

2017-3

ESCRIBIENTE



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



As we begin a new membership year, I'm excited to share what our calligraphy guild has in store for you during the 2017-18 season!

Programs Chair **Patty Hammarstedt** has designed an entire year of monthly meetings around learning Foundational as a fun and inspiring series of tutorials (see pages 12-13). Foundational is a perfect hand to learn if you are new to calligraphy, and even seasoned calligraphers will pick up some great tech-

niques. I suspect a year from now, we will all be better calligraphers as a result!

Workshops will be led this year by **Beth McKee**, starting with her own *Paste Papers that Sing!* workshop in October. Some other great workshops with leading national and international calligraphers are in the works too.

I encourage all of you to share your calligraphy by entering artwork in the New Mexico State Fair at the end of August; a link to the PDF guidelines can be found on our website's home page. We are also planning a special members' exhibition next Spring to commemorate the guild's 40th Anniversary (April 2018).

A big thanks to Evelyn Costello for guiding us as President last year, as well as everyone who volunteered for committees and helped with fundraising events by creating ornaments for Presbyterian Hospice, Valentines for Meals on Wheels, and Weath-ergrams for Open Space Alliance. (We are a generous and talented bunch!)

Trish Meyer

Escribiente

P.O. BOX 30166
ALBUQUERQUE, NM 87190

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Materials will now be presented at each meeting by anyone who has an interesting tool or technique to show.

Refreshments for the meetings will be provided by anyone who is willing to share. Please bring your own drink if you wish. None will be provided.

Cover Art

Cover art this issue is produced by **Tim Brookes** (see article on pages 4-5). It is *Mongolian calligraphy based on the work of Sukhbaatar*. It says "Happy new year".
The wood is pau amarillo.

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 Streets).

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 check-out from our lending library, discounts to attend workshops and a discount at Artisan's Art Supply.

Dues should be mailed to:
Escribiente, PO Box 30166, Albuquerque, NM 87190

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THIS & THAT

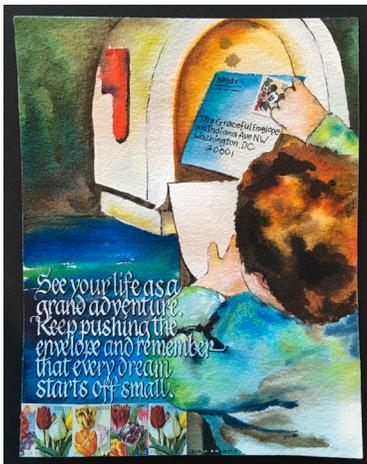


Escribiente's 2017-2018 Board of Directors... from left, President Trish Meyer; Vice President, Patty Hammarstedt; Treasurer, Evelyn Costello; and Secretary, Diane Inman.

Members of ESCRIBIENTE
Thank you
Thomas & Akiho
You are all very dear to think to do this. We so appreciate your generosity.
With best wishes, Thomas

A nice note from Thomas Ingmire and his wife Akiho for the donation Escribiente made. See page 3 in Newsletter issue 2017-2.

Graceful Envelope Contest Winner



Escribiente member Julie Gray has a winning envelope in the Graceful Envelope Contest, sponsored by the Washington Calligraphers Guild and the Postal Carriers Association. All winning entries can be seen by going to the guild's website and clicking on Graceful Envelope winners. www.calligraphersguild.org

PENS, PELTS AND PARADES



Escribiente Member Pat Vizzini is working in the Visitor's Center at Yellowstone National Park this summer. She was in the 4th of July parade in the park and carried a wolf pelt over her shoulder, stopping along the route so everyone could feel it. Very cool!!



In the early 19th century, in an astounding act of persistence, imagination and courage, a Cherokee named Sequoyah invented a written version of his people's language. The Cherokee became the first American Indian nation to adopt their own script, and they went from nonliterate to literate in a single decade. Soon, a variety of publications, including Bibles, prayer books, and a newspaper were printed in Cherokee by a missionary named Samuel Worcester.

But just as this extraordinary transformation was taking place, the 1830 Indian Removal Act was passed. The Cherokee were driven from their homelands in Georgia and the Carolinas. Their printing press was seized, and the Cherokee type was destroyed. Their only path to literacy was through white schools, where speaking their mother tongue was often forbidden.

But Sequoyah's syllabary survived in those Bibles and prayer books, and at the end of the 20th century, a revival of the Cherokee language began. Today, Sequoyah's invention still speaks so strongly to the traditional identity of the Cherokee that their artwork often includes the characters he created.

In Tahlequah, Oklahoma, the site of the Cherokee Nation headquarters, the high school is named after him. The downtown post office is inscribed in both English and Cherokee. Wheelchair access and tobacco-free signs around the old courthouse are also in both languages, and the front window of the Bank of America features a message in Cherokee. It doesn't matter that most people (even most Cherokee) can't read it. "This is who we are," it beckons. "Don't forget."

