
ESCRIBIENTE

2016-3

*With gratitude and appreciation
to*

Jan **F**lorence

EscrIBiente Calligraphy Society

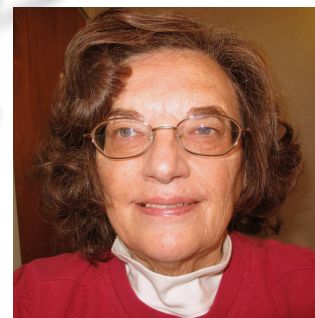
is honored to be the beneficiary of your dedicated service. Your many years of generous commitment have enriched our organization. Thank you especially for serving as our president and workshop chairperson.

N O T I C I A S

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

A WORD FROM YOUR

President



Plenty of activities coming up in the next few months.

Our holiday party will be on Saturday, December 3 at the home of Diane Inman. An email reminder will be sent so you can RSVP and get directions. Remember, there is no general meeting on the first Wednesday in December because we have our party on a Saturday. There is a change in format for this year. Please bring handheld appetizers and handheld desserts so we can move around and mingle without having a sit down meal.

The holiday card exchange will be coordinated by Margie Disque—contact her via email to sign up. This is an exchange of hand lettered cards. Cards can be reproduced but the card should have hand lettered elements.

On December 13 at 6pm, Bill Kemp will be doing a presentation at Cherry Hills library that is based on the topic of handwritten signatures. The Open Space Visitor Center Small Works exhibit is up in December. Members were invited to jury work in and help produce a title sign using calligraphy.

Wednesday, January 4, 2017 (the first Wednesday in the NEW YEAR) will be a board meeting. There is no general meeting in January, but everyone is welcome at the board meeting.

January 14, 2017-- Valentine making project at the home of Kathy Chilton.

January 28, 2017-- mini-workshop on Gothic Capitals—sign up with Beth McKee.

Evelyn Costello

ESCRIBIENTE P.O. Box 30166
Albuquerque, NM 87190

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COVER ART

The beautifully hand-created certificate that Bill Kemp made as a thank you for Past President Jan Florence's contributions to Escribiente. It also won a blue ribbon in the State Fair, much to Bill's surprise, as Jan entered it without telling him!

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 \$30. with online newsletter and \$40. with printed and mailed newsletter. Dues are not pro-rated and are payable May-June. Benefits of membership include: receiving the newsletter, book, tape or DVD checkout from our lending library, discounts to attend workshops, and a discount at Artisan's Art Supply.

Dues should be mailed to: Escribiente, P.O. Box 30166, Albuquerque, NM 87190.

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Send information to:

Julie Gray, 29 Kiva Loop, Sandia Park, NM 87047 or email to inkster1 at junos.com

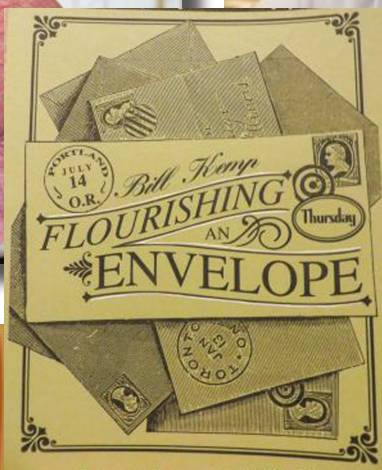
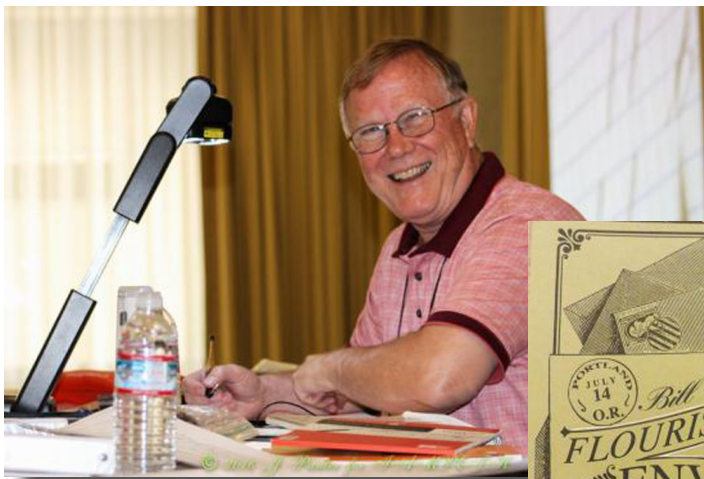
Landscape, Language & Letters - A class with Suzanne Moore at Ghost Ranch

by E Klingner



Bill Kemp Teaching at IAMPETH

International Association of Master Penmen, Engrossers and Teachers of Handwriting



Photos Courtesy of JP Panter





Weathergrams

Join the Open Space Visitor Center August 13, 2016 for a mid-summer celebration of calligraphy and poetry!

