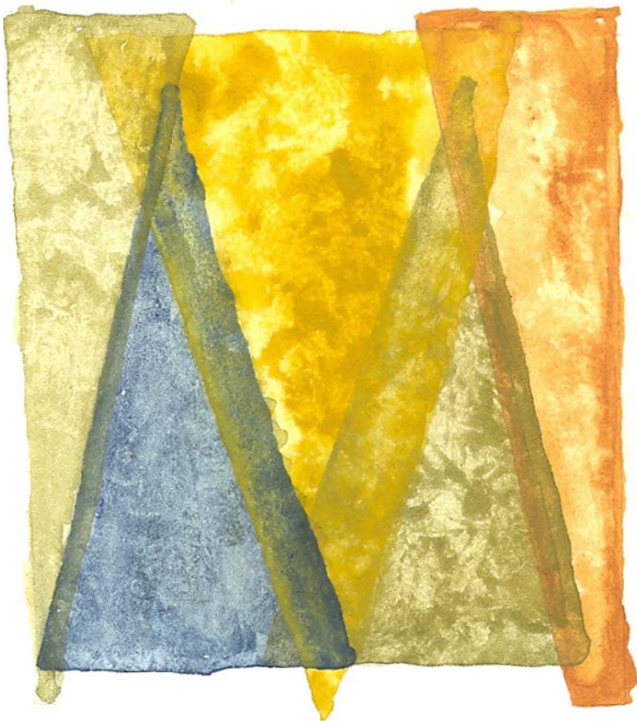


ESCRIBIENTE

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 • 2009



ESCRIBIENTE

P.O. Box 30166
Albuquerque, NM 87190

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A
WORD
FROM
THE

President



Dear Inkie's:

Well, another three months have passed. We've had a lovely workshop, planned more, had meetings, done phone calls, some lunches between individuals, and we're ready for the next three months. I've been watching a craftsman work on our bathroom tile: what a thrill it is to watch someone who knows what he's doing and loves it. I get tickled at him, fixing "mistakes" I can't even see. The closet rod that was installed at a 20-degree slant gave me the opportunity to instruct him how the calligraphers do it: I told him to tell us it was a design feature, not a flaw. He didn't go for it.

I hope, however, that you will each go for it this summer, whatever "it" is for you.

Hugs all around,

Margie

Dues are due June 1 !!!

Send your dues to treasurer Heidi Markham at: 10120 Isla Place NE, ABQ, NM 87111-1740. If your label is in **RED** on the envelope this newsletter arrived in, your dues have not been paid and this will be your last newsletter. Help keep Escribiente strong and thriving!

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 at: 96 Paa-ko Drive, Sandia Park, NM 87047.

Beautiful and colorful 'M's' on the cover, by artist Margie Disque, done in Nancy Culmone's Contemporary Decorated Letter class (see page 4).

LETTERS-CALIFORNIA STYLE - part 3...

Five of your fellow Escribientes attended the Letters-California Style conference in Pomona, CA in February of this year. It was like a five-day slumber party -- with some truly fabulous lettering and color thrown in. Accommodations were perfect, food was wonderful and we were surrounded by fellow lettering artists. What could be better?! We were offered our choice of ten different class possibilities. Julie Gray and I both chose DeAnn Singh's *Friendly Romans on the Watercolor Front*. We began by doing monoline Roman capitals on a grid following exact, traditional proportions and spacing. This is the basis for stylized and personalized capital letters. We used a collage frame and filled in the spaces with experiments using various techniques and tools. On our supply list were Sharpie Markers. The bold color produced by these innocuous little markers is amazing! We also used Staedtler Watercolor Pencils and Derwent brand graphite and 'Graphitint' pencils. The Graphitint pencil color is brought to life with the application of water.

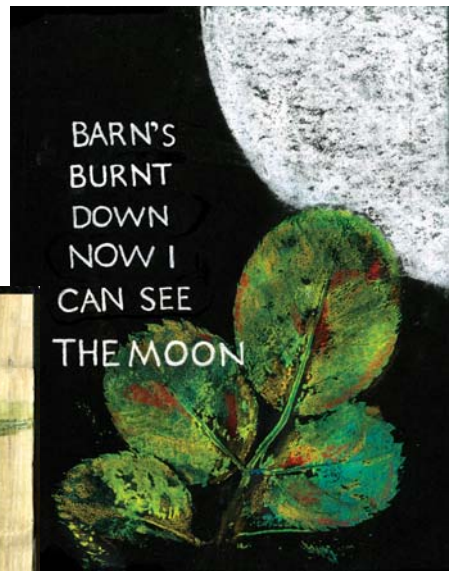
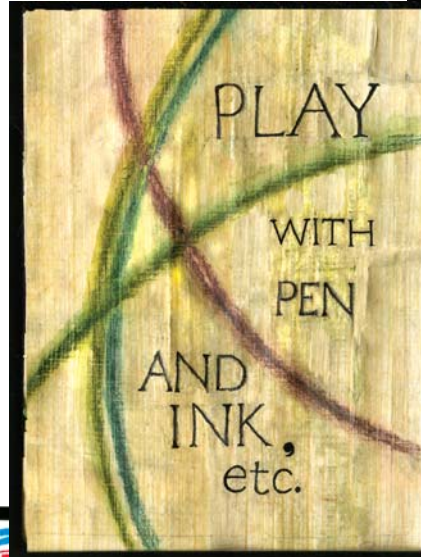
We stacked our letters, distorted them, masked them, smeared them and turned them into colorful patterns. In one exercise, we lined the paper with varying line heights (keep in mind we were doing Roman caps so, in this case, all letters on each line were the same height). We then colored every little space in and around the letters with watercolor pencils to create a very nice color pattern.

