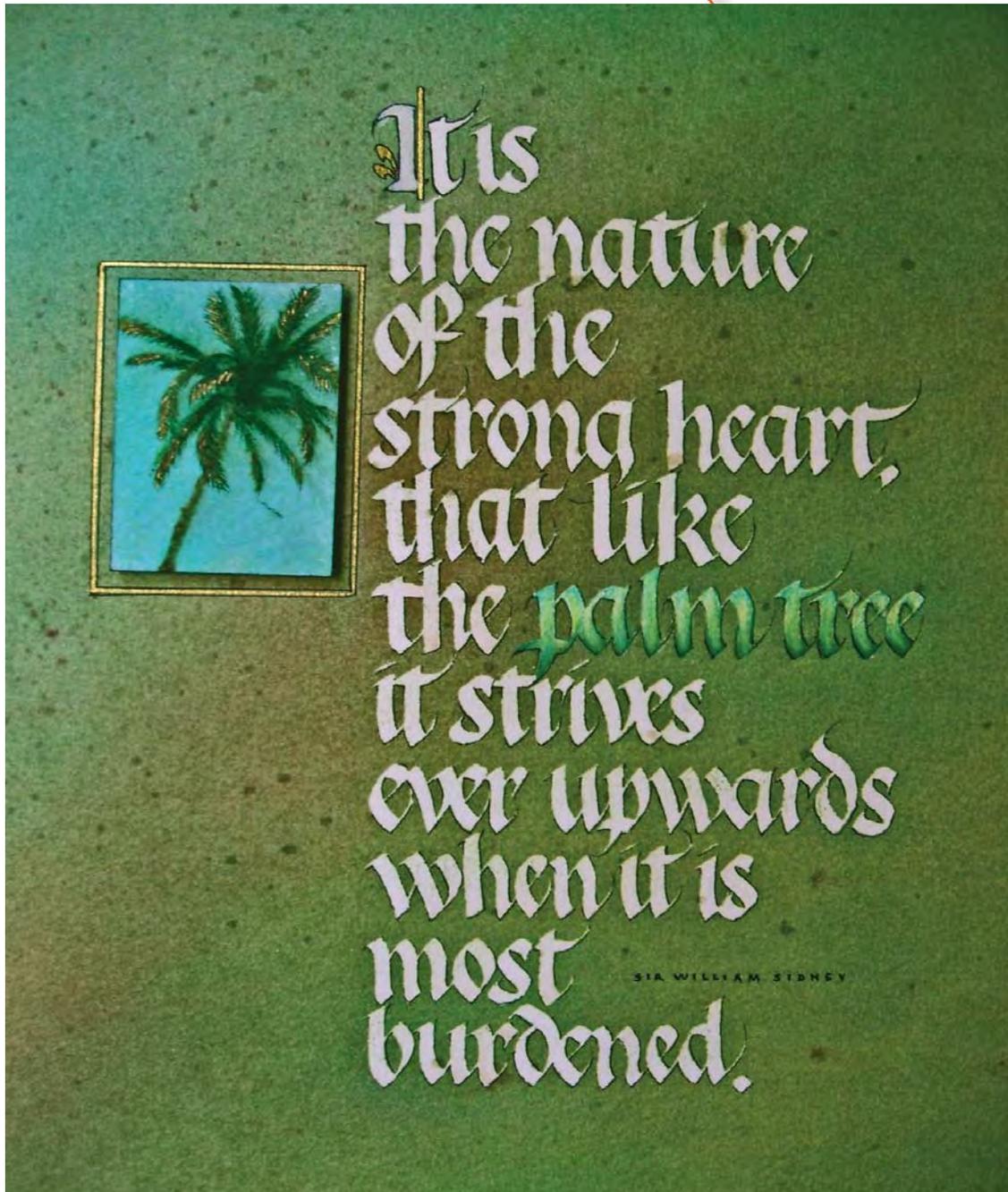

Escritiente

Fall, 2011



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.

A WORD FROM YOUR

President



As I sit down to write this Quarter, I've just returned from the Calligraphy judging at the State Fair. Some of the entries are shown in photos in this newsletter. There are many amazing pieces of art there, and I hope that most of you are able to drop by and see them. You won't be disappointed by the quality, though there are many of our members that should be represented that are not. Many of us have seen high quality works of our members that are worthy of exhibition in any venue. This year, there were several participants that chose to bring in items "for exhibition only", choosing not to compete for ribbons, so that is an option.

Some of our members have attended various classes this Summer, which have been discussed elsewhere in this newsletter. As always, we as a club, strive to provide opportunities for growth in the skills of our members. The workshops that we schedule fill up quickly, so it is important to sign up as soon as possible for those that interest you the most. We do realize, though, that

there are other opportunities for learning outside of Albuquerque, and encourage our membership to attend workshops elsewhere. When you go someplace else, please consider writing an article for this newsletter telling about the event. Within the next few years, IAMPETH will be having a convention here that will be a real opportunity for all of us to further develop our pointed pen skills.

Of course, our regular monthly meetings always have programs with extremely useful and practical information, often how to do something amazing with nothing, or pretty close to it! The business part of our meetings is kept to a minimum because that isn't what you all come for.

Set a goal for the year: Learn a new hand or a variation. Maybe learn to use a technique new to you, or think of a new one and tell us about it. Then show it to everyone at NM State Fair 2012!

ESCRIBIENTE

P.O. Box 30166
Albuquerque, NM 87190

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COVER ART

THE AMAZING ART ON THIS FALL ISSUE OF **ESCRIBIENTE** NEWSLETTER WAS ONE OF THE **BEST OF SHOW** WINNERS AT THIS YEAR'S STATE FAIR. CONGRATULATIONS TO **PAT VIZZINI** FOR A BEAUTIFUL PIECE OF ART! **PAT** LETTERED THE WORDS IN **PEBEO** RESIST, THEN ADDED COLOR TO IT.

