

ESCRIBIENTE

NEWSLETTER

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



A
WORD
FROM
THE

President



Isn't this a great time to

be a calligrapher? Being a member of Escribiente is like 'icing on the cake' for calligraphers. In June we had elections and are now starting Escribiente's new year with a new Board of Directors. The Board consists of Committee Chairs who make the organization run smoothly and organize the fun things we do. Please note that there are a few openings. If you would like to help, just call me.

Our year started with a bang! Albuquerque was the host city for the IAMPETH Convention held in July. What fun we had! It was wonderful. Thank you, Bill Kemp!

Next Beth House arranged for a show that was held at St. Mark's Church. It was a good show with lots of variety, and two pieces were sold.

Our traveling calligraphers attended The Summit in Colorado for a fun week of calligraphy.

Then, the NM State Fair came in September. There were ten classes to enter, and all are available at your level of expertise—from Youth all the way to Professional. We always look forward to seeing your work there!

Peter Thorton presents an October workshop which is open to all members and their guests, if there is room.

Join us for the fun Escribiente is having!

—Jan Florence

OFFICERS

President	Jan Florence
Vice President	Beth House
Secretary	Ginger Larkin
Treasurer	Evelyn Costello

ESCRIBIENTE

P.O. Box 30166
Albuquerque, NM 87190
FALL ISSUE 2013

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COMMITTEE CHAIRS

Fundraising	Rodger Mayeda
Hospitality	Betsy Townsend
Library	Donna Fastle
Mailing	Alma Sanderson
Membership	Sue DeWalt
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Monthly Flyers	Lynda Lawrence
Newsletter: Text	Alma Sanderson
Newsletter: Tech	Esther Feske
Programs	Beth House
Publicity	Pam Beason
Refreshments	Donna Fastle
Scrapbook	Julie Maas
Shows	Beth House

FYI: 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 at Manzano Mesa Multi-Generational Center (SW corner of Elizabeth and Southern SE), except for January and July. December's holiday meeting will be announced. Yearly dues are \$25 for in-state members and \$20 for out-of state members. Dues may be mailed to: ESCRIBIENTE, PO Box 30166, Albuquerque, NM 87190. They are not pro-rated 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. Escribiente's Newsletter is published quarterly and supplemented by monthly flyers. Articles from this newsletter are copyright, and may not be reprinted without permission from the editor. Do you want your work featured in the Newsletter? Do you have an article of interest you would like to publish? Do you have an event you would like to publicize? Send information by mail or e-mail to: Escribiente Newsletter Editor, PO Box 30166, Albuquerque, NM 87190.

Summer 2013 in Retrospect: Busy as Bees!



Catherine Hogan

SAINT MARK'S ON THE MESA EXHIBIT

June 29-July 29, 2013

Artists' Reception: July 21 from Noon-2 pm

431 Richmond Place NE in Albuquerque

Entries may be viewed at Escribiente.org/Exhibits

Entrants include:

Kathy Chilton, Evelyn Costello, Donna Fastle, Jan Florence, Catherine Hogan, Beth House, Diane Inman, Ginger Larkin, Julie Maas, Caryl McHarney, Alma Sanderson, and Betsy Townsend.

64th ANNUAL IAMPETH CONVENTION

JULY 8-13, 2013

Public Open House: July 9 from 6:30-9 pm

Hotel Albuquerque, 800 Rio Grande Blvd NW



Bill Kemp with IAMPETH Award

Bill Kemp, 2012-2013 President of IAMPETH, opened the Convention at a Buffet featuring traditional New Mexico fare on Monday, July 8. Enjoying the meal and anticipating the instruction ahead were 237 calligraphers from thirty-seven states, plus Mexico, Japan, Korea, and Italy. A raffle enabled many to win a night's stay at the hotel and table centerpieces handmade by Thelma Hahn of Los Alamos. Titivillus was banished by Kemp at the buffet (details on p. 6).

Fourteen calligraphers were responsible for the continuation of learning of this assemblage, a presentation to the public on Tuesday evening, and also personalized, bookmark creations at many stations around the ballroom to acquaint them with the art and beauty of calligraphy.

Vendors set up displays of supplies and merchandise available. These included special tools, wearing apparel, antique inkwells, prints, etc. The IAMPETH Archives were also opened for members to view.

