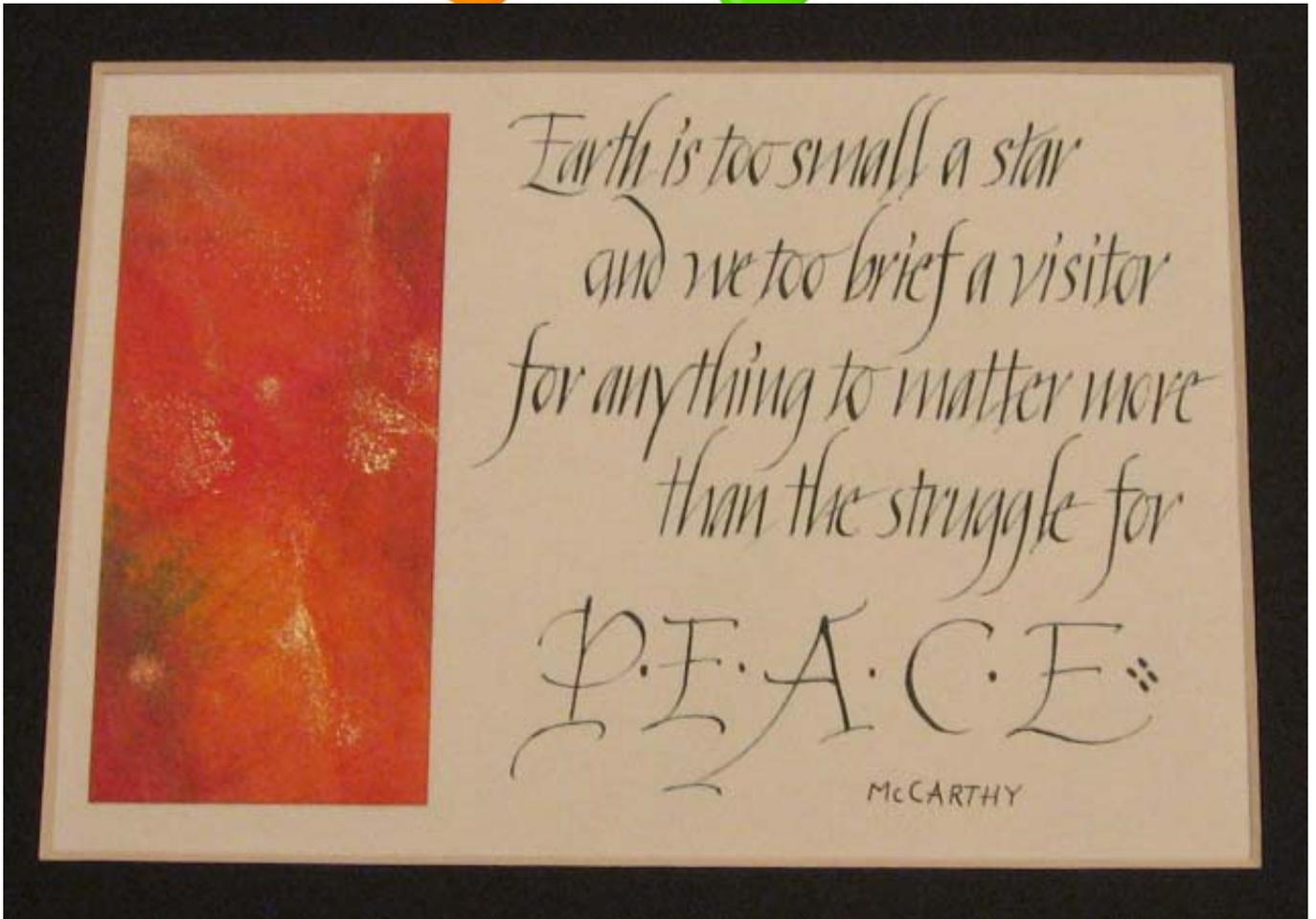
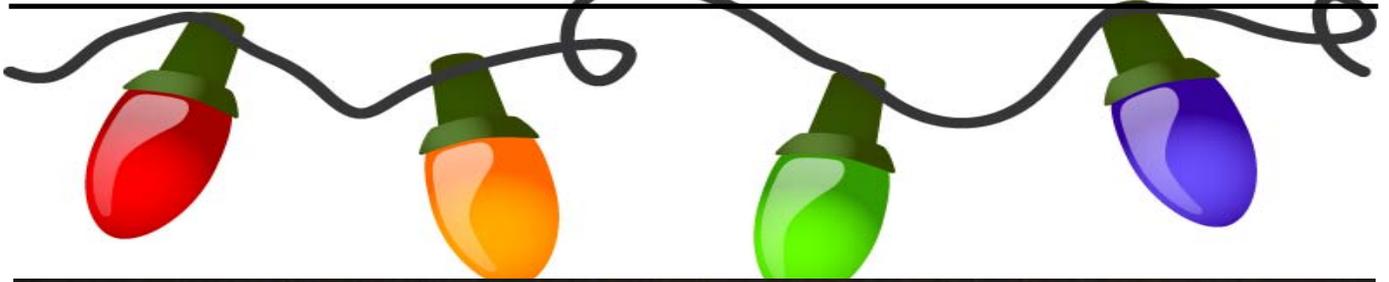