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 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, P.O. Box 30166, Albuquerque, NM 87190. Escribiente's Newsletter is published quarterly, supplemented by monthly e-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 Newsletter editor.

Pointed Pen Black Lettering

A WORKSHOP BY BILL KEMP

This script is very modern/medieval looking. It was designed by Mike Kecseg of Chicago, IL and looks especially dynamic in white on black paper, which Bill did for our nametags.

Bill has organized a sequential learning method to teach this script.

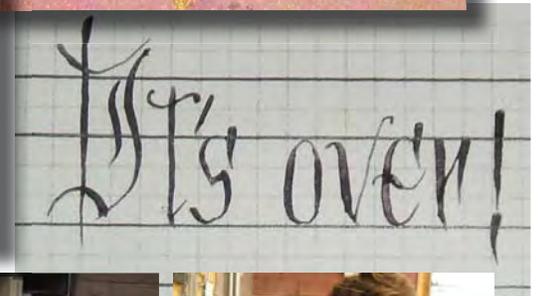
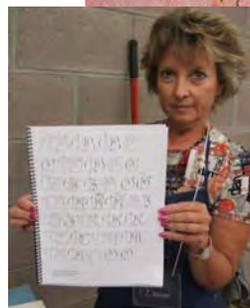
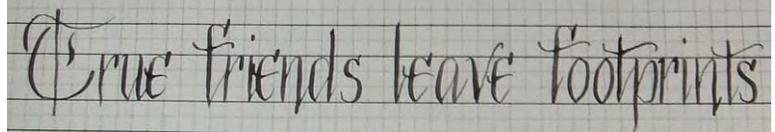
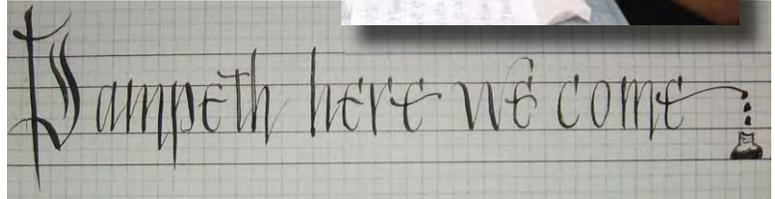
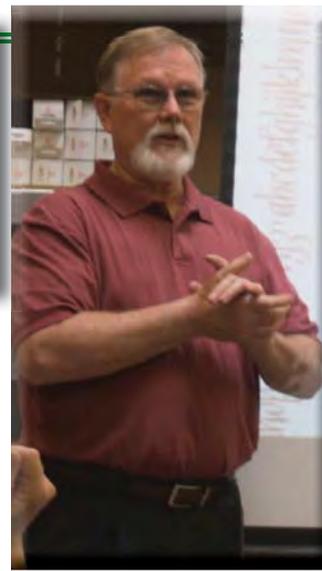
First, on Saturday, using a Gillot #1068A nib with an oblique penholder, we practiced the 10 basic lowercase pen strokes on 1/8" graph paper. Since this style of lettering is very vertical, the graph lines helped keep the letters straight. (it's hard to stop slanting letters though). Using pressure and release at the beginning and end of each stroke, created an organic looking line. For me, the hardest part is lifting before the base line with a 45° slanted movement.

On Sunday, we learned the uppercase letters in the sequential method Bill has developed. The class enjoyed looking at examples Bill had done and a round robin journal with 15-17 calligraphers' artwork.

Bill Kemp teaches pointed pen all over the U.S. and at IAMPETH (the pointed pen conference) each year. He is studying towards his Master Penman certification with mentors Bill Lilly and Michael Sull (both famous pointed pen scribes)

Escribiente's new Document Camera is a great teaching tool in a classroom situation, and the space at Get-A-Grip was wonderful!

Beth House



Nancy Culmone's *Color it Luscious*

FEATURING FLOWERS WITH COLORED PENCILS AT GHOST RANCH

Remember Nancy's 2009 workshop in Albuquerque where we fit five days of colored pencil techniques into two fast-paced days? Well, this class was the five-day version with the added treat of drawing the flowers of Ghost Ranch.

We covered many techniques to create luscious colored pencil drawings – scumbling, crosshatching, layering, and using pressure. We used drawing techniques to unleash our creativity, including blind drawings and gestural drawings. At first we didn't think we could find wildflowers to draw because, like the rest of the state, the ranch

is extremely dry and the vegetation is struggling. But with a little searching we found Indian Paintbrush, Four-o'clocks, Asters, Coreopsis, Nightshade, and a variety of other miniscule wildflowers. If you have ever seen Nancy's detailed botanical drawings you know that for her, the smaller the flower the better.

Nancy is our New Mexican treasure when it comes to teaching in a manner that allows her students to excel. She spent one-on-one time with each of us showing us how to accurately depict the tiniest petals and leaves. Using walnut ink to outline the flower and using white pencil as an underpainting helped us to define our work and have the flower appear to pop off the page. Her adoration of each and every flower was conveyed to us, and we all came away with beautifully rendered, luscious flower drawings and a new passion for colored pencils.

Diane Inman



Janice Gabel doing beautiful things with colored pencils



Diane Inman creating beautiful flowers

Sharon Zeugin's Ghost Ranch Sketchbook

Drawing was my focus this summer as I headed to Ghost Ranch for two weeks of Literally Letters. First I studied Colored Pencil with Nancy Culmone, specifically in detailed renderings of the wildflowers of Ghost Ranch. (See Diane's article on page 4, for more on that class.)

The second week I continued my studies with Sharon Zeugin in her "Ghost Ranch Sketchbook: a Visual Journey". What a change from the careful study and slow, thoughtful drawings of the previous week! Now my efforts were on sketching, defined as visual note-taking, capturing the essence of a subject—as much about what is left out as about what is left in.

Contour drawings and looking for basic shapes helped to simplify the complex landscapes. Even so, my first attempt at a 2-3 minute vignette took me 20 minutes!