At the Thursday evening business meeting President Kemp was honored by IAMPETH for his outstanding contribution during the year. Kemp is shown at the left with this calligraphed award. Heather Held was elected and installed as the succeeding IAMPETH President for the 2013-2014 year.

The next pages will reveal some of the IAMPETH activities.

IAMPETH Convention: Classes! Teachers! Attendees!

HAVE YOU EVER WONDERED

what courses are offered at the calligraphy conferences offered around the world?

IAMPETH offered a superior conference. Attendees were given these choices:

TUESDAY

Michael Sull, Beginning Spencerian; **Heather Held**, Enchanted Letters;
Barbara Close, Versals/Built Up Capitals

WEDNESDAY

Harvest Crittenden, Crafting Creative Certificates;
Pat Blair, Decorative Copperplate Capitals

THURSDAY

Bob Hurford, Carolingian Script; **Monica Lima**, Illustrating with the Pointed Pen;
Rosemary Buczek, Gilding on Two Levels;

FRIDAY

Anne Sheedy, The Art of Musical Notation for Scribes

Jake Weidmann, Flourishing and Birds;

Kathy Milici, Master Class Flourishing: Fabulous Fraktur Caps

SATURDAY

Linda Schneider, Formal Brush Lettering;

Louis Lemoine, The Magic of the Ruling, Folded & Cola Pens;

Randall Hasson, Intro to Text and Texture-Working with Canvas.

Now is your chance! Venture through the Hotel Albuquerque for the next few pages. Watch teachers and attendees as they smile for the camera. Test your memory for names and faces and happy times together!



- ROW 1:
1A. Pam Salatich & Pat Blair
1B. Anne Sheedy
2. Rosemary Buczek
3. Barbara Close
4. Harvest Crittenden
5. Heather Held
ROW 2:
1. Randall Hasson & Julie Gray
2. Bob Hurford
3. Louis Lemoine & Alma Sanderson
4. Monica Lima
ROW 3:
1. Kathy Milici
2. Linda Schneider
3. Thelma Hahn & Michael Sull
4. Jake Weidmann & Nancy Napier

IAMPETH Convention: Classes! Teachers! Attendees!



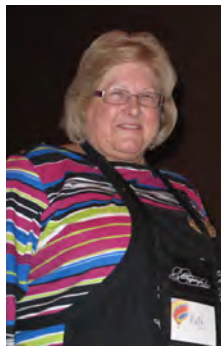
ROW 1:

1. Sherry Bishop
2. Nancy Brandt & Kathy Chilton
3. Karen Cox
4. Janice Gabel & Evelyn Costello



ROW 2:

1. Dr. Harry Dougherty
2. Thelma Hahn
3. Cindy Haller
4. Catherine Hogan



ROW 3:

1. Beth House
2. Louis Lemoine & Bill Kemp
3. Ginger Larkin & Lynda Lawrence
4. Rodger Mayeda



ROW 4:

1. Caryl McHarney
2. Alma Sanderson & Schin Loong
3. Pat Vizzini & Barbara Close
4. Sheila Waters

Courageous Kemp Thwarts Titivillus!



TESTY TITIVILLUS crashed the IAMPETH Convention on Monday, July 8 at the Opening Banquet held in the Hotel Albuquerque Ballroom. The crowd was open-mouthed as Titivillus made his way to the podium to confront IAMPETH President Bill Kemp. Although the reputation of Titivillus preceded him, the audience had no idea that he would come to this particular convention for his usual tricks and trouble-making emergencies such as whole bottles of ink splashed on costly hotel carpets and walls.

Kemp recognized that his combatant was experienced, dedicated to the doom of all scribes, and ready for action. Carrying a stick and lots of pluck, Bill confronted Titivillus, challenged him, and banished him from the building. Scribes breathed a sigh of relief. The meetings, presentations, learnings, dedicated practice, networking, and buildings of friendships would not be threatened. Kemp had prevailed over Titivillus!

This thumbprint of Titivillus lore will refresh your memory of the Patron Demon of Scribes: the birthdate of Titivillus is unknown, but he was mentioned in name by John of Wales in *Tractatus de Penitentia* written in in 1285 A.D. Monks labored in the Scriptoriums of the monasteries to copy documents. The preservation of such documents, the art of writing, and learning itself during the Dark Ages is because of the tedious work of these monks.