WE WRITE SO WE REMEMBER.

Shopping lists, memos, histories, even fiction and spiritual texts: The sheer act of writing carries the injunction, *This is important*.

The busier we are, and the more we have on our minds, the more likely we are to forget, so the more important writing becomes. Is it any surprise then, that humans are writing more now - emails, texts, Facebook posts - than at any other time in history?

None of this had occurred to me before 2009. At the time, I was a freelance writer trying to support a family. In the previous two decades, I had penned a dozen books, around 100 magazine articles, and some 500 newspaper articles. I was prolific, but I was a mess - frantic, scattered, confused of purpose. And then, more or less on a whim, I began carving endangered alphabets.

I had stumbled across a website, omniglot.com, that catalogs the world's written languages. Despite being a well-traveled guy, I'd never heard of most of them. Many of these written forms were beau-

This Marquee carving, probably 55 inches long and weighing 40 lbs for the Mother Tongue exhibition currently on display at Champlain College in Burlington, Vermont. The wood is olive.

tiful, even astonishing. And an alarming percentage, perhaps a third, were on the verge of extinction; no longer taught in schools, no longer used for official purposes, and in some cases used only by priests.

What do we lose when a written language dies? And what happens when some daft Englishman living in Vermont decides to buck the global trend and write slowly, using tools a thousand years old?

I launched the Endangered Alphabets Project, and I started documenting these losses in a medium more permanent than paper or the fleeting pixel. Learning about woodworking as I went, I carved Balinese and Javanese from Indonesia; Tifinagh from North Africa and Bassa Vah from West Africa; Lanna from Thailand and the traditional Mongolian script called *bichig*. First by emailing scholars and later through Facebook, I gradually developed a network of contacts. To my astonishment, I started getting emails from the other side of the planet with tiny miracles of exotic text to enlarge, transfer with carbon paper, and gouge into maple, cherry, walnut and sapele.

IN 2012 I RECEIVED AN EMAIL

from Maung Nyeu, a graduate student at Harvard. A member of the Marma, an ethnic group from the Chittagong Hill Tracts of Bangladesh, he had been stunned to discover photos of my carvings.

We met in Cambridge, and he told me of his journey from the remote upland region of his birth to Harvard, via degrees at the University of Hawaii and the University of Southern California. He has begun developing schools in the Hill Tracts where indigenous children could be educated in their own languages.

Public education in Bangladesh takes place, by law, in Bangla, the official national language. For many of the children in the Hill Tracts, Bangla is not even their second language. Unsurprisingly, the results are dismal: Less than two percent of the region's children finish their schooling. Many of these children have never even seen their own languages in writing. I wanted to give them a sense that their language and culture were dignified and worthy of respect. So at Maung's request, I carved signage in Mro, Marma, and Chakma to display outside these schools. My work, I found, was shifting from documentation to activism, prompting an increased sense of urgency.

Maung and I recruited a team to create classroom materials in the endangered languages and alphabets of the Hill Tracts. We published alphabet wall charts, rubber letter stamps, writing journals, the first coloring books to be seen in the Chittagong Hill Tracts, and children's





“Suksma” or “Thanks” in Balinese. The wood is cherry.



“Mother Tongue” in Sundanese, a language of western Java
The wood is monkey pod.

readers based on regional folk tales. More than 700 indigenous children have now been admitted to three schools, where they are doing what we hope children do the world over; learning their alphabets.

When a culture loses its own alphabet, it also loses everything written in that alphabet--and everything that alphabet stands for. Minority cultures are often agricultural, which means they have a deep knowledge of plants and their medicinal properties. In many cultures that knowledge is written only in their own language. The same goes for spiritual writings, legal documents, and personal letters. As soon as the traditional script is no longer taught, in as little as two generations, that wisdom and experience is unintelligible--not only to them, but to the world.

But the loss goes subtler and deeper. Every culture’s writing has developed alongside its tools, their sense of who they are, and what they believe in.

It had never occurred to ask myself why English letters look the way they do until I started carving letters that looked utterly different. Take the English “E” and the “E” of the Cham people of Vietnam. Our E is copied, deliberately and with reverence, from the letters on Roman memorials. To us it stands for Renaissance virtues of education and civilization. But to the Romans themselves, it was literally an artifice, one that required tools and skill to execute properly. It embodied the ideal forms of Euclid--straight lines, parallel lines, right angles, symmetry--that you can’t actually write by hand. It was chosen to embody the qualities of an empire; balance, durability, law and order.

The Cham E (right), on the other hand, has no truck with straight lines or symmetry. Instead, it’s all about movement and curve--the virtues of the human wrist.