ESCRIBIENTE

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 • 2008



ESCRIBIENTE

P.O. Box 30166
Albuquerque, NM 87190

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A
WORD
FROM
THE

President

Dear Toilers in the Ink,



Well, here it is, Christmas yet again. I've been having nightmares all year where I wake up, Christmas is past, and I haven't gotten out any decorations at all. While this has been true for four years, this year is different: this year, the nativity collection and all the angels and the cute childish stuff leftover from That Boy's growing up are all going up.

Our world is certainly topsy-turvy enough that a simple thing like traditional holiday treatment is indicated.

So, what do calligraphers do during an economic turndown? Well, we write! Despite deep cleaning out and giving away, I'll bet I could write daily for a decade and just barely get to the end of the supplies. Well, probably paper would run out so I'd better go get some sheets, just in case. Oh, man, there it is...ASA, or Art Supply Addiction. There is no 12-step group, mainly because we don't *want* to be cured. Our families might want a cure, but we could not care less. Woohoo! I'll just remind you that if you intend to save money by making all the holiday pressies, that's like an automatic budget doubler on morale issues alone. Just think, you'll be improving your craft by practice, you'll be green as all get out, not using electricity or printer inks or shopping for shipped-in-stuff. It's like buying local groceries...build up your craft skills and you'll be healthier all around and those favored with your art will grow spiritually.

Escribiente is thriving, thanks to each of you. We have new members each month, which was a goal I had personally set. Better than that, we're integrating new and not new quite healthily (I think). Our founding mother promised never to let things get boring: let's keep her standards high!

To me, Christmas is about following the light you have...the shepherds did it, the wise men did it, and I urge you to enjoy your light and follow it where it leads.

Affectionately,

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 Multigenerational 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.

NATURE, ART & CALLIGRAPHY

A workshop taught by Sherrie Lovler

We were pleased to have Sherrie teach here in October. Her knowledge and talent were shared with all who attended her class, and the creative results were wonderful!

We had a creatively fulfilling weekend with Sherrie Lovler in a beautiful new setting. The weekend started with a slideshow showing some elements and principles of design in nature.

We spent the rest of the day working with warm and cool colors, playing with primary colors, making variations of gray and then adding accents with opposite or complementary colors.

In a second slide show, Sherrie shared the process of her work. We analyzed the emotions behind color, looking also at balance, rhythm, and movement, and experimented in our own pieces with these elements.

We shared as a group and talked about each piece, noticing the diversity within the group.

Sherry Bishop



Sherrie Lovler



Photos by
Ellie Murphy
and
Sherrie Lovler



See the beautiful artwork done in this class on page 7.

Member Profile

As a new item for the newsletter, your editor thought it would be a good idea to get to know the members of *Escribiente*. Since we only meet once a month, and are busy as bees at that meeting, we really never get a chance to get to really “know” each other. So here is a chance for you to see into the background and thoughts of *Escribiente* members, and see what a really great group of calligraphers we are! First off, introducing **Sue Poucher**, our *Escribiente* Librarian...

Hi Sue, to start off, where are you from?

I was born in Brooklyn, Michigan and left there in 1974 when I joined the Navy. The Navy took me many places, including Washington state and the Republic of the Philippines.

Educational/art background?

I went to Humboldt State University in Arcata, CA. I studied Industrial Arts & Technology with a minor in art. Since my graduation I have moved from coast to coast six times. I was living in San Diego, CA when I chose to move to the desert in the form of Albuquerque in late 2005.

What part of town do you live in?

I now reside on the Eastern fringe of Nob Hill.

Family?

My Dad lives in Security, CO and teaches painting in adult education classes. My brother lives in Deming, NM, and my sister resides in Sacramento, CA.

Are you interested in any other art medium?