Even monks might nod on occasion as they went about their work. Accidents happened to them in performing these tasks—just as it does to modern day scribes. It was a source of personal embarrassment to the monks. Scribes today will identify at times with these same woes. Hence, it is thought that Titivillus was invented by a monk as a scapegoat. This demon had entered into the poor monk's being and caused the error. The monk was blameless, and he could once more feel good about himself and his work.

History records the invention of the printing press, the travels of Titivillus, and his highs and lows at various times in this history. His reputation lives. He will enter your life, too. The picture used with this article is shaky because of strong Titivillus vibrations which affected the photographer's work. The editor feels that the information, nonetheless, will be of value to you.

You will be happy to know that the convention achieved its goals, and proof of this statement can be found in the Tips Sections which will follow. The Tips represent only a fraction of the learnings which transpired during the week. They do validate that Kemp deserves much credit for banishing Titivillus in such a timely way.

Julie Gray provided the following internet link if you would like to read in depth more information about Titivillus: <http://www.preces-latinae.org/thesaurus/Introductio/Titivillus.html>

Tips from IAMPETH Classes

KEY: Tip; Instructor source; Reporter

CANVAS:

1. Several methods of painting on canvas with acrylic paint, acrylic ink (his favorite ink is FW), and permanent ink were discussed. We used old credit cards to apply gesso, mat medium, and we used layers of each to create layers of letters. Hasson/House
2. The beauty of using acrylics on primed canvas (unlike paper) is that you can fix errors. Correct the mistakes using acetone or Formula 409 sparingly so that gesso is not removed. Hasson/Gabel; Stoppiello

CERTIFICATES:

1. The most simple item in a piece can have the greatest eye impact. 4 different ways to shade were presented. Crittenden/Gabel; Stoppiello
2. If using patent gold leaf, you don't need an agate burnisher. Just brush lightly with a Q-tip brand cotton swab. More expensive Q-tip with more padding is preferable. Crittenden/Hogan
3. Old Time certificates take lots of space management. Don't use watercolor on vellum because it's too wet; gouache is the best colored media. Crittenden/Larkin

COPPERPLATE CAPITALS:

Look for ovals in all parts of the letter. Look before putting pen to paper. Pat's favorite ink is Moon Palace Sumi. Adding loops to letters is doable with practice! Blair/Larkin

DESIGN:

1. Adding elements to design: Follow the Rule of 4. This is the only number that you avoid. Held/Gabel; Stoppiello
2. Details! Details! Details! Pay attention to them. Overall/Gray

FRAKTUR CAPITALS:

1. Use a circle template initially to piece the design together. Use the natural curve of the letter when using the template. Then, start from there to decorate the letter. Make sure it looks balanced with the circles before drawing and decorating the lines. Milici/Vizzini
2. "*A Book of Scripts*" by Alfred Fairbank has good examples of Fraktur, etc. Milici/Vizzini

GILDING:

1. After purchasing Instacol, decant it into 1/2 to 1 oz capped bottles. Don't use it out of the original jar because it will get old. Before using the first decanted amount, dilute it 15% with distilled water. Stir very slowly so air bubbles don't form. Pulling a puddle of this will result in a raised surface to gild when dry enough. A flat surface is achieved with a mixture (separate pan) of 50% Instacol and 50% distilled water. We painted the thinner mixture on first. Then, the thicker (15%) mixture was painted/puddled on. Gilding was done all at once. Buczek/House
2. Instacol application: Get a bead of Instacol on brush, then touch to paper. Keep adding drops and pull liquid. Do not brush on because brush strokes should be avoided. Crittenden/Gabel; Stoppiello
3. When shadowing a letter, leave white space between the letter and the shade. Contrast is needed to pop things. Crittenden/Gabel; Stoppiello

INKS:

1. Brown ink—rather than black—gives a piece softness. Held/Gabel; Stoppiello
2. Don't stir or shake your McCaffery's Ink, or any other iron gall ink. The sediment or particles at the bottom should stay there until the ink is no longer usable. Gall ink will "eat" your nibs due to the acid, so be sure to clean them well. If you remove the oil from new nibs by placing the nib in your mouth, use toothpaste—both for preparing the nib for use and for cleaning your mouth afterwards! Weidmann/Brandt