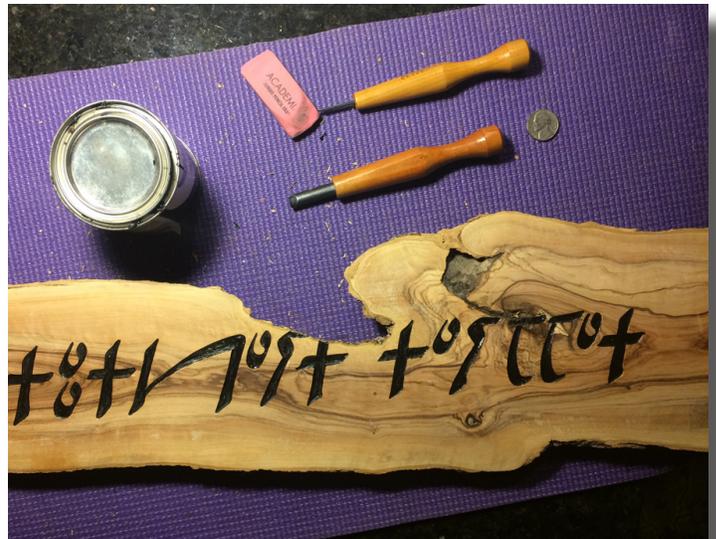
AFTER WORKING ON THE ALPHABETS
for a year or two, I started to realize that the enterprise was changing me. I’ve published about a million words in my lifetime, but now I might spend all evening working on one.

I still spend many of my daylight hours answering hundreds of emails, but in the evening, I sit down with a piece of wood that compels me to slow down. There’s no such thing as a perfect sentence, but there is such a thing as a perfect curve, and if you make the slightest mistake, you notice.

The project has also revealed interesting things about error. The digital world allows us to make mistakes at the speed of light, and correct them just as quickly. Working in wood makes it difficult,



“Cham E”



“Mother Tongue” in Tifinagh, the writing system of the Amazigh or Berber people. The wood is olive.

sometimes even impossible, to correct mistakes. And those mistakes are always the result of haste, ripping off the template sheet without noticing you’ve missed an accent mark or even a whole word; rounding a corner at excessive speed; wanting to get to work quickly and not preparing the wood properly, so when you apply the finish, disfigured lines left by the planer rise out of the grain.

Which is what the whole project is about, really; making sure nothing important is lost in the name of convenience or haste. Carving endangered alphabets forces me to pay attention, and it’s only when you pay attention that you truly understand value--and beauty. Sitting down to the clean look and satin feel of well-sanded wood, the smooth sweep of the wrist, bone over bone, forges curves that somehow preserve and express almost everything we know.

*Tim Brookes, founder of the Endangered Alphabets Project, is the author of 16 books, including **Endangered Alphabets**. He lives in Burlington, Vermont. His next project is a picture book dictionary for children in Bangladesh’s Chittagong Hill Tracts. To learn more or donate, visit endangeredalphabets.com*

a Poets Picnic

Weathergrams Event May 20, 2017

Open Space Visitor Center, 6500 Coors Blvd. NW, Albuquerque

In conjunction with local poets, Escribiente members calligraphed hundreds of Weathergrams that were hung on trees around the Open Space Visitor Center grounds as a temporary art installation that started in mid-May 2017.

As a fundraiser during the Poets Picnic event on May 20th, Margie Disque, Esther Feske, Beth McKee, Trish Meyer and Xandra Zamora created custom Weathergrams for poets. Trish Meyer also created 200 copies of a limited edition poetry chapbook featuring artwork from Janice Gabel, Julie Gray, Beth McKee and Caryl McHarney. Along with other event sales, over \$1500. was raised for Open Space Alliance, a nonprofit organization whose purpose is to promote public awareness and conservation of Open Space lands.



Weathergram by Pam Beason



Weathergram by Janice Gabel



Weathergram by Beth House



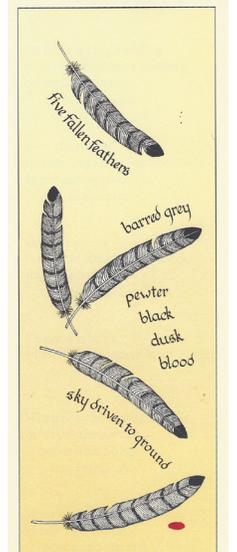
POET: JANET RUTH
CALLIGRAPHER: BETH MCKEE

Poetry artwork by Beth McKee



POET: DAVE BACHELOR
CALLIGRAPHER: JANICE GABEL

Poetry artwork by Janice Gabel



POET: GARY WORTH MOODY
CALLIGRAPHER: CARYL MCHARNEY

Poetry artwork by Carol McHarney



Weathergrams lettered by (above) Margie Disque and Esther Feske, and (right) Xandra Zamora



Photos by Trish Meyer and Evelyn Costello

BOOKMARKS AT THE TURKISH FESTIVAL

Escribiente members Pat Vizzini and Julie Gray spent a sunny day in May lettering names on bookmarks at the Turkish Festival in Albuquerque, where there was dancing, music and wonderful Turkish food. Everyone enjoyed seeing their names beautifully lettered on marbled paper provided by Kathy Chilton.