I played with acrylics, various sculpture media, and photography in college, but my real art education began when my sister bought

Sue Poucher



Sue lettering bookmarks at the State Fair.

me watercolors for my 50th birthday. Since I started out as a draftsman, I was a little contracted when it came to coloring outside of the lines. So it took a great deal of effort to allow myself to be as free as the watercolors. Finally, I found myself laughing as I painted. That was way cool. I still have to work at being that “free” with my art.

What do you do for a living to support your calligraphic habit??

I am currently employed on Security at UNM. I enjoy the work

because I am outside most of the time and I don't have to go to work until 3pm which means that I have my mornings to “play” with my calligraphy or anything else that catches my fancy.

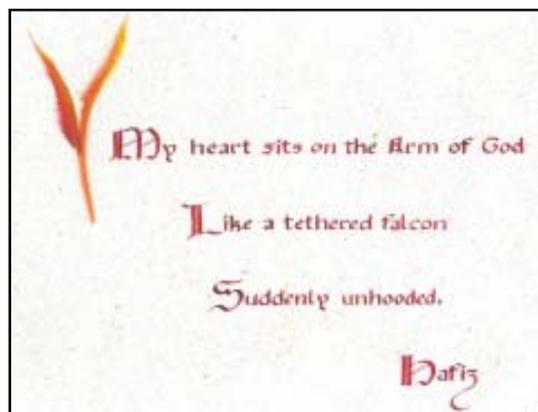
How long have you been working with calligraphy, and what got you started?

I have always wanted to do calligraphy and have tried to learn it from books on several occasions, but it wasn't until I came to Albuquerque that I found a calligraphy teacher just right for me. I started in February 2007 with the beginning class taught by Kathy Chilton. It was a lot more work than I expected. All that practicing just to get those silly Italics to look like the ones we were given as models. And, of course, Kathy made them all look so easy when she demonstrated them on the board. But what fun

we had. All of my classmates were such wonderful people that they just added to the fun. I finished the class with an understanding of the Italic Hand and signed up for the next class where we studied those

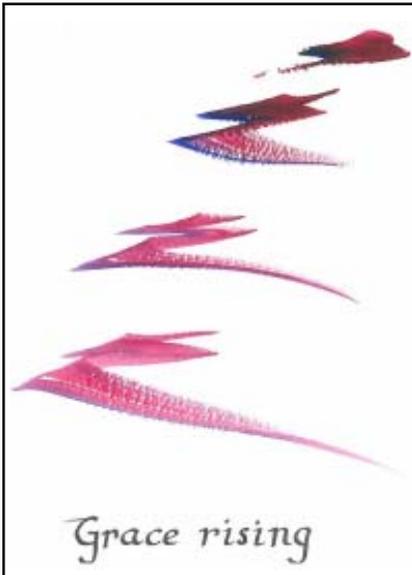
short little Carolingians and then it was on to the mighty Rotundas also known as Spanish Round Gothic.

What hands are your favorite, and which one(s) would you most like to pursue?



I fell in love with Rotundas. I am still not sure why, but I think part of it is that I have finally found an “s” that I can make look like the model. And, given my name, this is significant. In fact, I enjoy creating all of the variations of the “s” in this hand. I would have to say out of the four that I have been exposed to, I enjoy the Spanish Round Gothic the most. I used them in my piece for the fair and I think they worked well. Besides, it sounds impressive to say Spanish Round Gothic. I intend to keep up with all of the hands I have learned so far. I really like them all.

Sue Poucher



New Members Welcome!

Agnes Franzak
Rhiannon Dent
Jessica Rule
Judy Laughter Parker

Directory Changes

Cindy Haller's email changes from
sourceart@aol.com
to
sourceart@comcast.net

INKS:

Did you know that sumi ink sticks with pictures on the labels are for painting and the sticks with letters are for writing?

Marji Groth, "Great Stuff I've Learned"

You need to know where your inks are dyes or pigment based because dyes penetrate the paper and pigmented inks sit on top of it. Because of this, it is easier to make corrections with an exacto blade on artwork done with pigmented inks. To determine if your ink is dye-based or pigmented, put a drop on absorbent paper and let it bleed outward. If the ink is dye-based, within a few hours it will produce a two color edge.

Steven Saitzky, "Art Hardware"

Mixing Dr. Martin's Bleed Proof white with watercolor (tube or Prang Pan Watercolors) makes a pastel that works wonderfully on black paper!

Mary Ann David, Queen of Black Paper

Add 8 drops of gum arabic and 2 small pebbles to a new bottle of Higgins Eternal. The pebbles wake up the carbon at the bottom of the bottle. If the ammonia smell is strong, leave the cap off overnight (this should also increase the blackness of the ink).

