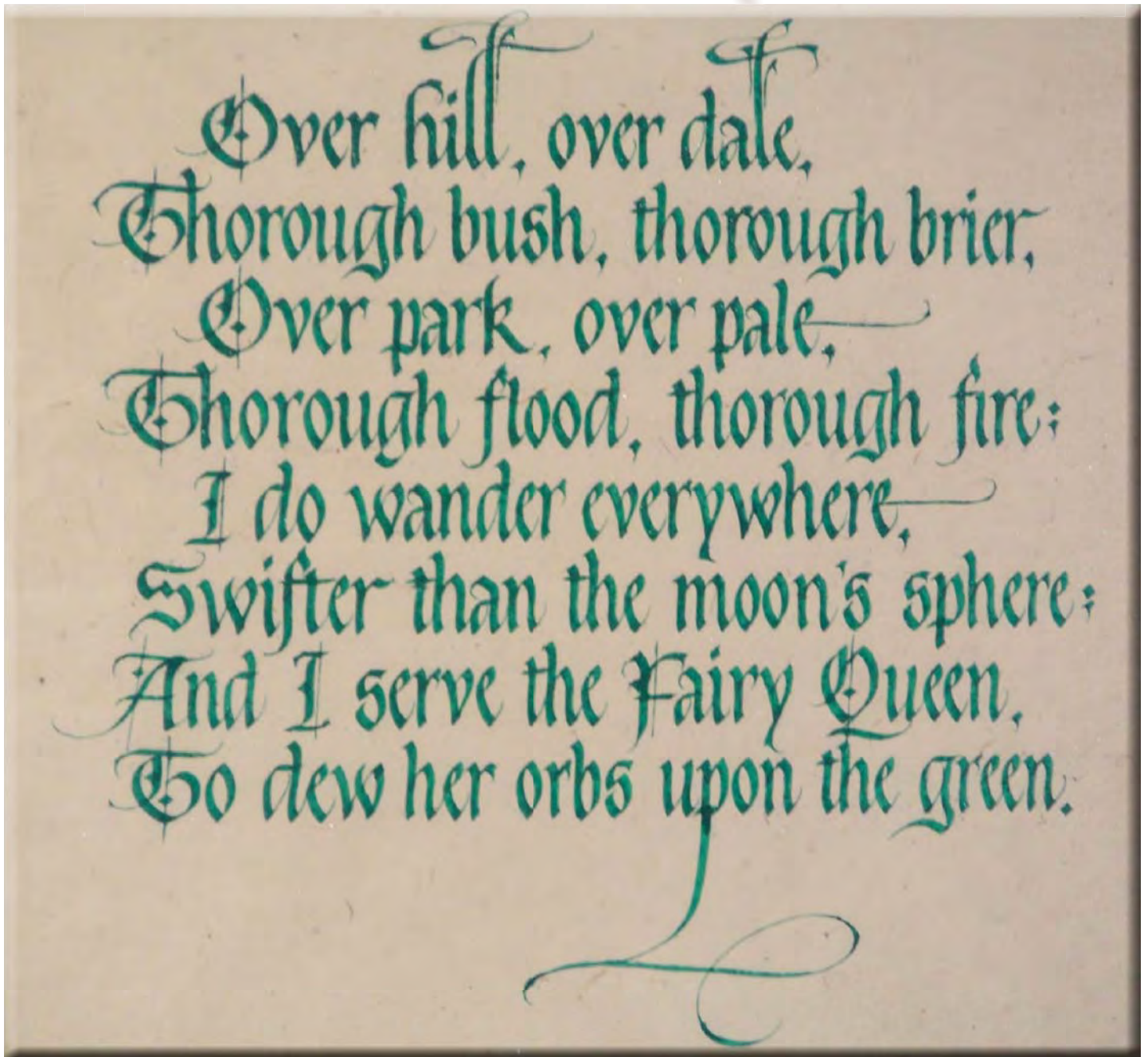

ESCRIBIENTE

Summer, 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*



Last August, I visited Scotland (mostly Edinburgh) and Stockholm, Sweden. While in Stockholm, I went to the Vasa Museum, where the main exhibit was a large ship commissioned by King Gustavus II Adolphus who reigned 1611-1632, that sunk a few hundred feet into its maiden voyage. However, there were other related exhibits in the museum, to include some of the King's laws that were done in a beautiful blackletter variation. I can imagine the King's calligrapher(s), doing their best work, knowing that the documents that they completed would one day be in a museum; After all, the King was one of several at the time that considered themselves to be the rightful heir to the title "Holy Roman Emperor," and surely if you were a calligrapher in the Swedish court, you would agree!

I look at work that is done by our members and see work of the highest quality. We do not have

the certainty of knowledge that our works will one day be in a museum as did the Swedish calligraphers. Nevertheless, if I were a betting man, I'd wager that some of the pieces I've seen completed by our members will be family heirlooms to begin with, and at some point, possibly a few hundred years hence, will be considered too good to be kept in the family and will be given to a museum for all to enjoy.

Look sometime at what our members do at workshops, and especially exhibits, including the State Fair. The creativity of you, the members, is boundless. Just when we think we can't think of anything new, we vary a technique or "accidentally" happen upon a new one. When we don't fear that we'll destroy a piece by trying something new, we allow our creativity to run rampant, and sometimes great things happen.

The next time you do calligraphy, imagine it hanging on a museum wall. That may be where it ends up!

Ron Peterson

ESCRIBIENTE P.O. Box 30166 Albuquerque, NM 87190

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COVER ART

THE BEAUTIFUL ART ON THE COVER OF THIS ISSUE IS DONE BY JANICE GABEL. SEE HER MEMBER PROFILE ON PAGES 8 & 9.

Escrribiente 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: Escrribiente, P.O. Box 30166, Albuquerque, NM 87190. Escrribiente'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 by e-mail to: [Julie Gray at inkster1@juno.com](mailto:Julie.Gray@inkster1@juno.com), or by snail mail to: 96 Paa-ko Drive, Sandia Park, NM 87047

Letterforms with Twists and Turns...

The Society for Calligraphy in Southern California has hosted for six straight years a conference they call Letters California Style. It's held in Pomona, California every year over the President's Day weekend in February.

This year I had the privilege of spending the weekend learning from Lisa All-Rules-Are-Meant-To-Be-Broken Engelbrecht. She is a self-described rebel and free spirit. That attitude carries through in her instructional approach in her classroom.

Beginning with formal Roman letterforms, we were able to build on that foundation to move on to create personal letterforms to call our own. She eventually handed out "permission slips" to each student; that was meant to be our cue to avoid boundaries and let our passion lead the way.

The class was all about experimentation with inks and paints and tools, and even found ob-

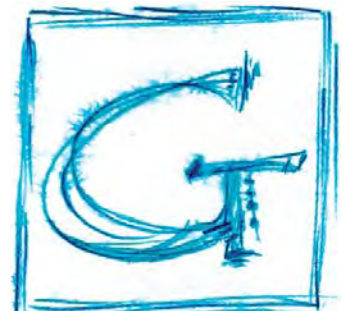
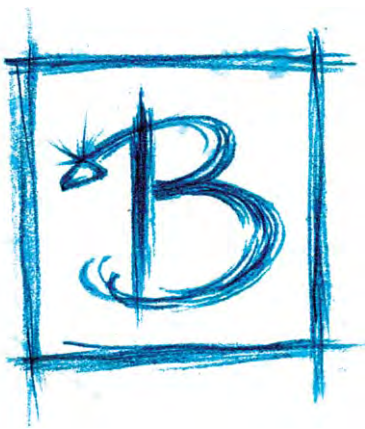
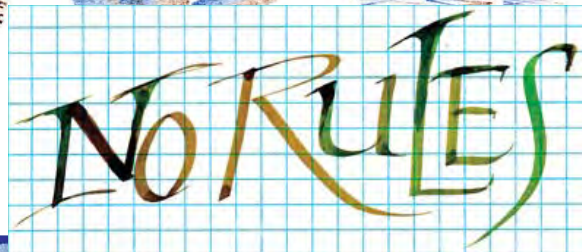
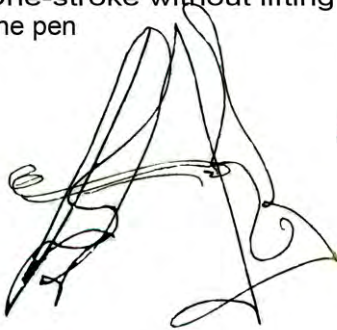


jects. She guided us in ways that turned our letters into images based on the traditional letterforms; but with twists and turns, it all became expressive and personal. Walnut ink was our color of choice in the beginning. With a broad-edge pen, you can achieve a multi-colored stroke by dipping one edge in the walnut ink and the opposite edge in another color. We did this with a balsa-wood nib and you can see the result in one of the images on this page. We exaggerated, stretched, shrunk, slanted, texturized, pressurized, scribbled, and flourished letters with wild abandon.

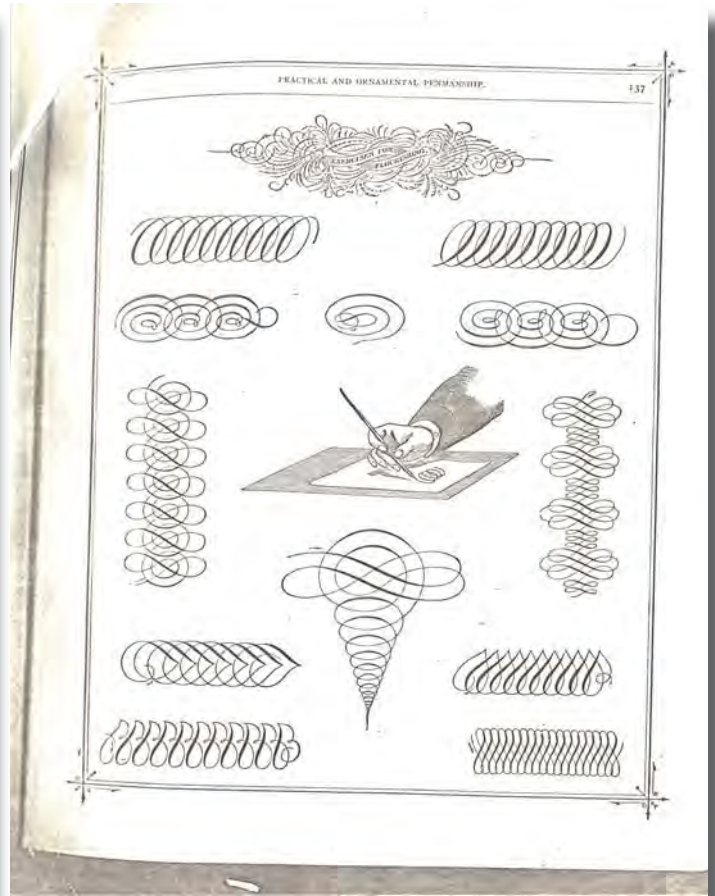
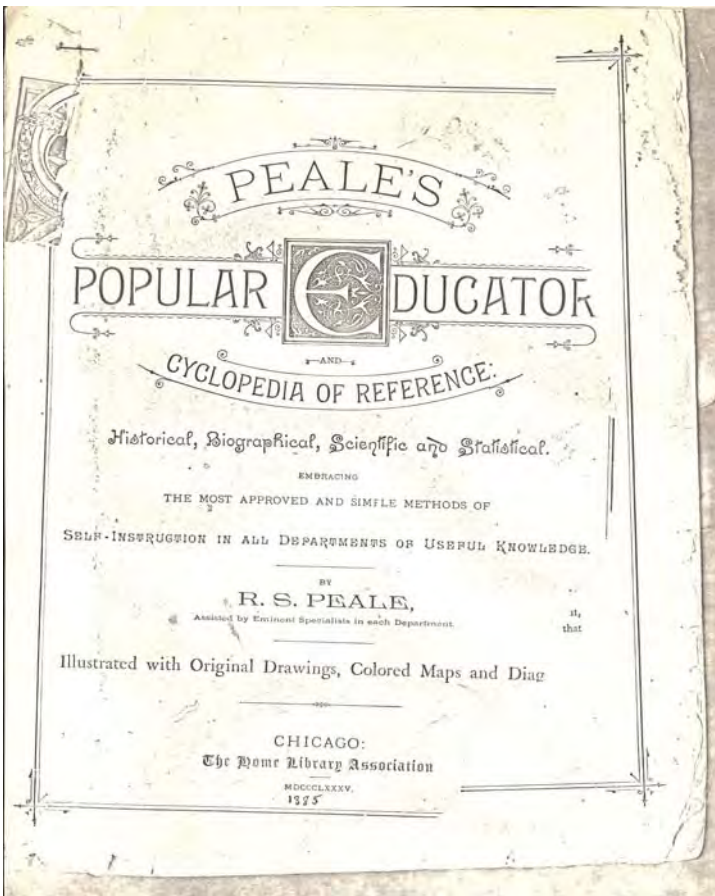
Everyone in the class left with a temporary tattoo, and she expressed gratitude to everyone for taking her up on that opportunity to step outside our comfort zone. The class was playful and fun and a very memorable experience. I don't think I even knew how to spell *spontaneity* until I was introduced to Lisa's adventurous approach to letters and mark making.

Lynda Lawrence

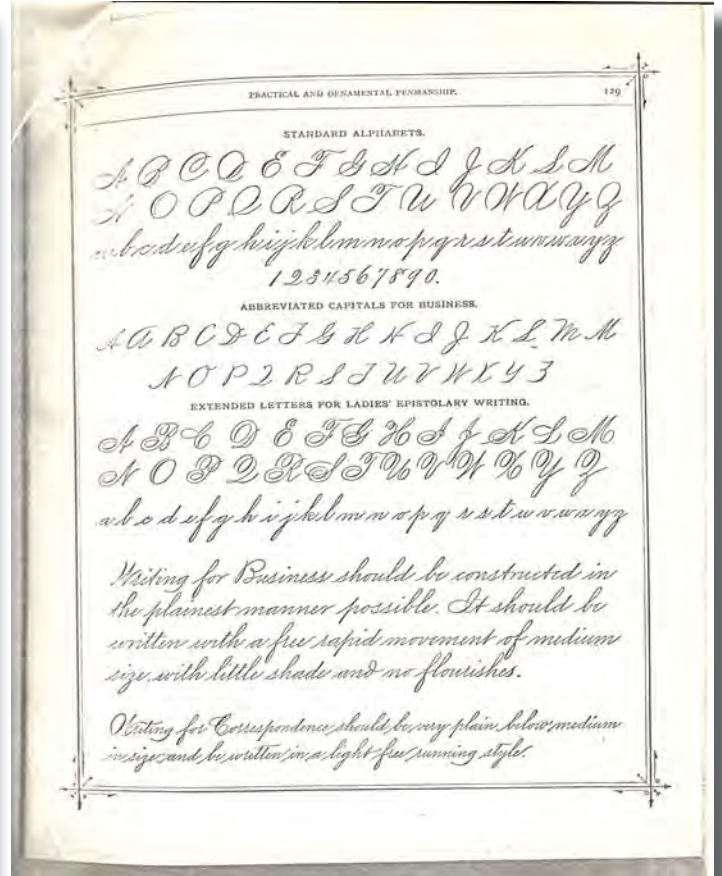
One-stroke without lifting the pen



Ink blot pencil - looks like graphite until water is applied.



Some wonderful pages from the 1885 book Popular Educator, by R.S. Peale. Thanks to Ron Friederich for the loan of these to the newsletter .



JUDY MELVIN'S IMPROV STUDIO

Judy Melvin's workshop, called Improv Studio, was a collection of background techniques. It was a process of layering different mediums which resulted in varying effects. Calligraphy could then be applied using a variety of tools.

Some of the layering techniques she used included sumi ink art, walnut ink, TECHink, Adirondack color washes, gesso, pastels, stencils and bleach (full strength, which is great on colored or dark paper).

She used different combinations of these layers on Arches Text Wove and various black papers including the original Arches Cover Black. She encouraged us to experiment.

This was a two day class which was greatly enjoyed by all who attended. Judy has a quiet and relaxed style with a great sense of humor. It was a fun class and I would highly recommend it.

Pat Vizzini

Photo by Julie Maas



Judy Melvin working here with gesso and pastels.



Above: From left, Julie Maas, Lynda Lawrence, Kathy Chilton, Sue DeWalt, and Amy Jones.



Above: from left, Lynda Lawrence, Amy Jones, Ron Peterson, Judy, Sherry Bishop, Jan Florence and Ginger Larkin.



Right: Judy with the Las Cruces group. From left, Gail Lieruance, Mary Havenor, Mary Curry and Amy Jones

More photos of Judy's class on pages 6 and 7. All photos unless otherwise labeled are by Evelyn Costello.



Amy Jones



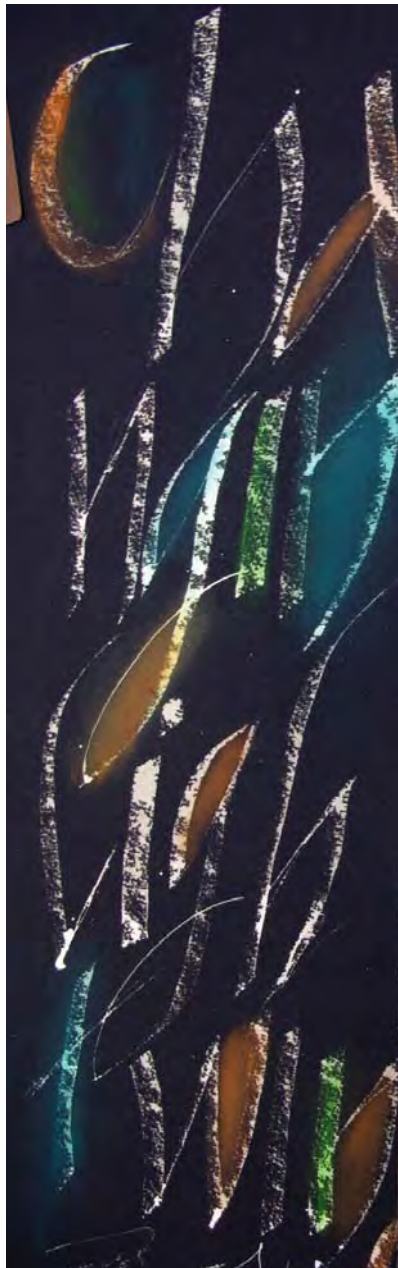
Gai



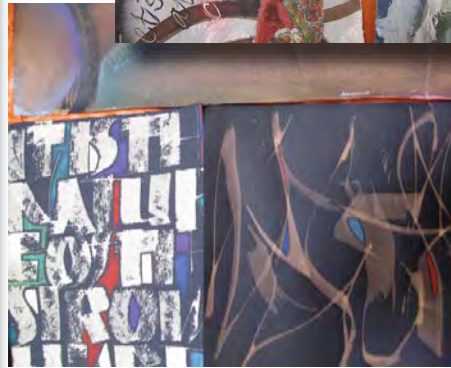
Julie Maas



Evelyn Costello



Ginger Larkin



Pat Vizzini



Edi Klingner



Kathy Chilton



Kathy Chilton and Amy Jones



Lynda Lawrence



Ginger Larkin and Pat Vizzini with 'sink art'



Mary Havenor



Sherry Bishop



Ginger Larkin



Mary Curry



Ron Peterson

Member Profile

Janice Gabel

Occasionally we like to publish a Member Profile of one of Escribiente's members. This month our focus is on Janice Gabel...

Where are you from?

I was born in Butte, Montana, but moved to Oregon when I was ten. I call Portland home, even though I have not lived there since I married in 1981.

What part of town do you live in, and how long have you lived in New Mexico?

I have lived in Edgewood for the past 2 1/2 years, having built a house in the airpark. I have resided in New Mexico for 9 years.

Educational/art background?

I have a BS in Foods & Nutrition from Oregon State University. I have taken a few drawing classes, but most of any art training has been through the workshops I've taken.

Family?

I have been married to my husband, Brad for 30 years and we have two sons...Ryan, 25, and Jason, 22.

How long have you been working with calligraphy?

I have been playing with this craft since high school in Portland, Oregon, where I took two semesters of calligraphy.

Who or what got you started?

I always wanted to take art classes in high school, but never thought I was artistic enough. Calligraphy seemed more doable somehow. I was instantly hooked and when I finished with that year's study, I thought I knew just about all there was to know. Then, in my sophomore year at OSU, I took an intermediate calligraphy course taught by Alan Wong. Many calligraphers from nearby Eugene (home of Valley Calligraphy Guild) were in my



class. Here I learned how much I did NOT know. It was during this time that I took my first workshop. VCG sponsored a workshop with New York calligrapher Paul Freeman, a personal friend of Mr. Wong. I was so out of my depth beside the likes of Fran Strom (later Sloan) and Edie Roberts. But I was inspired.

Who has most influenced you in your calligraphic travels?

I have joined calligraphy societies in whatever area I lived, and although my involvement with calligraphy ebbed in busy times of life, it was through workshops that my lettering skills developed and improved. The first instructor that truly shaped me, though, was Marsha Brady in her 3-month course, *Italic Variations*. I have been doing calligraphy for over 15 years by this time, but Marsha made me "see" in a whole new way. She continued to have an impact as I took her 3-month *Rhythm, Spacing & Proportion* (twice) and 3-month *Formal Romans*.

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

I work part-time at Papers! in Nob Hill, which doesn't begin to cover what I spend on my hobby. I have a very indulgent husband.

Are you interested in any other art medium?

I have an interest in collage and bookmaking. I would like to learn to watercolor and work more with pencil, both graphite and colored. Actually, my dream would be to get an art degree.

Which hands are your favorite and which ones would you most like to pursue?

Italic, and its endless variations, will always be my first love, but I use bookhand and Neuland a lot as well. I want to pursue pointed pen variations, although edged

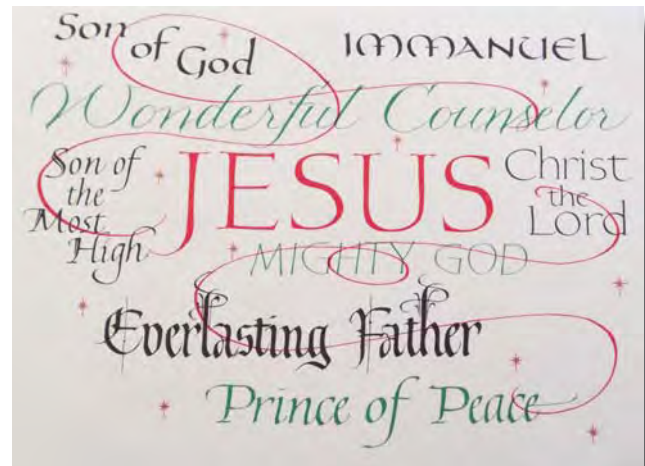
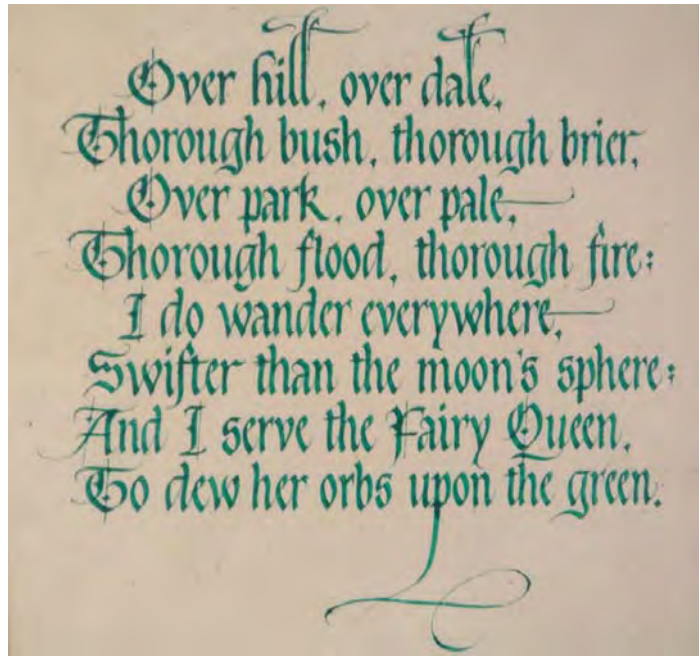
pen will always be more comfortable for me to use.

What does Escribiente mean to you?

Escribiente is people who love what I love and speak the same language as I do.

What do you plan to do or see as a goal for your calligraphic talents?

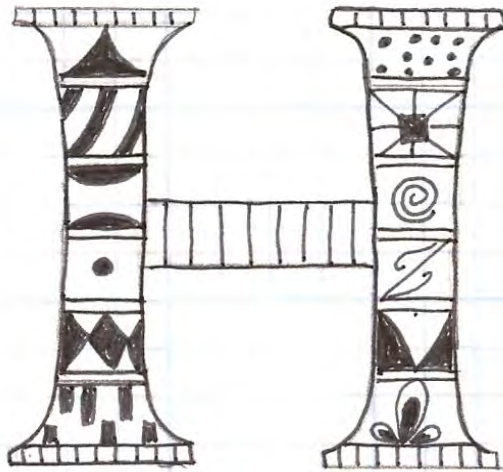
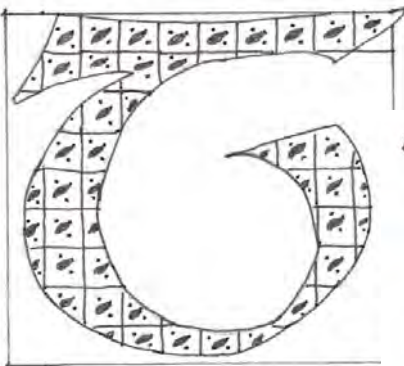
I don't really have any set goals. I'm just open to wherever it leads me.



not until each loom is silent
and the crosstreads cease to fly,
will God unroll the pattern
and explain the reason why
the dark threads are as needful
in the Weaver's skillful hand,
as the threads of gold and silver
for the pattern he has planned.



Kathy Chilton's Advanced class produced a book for the last day of class. They were amazing!! From the back top, going clockwise: Margie Disque, Nancy Napier, Pam Beason, Julie Gray, Catherine Hogan, Sue Poucher, Jan Florence and Sabra Steinsiek . Inset is Pat Vizzini's.



Work done by Jan Florence in Janet Takahashi's class at Letters-California Style.

Decorated letters produced by Nancy Napier in April Meetir demoed by Jan Florence.



A cartoon produced by our Covington, Louisiana member, Helene Aubry

*Welcome
New Member!*

Sally Fitzpatrick
6504 Meoqui Court NW
Los Ranchos, NM 87107
505-345-9370



Study

OPPORTUNITIES

Pointed Pen Variations
on June 11-12
Learn a new script with
Bill Kemp
call Jan for more details



To sign up for Bill's workshop, contact Jan Florence, Workshop Chairperson,
at: 505-281-5771.



Logo by
Linda Schneider

The 62nd Annual IAMPETH Convention
Embassy Suites Biltmore Hotel
Phoenix, Arizona
July 11-17, 2011

www.iampeth.com/2011_convention.php

*Calligraphy
Northwest 2012*

June 24 – July 1, 2012

Reed College
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**WATCH FOR MORE INFORMATION
IN THE FALL ISSUE OF
ESCRIBIENTE
FOR THE UPCOMING WORKSHOP
BY**

PETER THORNTON

**COMING
NOVEMBER 5-6, 2011**

upcoming escribiente meetings...

This is an overview of the upcoming programs at the meetings for the next year. 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 directors are working to bring you exciting and informational programs!

<p>JUNE 1, 2011 <u>FRAMING AND MATTING YOUR WORK FOR THE FAIR.</u> Bring any questions you might have for a piece you want to enter or bring the piece and we can talk about it.</p>	<p>JULY 6, 2011 <u>BOARD MEETING</u></p>	<p>AUGUST 3, 2011 <u>METALLICS</u></p>
<p>SEPTEMBER 7, 2011 <u>GUIDELINES OR NOT?</u></p>	<p>OCTOBER 5, 2011 <u>CALLIGRAPHIC GIFTS</u></p>	<p>NOVEMBER 2, 2011 <u>MAKING VALENTINES!</u></p>
<p>DECEMBER 2011 <u>CHRISTMAS PARTY!</u></p>	<p>JANUARY 4, 2012 <u>NO GENERAL MEETING</u></p>	<p>FEBRUARY 1, 2012 <u>HERE'S WHAT I AM WORKING ON...NOW I NEED SOME HELP!</u></p>
<p>MARCH 7, 2012 <u>TBA</u></p>	<p>APRIL 4, 2012 <u>TBA</u></p>	<p>NOTE: <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, send your e-mail address to Bill Kemp at:

505-235-4983 and he will add you on.

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

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

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

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

SUMMER ISSUE: (mailed in June) deadline is MAY 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! Mail to me at: Julie Gray, 96 Paako Drive, Sandia Park, NM 87047.

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