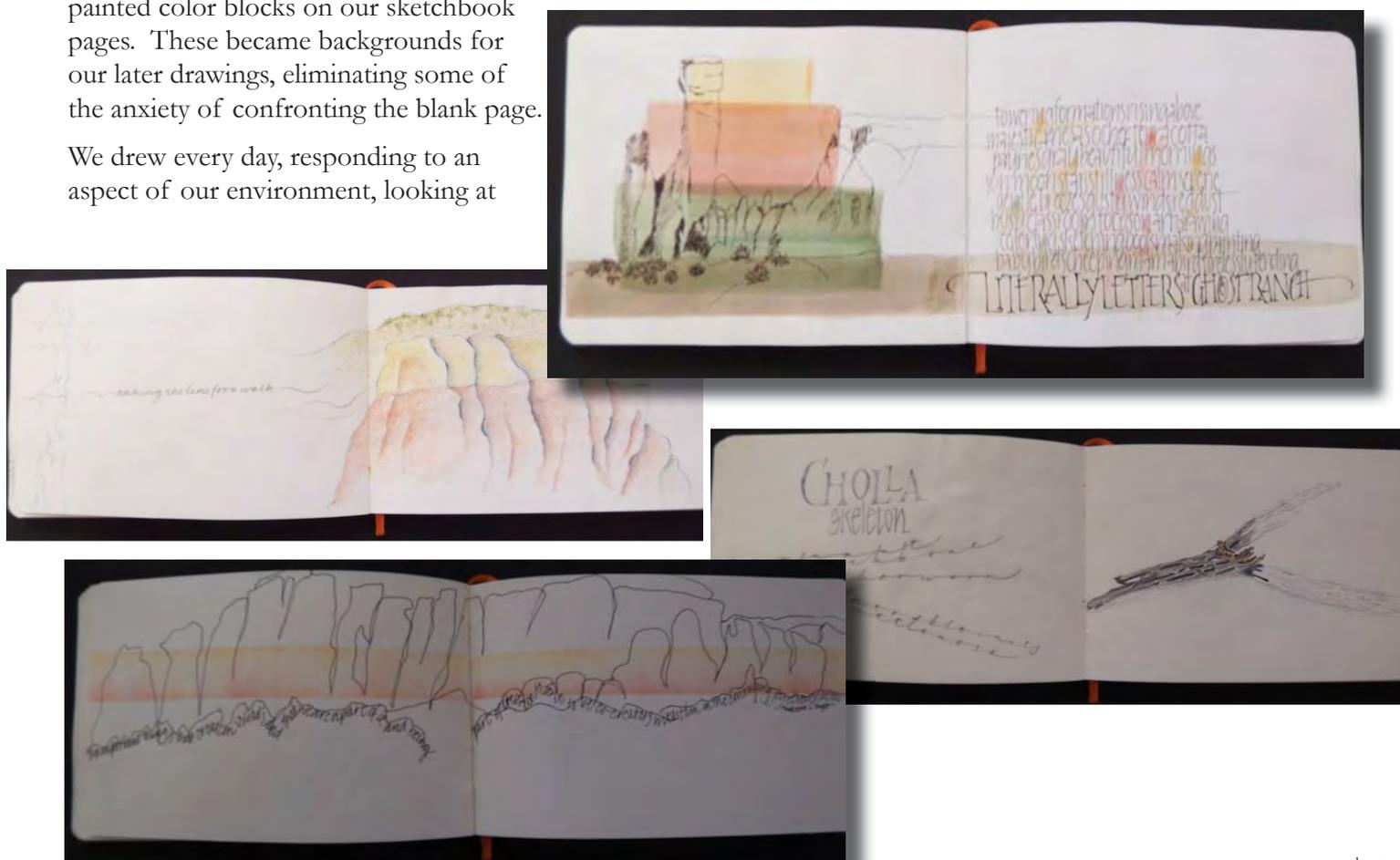
We mixed Ghost Ranch colors with watercolor and painted color blocks on our sketchbook pages. These became backgrounds for our later drawings, eliminating some of the anxiety of confronting the blank page.

We drew every day, responding to an aspect of our environment, looking at

shapes, patterns, lines, and lights and darks. We incorporated text into our images, being mindful that it should connect to the whole, as part of a pattern or through using the same tool as the drawing, or perhaps the same color. Sharon encouraged journaling on our pages. We could use descriptive words—adjectives, nouns, verbs and adverbs, or we could "free write", described as stream of consciousness, asking "What did I discover this week?" or "What did I enjoy the most?"

It was a great week! I truly enjoyed Sharon as both a teacher and as a mentor. Probably the most important thing that I took away is an increased confidence in my drawing ability. While my internal critic is still quite harsh, it doesn't scream as loudly, and I am learning to ignore it a little better. I've picked up some speed as well. The last day we were told to take 30 minutes for 6 vignettes. I did all 6 in 20!

Janice Gabel



5 Attend IAMPETH Conference in Phoenix

IAMPETH is an acronym for International Association of Master Penman, Engrossers and Teachers of Handwriting. Attending this year, were Jan Florence, Ginger Larkin, Beth House and Theresa Varela. Teaching there was our own Bill Kemp. Here are Theresa and Jan's reports.

I was one of 87 first-time attendees at the 62nd Annual IAMPETH Conference in Phoenix, Arizona on July 11-16, 2011.

The Manuscript Letter with Rosemary Buczek - This all-day class focused on Master Penman Rosemary Buczek's methods for painting and gilding the Illuminated letter, this time in gouache. The gouache method (vs. watercolor), provides a velvety finish. Rosemary also demonstrated layout and transfer techniques, as well as color mixing and using the ruling pen with gold watercolor for finishing.

Building Business Success - Kathy Milici - Kathy Milici – who owns a calligraphy studio in Newton, New Jersey, had fabulous advice on marketing for your calligraphy business. She supplied us with ample handouts, as well as giveaways and a sweet package of chocolates. Lastly, she had us write an “action step” on a postcard she had printed, and mailed them to us from the convention. Lots of great advice!