Peter Thornton

Time Waits for No One... Not Even Bill Gates

"Students today can't prepare bark to calculate their problems. They depend upon their slates, which are more expensive. What will they do when their slate is dropped and it breaks? They will be unable to write!"

Teacher's Conference, 1790

"Students today depend upon paper too much. They don't know how to write on slate without getting chalk dust all over themselves. They can't clean a slate properly. What will they do when they run out of paper?"

Principals' Association, 1815

"Students today depend too much upon ink. They don't know how to use a pen knife to sharpen a pencil. Pen and ink will never replace the pencil."

National Association of Teachers, 1907

**Editor's note: Ink sure will replace the pencil if they make the quantity on page 10!*

"Students today depend upon these expensive fountain pens. They can no longer write with a straight pen and nib (not to mention sharpening their own quills). We parents cannot allow them to wallow in such luxury to the detriment of learning how to cope in the real business world, which is not extravagant."

PTS Gazette, 1941

"The ball point pen will be the ruin of education in our country. Students use these devices and then throw them away. The American virtues of thrift and frugality are being discarded. Businesses and banks will never go for such expensive luxuries."

Federal Teacher, 1950

"640K ought to be enough for anyone."

Bill Gates

These ill-fated quotes were compiled by Donna Livingston, and gleaned from The Colorado Calligraphers' Guild



Chinese Ink in solid or stick form is composed of lamp black, varnish, pork fat, musk, perhaps some camphor and gold leaf. It is believed that the origin of this recipe is steeped in ancient mysteries. The ink is valued, not just for its use in forming the written characters, but for its mystical powers. When the ink stick is rubbed on the lips and tongue, it is said to bring about a **MAGICAL CURE** for fits and convulsions!

WINNERS AT THE STATE FAIR!



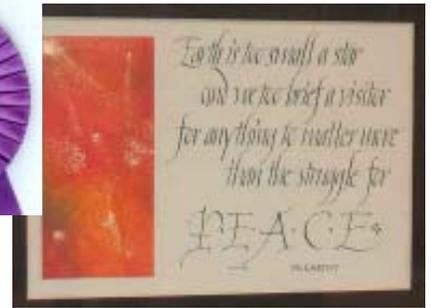
Our glorious banner was on full display!



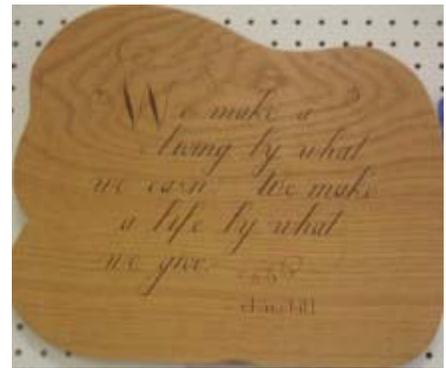
Julie Gray



TWO BEST OF SHOW AWARDS



Ginger Larkin



Ron Friederich



Caryl McHarney



Lynda Lawrence



Margie Disque



Pat Vizzini



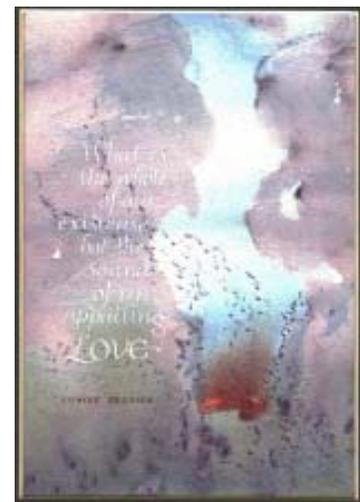
Trish Meyer and Sue Poucher working on some great bookmarks!



Petrita Alcon



Julie Gray



Catherine Hogan

SHERRIE LOVLER WORKSHOP Nature, Art & Calligraphy



E Klingner



Janice Gabel



Pat Vizzini



Margie Disque



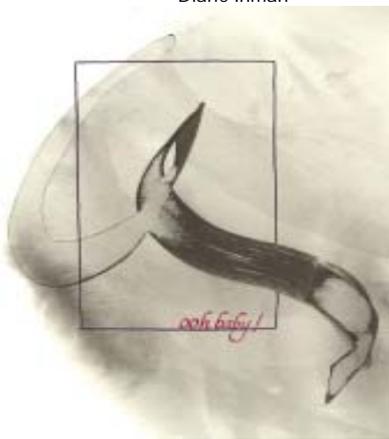
Diane Inman



Pat Vizzini



Janice Gabel



Margie Disque



Sherry Bishop



Diane Inman



Jan Florence



Janice Gabel

THE MANY FACES OF ITALIC

Sharon Zeugin teaches at Ghost Ranch

I was lucky to be able to take this class in July from Sharon at Ghost Ranch in Northern New Mexico. We started with rhythm and spacing exercises using pencils and other monoline tools. Pencils are a great way to practice and Sharon brought broad edge pencils for us to use that allow thicks and thins. She added a metronome to help get the

important rhythm as we worked on breathing exercises. One technique we tried was writing with water color pencils and then misting with water and blotting with a paper towel. This is a fun way to practice and add some color to the page.