We filled one of our collage spaces with a single letter rendered by drawing lines around the monoline 'skeleton' of the letter, intersecting the line throughout. The resulting tiny shapes were then filled with color. It's still identifiable as a letter, but quirky and colorful!

We spent some time doing leaf prints with Speedball blockprinting inks. These make a nice decorative feature or background for lettering. If you roll the inked brayer over a leaf, then press the inked leaf onto some paper, it will transfer the essence of the leaf to create some very interesting patterns. The leaf print is nice, and it can be made to look like a painting if colors, shadows and highlights using color pencil and/or

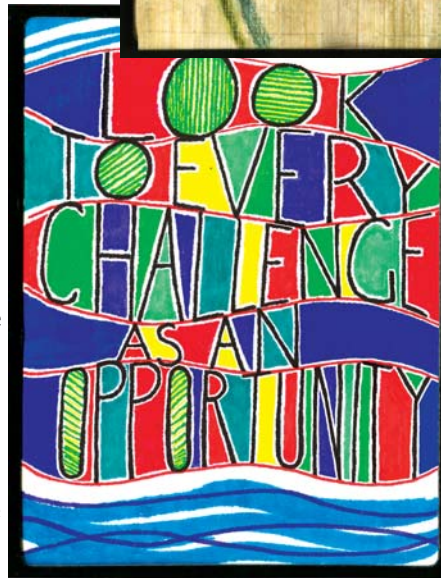
graphite are added. Great patterning can be created by experimenting with rolling over rubber stamps or paper. A nice background texture can result from wrapping the brayer with rubber bands and then rolling over the paper with the colored ink and banded brayer.

Lynda Lawrence

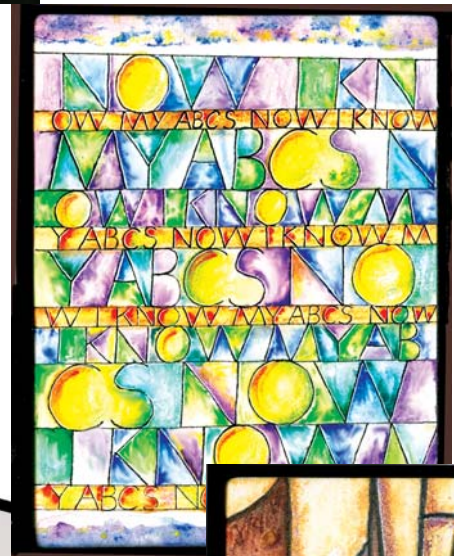


The use of papyrus was a surprise. This surface is easier to write on than you might expect, and it takes water and ink very well.

It's hard to tell, but the lettering in the image below says 'Now I Know My ABC's'. Because you have to 'work' to read it, this technique is probably more appropriate to convey a familiar message such as 'Happy Birthday'. This image was done using watercolor pencils.

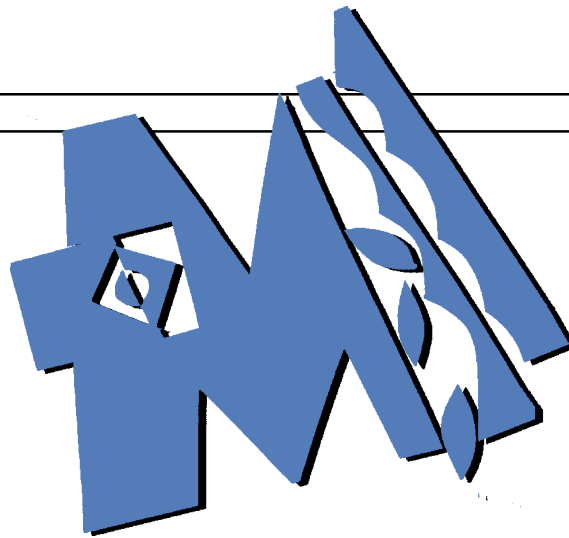


The image above was done using Sharpie markers.



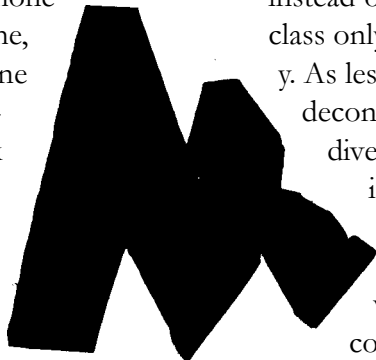
The assignment here was to do something interesting with our names.

LETTERS-
CALIFORNIA
STYLE 2009 -
part 4.