Vertical Ornamental Penmanship – Bob Hurford - Bob Hurford showed a wonderful twist on Engrosser's Script called Vertical Ornamental Penmanship. This is a unique alternative for envelopes and monograms.



The Fundamentals of Flourishing - Jake Weidmann - Jake Weidmann (who was inducted as the newest Master Penman at the end of the conference), demonstrated fundamental strokes for offhand flourishing. His method is similar to Master Penman John DeCollibus, where the penman “throws” the strokes away and also uses a straight penholder instead of an oblique holder.

The Process of Illumination - John Fraleigh - John Fraleigh focused on using light and dark gouache colors to paint various borders. He offered advice on how to draw borders and leaves, as well as painting on dark papers.

From Concept to Completion: Layout & Design - Vivian Mungall - Master Penman Vivian Mungall showed us the process of receiving commissions, providing different layout options to clients, pricing, and framing/matting. One of the most interesting points was seeing a photo of Vivian's desk with all of her tools!

Advanced Pictorial Flourishing - Mike Sull & Harvest Crittenden - Master Penmen Mike & Harvest demonstrated the different approaches to pictorial flourishing. We learned how to make birds, swans, and cherubs, and how to apply those principles to other figures and animals.

One of the open forum pieces was held on an evening and presented by Anne Sheedy, who showed music notation, and how to combine it with calligraphy for unique cards and presentations.

Theresa Varela

First timers Ginger Larkin, Jan Florence & Theresa Varela joined old timers Beth House and Bill Kemp (instructor) in Phoenix for Iampeth 2011, the Pointed Pen Convention. It was attended by people from all over the country.

The week was full of classes with very generous instructors. Also there was Paper & Ink Arts (where we could spend a lot of \$\$\$- and believe me, we made New Mexico proud) and an exhibit of recently found early writing. The Master Penmen were there in force teaching and demonstrating their art and added another to their fold with a ceremony at the closing banquet.

We met a lot of people and saw some old friends including Cindy Haller (a former member now residing in Houston), we were inspired & learned many interesting things, receiving handouts from all the classes given and thoroughly enjoyed ourselves. It was a fun week and I hope to attend again.

Jan Florence



Jan Florence, Ginger Larkin and Theresa Varela



Rosemary Buczek and Beth House



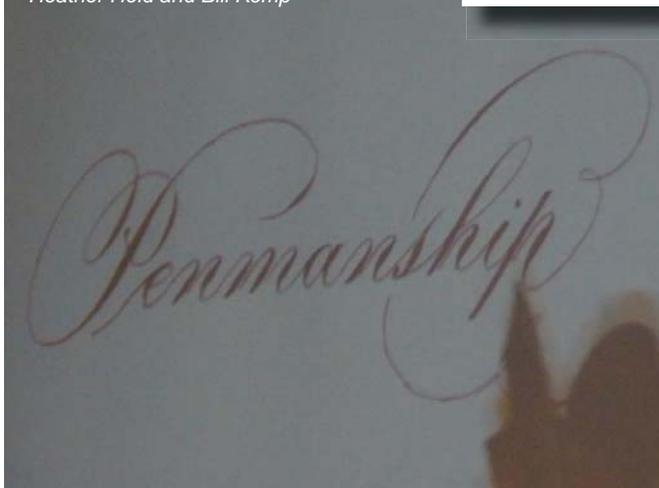
Ginger, Jan and Bill's Excellent Adventure!
(with 'Carl the cactus' in the background)



Heather Held and Bill Kemp



Jan Florence (above) and
Bill Kemp (below)





(Above) Sheila Waters
(Below) Lynda, Julie and Pat studying layouts.
(Bottom) Classroom

Sheila Waters

"The Golden Thread"

(Right, back row from left) Beth House, Julie Gray, Pat Vizzini.
(front row from left) Margie Disque, Sheila, Lynda Lawrence.



(Right) Lynda, Margie and Pat hard at work!



Saber o escuchar a los que saben.
Know or listen to those who know.

DISPOSUIT AD ABZAS.

This was a “Five-day workshop to explore the structural unity of major broad-pen minuscule alphabets and transitions between them, historical and modern, comparing similarities and differences and the ‘golden thread’ that unifies them.” This was Sheila’s introduction:

All calligraphy styles are basic in the shape of the letter “o”. This is the principle of the Golden Thread throughout history in the study of different calligraphy styles. We used the transitions of letter groupings from wide to fractured, pointed and slanted variations noting similar underlying structural relationships.

The class started with the historical roots of Half Uncials of the 7th and 8th centuries. Then we studied the development of the Carolingian in the 9th through the 12th centuries, all of which included the principles of modernization. Sheila used her book “Under Milk Wood” as an example of modernizing the Carolingian to match the tone and sentiment of Dylan Thomas’ book of the same name.

We proceeded to the 11th through the 13th centuries by narrowing hands from Roman minuscule to Black Letter and transitioned to Black Letter variants. Then the Rotunda (Round Gothic) of the 14th and 15th centuries developed towards the Gothic Pointed hands, Batârde of the 14th century. She emphasized how Edward Johnston revived the compressed hands and present day Gothicized Italic. All of these style changes were moving toward legibility of reading and speed of writing.

Last but not least we studied the development of Italic from Italian Humanist minuscule of the 15th and 16th centuries, studying the historical variations and principles which included weight, slant, width and formality.

Sheila gave us examples of old manuscripts. We practiced copying these manuscripts as they were written (see above). We then used the same style such as Uncial or Carolingian used in the manuscript and modernized the words in that style as we knew it without using exemplars. We proceeded in the same fashion for each style. She gave her analysis of our sample writings and gave each of us her impressions and comments of our work.

This was a wonderful opportunity for me as I know it was for everyone who attended. The workshop helped me develop my letter forms as I practice to improve writing the different styles. Her teaching style was clear and concise and mixed with humor. She is a great teacher and a real scholar with a wealth of information. Take the opportunity to study with her.