For variations we tried low sprung branching, medium branching, and high branching. We changed the pen angle and the slope for different looks. We tried exercises with our regular handwriting, stretching the writing, compressing the

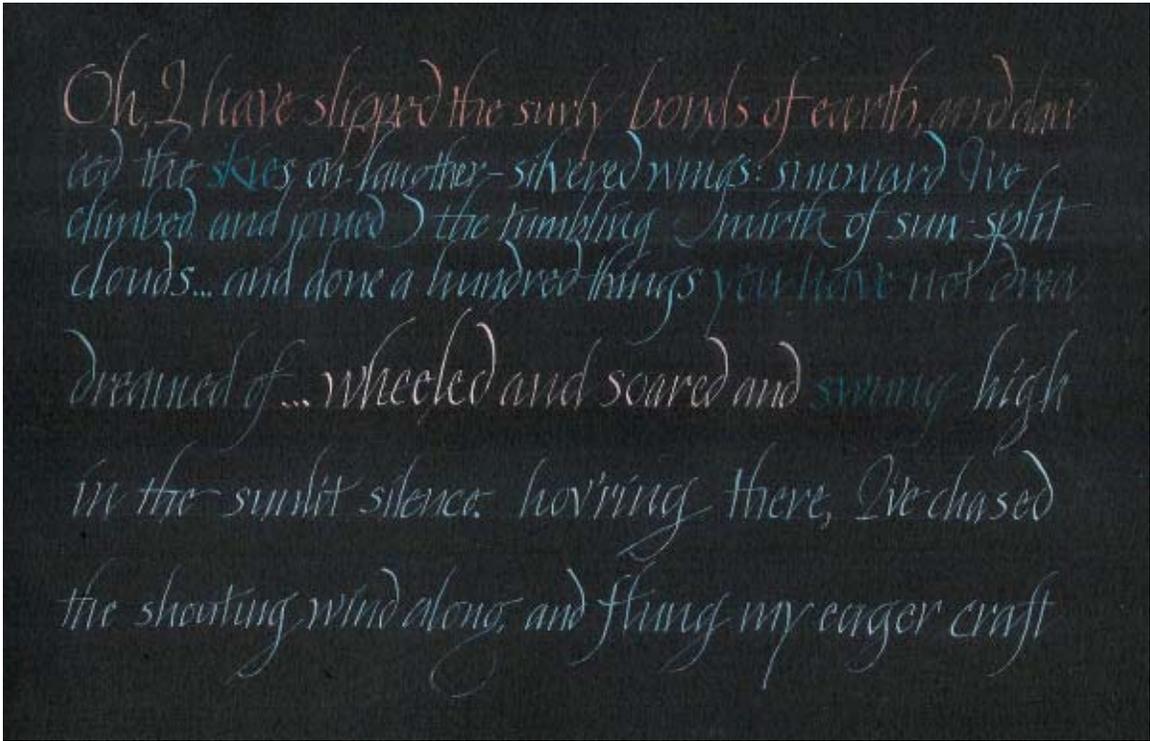
writing, and writing to create blocks of texture. We had lots of fun making Tyvek book covers with acrylic paint and sumi ink and we then bound our practice pages into a little book.

Sharon is an excellent instructor and artist. She includes fun exercises along with instruction and writing. She encouraged each one of us to develop our own style and we were able to work at our own pace. I would highly recommend taking this class or any other class that Sharon is teaching.

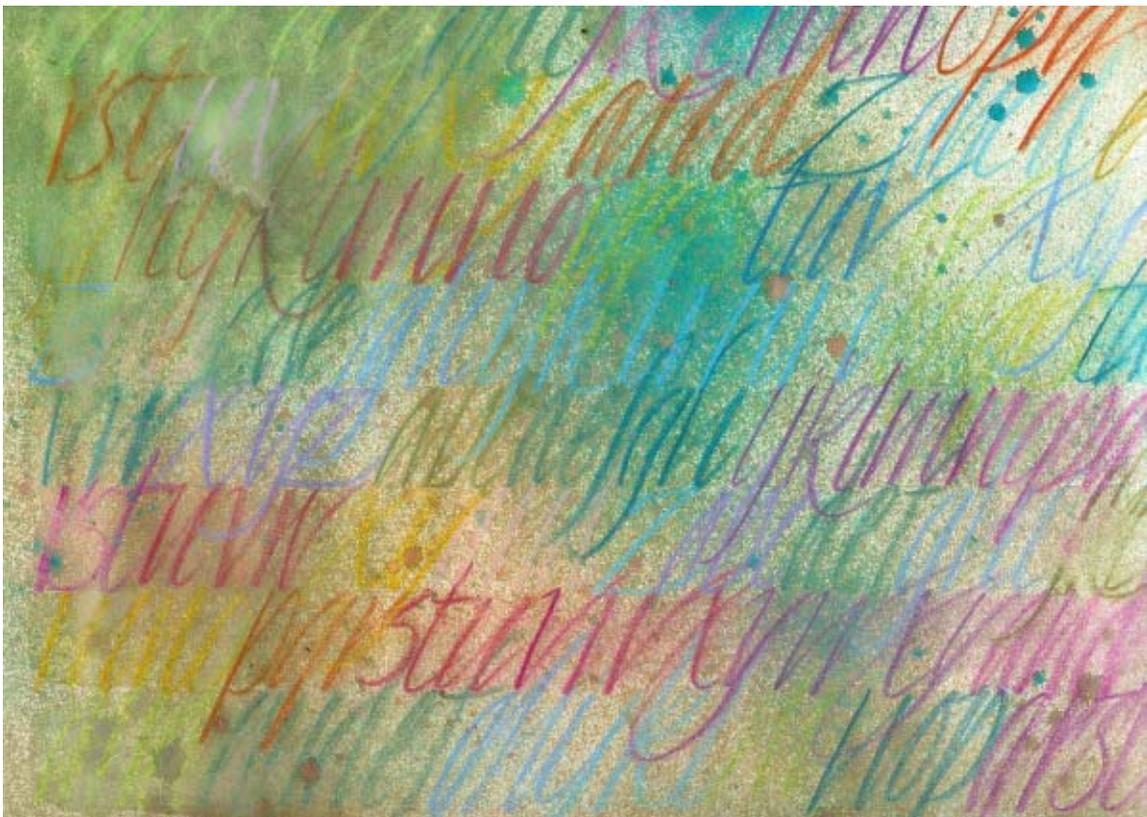
Ginger Larkin



Artwork by Sharon Zeugin



Artwork by Ginger Larkin



Wanna make ink like they did in the (good?) olde days? This was posted on the Ornamental Penmanship cyberlist sent in by Joe Vitolo...Taken from Gaskell's Penman's Hand Book, 1883.

MAKE YOUR OWN INK!

Good Harry Dean wrote eighty years ago-and things haven't changed much since then-about this essential, thus:

"Ink has not only been useful in all ages, but still continues absolutely necessary to the preservation and improvement of every art and science, and for conducting the ordinary transactions of life. Simple as the composition of ink may be thought, and really is, it is a fact well known, that we have at present, none equal in beauty and color to that used in England in the time of the Saxons. It is an object of the utmost importance that the decisions and the adjudication of the courts of justice, conveyances from man to man, wills, testaments, and other instruments, which affect property, should be written with ink of such durable quality as may best resist the destructive powers of time and the elements. The necessity of paying greater attention to this matter may be readily seen by comparing the rolls and records, that have been written from the fifteenth century to the end of the seventeenth, with the writings we have remaining of various ages from the fifth to the twelfth centuries. Notwithstanding the superior antiquity of the latter, they are in excellent preservation; but we frequently find the former, though of more modern date, so much defaced that they are scarcely legible. Inks are of various sorts, as encaustic or varnish, Indian ink, gold and silver, purple, black, red, green, and various other colors: there are also secret and sympathetic inks. Golden ink was used by various nations, as may be seen in several libraries, and in the archives of churches. Silver ink was also common in most countries. Red ink, made of vermilion, cinnabar or purple, is very frequently found in MSS, but none are found written entirely with ink of that color. Blue or yellow ink was seldom used but in MSS. The yellow has not been in use, as far as we can learn, for six hundred years. Pale ink very rarely occurs before the last four centuries."



they think a really good ink cannot be obtained. Almost everybody admires a rich, black, easy-flowing ink. Good ink has much to do with the appearance of handwriting, as well as ornamental work, and the best ink, other qualities being equal, is that which flows freest. Thick, sticky ink should never be used; for while the color may be all right, it is impossible to write well with it. We have used the old fashioned ink which Dean prescribes, and can recommend it. It is of good color, and flows freely. The following also makes a good writing ink:

Water, 7 gallons,
Bruised galls, 2 pounds,
Logwood chips, green copperas and gum, of each, 1 pound;
Boil two hours and strain.
Product, 5 gallons.