A Tribute to Betsy Bell

Compiled by Alma B. Sanderson

Elizabeth Rose Bell, or Betsy, as she was known to all of us, was born in Albuquerque on July 26, 1938 and passed away on May 16, 2017 - a bit before her 79th birthday. She was the eldest of nine children.

Betsy was talented in dance and participated in a tour across the United States as a young woman entertaining others with her abilities. Music was just one of the passions of her life and infused her with joy. She loved not only classical music, but also modern jazz. She came to Escribiente as a member during the 1980's with her love for calligraphy which went hand-in-hand with her interest in genealogy. Her calligraphic talents burgeoned during these years, and she wanted to help others to grow in the art of beautiful writing. At this time, I was Escribiente's President. During the second year of my presidency, she volunteered to handle the guild's programs. Each month, she hired someone to cut paper, gather supplies, and she planned activities to enable the Escribiente members to grow their own abilities in a fun and satisfying manner. She volunteered! How could one not accept the offer by this lovely and talented lady!

Our membership was much larger in those days. Betsy was in charge of gathering this membership information together and calligraphing all of it into a beautiful Escribiente Directory.

Betsy learned about the Gocco Printer, and she became Albuquerque's local marketing representative and stocked John

Langell's store with this product with its clever screens to produce our calligraphy and drawings. A lot of original Christmas cards and calligraphy work in general were created with the Gocco as our printing device. It was quite a loss to many of us when we were told that the company went out of business, and we no longer could use our favorite tool to print items for our friends and families. (It looks like the Gocco is available again on eBay and at Amazon! I just checked for fun! That was news to me).

Betsy epitomized feminine sophistication and grace in her manner and in her dress. She loved flowing skirts and big rimmed hats which she often decorated to fit the current occasion. It always amazed me, on the other side of the coin, to go out to see her and meet her as she tended her beautiful herd of llamas who bore names from classical operas. I guess you would say that she was very well rounded from music to manure in one day's time.

Betsy worked with a writing group from Meadowlark Senior Center and found satisfaction in sharing her story with them. There, she also attended a calligraphy class taught by Beth House. Beth brought her to several of our more recent calligraphy meetings. Perhaps you were lucky enough to meet her and chat with her on those occasions.

What a wonderful life! Betsy proved to be rather closed mouth about one facet of her life--even a bit secretive with her own family. For the last 16 years, she has lived with the knowledge that cancer had invaded her body. It began with ovarian cancer which metastasized into her liver. She was under hospice care when death finally came.

I was told that a Memorial Celebration of her life was held around her birthday in July. Those of us that knew her will truly miss her.



Calligraphic Abstractions

taught by Sherrie Lovler at Ghost Ranch June 4 - 10, 2017
Reviewed by Beth House

In the wonderful environment of the Art Center at Ghost Ranch, our class of 6 learned the process of making Abstract Paintings.

The course's focus was on the Elements of Design in an Abstract Painting Composition: line, size, direction, color, value and texture and the Principles of Design to make a good Composition: balance, gradation, rhythm, movement, contrast, emphasis, harmony, unity, space and mystery.

Since our painting wouldn't have legible words, we selected a poem (written by us or another poet) and internalized its meaning.

Using large sheets of newsprint, we practiced quick full arm movements in Sumi ink and Walnut ink. We used a #10 Japanese brush and/or 6" and 8" Liquitex Free Style Short Handled Brush. Lines were thick and thin, just a few per page. We also made circle and S lines. We also tried circle movements. Next, these lines were painted on large and ½ and ¼ sheets of Arches Text Wove, Arches Hot and Cold watercolor paper. The eight ¼ sheets became a workbook to remind us of what we learned. We used other tools in our workbook and on the large sheets: Cola Pen and Veneer Pen to create various lines and textures, even letters that overlapped into illegibility.

Later, instead of impulsive strokes as before, we used the Principles of Design in a thoughtful way to create possible compositions. We studied Color using watercolors and mixed complementary colors to create neutrals. To make harmony using color, one of the mixed neutrals was selected and mixed with pure hues. Very interesting! In our workbook and on the large papers, we selected a color and mixed different values (light to dark) to fill in spaces showing gradation and movement.

On the "finished" large sheets we used cropping matt boards to find interesting composition(s). