

From the Editor

Responses to my relentless requests for articles have been an interesting blend. Some contributors agreed immediately, asking only a few details and a little direction and then had all the pieces ready at the appointed time. Others, strangely enough, often established, unquestionably fine calligraphers would say, "Me? Oh, I couldn't write an article!" or "My calligraphy isn't good enough to be in a magazine."

I began to hear my own voice.

"Don't look at my studio. It's a mess," had a particular familiarity. When I told that one to my husband Bob, a hobby blacksmith, he related a story about the time he had scrupulously cleaned and straightened his smithy (aka garage) for a meeting of his metalsmiths' guild. One of the members came in, looked around and asked, "Don't you use this place?" I decided to never again explain why my studio was askew.

I am learning so much from doing the magazine and it doing so much to me. With this issue I have been deeply touched by the commitments of Tim Botts and the Colleagues' own Helen Zabel. Being a small part of the MMI presentation at Experiment, I saw my own excitement mirrored in Pam Johnson's eyes. Read carefully the line regarding calligraphic work requiring isolation in Jane Borchers' article. Maybe you've always known the truth of it but I found it freeing as I always wondered why it was so hard for me to work around others. And now I even pose more willingly for family photos recalling Katie Beery and Kris MacDonald patiently willing to let me take "one more" of them.

During my year-long class with Reggie Ezell in 1988, Jean Heidenreich gave me a print of a piece she had done. Her spontaneous gift, given in response to the exclamation I'd made upon seeing it, directly affected my acceptance of the editor job. It said, "Give what you have. To someone it may be better than you dare to think." At that moment I really understood what it said.

So little by little I am learning to give what I have without apology and I encourage you to do the same. The *SIGNATURE* is my magazine but it is

also yours. I need you all. Give me what you have and it will then become a part of my creative process which I can put back into your calligraphic life.

Last week I came across a folder with a job I'd promised a lady. She'd given it to me last summer—no, not the one rapidly fading here—the summer of 1988. Funny how it turned up while I was awaiting and bemoaning past due articles for this issue. Well, the last one came in yesterday and, as I read it, I felt a familiar surge of excitement. "It's coming together. All the pieces are here!" I cried out loud.

To Claire Aris, Rutherford Aris, Gail Baron, Katie Beery, Jane Borchers, Tim Botts, Barb Bruene Frank Dapron, Martha Ericson, Robert George, Rogers George, Tom Gifford, Sara Harder, Jean Heidenreich, Dewey Henderson, Bev Hunnicutt, Cathy Hunter, Pam Johnson, Gloria Kittock, Kris MacDonald, Denny Ruud, Diane von Arx Anderson, Gretchen Weber, Janey Westin, Jo White, George Yanagita and Helen Zabel, thank you for giving me what you had.

Maxine



Scribe Jean Heidenreich and *SIGNATURE* editor Maxine George in the Hall of Scribes at the Minnesota Renaissance Festival