Water, 7 gallons,
Bruised galls, 2 pounds,
Logwood chips, green copperas and gum, of each, 1 pound;
Boil two hours and strain.
Product, 5 gallons.

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Boil two hours and strain.
Product, 5 gallons.

Water, 7 gallons,
Bruised galls, 2 pounds,
Logwood chips, green copperas and gum, of each, 1 pound;
Boil two hours and strain.
Product, 5 gallons.

RECIPE FOR MAKING COMMON BLACK INK.

(Ink that is black when first written with.)

To 1 gallon of boiling soft water, add 3/4 of an ounce of extract of logwood. Boil two minutes; remove from the fire, and stir in 48 grains of bichromate of potash and 8 grains of prussiate of tash. Then stir.

For 10 gallons, use 6 and 1/2 ounces of logwood extract, 1 ounce bichromate of potash and 80 grains of prussiate of potash.

BLACK COPYING INK, OR WRITING FLUID.

Take 2 gallons of rain water and put into it 1/4 pound of gum arabic, 1/4 pound brown sugar, 1/4 pound clean copperas, 3/4 pound powdered nut galls, mix and shake occasionally for ten days, and then strain if needed sooner, let it stand in an iron kettle until the strength is obtained.

This ink will stand the action of the air for centuries, if required.

RED INK.

In an ounce phial, put 1 teaspoonful of aqua ammonia, gum arabic size of two or three peas, and 6 grains Of NO. 40 carmine; fill up with soft water, and it is soon ready for use.

GREEN INK.

Cream of tartar, 1 part; verdigris, 2 parts; water) 8 parts. Boil till reduced to the proper color.

VIOLET INK.

A good violet ink is made by dissolving some violet aniline in water to which some alcohol has been added; it takes very little aniline to make a large quantity of the ink.

GOLD INK.

Mosaic gold, 2 parts, and gum arabic, 1 part ground up to a proper condition for using.

SILVER INK.

Triturate in a mortar equal parts of silver foil and sulphate of potassa, until reduced to fine powder then wash the salt out and mix the residue with mucilage of equal parts of gum arabic water.

INDELIBLE STENCIL PLATE INK.

One pound precipitate carbonate of iron, 1 pound sulphate of iron, 1 and 1/4 pounds acetic acid; stir over a fire until they combine; then add 3 pounds printers' varnish, and 2 pounds fine book ink, and stir until well mixed. Add 1 pound Ethiop's mineral.

EXCHEQUER INK.

Bruised galls, 40 pounds gum, 10 pounds; green sulphate of iron, 9 pounds soft water, 45 gallons; macerate for three weeks, with frequent agitation. Then strain and bottle.

This ink will endure for ages, and is one of the best inks ever produced.

ASIATIC INKS.

Bruised galls, 14 pounds; gum, 5 pounds. Put them in a small cask, and add of boiling soft water, 15 gallons. Allow the whole to macerate, with frequent agitation, for two weeks, then further

add green copperas, 5 pounds, dissolved in 7 pints of water. Again mix well, and agitate the whole daily for two or three weeks.

BROWN INK.

A strong decoction of catechu. The shade may be varied by the cautious addition of a little weak solution of bichromate of potash.

INDELIBLE INK.

Nitrate of silver, 1/4 ounce; water, 3/4 ounce. Dissolve, add as much of the strongest liquor of ammonia as will dissolve the precipitate formed on its first addition; then add of mucilage, 1 and 1/2 drachms, and a little sap green, syrup of buckthorn, or finely powdered indigo, to color. Turns black on being held near the fire, or touched with a hot flat iron.

If only we had the patience...sounds to me like you would be making enough inks for the whole guild, and then some!