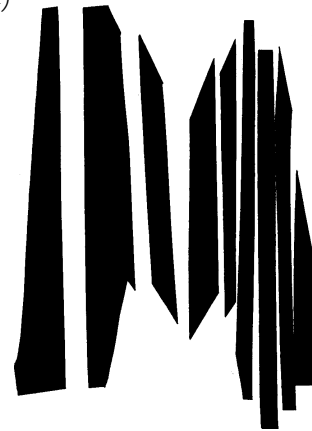


Nancy Culmone teaches Contemporary Decorated Caps

Well, the secret is out: I would take a class in paper-towel weaving if Nancy Culmone taught it. This time, I was repeating one of the first workshops I ever took to see if there's been any improvement and to see if I could catch more of the wealth Nancy flings around in her classes. I am delighted I took the class. Nancy's pedagogical style suits me to a T (or any other letter you like). She is that perfect creature, a teacher who can meet



you wherever you are and take you further along the path, instead of herding the entire class only from point x to point y. As lessons in seeing, we deconstructed letters in diverse entertaining (and informative, for she IS a teacher) ways. We tore, we inked, we copied torn things in ink (harder than it sounds), we explored inner space and outer space. Nancy is particularly gifted in the art of subtle layering, which is a



grand challenge for me, but it was fun to watch her work. One of the students had a visit from Titivillius and her gorgeous initial letter was compromised by too-dark lettering. Nancy just sat down, picked out three or four colored pencils, and rescued the whole thing. This is an important fact, as Nancy is teaching colored pencil techniques here in November. I'm not sure if there are spaces left, but call Jan Florence at 281-5771 for reservations.

Margie Disque



(see more of Margie's lovely M's on the cover)

BILL KEMP'S POINTED PEN VARIATIONS

Bill's class on Weaver Writing was covered on the first of two days of classes on pointed pen variations. This is a Gwen Weaver technique. Gwen is a calligraphy teacher from Virginia Beach, VA. We used a Gillott pen nib #1068A and a Ziller oblique copperplate penholder with McCaffrey ink.

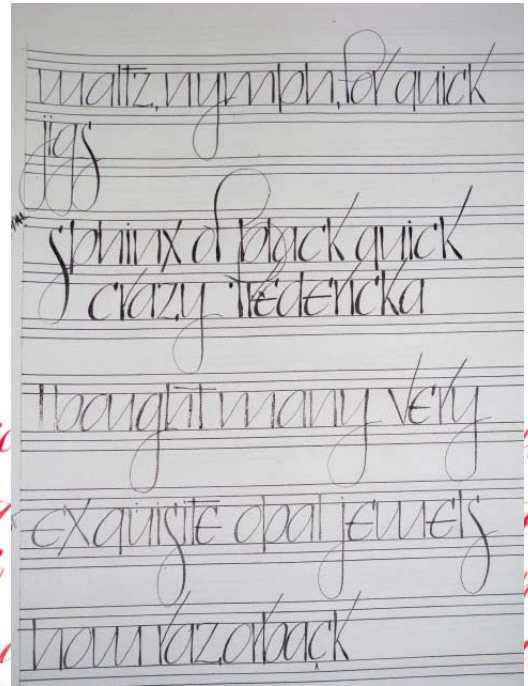
In the morning, Bill showed us the techniques of writing the alphabet using a combination of demonstrations, his book guide and one-on-one instruction. In the afternoon, he shared various pointed pen nibs and inks with us to get a "feel" for the different options when writing this style.

This was a wonderful and informative class. It was also a great introduction to the pointed pen and variations of technique.

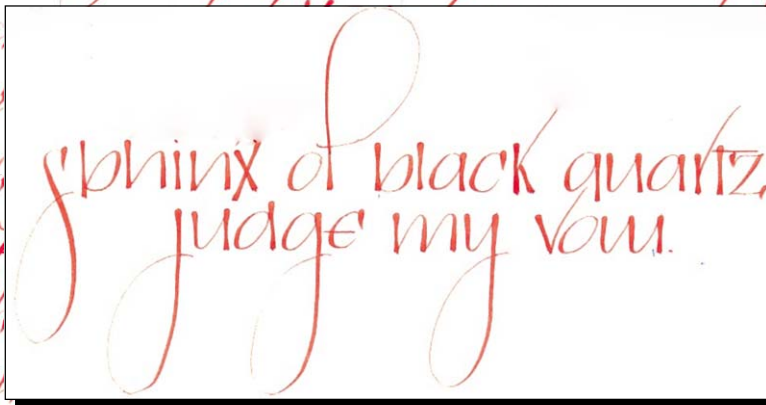
Pat Vizzini



Roberta Syme and Pat Vizzini

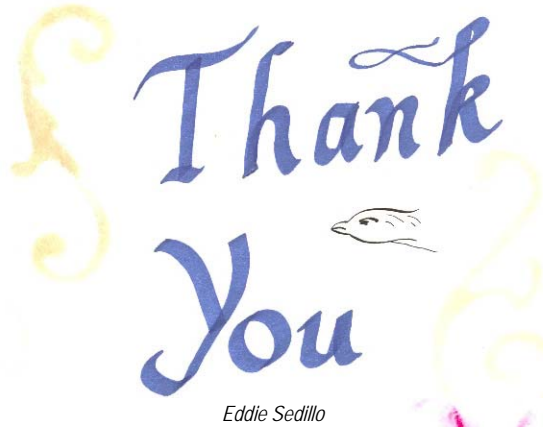


Lettering by Pat Vizzini



ESCRIBIENTE GIVES BACK

Sue DeWalt informed the group that the Make-A-Wish foundation needed many Thank You notes for them to send to contributors. Jan Florence set up the meeting and brought many supplies for everybody's use, and Escribiente members enthusiastically produced hundreds of beautifully calligraphed cards for them! Here are just a few of the many...