PROGRAM OF EVENTS:

- **Noon - 3:00 PM:** Weathergram demonstrations by Escribiente, Albuquerque's calligraphic society, in the Lobby. (Weathergrams are nature poems based on Japanese haiku, calligraphed on degradable papers, then tied to tree branches to flutter in the wind and rain, disappearing as summer wanes.)
- **12:30 - 1:00:** Artist Chris Meyer, featured in the Open Space Visitor Center Gallery, will discuss narratives intrinsic to his 'Open Stories' exhibition.
- **1:30 - 2:30:** Calligraphy workshop by Beth House of Escribiente in the Kiva Room. **Registration required - call: 897-8831**
- **3:00 - 4:30 PM:** Poetry readings and 'open microphone' opportunities by Dale Harris and other local poets. **Registration required - call: 897-8831**

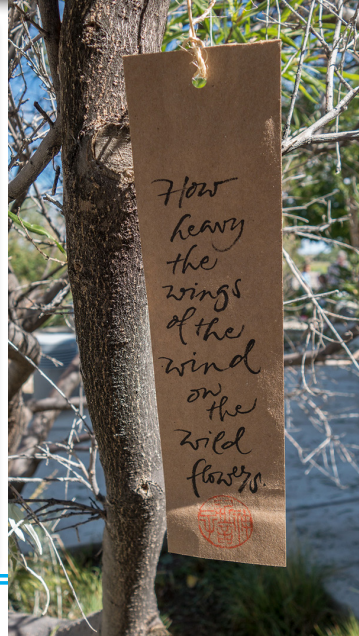


6500 Coors Boulevard NW, Albuquerque, NM 87120
 (between Montano Rd and Paseo del Norte at end of Bosque Meadows)
 Contact: Kent Swanson at 505-897-8831 or kswanson@cabq.gov

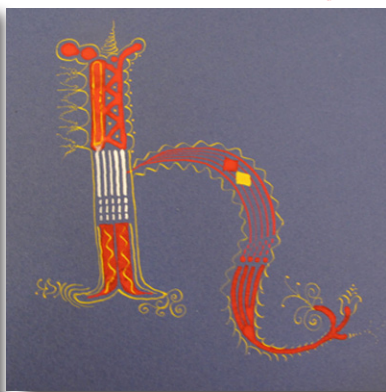
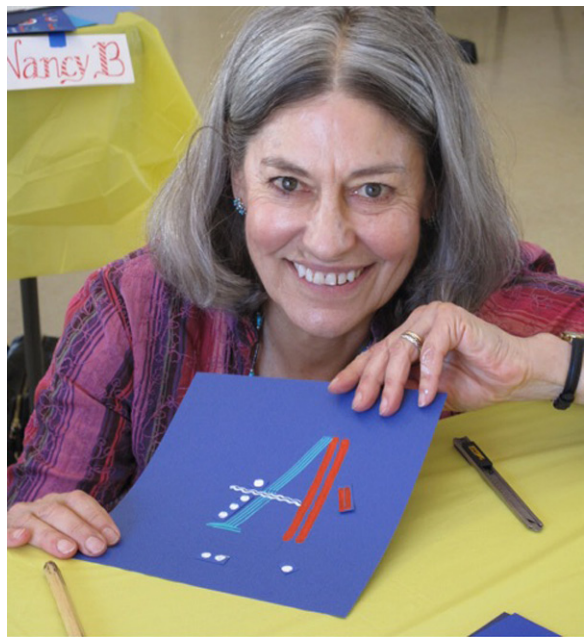


Over 150 weathergrams created by calligraphers from Escribiente could be viewed on trees around the Open Space Visitor Center grounds as a temporary art installation. The weathergrams were on display throughout the month of August. Thank you to all the Escribiente members who created Weathergrams and donated their time to demonstrate calligraphy to the public at the open house. Here are a few samples of the hanging Weathergrams.

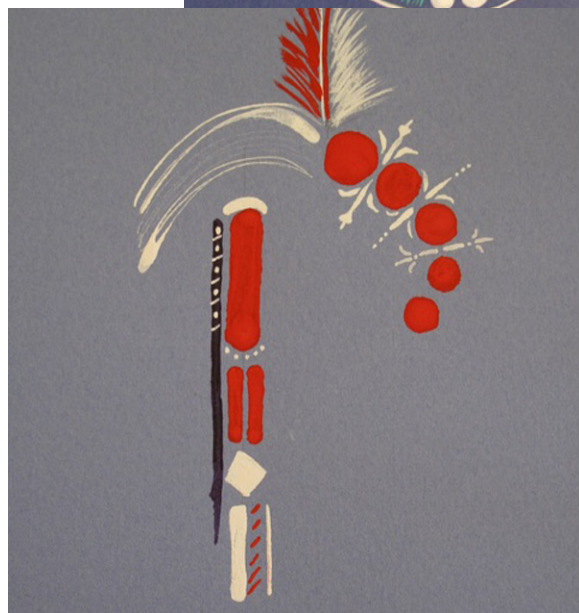
Photos by Evelyn Costello, Trish Meyer & Kent Swanson.



Contemporary and Decorated Letters with Nancy Culmone



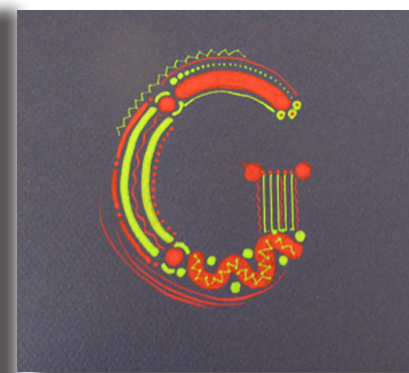
*Review by
Jan Florence*



September 24 & 25, 2016 were special days for lucky Escribiente members....her workshop week end. Day 1 was spent on making letters with only red, white and black colors. We designed letters on white paper with red and black colors and then on black paper we used white and red. We were using the Speedball "Series B" nibs which was new for many. We used other tools including Automatic pens, music nibs, balsa wood and brushes for making funky marks that turned into letters, or a portion of a letter that would be recognized as the letter it was supposed to be. Then we selected a letter and cut it out of black paper ending with about 6 or 8 identical letters. The challenge was to cut each letter up and then put it back together as almost the same letter. It looked like pieces were