Pat Vizzini

“Sheila-isms”

- “No Tomatoes Today” first lettering job in England for a grocer. (class)
 - Spacing, spacing, spacing. (class)
 - Beautiful letters with bad spacing is worse than imperfect letters with good spacing. (class)
 - Even texture is essential. (class)
 - An exquisite piece of writing is the product of a perfect balance between the writer’s technical skills, understanding and experience of the unity of the letterforms and layout and the physical components of writing surface, writing fluid, and chosen tools. (Foundations of Calligraphy – Basics and Beyond Pg. 1)
 - Whole arm movements tend to increase control for the large writing but decrease it for small writing. (Book pg 2 top in 2nd column)
 - All hands are based on the shape of the letter “O”. This is the principle of the Golden Thread throughout history in the study of different calligraphic hands. (class)
 - Space between words should be as little as possible to permit smooth reading, normally slightly less than the letter height. (Book pg26 – 2nd paragraph)
 - Flourish the top line and the bottom line but not in the middle...when in doubt, leave it out. (class)
 - Flourishing is only suitable to how and what font is used. (class)
 - Narrow line spacing equals short ascenders and descenders. (class)
 - For legibility and readability:
 - The more words in a line the more interline spacing is needed.
 - The wider the alphabet style, the more interline spacing is needed.
 - The narrower and more dense the style, the tighter the interline spacing can be, but the line must be kept short.
- (Book pg4, bottom of first column also class)

I respect faith,
but
doubt
is what gets you
an education.



Keep it simple.

The essence of the situation is not overwhelming, but rather, quite small. NU'ALOLO A'INA



What a wonderful show at the fair this year! Our great judges, (left) Beth House and Maria Moya, had their work cut out picking and choosing among the many beautiful entries. My only regret is that I can't fit in these two pages all the works of art that were entered. But they did make for a very elegant and colorful display, and represented calligraphy in a most professional way. Thanks to all!



Greeting cards



Theresa Varela



Beth House



(above and below)
Caryl McHarney



Donna Fastle



Alma Sanderson





Ginger Larkin



Janice Gabel



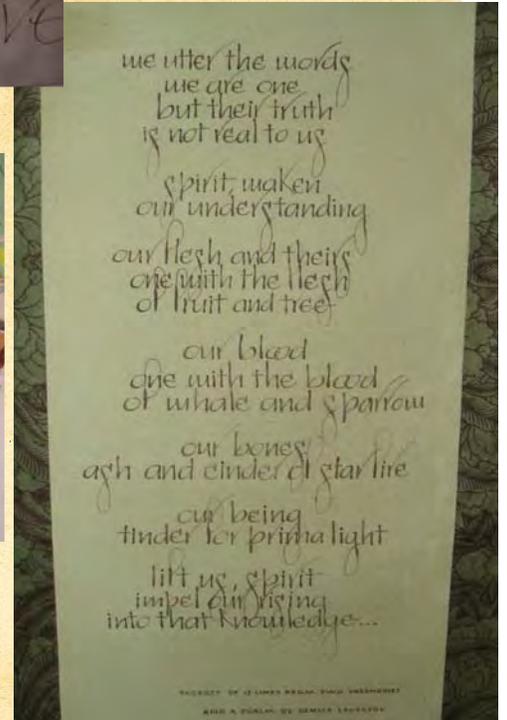
Diane Inman



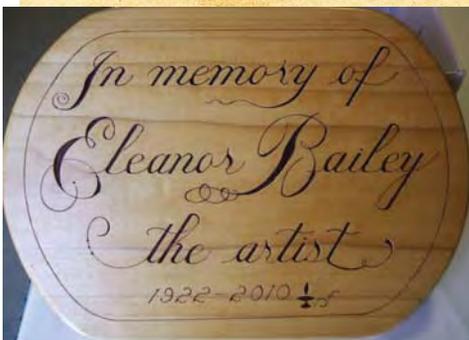
Jan Florence



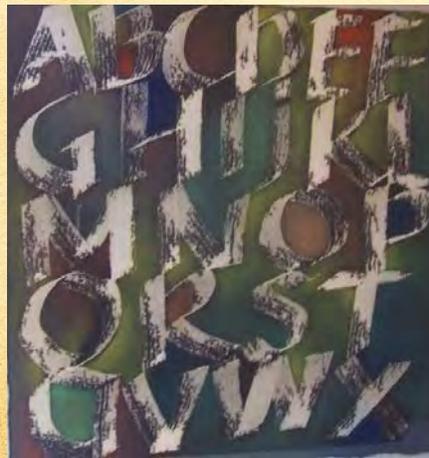
Miniatures



Catherine Hogan



Ron Friederich



Ron Peterson



Julie Gray



Janice Gabel

Please note Pat Vizzini's Best of Show on cover.

ESCRIBIENTE *Books* IN REVIEW

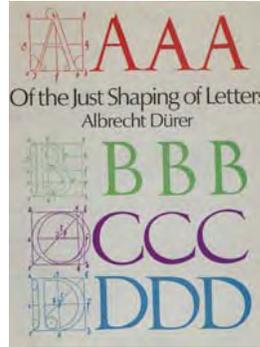
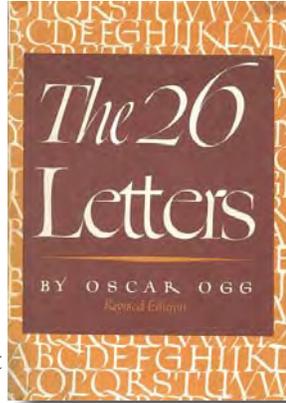
Book Reviews by Margie Disque

The 26 Letters

Revised Edition.
By Oscar Ogg

As I come back to this book, I find that I have dozens of post-it tabs stuck all over this book, marking phrases I thought profound or letters I particularly enjoyed. Too bad I have to return it to the librarian. Mr. Ogg writes a lovely detailed history of our obsession. Of course, it isn't an obsession for everyone, and he writes for uninitiated too. I think this would be a grand book for a young reader who was interested in history. I once got to chat on the phone with Mr. Arthur Baker; his opinion at the time was that any book by Mr. Ogg should be in any calligrapher's permanent library. I completely concur.