PASTELS:

1. Scrape small amount of pastel onto sandpaper. Pick up the color with a Q-tip and apply lightly for tinting and shading. Held/Hogan

Tips from IAMPETH Classes

2. Study the Masters. Examine historic examples. Use tracing paper. Trace to learn the letterforms and flourishes. It is NOT cheating! It is training the brain and creating muscle memory. Milici/Gabel; Stoppiello

PENCILS:

1. Skill with the pencil will translate into the rest of your work (Re: sketching phase) Held/Gabel; Stoppiello

PHOTOGRAPHIC ART:

1. You can simplify photographic art and create a stylized version of the photo. You can use Photoshop to combine different objects. Lima/Mayeda

POINTED PEN ILLUSTRATION:

1. When stylizing an image with pointed pen, pick the most important elements of the picture. SIMPLIFY and ask, "Did I capture the essence of it?" Lima/Gabel; Stoppiello

VERSALS:

1. Make words dance; they don't have to be on a straight line. Use a pencil first and erase if not satisfied. Vary letters by size, weight, color or use a colored pencil to fill-in. Mask off an area with removable tape, fill it in with watercolor; remove the tape while wet. Close/Larkin

2. Pencil letters before inking. Close/House

VICTORIAN FLOURISHING:

1. Adding soft colors is helpful when making flourishes. Held/Gabel; Stoppiello

More tips from The Summit are on page 11.



Alma Sanderson

Escribiente Exhibits at the NM State Fair

September 11-22, 2013
Creative Arts Building
Albuquerque, NM

Entries may be viewed at Escribiente.org/Exhibits

Entrants: Evelyn Costello, Donna Fastle, Jan Florence, Janice Gabel, Julie Gray, Caryl McHarney, Beth House, Ginger Larkin, Ron Friederich, Alma Sanderson, Theresa Varella, Pat Vizzini, and Sarianna Murphy, an entrant in the Youth Division.

State Fair Categories, 2013:

1. Traditional Two-Dimensional
2. Non-Traditional Two-Dimensional
3. Unique Two or Three-Dimensional
4. Book
5. Greeting Card

Each of the above categories included a Miniature Division.

The State Fair is an opportunity for the local community, NM residents, and visitors to see calligraphy pieces and to gain an appreciation of the alphabet as a true work of art. Volunteers are available to write names on free bookmarks for all. Beth House was the able Chairman of this event.

The Summit Scribes in Colorado Springs

July 21-28, 2013
Colorado College Campus
Colorado Springs, CO



Colorado College Campus



Escribiente's Flag flies!



Beth House, Janice Gabel, Julie Gray,
and Pat Vizzini

Mark your calendar:
The Summit
33rd International
Calligraphy Conference
will be held July 19-26, 2014
Dallas, Texas

Contact:
<http://calligraphyconference.com>

The Summit Scribes produced a noteworthy 32nd International Calligraphy Conference in a city which claims a picturesque view of Pike's Peak, is a tourist mecca, and has great pride in a well-known college. Also, how many cities can claim the Garden of the Gods as a backyard?

The Conference drew several hundred calligraphers from the nation and as far away as Japan and Argentina. A huge array of instructors arrived for week long and half-week classes. Escribiente members who participated included **Nancy Culmone** and **Louise Grunewald**, instructors, plus **Cheryl Burlett**, **Janice Gabel**, **Megan Goodenough**, **Julie Gray**, **Thelma Hahn**, **Patty Hammarstedt**, **Beth House**, **Edi Klingner**, **Trish Meyer**, and **Pat Vizzini**, students.

If you have fun with name-dropping, the Summit group passes these on for size:

Week-Long Classes with **Yukimi Annand**, Text and Texture; **Denis Brown**, Italics: Knowing the Family; **Harvest Crittenden**, Designing Decorative Capitals; **Laurie Doctor**, Resolute Imagery; **Lisa Englebrecht**, Text and Textile; **Reggie Ezell**, Pressurized Romans and Variations; **Louise Grunewald**, Letters from the Sun; **Randall Hasson**, A Layered Journal; **Suzanne Moore**, Surface and Sequence; **Brody Neuschwander**, Developing Meaning; **Carl Rohrs**, Everything and the Kitchen Sink; and **John Stevens**, Two Lines Interacting.