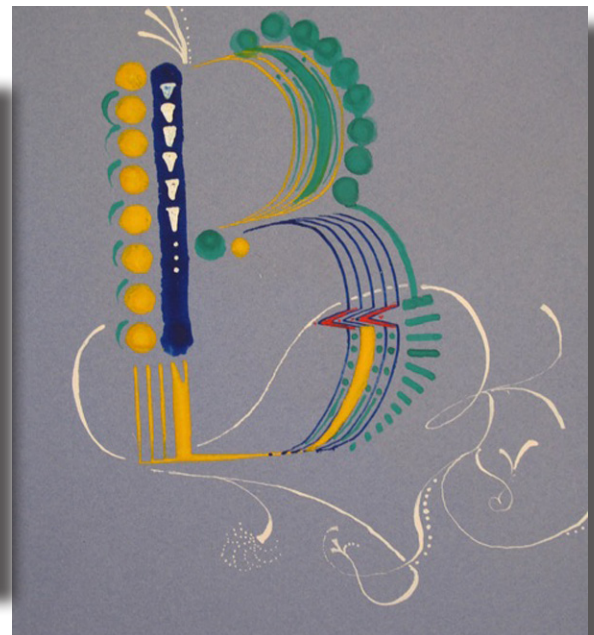
flying in and out of the letter, center pieces were

missing, straight, curved and crooked lines along with many other interesting cuts were made. It was wonderful and amazing to see what people came up with. The letter pieces were glued to white paper, folded and we ended day 1 with an accordion book.





Day 2 was doing almost everything we learned in day 1 on an 8 x 8 colored piece of paper. So with our B Series nib or any other tools we brought that might make a mark, we attempted to make the letter we selected. We were using the red, white, black plus an orange and turquoise gouache, and added any other colors we brought. We made our letter making dots, stripes, lines and marks trying to come up with interesting and unusual shapes. Once our colorful letter was completed gold flourishes were added. To finish this letter, Nancy demonstrated how to “frame” it with oil pastels. This was a new technique for me and I think to several others. But an excuse to buy more supplies!



Photos by Evelyn Costello and David Gasser

EAT YOUR WORDS-PART 1

by Kathy Chilton

In this era of extensive political rhetoric and social media verbosity, it behoves the calligraphers of the world to devise palatable ways to eat your words. Others have spoken out about ways to obviate the necessity of eating one's words: "Better to bite your tongue than have to eat your words" or "Make your words tender and sweet as you may have to eat them."

Some book or calligraphic societies have edible book events, but



chocolate and butter.

Do it yourself tools and recipes make individualization possible and even beautiful. I use scissors to cut Neuland letters from tortillas--later frying them and adding a sprinkling of cinnamon and sugar. Fruit leather can also be easily cut with scissors as can sliced cheese and, appropriately, bologna. Basic sugar cookies using letter form cutters can be good. Jello can be molded or cut to form the words that should never have been



few ask politicians or others to eat enough words to fill a book. Here I have assembled some easy, tasty and accessible ways to eat words.

The most obvious is Alphabet Soup that comes with a myriad of possible words or even paragraphs to be consumed.

Other food companies have also made the task easier by having letters ready made for simple regrets or errors. I especially recommend the chocolate variety, but gummy words are also popular. Purists might choose the letter cookies made from carrots, beets or sweet potatoes that are now available in health food stores. The act of eating your words is probably a healthy action, even if the words are rich in



spoken. Grape flavor jello molds are perfect for digestible purple prose. Food coloring can be used for brush lettering on taco shells, frosted cakes, bread and some fruits and vegetables.

For calligraphers with extraordinary patience, the techniques of blocking access to light and/or sgraffito on growing fruit and vegetables yields, at harvest, extraordinary words fit for consumption.

As described briefly above, there are volumes of methods, flavors and reasons for eating your words. As



the lunar year begins, I wish you the following:

May your words this year be tasty and sweet and calligraphically eloquent!