Eddie Sedillo



Diane Inman



Sue Poucher



Sue DeWalt



Julie Maas



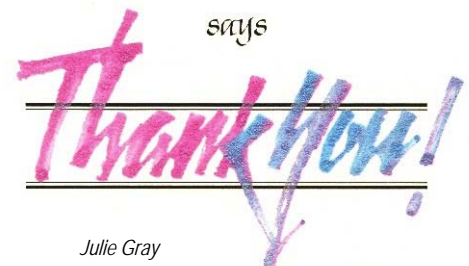
Pat Vizzini

MAKE-A-WISH.

says



Pat Vizzini

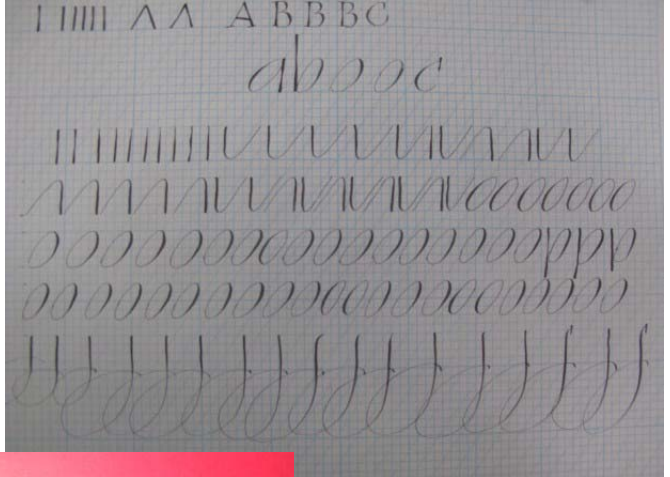


Julie Gray

look bill, i learned something



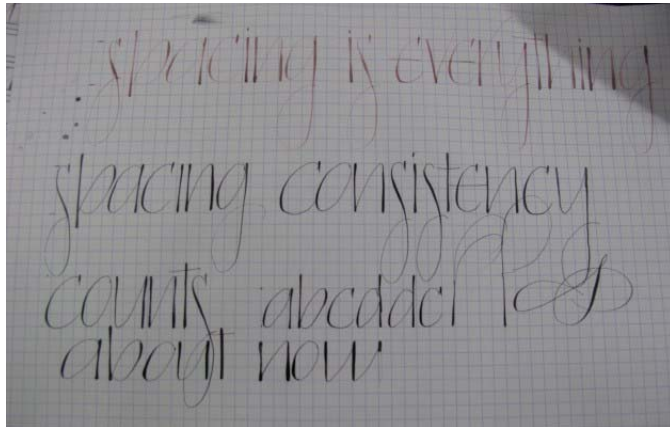
Bill working with Janice Gabel and Francis Stoppiello.



WEAVER WRITING
BILL KEMP STYLE!

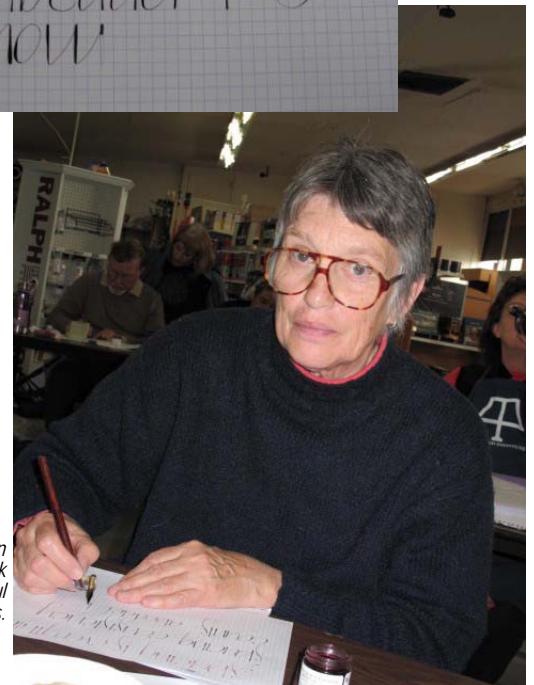


Our talented Webmaster and calligrapher, Trish Meyer.



Jan Florence and
Ginger Larkin
having way to
much fun with the
pointed pen!

Lettering by
Lynda
Lawrence



Catherine Hogan
hard at work
creating beautiful
letters.

Thanks to Evelyn Costello for the photos.

Member Profile

Caryl McHarney



Caryl McHarney attempts to recreate a Platte River morning by painting. Caryl teaches Nebraska students about nature through art and journaling classes.

Nearly two hours before sunrise, the parking lot at Rowe Sanctuary in central Nebraska was full. Inside the area's visitor center, a crowd of people gathered in a dimly lit room as volunteer Carl Wolfe whispered last-minute instructions. The group was then silently led to one of three viewing blinds overlooking the Platte River as thousands of sandhill cranes conversed with each other on the adjacent water. Volunteer Caryl McHarney sat at a table, water colors and canvas before her as she looked out at the Platte River. "Early this morning at dawn," she said, "it was sort of yellow and gray, and the sun was behind one of the trees. I'm just trying to capture that early effect." She continued to paint as visitors walked by, still and video cameras in their hands. Caryl has lived in New Mexico since



Sandhill cranes viewed from a Rowe Sanctuary viewing blind.

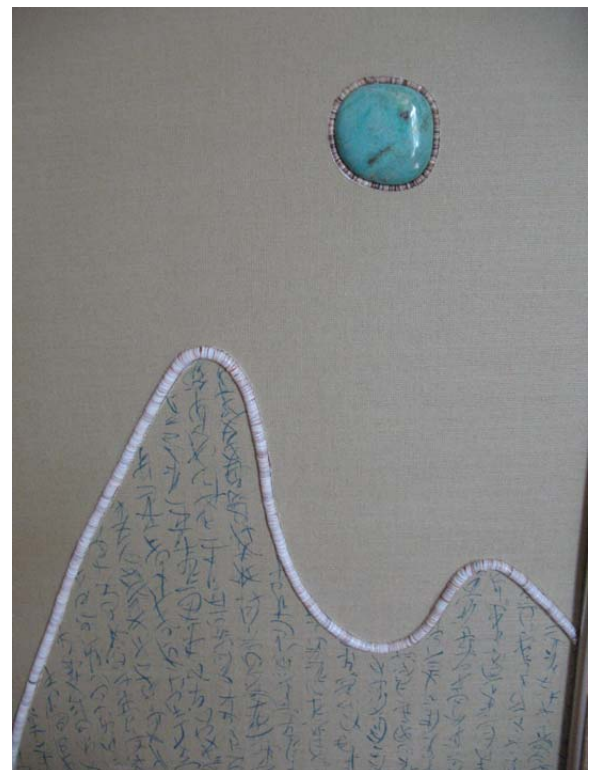
the 1940s, but life totally changed for her nearly 10 years ago after her son went to a Boy Scout camp at Bosque del Apache. When he came home,

he told his mom that she wasn't going to believe what he had seen. She decided to investigate. "The next weekend, I went down, made a turn in the road and saw a field of gray corn. It took me a minute to realize that I was looking at five-foot-tall birds, and I've been in love with them ever since." An art teacher, Caryl started doing crane paintings, which were well received at a Bosque del Apache crane festival. Soon she was visiting festivals in other states, and now she spends springs in Nebraska. "I'm a crane groupie," she said. "I just love this place." She isn't the only traveling volunteer of the group, says fellow volunteer Susan Ahlschwede. "There are a number of people who go from refuge to sanctuary to

national park, and this is their life - they meet up with each other at various places." This particular "place" takes Caryl two days to reach each spring, where she has volunteered for the past six years. "These trees here," she said, pointing out of the window, "are unique. I call this my left-handed tree because

all the branches come out on the left side. There was a terrible ice storm in December that has pretty much demolished the tree, as you see. That's an example of what nature does. But we can decide to either cut that off or let it decay so that insects can live in it and woodpeckers can feed off of it."

"Craniacs" by Jeff Kurrus from NEBRASKAland magazine, January 09



Meet Caryl McHarney

Where are you from?

My mother says I announced I wanted to be an artist when I was four years old. I believe this is because the family thought the Art Institute of Chicago was a suitable place to take children. Monet and Van Gogh appealed to my innate desire to color outside the lines. I had a High School Scholarship at the AI of C until the war started and we moved to Portland, Oregon. My first job was as a draftsman at Swan Island Shipyard where we built T-2 tankers.

Education?

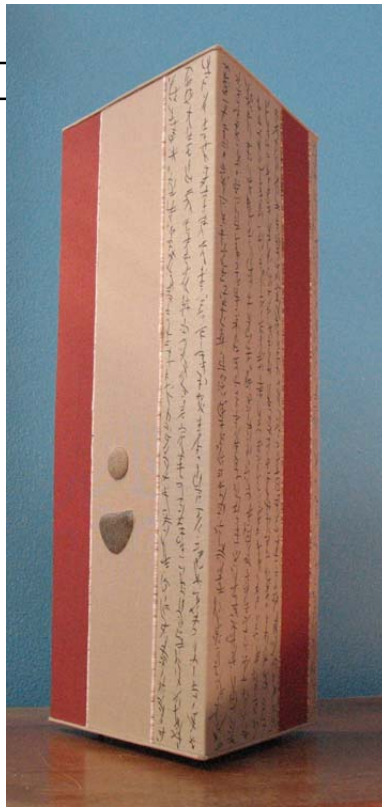
I came to UNM in Albuquerque to study architecture, but the school was closed because of WWII and I got a degree in Painting and Design instead. In those days, “commercial art” was one of the required courses. Ralph Douglass, noted calligrapher, taught it and so I took his Calligraphy classes too. We were like silent monks in a cloister; they were structured even to the breathing. Twenty-five years after this, we had two Navajo sons and I only thought it right to learn some of their language, so I went back to UNM and received a Masters degree in Bilingual Education with the language being Navajo. I speak it badly, with a Chicago accent.

Family?

I was married to Rupert Hampton McHarney, Jr. for 27 years and we have three sons and a daughter, Caryn, Henry, John and Andrew. The foster sons are Eddie Begaye and John Tsosie (died in 1998). I have grand and great-grandchildren of the do-it-yourself kind, foster, step and out-of-wedlock, a merry tribe that keeps me from being bored.

Occupation?

After graduation, we moved to Clayton, New Mexico, where my husband and I taught school for seven years. I taught art and crafts in grades one through twelve and did advertising art. When children arrived, we moved back to Albuquerque. In spare moments, I designed ads, illustrated books and created art, including one, “Recent Drawings USA” shown at the Museum of Modern Art in New York. I’ve had one-person shows in metals, watercolors, won some awards in textiles, clay and did the nineteen “Benedictus Es Domini” win-



dows in fused and bonded cathedral glass for St. Marks-on-the-Mesa in Albuquerque.

While learning Navajo at UNM, I fell in with a group of linguists who were developing reading materials so six-year-old Navajo could learn to read in their own language. They had not a clue that the shape and even typeface of a book influence a person’s perception of the content. They did not know that six-year-olds make value judgements and if English books were in full color, hardback, beautifully designed and illustrated and Navajo books came off of the mimeograph machine, they would conclude English was better. And there I was, the person who could

be of some help. With almost no budget for production, we managed to produce some materials that were well received. We were invited to work with other Native Language groups here and in the Pacific, and all together I did workshops for college credit for 32 different tribes and almost that many institutions of higher learning.

Where does Calligraphy come in?

The classroom materials were done in an age before typefaces were available in Native Languages; I helped design the IBM Selectric element for Navajo. We had to design rub-on letters for the books and letter the title pages by hand. I called upon all of the page design principles I learned from Ralph Douglass so the pages would have interest and character and foster a love of reading.

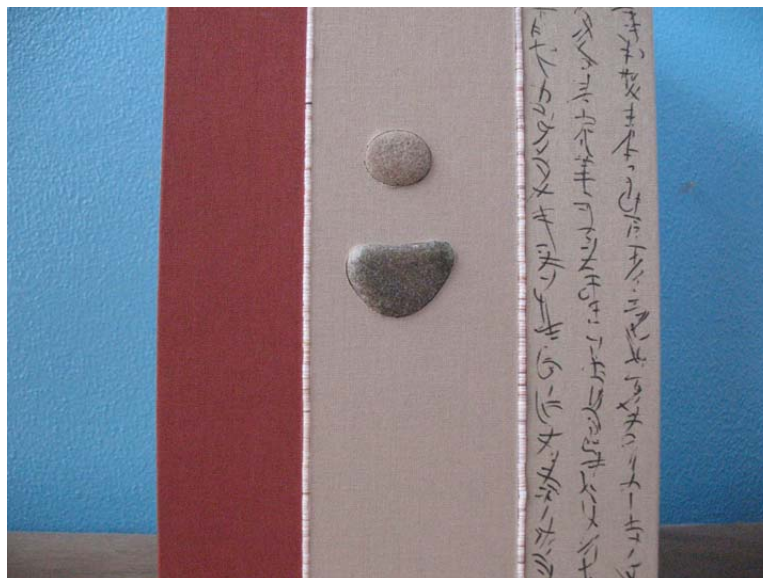
What has influenced your work?

The biggest influence outside of the European tradition has been Oriental Brushwork. The fact that painting and writing are done with the same instrument appeals to my idea of harmony of the arts. A second influence, more recent, has been cranes. Yes, those big birds and other natural forms. In mythology, the god Mercury is supposed to have invented the entire Greek alphabet by observing the flights of cranes. I am inspired and uplifted by cranes and migrate with them to four Crane Festivals a year where I show my work.

How about Escribiente?

My interest in the written word has been a constant. The duality of a free-spirit coloring outside of the lines and the discipline instilled by calligraphy has been a constant

too, creativity with structure. Escribiente has been the perfect place for me to meet people with each of these qualities, plus a lot of other styles I can look at and learn from, or simply stand in front of and say, “Wow!” Escribiente is the place where I learn about new techniques, new materials, new ideas from people who are always striving for something more. It’s the place where I meet people who are friendly, generous, helpful and non-judgmental and don’t think I am speaking a foreign language if I throw “uncial” into a sentence.



A NOTE OF GRATITUDE...

Mrs. Kemp and Students,

I want to say Thank You for the Valentine's Day cards your class sent to our service members here in Iraq. The Valentine I personally received was from Priscilla and it is very beautiful. I can tell a lot of time was put into making these with all of the details.

When the package arrived with the cards, all I saw were smiles on our service members' faces. We really appreciate the care and kindness of your students. Their support to our country and to those that serve in all capacities is much welcomed and a true blessing.

From the Soldiers, Airmen, Sailors and Marines from Camp Victory, Iraq:
Happy Valentines Day Mrs. Kemp's 3rd Grade Class!

Very Respectfully,
First Sergeant Kerry Wood

Mrs. Kemp's Third Grade class joined with Escribiente members to make close to 500 valentines for soldiers overseas.

LOOK IN YOUR STUDIO!

I am asking for your help with a project which will benefit our soldiers who are currently serving overseas. I am looking for the following items including:

- Any all-occasion, holiday or blank cards (please include envelopes if you have them)
- Leftover scraps or sheets of scrapbook paper of any size or kind
- Blank return address labels (sizes 5160 or 5167)

The following magazines are needed to make greeting cards when donations run short:

- | | |
|----------------------------|--------------------------------|
| • Coastal Living | • Midwest Living |
| • Country Living | • Real Simple |
| • Country Living Gardening | • Romantic Homes |
| • Martha Stewart Living | • Sunset (any from after 2007) |
| • Mary Englebreit's Home | • Victoria |

Contact: Sarah L. Coca
Phone: 505-275-0516

“ Now that you have a nib in your penholder, a bottle of ink at hand, and a tablet of good blank paper, you're anxious to begin learning Copperplate calligraphy. Just one final note of caution before you start. After the first few exercises, you will become familiar enough with the flexible characteristics of the pen, that you will be able to approximate the letterforms. You can go directly to the letters and begin writing Copperplate. But your calligraphy will always look like just what it is...an approximation. Of course, your friends and relatives will ooh and aah and make all the other appropriate noises of approval and tell you how talented you are. The saddest part of this approach is that it will start to look correct to you too, and you will continue to make whatever mistakes you're making now. The point is, to urge you to follow the instructions step-by-step, even though the exercises may seem boring and tedious at times.”

Excerpt from the "Getting Started" section of Dick Jackson's book Copperplate Calligraphy: A Stroke-by-Stroke Presentation of Flexible-Pen Copperplate Letters as a Calligraphic Alphabet. Picked up from the Fall 2008/Winter 2009 issue of Scripts.

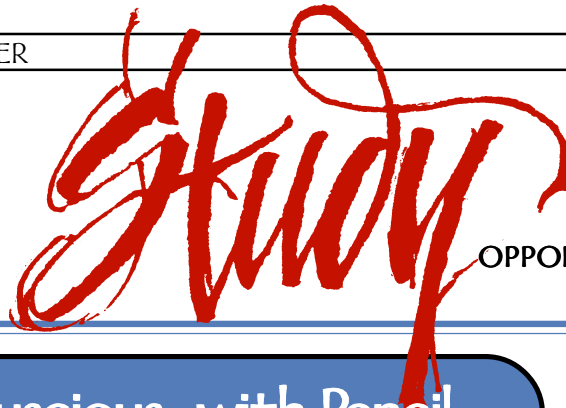
This can very easily relate to any hand being learned. *Also learn from as many different teachers as you can!*

*Welcome
New Member!*

PAM BEASON
221 Horton Lane NW
Albuquerque, NM 87114
505-792-9155

Thank You!

...to those who contributed to this issue... Margie Disque, Lynda Lawrence, Caryl McHarney, Bill Kemp, Pat Vizzini, Sue DeWalt, Jan Florence, Evelyn Costello, Julie Maas, Ginger Larkin, Catherine Hogan, Linda Kemp, Sarah Coca, Eddie Sedillo, Diane Inman, Sue Poucher, Janice Gabel, Francis Stoppiello, and my trusty proofreaders, Fred Gray, Bill, Linda and Jennifer Kemp. *Thank you all!*



OPPORTUNITIES

Color It Luscious...with Pencil

November 14th & 15th, 2009

2 days with **NANCY CULMONE**

Pencil techniques for calligraphers
 Explore colored pencil techniques.
 You'll learn color blendings, shading,
 hatching, layering, creating textures, fine detail work,
 bold applications and the way pencils respond to a variety
 of papers. Our class menu includes
 time-honored artist's methods and new tricks.
 Create a small technique sample book, a portfolio of
 images, and experiment using pencil by
 itself and in combination with pens, various tools &
 other media.

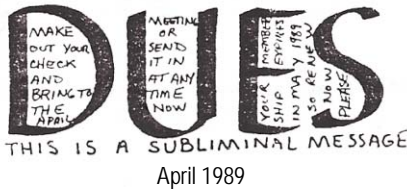
Watch the next issue of the Newsletter for color photos!

Contact Jan Florence at 505-281-5771 or
jsfcallig@yahoo.com

Volunteer to Teach

Recently, a notice was sent to our website about teaching opportunities sponsored by Citizen Schools. This organization is a "national educational initiative that mobilizes adult volunteers to help improve student achievement in afternoon apprenticeships" (weekly 90 minute learning projects). Keliko Adams is the Campus Director at Wilson Middle School and she wrote to us after finding our website through the ABQ Arts website. She thought that there were many students who would like to "learn and do more" with art but don't have the opportunity. She wrote: "If you are at all interested or know of anyone who might be interested in collaborating with us, please let me know." Keliko can be reached at 971-241-1404.