First Half-week Classes were with **Jill Berry**, An Intimate Atlas; **Ewan Clayton**, Hammering out an American Uncial; **Nancy Culmone**, The Mutable Majuscule; **Kristen Doty**, Watercolor and Calligraphy Sampler Book; **Renee Jorgensen**, Storybook Illumination; **Yves Leterme**, Watchful Experimenting; **Judy Melvin**, a Balancing Act-Neuland with Script; **Cherryl Moote**, Sleight of Binding; **Stephen Rapp**, Lettering by Design; and **Peter Thornton**, Modern and Built-Up Caps.

Second Half-week classes were conducted by **Ewan Clayton**, Love and Joy about Letters; **Nancy Culmone**, Chroma Maxima; **Kristen Doty**, Luscious Layered Letters; **Yves Leterme**, How to Survive on Calli Island; **Judy Melvin**, Improv Studio; **Cherryl Moote**, All Sewn Up; **Pat Musick**, Enamel Lettering; **Stephen Rapp**, Photoshop for Calligraphers; **Peter Thornton**, Contrast-The Magic Ingredient; and Coloradan **Jake Weidmann**, Copperplate.

TIPS? Of course! Those of you who attended can use this article as a reminder for the future. Those of you who weren't able to be at the conference may pick and choose ideas to incorporate into your own work. Please see page 11 for a few of the tips gleaned from The Summit.

Summit Tales



“Show and Share” Italic practice sheets on the last afternoon. Photo by Pat Vizzini

The tools that Denis Brown used at the SUMMIT were not new, but there were some differences in procedure—at least for me. Gouache was loaded on the nib with a brush. He suggested keeping the brush wet, holding it close to the nib, and bringing the nib to the brush when loading the nib. That way it keeps the rhythm going with the least amount of interruption to the flow.

He also likes to use Brause nibs because they are stiff and can afford to be used with a certain amount of pressure. He uses the right and left edges very aggressively with speed. He suggested #5, #4 and #3 sized nibs to start. He generally likes using BFK Rives although he said he doesn't use Arches Text Wove because he can't get it in Ireland.

We went through practice exercises using different Italic variations which derived their forms from the letter “n,” and used the arched forms as a basis for the letters m, h, r, b and p.

If you turn the “n” upside down, there's “u”! You now have the form for the letters a, d, g and q.

The letter “o” is the second “parent” letter. It's the basis for curved letters when the “n” and “u” are superimposed on top of each other.

This is a very loose description because it also depends on whether the letter's arches are high-, mid-, or low-sprung from the main stroke. With this in mind, Brown throws symmetric and asymmetric arches into the mix with variations on that subject. Through it all he emphasized “equi-distant parallel lines” when describing the relationships between the downstrokes and the upstrokes. It all has to do with the consistency of spacing within the letter and spacing between the letters.

He suggested that a good warmup exercise is writing the word “minimum”. We started with a high-sprung, rounded, symmetrical arch. Then, we proceeded through mid-sprung, then to low-sprung symmetrical and asymmetrical arches. In the end we used a symmetric, pointed arch, such as used in Italicized Gothic scripts.

Whew! Who knew that there could be so many different aspects to Italic? His main emphasis was the rhythm and consistency of the strokes. After learning the basics, there will be time to free up the letterforms with looser and faster strokes using hand and arm manipulations to develop our own letterforms.

Denis Brown told us at the beginning that we would not have a finished piece. We understood after five days of instruction. It could have been a longer class just for the “BASICS”!

–Pat Vizzini

Summit Tips

KEY: Tip; Instructor Source; Reporter

GOUACHE:

1. To letter over gouache, add a drop of glair, stir, then add water to the base paint. unknown/House

INSIGHT:

YVES LETERME

1. Loves gesture.
2. Tries to remain surprised with complex simplicity.
3. Only one rule: Don't cross two thick lines.
4. Quotes:
 - “ I don't read the text any more.”
 - “ Copy, copy, copy and develop a graphic eye. Throw lines with confidence.”
 - “ Fascination should outweigh frustration.”
5. Gesso is mysterious.
6. Recommended Books:
 - a. World Enough & Time On creativity and slowing down by Christian McEwen
 - b. Expressive Drawing: A Practical Guide to Freeing the Artist Within by Steven Aimone
 - c. Finding the Flow by Gina Jonas
 - d. Art of Looking Sideways by Alan Fletcher Leterme/Klingner