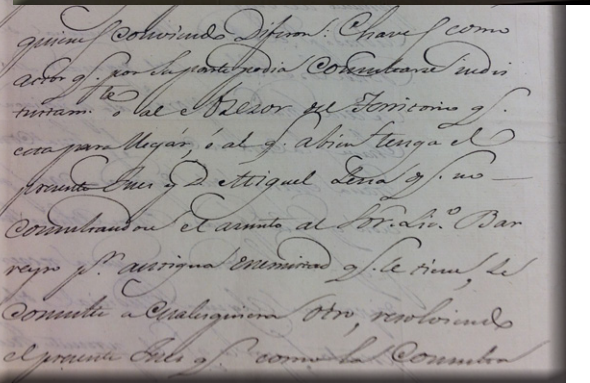
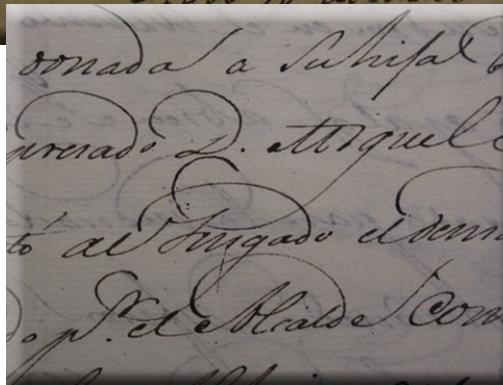
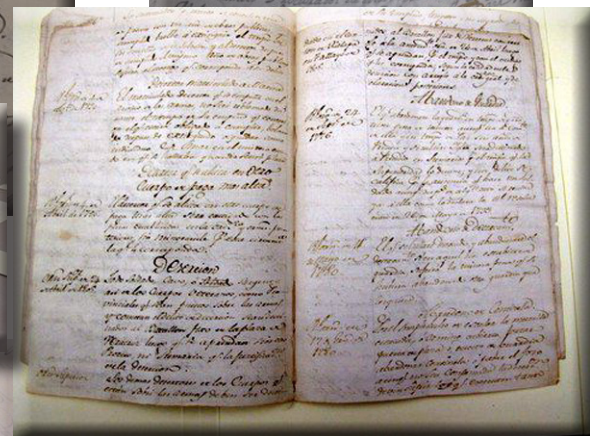
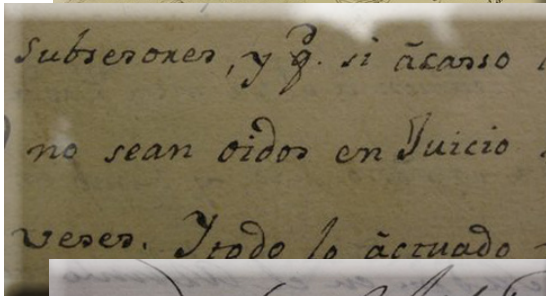
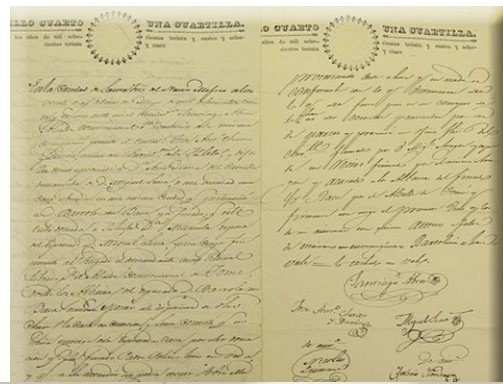
EAT YOUR WORDS-PART 2

Kathy Chilton gave the most wonderful presentation at our September meeting presenting photos of birds nesting in the alphabet! She has spent years finding every letter, including an ampersand, where birds have made their home very comfortably in the counters of our exquisite 26 letterforms! Then after, she gave each person a chance to do the same with home baked sugar cookies in the shape of each letter, iced to letter on with food coloring markers, and little nests made from phyllo dough, and teeny jellybeans! It was a wonderful playtime for all of us!



CALLIGRAPHY ADVENTURE!

When calligraphers live in a state with a history that goes back to 1540 it is not surprising that they can examine original official documents written in Miniscule and Chancery Cursive. The New Mexico State Archives in Santa Fe preserves the written history of the state. In September a group of Escribientes went to Santa Fe to examine these things closely, see and feel the paper they were written on, most of which was cotton which has not darkened with age. Small lettering on lines closely spaced gave testament to the fact that paper had to travel by ox cart thousands of miles to reach Santa Fe. The men who wrote them added their signatures with flourishes and geometric designs thought out ahead of time and done exactly the same each time. Official papers had seals and dates stamped with carved wooden stamps. We marveled at the fine, uniform lines done with quill pens and the grand flourishes and individual styles of the later, longhand papers. In addition to being able to examine the documents Rachel S. Adler, Senior Archivist of the Archives and Historical Services Division of the New Mexico State Records Center gave us a tour of the facility. We were shown the microfiche collection and machines used to retrieve photos of all the documents which is, unfortunately, antiquated and difficult to use. In the vault columns of beautifully bound ledgers soared in columns to the high ceiling; tall shelves held the photo and film history of the state. The building is also the State Library with a genealogy department and library services for the blind and handicapped.



Photos by Caryl McFarney and Evelyn Costello

Yves Leterme and his Brush Fiesta at A Show of Hands.

by David F. Gasser

I am a relative newcomer to the world of calligraphy; I took my first lessons in January, 2013. I've been able to dedicate time to the pursuit and a year of anticipation was realized in late June when I was able

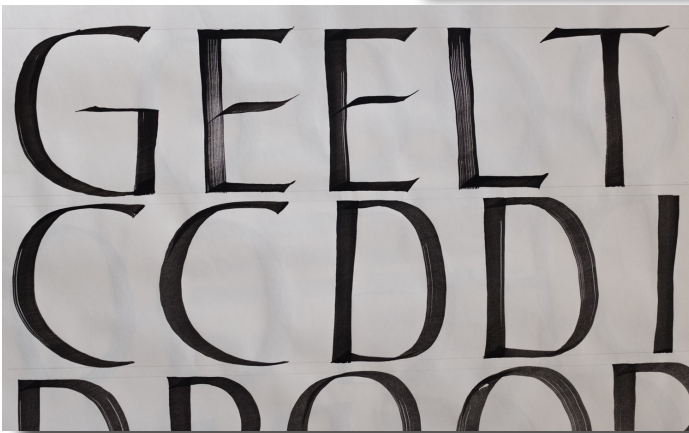


to attend my first International Calligraphy Conference, A Show of Hands, on the campus of Warren Wilson College just outside of Asheville, North Carolina. I registered very early because there was no question I wanted to be there. The real question was with whom did I wish to study. By the time the faculty had been announced and we could choose classes, I knew I wanted to study with Yves Leterme and Christopher Haanes. I admire both of them greatly. In each

respective two and a half-day course, I hoped to develop more freedom from Yves and more discipline from Christopher.

Yve's class was called Brush Fiesta. We only used brushes, starting with a flat lettering brush to clarify letterforms and then migrating to pointed brushes where the intention was increasingly gestural.

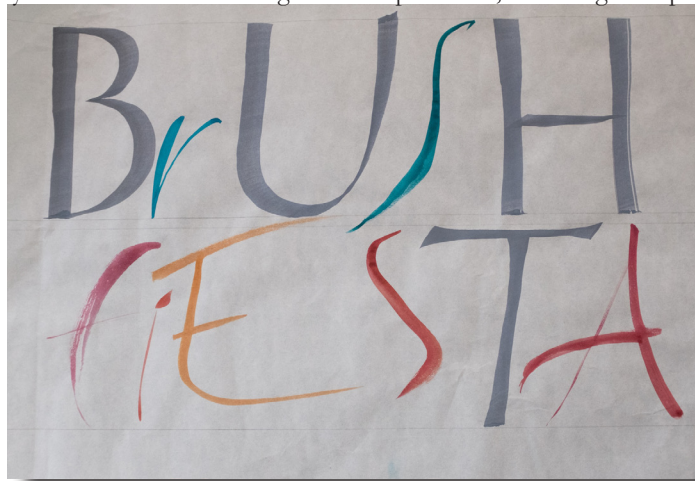
For the 18 months, I have been devoted to brush Roman capitals. Working with the flat brush was comfortable although we were working with



capitals that Yves had designed for the workshop. Yves, a former classic languages teacher taught us the word entasis, Greek for waisting. Yves' idea of waisting was different than what I have been taught in that he emphasized waisting on side of the stroke, leaving the other straight. The important thing, he said, was to concentrate on the straight side and let the curved side happen. Easier said than done. So we practiced strokes. And practiced. The idea was to gain control over the brush. I found it very challenging because it required a fundamental change in what I've spent a lot of time trying to learn over the last months. And I have to admit that it was difficult to stop making Roman capitals with my brush. Although I can't really say that I finished a piece at this stage of the class, my final practice sheets with the flat brush were a combination of what Yves was teaching and my inclination to turn letters into Roman caps.

After working with the flat brush, we moved to the pointed brush. I have no experience lettering with a pointed brush, so this part of the workshop was new. On his list of supplies, Yves asked us to purchase

the Pentel Aquash Water Brush. This is a very versatile tool that can be used in a number of ways. Yves preferred to dip the brush into the ink or gouache, rather than fill the reservoir of the pen with ink or water. The tool is a delight to use. It's responsive, easy to hold and not very expensive. As Yves said at the beginning of the course, "the best part of the brush is that it's flexible; the worst part of the brush is that it's flexible." Using a pointed brush to letter requires a different touch. We practiced making strokes and then reproducing several alphabets that he showed us. One of his techniques was to examine all aspects of a letter, e.g., rhythm, weight, angle, legibility, case, movement, ligatures, etc. and, in doing so, experiment with systematic changes to each parameter, observing its impact on the appearance



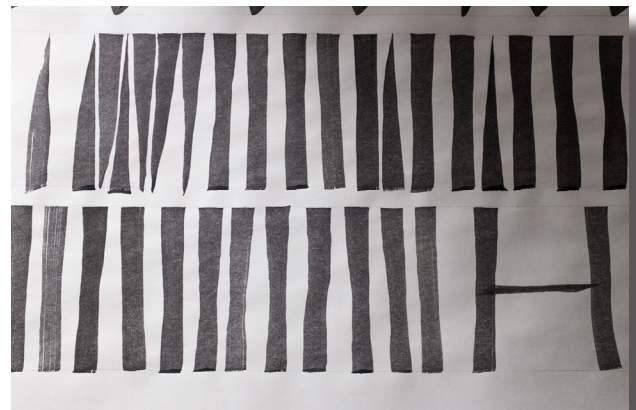
of the letter. We had an exercise where we chose a word and wrote it in a number of different ways. I chose the Flemish name of the city where Yves lives. Achieving a balance between gestural and scribbling is delicate and is not something I could do very easily.

As the course was ending, I began to understand that movement originating at my shoulder, and not just from my wrist or fingers was important to achieving a more gestural look. There is a lot of room for practice and improvement now that I am back home. A recent exercise with the names of lots of cities shows glimmers of promise but I'm far from where I want to be.

Our last morning was spent experimenting with other kinds of brushes. Feather, corn straw, metal and others. Lots of things can be used to make interesting marks on paper. Yves fosters an approach that welcomes experimentation while simultaneously avoiding mechanical, repetitive movement that lacks elegance.

I'm learning that it's OK to let go a bit and introduce more movement and change speeds. More than anything, I'm learning to see just a little bit better so that I can understand what aspects of the stroke is desirable and where

I need to make changes.



NEW MEXICO STATE FAIR 2016



Trish Meyer and Meredith McPherson were judges for this year's calligraphy division of the fair.

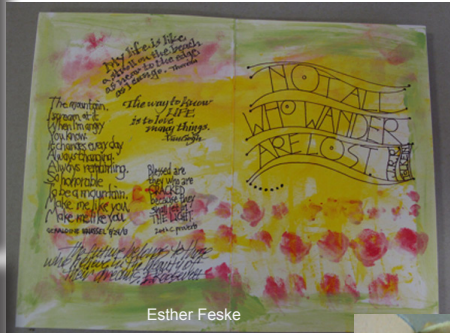
Trish Meyer,
Judge



Meredith
McPherson,
Judge



Caryl McHarney



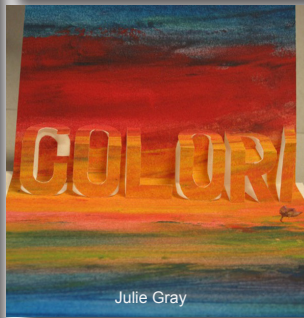
Esther Feske



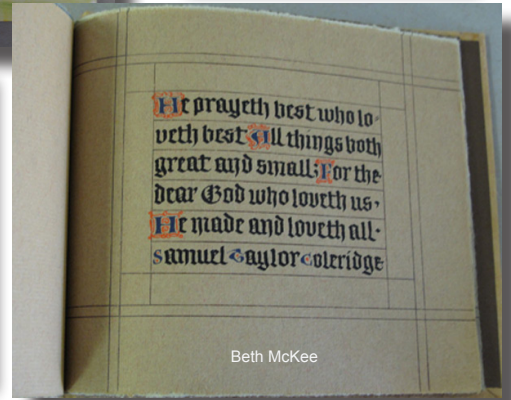
Beth House



Beth House



Julie Gray



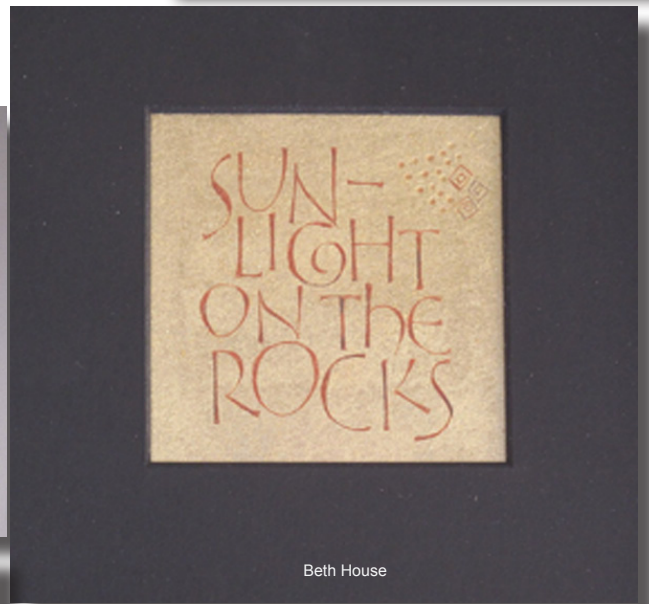
Beth McKee



Beth McKee



Caryl McHarney



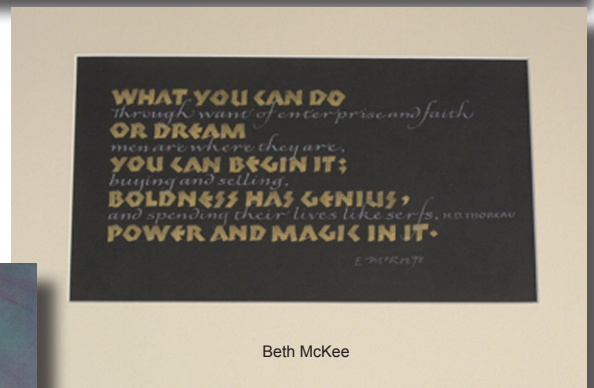
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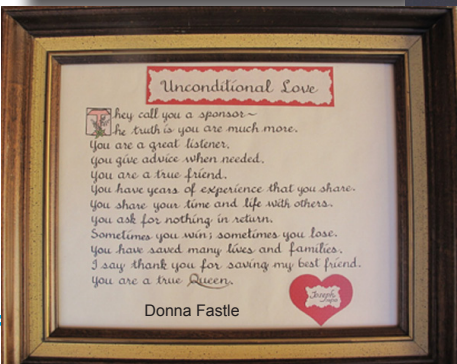
Miriam Simmons



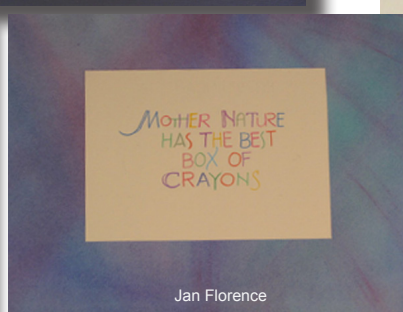
Ginger Larkin



Beth McKee



Donna Fastle



Jan Florence

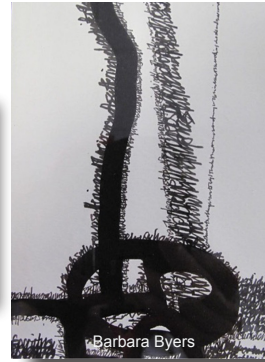
See Bill Kemp's Blue Ribbon piece on the cover. More photos from the fair on page 14.



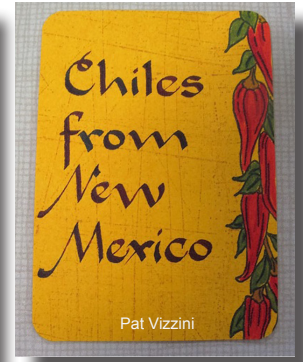
Diane Inman



Evelyn Costello



Barbara Byers



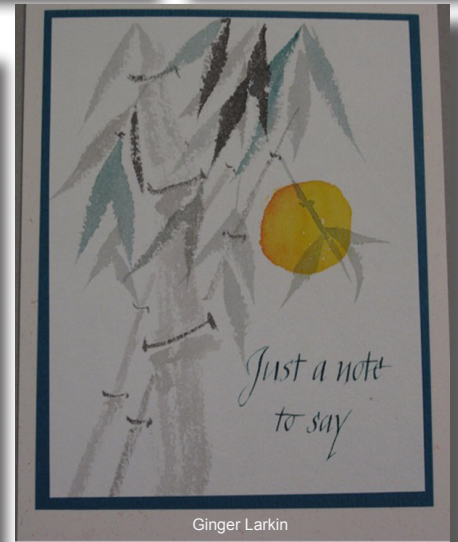
Pat Vizzini



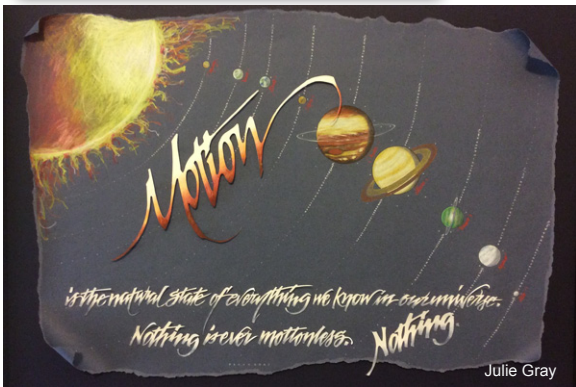
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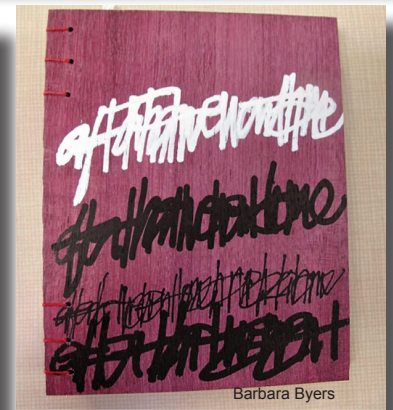
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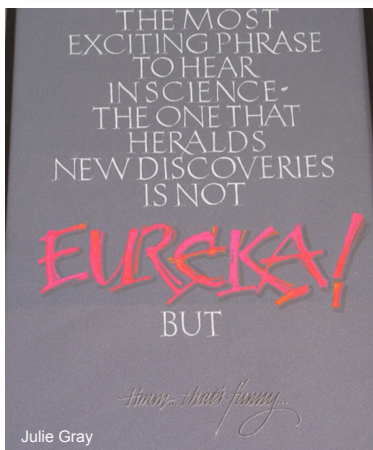
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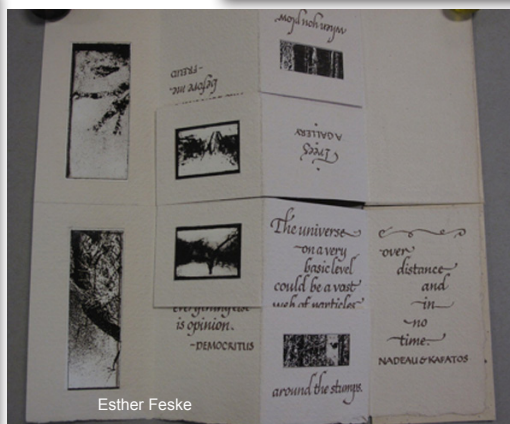
Janice Gabel



Barbara Byers



Julie Gray



Esther Feske



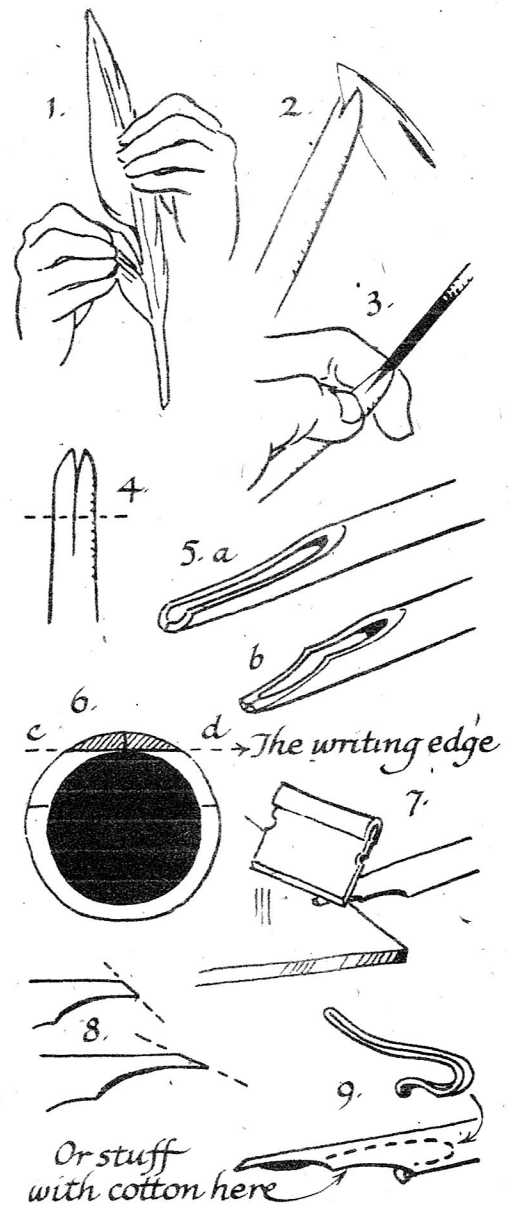
Caryl McHarney

Photos by Evelyn Costello and Rick House

HOW TO CUT A QUILL ❖ by Ralph Douglass
 ❖ ❖ Professor of Art, University of New Mexico
 Author of "Calligraphic Lettering with Wide Pen & Brush"