Trish Meyer



"Why can't we all just get along?" What kind of question is that?! I mean, hellooo, don't you know what I-AM-PETH-ological stands for? Just look at that lot for a sec: writing with a pen that looks like its got its wrist out of joint, writing "Spencerian," which sounds like frilly Victorian underwear, and, wait for it, CURSive (say no more). I'll bet they eat their bread buttered side down, too. Those pointy penners are not to be trusted, I tell you. If one comes into my studio, the first thing I do is show them my mapping pen, which is sharper, and then I keep it close by. Why, you ask?? I'll give you one word: John Scottus - stabbed to death by pointy pens. Stay courteous, I say, but keep your eyes peeled. Make sure it's ink they're dipping their pens in and not poison.

Andrew, from Cape Town, South Africa

A little plug here, for our wonderful newsletter printer!

SPEEDZONE
 Print and Copy
 6000 Lomas NE

Support them with all your copying and printing needs. They really are good...and fast!

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

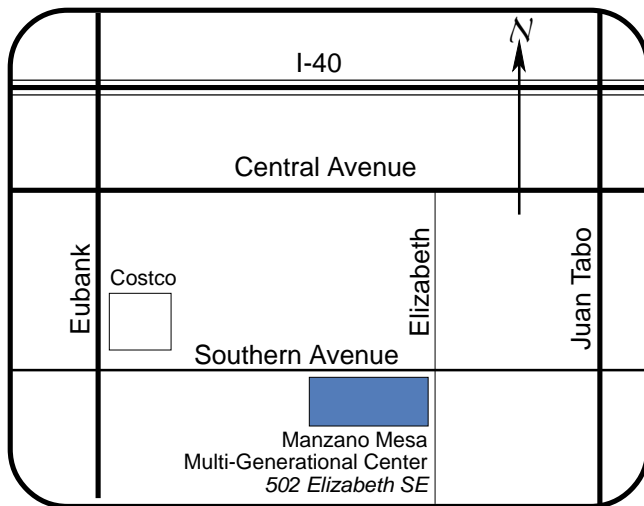
UPCOMING ESCRIBIENTE MEETINGS...

Like everything else in this world, these are subject to change without notice, although we will try to give you as much notice of changes as we can!

| | | |
|--|--|---|
| <p style="text-align: center;">June 3, 2009</p> <p style="text-align: center;"><u>Tools of the Trade</u></p> <p>The normal and the unusual. Bring your favorite tool. We will share ideas and try to answer “___how do you___?” questions. A fun evening of sharing!</p> | <p style="text-align: center;">July 1, 2009</p> <p style="text-align: center;"><u>BOARD MEETING</u></p> <p style="text-align: center;">No general meeting</p> | <p style="text-align: center;">August 5, 2009</p> <p style="text-align: center;"><u>WELCOME BACK!</u></p> <p>If you have recently been to a workshop or conference, show and tell! We want to hear all about what you did, and see the wonderful results.</p> |
| <p style="text-align: center;">September 2, 2009</p> <p style="text-align: center;"><u>JAY EVANS</u></p> <p>...will be presenting a lively evening talking all about his days in the CIRCUS as a sign painter, circus performer and all around jack-of-all-trades. Be prepared for some surprises!</p> | <p style="text-align: center;">October 7, 2009</p> <p style="text-align: center;"><u>KATHY CHILTON</u></p> <p style="text-align: center;">presents POP-UPS!!!</p> <p style="text-align: center;">Everything you ever wanted to know... and then more!</p> | <p style="text-align: center;"><i>Watch for monthly flyers and postcards to keep you up to date on each Escribiente meeting!</i></p> |

Meetings

Members and guests of Escribiente meet the first Wednesday of the month at 6:30 p.m. (no meetings are held in January, July and December). They are held in the Manzano Mesa Multi-Generational Center at 502 Elizabeth SE.



Meeting Kits

Bring these items to every meeting. If other supplies are needed, it will be announced in the monthly flyer.

6" Ruler

Glue Stick

Pencil(s)

3 Colored Pencils

Eraser

(Mistakes?? Never!)

Micron Pen or equivalent

(Any size)

Scissors

(Small...to fit in your kit)

Felt Calligraphy Pen

(Any size or color)

Pad for taking notes

Anything else you are comfortable bringing that you can't do without.

NO INK NECESSARY!!

ANY SHOW & TELL YOU HAVE!

Deadline for submissions for upcoming 2009 issues of Escribiente...

FALL ISSUE: (mailed in September) deadline AUGUST 1ST

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

SPRING ISSUE: (mailed in March) deadline FEBRUARY 1ST

Any information you have is welcome! Classes you've attended, artwork you have done, tidbits of news, awards you've won(!), babies born(!!!), book reviews, a favorite material you are using you can't wait to tell everyone about, upcoming shows, classes you are teaching, etc...etc... This is YOUR connection with the calligraphic world in Albuquerque and beyond...we welcome your input! Mail to me at: Julie Gray, 96 Paa-ko Drive, Sandia Park, NM 87047. I WILL return your stuff!

Be sure to see your Newsletter and other interesting items related to calligraphy on Escribiente's NEW Website: <http://www.escribiente.org>