WATERCOLOR:

1. All colors can be made from three basic primaries: Hansa Yellow Medium, French Ultramarine, Quinachridone Rose or Perylene Red.
2. Always check lightfastness of colors.
3. Grisaille is painting in shades of grey.
4. To avoid *mud*, use only transparent colors. Kristen Doty/Julie Gray
5. If you mix Permanent White with some colors, it make it less lightfast. Always mix with Zinc White.
6. Gold gouache in a tube will not tarnish. Gold gouache in a bottle will tarnish.
7. Always buy the finest 'artist or professional' quality paints you can afford. Avoid student quality in any material.

1. PAPER:

Always use watercolor paper that is 100% cotton. Some examples are:

- Arches Aquarelle made in France
- Fabriano Artistico made in Italy
- Hot Press is hard to paint on, but easy to letter on
- Cold Press is good for both.

2. RESISTS:

- The Signo white ink pen makes a good resist.
- Also try Pebeo Frisket
- Wax candle

3. STENCILS:

Stencils can be made with freezer paper that is cut out and lightly ironed onto paper with shiny side down.
Kristen Doty/Julie Gray

... and More Hive Activity Leads to Fall 2013: Meeting Reviews



Kathy Chilton regaled the crowd on August 7 with the first Escribiente program for the 2013-2014 year, **“A Show of Signs”**.

Kathy, her camera, and her husband have traveled the world. She unlocks the extent of global humor through her huge slide collection which spotlights the universal foibles of mankind. Everywhere you go, there is some kind of calligraphy used to direct people to roads, places, and businesses. Sometimes you can even stay at home to find it as witnessed above at an Albuquerque business.

The Escribiente membership is still laughing THANKS to Kathy!

September Rolls in!



The September 4 Escribiente program rolled in on eight casters as desk chairs were directed into the meeting by two representatives of a local concern dubbed Business Opportunities (5351 Wilshire Avenue NE, Albuquerque, NM). **Theresa House**, an engineer and a consultant who specializes in **Ergonomics**, enlightened ALL with her presentation focusing on the creation of a suitable work area for calligraphy and computer use. She began with positive actions designed to optimize body placement, physical interaction with the environment, and a chance to test the chairs to meet our own personal comfort. Anyone who walks or talks or works in a high tech environment or feels the calling of calligraphy walked out of the meeting whistling a happy tune.

Escribiente is sorry if you couldn't attend, but here are some links which may help you to know more of Theresa's message: **For every hour you are seated at work, you should plan to get up three times to stretch.** Twelve positions, muscle involvement, and stretching durations are illustrated at <http://www.tamsinhowse.com/blog/2012/04/tuesday-tips-stretch/office-stretches/>
Remember to “Take a break before you break”!

An Evaluation Checklist was provided which you, too, may use by going to the website, www.osha.gov. Seven areas are explored in this checklist to help you evaluate your unique concerns. The topics include: 1. Working Postures, 2. Seating, 3. Keyboard/Input Device (keyboard and mouse), 4. Monitor (computer screen), 5. Work Area (desk and work station), 6. Accessories (document holder, wrist/palm rest, telephone), 7. General (work station/equipment, maintenance, task organization).

Theresa provided another OSHA website, <https://osha.gov/SLTC/etools/computerworkstations/positions.html> which provides information on good working positions when you use a computer.



by Caryl McHarney

I'm a paperholic. There, I've said it. For years I have bought paper. For years I have sorted it and stacked it and stored it safely knowing full well that I already have enough to last any artist another lifetime – or two. I can't help it. I'm a paper addict. Everywhere I go I look for my paper fix. I ask hotel clerks where they buy their office supplies; there's paper there, reams of interesting paper made with local materials in small places that do not rely on massive paper mills.

I stop school children on the street and ask them where they get their school supplies. I know they can't have English so I point to their backpacks and make writing gestures in the air. I bring out my journal and flip the pages under their incredulous noses. Sometimes I get a great smile of understanding, a nodding, a pointing in the right direction. On one wonderful occasion a small hand lifted up to grasp mine and lead me proudly to a small stall near the school and an elderly woman delighted to sell me composition books from her tiny supply. Or I get blank looks or even the beginning of fright as they back away from the crazy tourist. I don't mean to go around frightening children; I just can't help it. A paperholic has no more control over their actions than rain falling down.

It is an odd truth that the hardest places to find far afield are art supply stores. I go to shops that sell art. I go to galleries. I tell them I am an artist. When I see work done on interesting paper with interesting materials I ask, "Where is this from? Where can I buy some of this?" The answer is usually vague and carefully phrased. Is it that they really do not know or is there the suspicion that this brassy foreigner wants to copy this work instead of buying it? Well then, let her find it on her own. Sigh.

This paper obsession once caused a shouting match between two guides on a tour in China. The hotel lobby had some beautifully bound fold-out journals printed with pen and ink drawings. I wanted blank ones to take home with me. The National Official Guide understood my need. The Local Official Guide resisted with every fiber of his being; his job was to get us to every rug weaving factory, jade carving studio, lacquer makers' shop – there was no profit in blank paper. When the National Guide won, the Local Guide marched

Paperholic continues on page 14

me away from the group so fast I believe he was trying to lose me in the crowd and when we finally got to the art supply shop he turned and announced, “You will only buy the books.” Fat chance! He folded his arms and stood sentry at the door glaring whenever I glanced his way. And I, with the joy of the true addict dropped down into their own kind of heaven, took my time savoring the beauty of all that new, different paper. And the shopkeepers, never having seen a genuine American up close and personal had as much fun as I did. I explored everything and was only held back from buying it all by the size of my one allowed suitcase.

My addiction had humble origins. My first Big Chief Tablet was the start of it all – sheet after sheet of cheap, slightly grey paper with lines--but all mine to fill with whatever struck my fancy. And beyond that--and a great step up--were the large white sheets for crayons that I got from the butcher shop down the block. We bought our meat there and, if I didn't ask too often, they would reel off three or four feet of fine, heavy white paper about two feet wide from the roll they used to wrap the meat. One side was slick and waterproof but the other had a good tight surface delicious to draw upon.

By the time I was six I was hooked!

Paper is the ultimate pregnant possibility. The myriad surfaces each declare their plant origins, rough or smooth fibers, repeated grinding, or rolling or beating shows in the finish. There are even some papers in which the barest minimum of manipulation holds the fibers together and bits of plant material rise up to trip your pen. Facing new paper is like meeting a stranger; one must get to know what it has to offer before one can become friends.

It is odd but true that no animals are harmed in the making of paper. All paper I have ever known comes from the vegetable kingdom. I've heard of Elephant Paper. I want some, of course! It is the result of the fact that elephants eat enormous amounts of vegetation and have ineffective digestive systems. They poop out great quantities of not-yet-digested fiber that someone has figured out how to clean and process into sheets, surely the ultimate in recycling.

I am an addicted user. I want to try them all. I want to find out if they suck up the color from the brush or let it flow smoothly or if they reject it like naughty children avoiding a bath. I want to know if my pencil leaves a defining line or digs a groove into the surface. I want the paper to talk to me, tell me its silent secrets. Does light shine through? Can one see the bones of your fibers? Are you watermarked? As you can see, I am hopeless. Even though I am surrounded by boxes of paper, stacks of paper, rolls of paper, **I will always be looking for the next new thing to feed my habit.**

CARYL MCHARNEY was chosen as a Life-Time Member of Escribiente for her dedication to this association, to life and to the pursuit of fine works. She is one of our Past Presidents. Caryl is a gem! She is a world traveler who is currently in New Zealand with another creative calligrapher and weaver, Betsy Townsend. She is a mom, a grandmother, a teacher, a talented vendor of lovely calligraphy, a believer who single-handedly created the beautiful stained glass church windows at St. Marks here in Albuquerque. She is also a proficient writer as shown by the above article, “Paperholic”, and by “Why Bother” in the Summer 2013 Escribiente Newsletter.

Notable Quotables

Muse or Use or Lose!

October

“October is crisp days and cool nights,
a time to curl up around the dancing flames and sink into a good book.”

Shadows of a thousand years rise again unseen,
Voices whisper in the trees, “Tonight is Halloween!”