CONNECTING THROUGH NATURE

A 1-day workshop
with artist/instructor
Sherry Bishop

Saturday, January 31, 2009

Enjoy this one day workshop with Sherry in her studio, creating and composing a miniature journal in which to hold your art sketches, using watercolors and acrylics, concentrating on color composition and design. Call to enroll:
505-982-5253

LETTERS-CALIFORNIA STYLE IV

February 13-16, 2009
Kellogg Conference Center,
Pomono, California

This is a wonderful 3 day conference to go to if the International conference is too much for you (which will be in Minnesota in 2009 and Boston in 2010). They bring in really good teachers, and the accommodations at the Kellogg Conference Center are wonderful. Your sleeping room and your classroom are pretty much in the same building. Send your \$50 deposit check (made payable to Society for Calligraphy) to: **Carol Hicks, 23435 Community Street, West Hills, CA 91304**

List of Faculty: Barbara Close, Nancy Culmone, Kristen Doty, Lisa Engelbrecht, Carrie Imai, Thomas Ingmire, Richard Pio, Jane Shibata, DeAnn Singh, Sharon Zeugin.

For more information, contact:
Carrie Imai at
carrieimai@ix.netcom.com

POINTED PEN WORKSHOP

March 14 and 15, 2009
with Bill Kemp

Two 1-day workshops. Saturday will be Weaver Writing and Sunday will be Mike Kecseg's Alphabet Variations. More info to come in flyer.

ITALIAN ILLUMINATIONS

Calligraphy in Tuscany

with artist/instructor
Annie Cicale
Cortona, Italy
July 25-August 1, 2009

Picture Yourself...among the sights and sounds of beautiful and romantic Tuscany: olive groves, vineyards, centuries-old buildings, winding streets, texture and vibrant sunlight.

Experience...the joy of learning, creating, and gaining skills and confidence with the expert instruction of professional artist Annie Cicale and the camaraderie of a small group of learners.

All-inclusive workshop includes:*

Escorted group travel
Rome to Cortona July 25, 2009**
Instruction in the classroom and on location
Seven nights three-star accommodations in historic Cortona*** (Private room & bath)
Local Etruscan Museum & Museo Diocesano
All meals**** (Italian breakfast, lunch and dinner)
Daily wine tasting opportunities
Day trips to Florence
A farewell wine tasting dinner
Air travel and ground transportation to/from Cortona is not included and is the responsibility of each participant.

Group Meal Plan...\$2749.00 per person!
\$2649.00 per person double occupancy w/Group Meal Plan!

Special Non-participant rates!

*All-inclusive plans are Hotel plans A, C, E, G and Hostel plans I & K only.

**Specific departure time only; to be announced

***Included with "Hotel" plans only.

****Included with "Group Meal Plan" only.

For more information, go to:
<http://tuscanamericana.com/cicaleacalligraphy.html>

LITERALLY LETTERS

Calligraphy at
GHOST RANCH

Teachers: Bob Phillips, Carol Pallesen, Doug Boyd, Bev Taylor, Jill Berry. Check it out at:
www.ghostranch.org

POINT COUNTER POINT

Nancy Culmone & Paul Maurer
November 9th-December 17, 2009

Drawings, Paintings & Books
Ray Drew Gallery, Donnelly Library
New Mexico Highlands University
Las Vegas New Mexico
Opening reception Sunday, Nov. 9
from 3:00 to 5:00 pm
Gallery hours-Mon.-Fri. 8:00am-5:00pm

Thank You!

...to those who contributed to this issue...
Ginger Larkin, Margie Disque, Sherrie Lovler, Sherry Bishop, Ellie Murphy, Sue Poucher, Jan Florence, E Klingner, Pat Vizzini, Janice Gabel, Diane Inman, Sharon Zeugin and my great proofreaders, Fred Gray, Bill and Jennifer Kemp

A great job again from our wonderful newsletter printer!

SPEEDZONE
Print and Copy
6000 Lomas NE

Support them with all your copying and printing needs. Contact: Frank Horner or Nanette Ely-Davies 262-2679

Annual Christmas Party

SATURDAY, December 6th

6:00 p.m.

*What a nice way to welcome this holiday season - An evening visiting and eating with special friends and their spouses and/or significant others.
Please Come!*

Pot Luck

If your last name begins with ~ please bring
A - E main dish
F - I salad
J - Z dessert

Entertainment

Assembling name badges. *We will have a machine and enough blanks for 1 name per member. Please bring a 2 3/8" circle of medium weight paper already decorated including your first name.*

Paper should not be too thick

(Arches Text is a nice weight, drawing/sketch paper even copy paper is ok but card stock is too heavy).

Gift exchange. *If you want to participate in the gift exchange bring a gift-wrapped calligraphy related gift. Please do not spend more than \$10.
(And remember, we all love those "made by hand" calligraphy gifts.)*

Host & Location

Diane Inman ~ 1015 Mission Valley Road ~ Corrales ~ 792-1554

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 2009 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