From a quill, the artist cuts a tool to his own requirements with which he can experiment freely in a medium of exciting texture

Figure 1 (at the right). Strip off the filaments to provide a good handle. 2. Cut off the end with a SHARP knife and start the split. 3. Extend the split as shown, with the handle of a brush, placing the thumb nail where you want it to stop. 4. The split may spread at the end. To get rid of this spread, the nib is cut back to the dotted line, leaving about $\frac{1}{8}$ to $\frac{1}{4}$ inch of the split, enough to reach the ink reservoir. 5. Two cuts, a and b, form the nib, the second b, being done with particular accuracy so that a magnified cross section would appear as in figure 6. The line c-d must be perfectly straight. 7. The last cut, shaping the chisel edge from the top side of the nib, is made with utmost precision on a glass slab. Sharp nibs may be finished on fine emery paper. 8. The slant of the bevel varies according to the fineness of writing desired. 9. A reservoir is made with a small piece of spring steel, such as half of a bobby pin, bent into an S form and inserted in the quill as illustrated. For writing, fill the reservoir with a dropper. The drawing quill, similarly prepared but perhaps more pointed, may be dipped or stuffed with a small wad of cotton to hold the ink. To feed properly, whatever holds the ink must reach the end of the split.



Goose quills of good quality are recommended for use in writing ❖ Such quills, properly processed, can be obtained from Lewis Glaser, Quillmaker, Box 301, ❖ ❖ ❖ Charlottesville, Virginia.

This page was executed with three goose quills, and reduced one-fourth in reproduction.

Copyright 1951 by Ralph Douglass

GRAND TIPS FOR LETTERING ARTISTS...

To write in a circle, first write the text in a straight line. Measure the line of writing. Multiply that number by .31831. This gives the diameter of the circle. Draw a circle with this diameter; the text should fit.

For guidelines on dark paper, use *Crayola Anti-Dust Chalk #1402* sharpened to a fine point to draw lines. Chalk can be rubbed away when lines are no longer needed.
St. Louis Miniscule

Another way to draw guidelines on dark paper is to use marking chalk that comes in sticks in fabric and quilting stores. Easy to sharpen in pencil sharpeners.
Julie Gray

To execute smooth Copperplate curves and flourishes, place felt or several sheets of paper under the writing paper.
Calligraphy Guild of Oklahoma

Capital letters are not twice as large as miniscules. They are about one third higher than the x-height. If the capital letters are two pen widths or less, serifs may not be desired.
Signet-Colleagues of Calligraphy

When you learn a letterform...USE IT!
Dick Beasley

The space between letters needs to be designed carefully so the spaces are smaller than the black of the letter; never let the white win. The most difficult space problems come after the letters: c,e,r,t,x.
Bill Womack-SFC Bulletin

Check the ingredients in your glass cleaner. Some contain lemon juice, an acid, which literally eats away that the paper and pigments if trapped between your artwork and the glass in a framed piece.
Daniel Smith Company

Spray *Krylon Workable Fixative* on seashells, acorns, leaves, eggs, tree bark, etc., which makes them ready for lettering.
Valley Calligraphers

When embossing by using a light box, it helps to first rub waxed paper over the paper to be embossed.
Michigan Association of Calligraphers

When addressing white or very light colored envelopes, cut a clear sheet of acetate to fit inside the envelopes and line with permanent marker. Light from a light box will show through the acetate more easily than through guidelines drawn on paper or card stock.
Washington DC Calligraphy Guild

Eleven words per line are the easiest to read.
Nib 'n' Inks

To clean the clogged tip of a technical pen, makes jabs into a kneaded eraser. The clay-like eraser pulls out the clog, but it leaves no plug behind in the pen.
Valley Calligraphy Guild of Waco, Texas

Effective folding of cover stock requires scoring. Even heavyweight papers should be scored. Scoring produces a raised bump on one side of the paper stock being scored. The raised bump should always be on the inside of the folded piece.

Prevent spilled ink: Cut an X with an X-acto knife in the center of a small margarine tub lid. Slip the lid down over an ink bottle.
Calligram, Marietta Calligraphy Society

Look at the corner of the pen drawing the counter of the letter - the letters will have a better shape.
Sheila Waters

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:
lynda33 at hotmail.com
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:
brotherbill55 at hotmail.com
and he will add you on.

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

2017-1 ISSUE: deadline is FEBRUARY 1ST, 2017

2017-2 ISSUE: deadline is MAY 1ST, 2017

2017-3 ISSUE: deadline is AUGUST 1ST, 2017

2017-4 ISSUE: deadline is NOVEMBER 1ST, 2017

2018-1 ISSUE: deadline is FEBRUARY 1ST, 2018

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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