–Dexter Kozen

Fear is nature’s warning signal to get busy.

–Henry C. Link

Acting is like a Halloween mask that you put on.

–River Phoenix

“and the Goblins will get you, eff’n you don’t watch out!”

November

“And the days dwindle down To a precious few, September, November -
And these few precious days I’d spend with you,
These golden days I’d spend with you.”

“November comes and November goes
with the last red berries And the first white snows.”

For flowers that bloom about our feet;
For tender grass, so fresh, so sweet;
For song of bird, and hum of bee;
For all things fair we hear or see,
Father in heaven, we thank Thee!

–Ralph Waldo Emerson

December

“God gave us memory so that we might have roses in December.”

“I heard a bird sing
In the dark of December
A magical thing
And sweet to remember.”

–Oliver Herford

“May you have the gladness of Christmas which is hope;
The spirit of Christmas which is peace;
The heart of Christmas which is love.”

–Ada V. Hendrick

“Merry Christmas! Merry Christmas!
Peace on Earth; Good Will to men!”

Best wishes to all of you from the Escribiente Editorial Staff

MEETING REMINDERS:

OCTOBER 2, 2013: The Foundational Hand will be presented as a refresher.

NOVEMBER 6, 2013: Trish Meyer will give insight into FaceBook and other computer info.

DECEMBER 7, 2013, 6:30 pm: The Holiday Party will be at the Inman home in Corrales. RSVP by email if you can attend. Escribiente will provide a meat entree. Guests are asked to bring a salad or a side dish. There will be a wrapped gift exchange of an item \$10 or under with a calligraphic theme or use. This activity is lots of fun, but it is optional. If you bring a gift, you will select a gift when your number is called. Rules allow a “steal” now and then, however!

NEW MEMBERS

CINDY COTNER

DIRECTORY ADDITIONS and CHANGES

JUDITH CHIN

MARGIE DISQUE

LOUISE GRUNEWALD

GINGER LARKIN

LORA MORTON

WORKSHOPS and CLASSES OF INTEREST

Catherine Hogan Class: Introduction to Calligraphy on FOUR Thursdays: October 3, 10, 17, 24 from 6:30-8 pm Chelwood Christian Reform Church, 2200 Chelwood Park Blvd. NE. Cost: \$45 includes all materials.

Peter Thorton Workshop: Decorated Versals on October 26 (8:30-4:30) -27 (8:45-5:15) at Four Hills Trailer Park Community Room, Gate 3 . Members: \$130 (Includes Lab/Material Fee.) Guests: \$160 if space is available.

Louise Grunewald (in Durango): Solar Powered Prints on Nov. 9-10 (9-5pm) Info: westernhands at durango.net

CONTRIBUTE TO ESCRIBIENTE'S NEWSLETTER

Here are just a few ideas: classes you've attended, artwork you have done, tidbits of news, awards you've won, book reviews, a favorite material that you can't wait to share, conferences, conventions, contests, upcoming shows in the community, classes you are teaching, tips and material experiments, art problems that you've encountered (solved! or in need of help?). We also need new members to join us in this delightful adventure. Please BRING a friend to share our love of calligraphy and to be our friend, too.

**Escribiente is YOUR connection
with the calligraphic world in New Mexico and
beyond.**

We always welcome your input.

MEMBER RESOURCES

1. **Website:** escribiente.org
2. **Monthly Email Flyer:** Lynda Lawrence
3. **Quarterly Newsletter**
Tech: Esther Feske
Text: Alma
4. **K-E-M-P Hotline:** Bill Kemp
5. **Mentors:** COMING SOON!
6. **Library:** Donna Fastle

THANK YOU to our Printer:
SPEEDZONE Print and Copy, at 6000 Lomas NE
Support them and their superb helpfulness!
Contact Frank or Nanette at: 505-262-2679.
You won't be disappointed.

THANK YOU

to all of you who contributed to this Newsletter: Nancy Brandt, Kathy Chilton, Evelyn Costello, Jan Florence, Janice Gabel, Julie Gray, Catherine Hogan, Beth House, Theresa House, Bill Kemp, Edi Klingner, Rodger Mayeda, Ginger Larkin, Caryl McHarney, Frances Stoppiello, and Pat Vizzini!