These books and others can be checked out of the Escribiente library. Just call Sue Poucher at 401-9532. Look on the website, www.escribiente.org for a complete list of all the books in the library. As a member, these are YOUR books to enjoy!



Of the Just Shaping of Letters

By Albrecht Durer

I checked this book out because Nancy Culmone frequently references the Germans. I thought if I knew the books, I might get as good as Nancy. The unfortunate thing about this is MATH. Those Germans sure love their math. The book has a multitude of "and now you shall" type phrases.

The angles are all precise, as is the language. Were I more serious, and not looking for short cuts, I would spend 26 days (perhaps weeks?), one on each letter. While my eyes tend to glaze over all the math, I found the illustrations for each letter instructive. That is, Mr.

Durer gives two separate ways to form each Roman letter, then shows examples--it is quite plain that the different approaches provide different results. The Escribiente copy has the added attractions of having been rebound in very interesting paste paper.

DON'T BELIEVE YOUR EYES

Can you tell that square A on this checkerboard is the same exact shade of gray as square B? To prove it, block off all the surrounding squares. This perceptual illusion by MIT cognitive scientist Edward Adelson demonstrates how bad our brains are at judging absolute values. For William Poundstone, who reproduces Adelson's illusion in his book *Priceless*, it's also the perfect analogy for our imperfect sense of financial value. "The way we relate to money is very similar to the way we relate to light or sound," he says. "We see only contrasts, not absolutes."



Couldn't resist putting this in the newsletter...
taken from the Sunday magazine in the paper. Amazing!!

ST. JOHN'S BIBLE COMES TO SANTA FE!

The Saint John's Bible, having the spirit of a medieval manuscript, was created using ancient methods and traditional materials, yet is completely contemporary in its artistic and theological sensibilities. The work is now complete, after thirteen years of excellent work and vast financial, scholarly, and artistic investment. Donald Jackson, artistic director of the St. John's Bible and Senior Scribe to Her Majesty Queen Elizabeth's Crown Office at the House of Lords, came to Ghost Ranch where he developed the concept and sketches for a handwritten Bible. (several Escribiente members were in the workshop with him) He then presented the idea to the Benedictine Saint John's Abbey and University in Collegeville, Minnesota. The abbey has a history of supporting book arts and the Benedictines, a centuries old tradition of commissioning manuscripts.

We, of Escribiente, are alive at the right time as we are not only living at the time of the creation of this masterwork but also will have the opportunity to visit an exhibit of the work, meet with some of the creators of the Saint John's Bible, and interact with visitors who may be new to the world of calligraphy, illumination, and bookbinding. We can celebrate several anniversaries - 550th of the Gutenberg Bible, 400th of the King James Bible, and 100th of New Mexico statehood.

The exhibit will be at the *New Mexico History Museum* at 113 Lincoln Avenue in Santa Fe beginning October 23, 2011 until April 7, 2012. The exhibit will include 44 pages from 2 (*Wisdom and Prophets*) of the 7 volumes of the St. John's Bible, a page from the *Gutenberg Bible*, early editions of the St. James Bible, Donald Jackson's Ghost Ranch sketches, and *The Letter, The Word, and the Book*, a small exhibit in the mezzanine gallery. We have been invited to participate in a variety of tangential events.

Lectures, workshops and performances for 'Illuminating the Word: The Saint John's Bible and Contemplative Landscape' will be held in the History Museum Auditorium and are free with admission unless otherwise noted. The schedule:

Sunday, October 23, 2011, 2-4 pm

Opening reception in the museum's second-floor Gathering Space. At 2 pm, join photographer Tony O'Brien and writer Christopher Merrill ('Light in the Desert: Photographs from the Monastery of Christ in the Desert', MNM Press, 2011) for a lecture and book signing in the auditorium.

Sunday, November 6, 2 pm

'Lay Folk and the Psalms', lecture by Carol Neel, medieval historian at Colorado College.

Monday, November 7, 6 pm, The Lensic Performing Arts Center

'Donald Jackson: Illuminating the Word', a special evening with the lead artist and calligrapher of The Saint John's Bible. \$15. Private reception following, \$50. Tickets at www.ticketssantafe.org, or call (505) 982-1234.

Friday, November 18, 6 pm

'Calligraphic Trails', lecture by artist and calligrapher Patricia R. Musick.

Saturday, November 19, 10 am-4 pm, NMHM Classroom

'Irish Manuscript Bookhand', calligraphy workshop with Patricia R. Musick. Cost is \$80. Limited enrollment; call (505) 476-5096 to register.

Sunday, December 4, 2 pm

Sacred choral music by Schola Cantorum of Santa Fe and the monks of Christ in the Desert Monastery.

Sunday, January 22, 2012, 2 pm

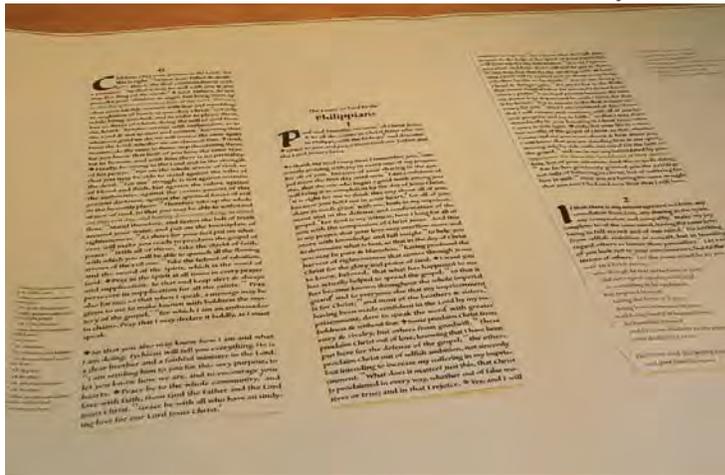
'On the Weight of Words', lecture by renowned artists Barry Moser and John Benson.

Saturday, February 25, 10 am-4 pm, NMHM Classroom

'Oh My Gouache', calligraphy workshop by Diane Von Arx, special treatment artist for The Saint John's Bible. Cost is \$100. Limited enrollment; call (505) 476-5096 to register.

Sunday, February 26, 2 pm

'Special Treatment Illuminations for The Saint John's Bible', lecture by Diane Von Arx.



Sunday, March 25, 2 pm

'Endangered Texts: Preserving Ancient Books the Benedictine Way in the 21st Century', lecture by Father Columba Stewart, executive director of the Hill Museum and Manuscript Library at St. John's University in Minnesota.

Suzanne Moore and Don Glaister may also be presenting in March.

Friday, June 8, 6 pm

'Landscape and Memory', lecture by artist and calligrapher Laurie Doctor.

Saturday and Sunday, June 9 & 10, 10 am-4 pm, NMHM Classroom

'Landscape and Lettering: Before the Separation of Drawing and Writing', calligraphy workshop with Laurie Doctor. Cost is \$200. Limited enrollment; call (505) 476-5096 to register.

The upstairs lobby, known as the Gathering Space, of the exhibition hall has been fitted with new furniture specially designed for book artists to use for demonstrations. That is us! Some possible dates and demonstration options will be sent to you by email and by phone. Please call Kathy Chilton in Albuquerque at 505-345-3130 with any questions about the exhibit or related events or demonstrations. Take a look at the Museum of New Mexico web site for exhibit details of *Illuminating the Word*. www.nmhistorymuseum.org

So save up some money and lots of time because this is our extraordinary and unique opportunity for delving deep into book arts.

Kathy Chilton

Escribiente Member, a Winner of Graceful Envelope Contest



"You're right—after reviewing the dashboard cam, it wasn't so much a U-turn as it was a cursive lowercase 'y.'"

The 2011 theme for the Graceful Envelope Contest was "Time Flies"

Julie Gray had a winning entry with the envelope above. The Graceful Envelope Contest is sponsored by the National Association of Letter Carriers and administered by the Washington Calligraphers Guild. Out of more than 140 entries received from around the world, 10 were selected as "Winners" (with one judged "Best in Show") and 20 were given the distinction "Honorable Mention" in the contest's adult division.

A trio of judges looked for skill in lettering, effective use of color and design, and creative interpretation of the theme. Check out the other winning entries at: <http://calligraphersguild.org/envwinners2011.html#winner>.

Mary Lou Cook, a long time member now member emeritus, wishes to thank all of the Escribiente scribes who generously and beautifully addressed envelopes for her. This kind activity will make a difference in her life.

Welcome New Members!

Nancy Brandt
9036 Walter Bambrook PI NE
Albuquerque, NM 87122
PH: 505-508-5393

Lorna Schrivner
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Harry Dougherty, Sr.
M.A. D.D.S.
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818-307-4363

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Editor's Note:

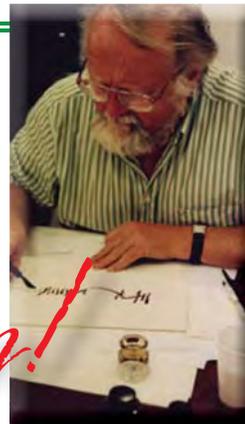
I am sad to say this will be my last issue as editor of Escribiente's Newsletter. It has been a lot of fun, and also an educational learning curve with InDesign CS5! I know whoever takes over will enjoy it as much as I have. Thanks to all those that have supported the production of this, and especially to those that always come through when asked.

You know who you are, and I will be forever grateful.

Julie Gray

Study OPPORTUNITIES

Come study with *Peter Thornton!*



CASUAL, PLAYFUL AND INVENTIVE CAPITAL LETTERS

NOVEMBER 5-6, 2011

Sign up with Jan Florence, Workshop Chairperson, at: 505-281-5771

Learning how to write/draw Roman capital letters can be quite intimidating with their insistence on exactitude and sameness - often producing a feeling of cold authority and/or formal dignity.

However the needs of the modern scribe are often of a more personal and non-threatening nature, requiring letters to carry 'warmth' and 'charm' and some individual character and input as these Casual Capitals show.

We shall begin by using the humble pencil with its freedom, forgiveness and fluidity to learn some of the FORMS open and available to us. This will help in the 'understanding' of the reasons and factors that will give our work unity and a certain freedom, rather than a 'hoped for and uncertain frivolity'.

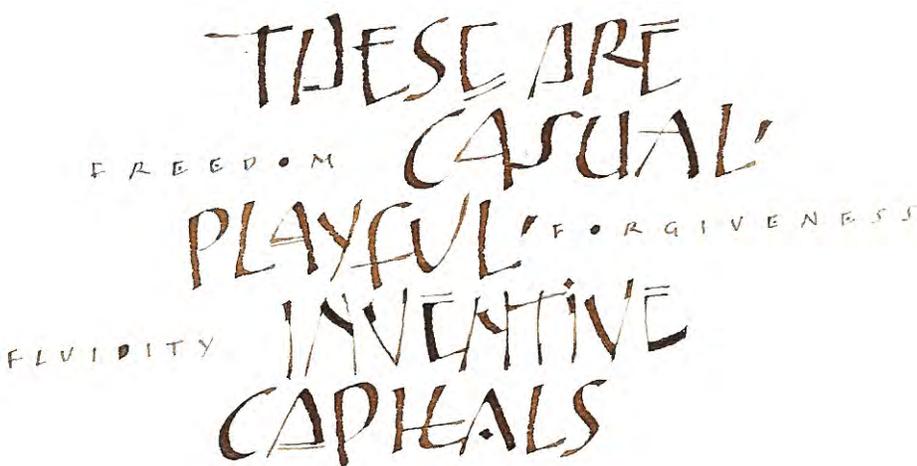
Using both capital and lower case letters with pencil, pens and the 'Rebel Ruling Pen' in many exercises that will gently push, provoke and placate the concepts of Legibility, Beauty and Visual Interest.

There will be much personal and sensitive tuition throughout with students encouraged to proceed at THEIR own pace.

An option will be to bind some of these exercises into a small sampler book as an aid memoir of our time together.

Familiarity with Roman capitals would be useful but not essential.

Dues must be paid in full by Oct. mtg to guarantee seat in PT workshop \$50.00 charge on cancellation before 10/10 After 10/10 no refund. (Try to find someone to take your place)



Peter has been an enthusiastic full-time calligrapher for over 40 years, teaching throughout Europe, South Africa, Japan, Hong Kong, New Zealand, Canada and the U.S. He has taught at over 20 international conferences, as well as holding week-long Master Classes in the UK, Germany and Belgium. He was recently asked to teach at the Klingspor Museum in Germany.

His book, *Alphabetically Speaking*, will soon be followed by a sequel on the topic of Layout and Design with an emphasis on textural variations. He also co-curated a book *The Painted Letters of Adolf Bernd* that showcases the art and beauty of renowned German calligrapher Adolf Bernd's painted letters. Adolf created these letters over a 23 year span from 1971 (when he was 61 years old) until his death in 1994. Peter worked closely with the Bernd family to make certain that the beauty of these letters would be known and appreciated in the future.

Peter has also become known for his exploration of the visually and acoustically exciting world of 'musicaligraphy' - a combination of sound and letters - seen at some of the recent conventions. Peter has many pieces of his work on display in several civic, public and private collections throughout the world.

He is a native of Staffordshire, England, but has recently moved to the United States. He has earned the esteemed title of fellow of the Calligraphy and Lettering Arts Society, based in London. C.L.A.S. promotes the study, practice and teaching of calligraphy in all of its numerous forms.

He is currently living in Tennessee with his wife, Sherri, and their 3 cats, and spreads his time between his work, the vegetable garden, cooking and when time permits, fishing.

Peter still firmly believes that letters want to be burdened with affection and not perfection.



burdened with affection and not perfection.

upcoming escribiente meetings...

This is an overview of the upcoming programs at the meetings for the next few months. Please note that these programs may be subject to change, but they will give you something to look forward to and see how hard our program director is working to bring you exciting and informational programs!

<p>OCTOBER 5, 2011</p> <p><u>CALLIGRAPHIC GIFTS</u></p> <p>Come see all the wonderful gifts you can make using calligraphy! <i>Be thinking Christmas.</i></p>	<p>NOVEMBER 2, 2011</p> <p><u>MAKING VALENTINES!</u></p> <p>I know it seems early, but this is the time to make valentines for our servicemen and women and get them out to them on time. The flyer will give details for what you need to bring.</p>	 <p>DECEMBER 3, 2011 CHRISTMAS PARTY!</p> <p>Diane Inman has graciously offered to host it again! Come visit Escribiente friends and members, and just have fun! Optional handmade gift exchange will be available (maybe something you learned from a workshop?) Watch for flyer with directions and more information. <i>Thank you, Diane!</i></p> 
<p>JANUARY 4, 2012</p> <p><u>NO GENERAL MEETING</u></p>	<p>MARCH 7, 2012</p> <p><u>TEXTURES</u></p> <p>Beth House is presenting an evening of textures and techniques for making them</p>	
<p>FEBRUARY 1, 2012</p> <p><u>ANTIQUES/COLLECTIONS</u> <u>and</u> <u>HERE'S WHAT I AM WORKING ON...NOW I NEED SOME HELP!</u></p> <p>This is exciting! If you have a collection of calligraphic items that you collect, bring them in so we can all see them. Tables will be set up for your display. Also, if you have anything in the works that you are stuck on, bring it in and you can get a multitude of help and ideas!</p>	<p>APRIL 4, 2012</p> <p><u>THE RULING PEN!</u></p> <p>Another popular Round Robin! Come see and try the Ruling Writer, the Folded Pen, the original Ruling Pen, Jim Chin's Moth and Butterfly Ruling Pens, the Ruling Parallel Pen, and others! You're going to love them.</p>	<p>NOTE:</p> <p><i>Remember to watch for your monthly e-mail flyer from the ever creative Lynda Lawrence, to bring you up-to-date on each month's meeting topic, and other timely information.</i></p>

BE SURE TO SEE YOUR NEWSLETTER AND OTHER INTERESTING ITEMS RELATING TO CALLIGRAPHY ON
ESCRIBIENTE'S WEBSITE: <http://www.escribiente.org>

If you would like to have your monthly flyer, produced by Lynda Lawrence, mailed to you, please contact her at: **505-715-9464**, otherwise she will e-mail it to all members.

If you would like to receive up-to-the-minute information and news relating to Escribiente and it's members, call Bill Kemp at: **505-235-4983** and he will add you on.

The deadline for submissions for upcoming issues of Escribiente...

WINTER ISSUE: (mailed in January) deadline is DECEMBER 1ST

SPRING ISSUE: (mailed in April) deadline is MARCH 1ST

SUMMER ISSUE: (mailed in July) deadline is JUNE 1ST

FALL ISSUE: (mailed in October) deadline is SEPTEMBER 1ST

Any information and/or artwork you have is welcome! Classes you've attended, artwork you have done, tidbits of news, awards you've won, book reviews, a favorite material 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 New Mexico and beyond...we always welcome your input!

We have the most amazing printer for our newsletter!

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Support them with all your copying and printing needs. They are good...and fast! Plus they can even make rubber stamps for you!

Contact: Frank Horner or
Nanette Ely-Davies at:

505-262-2679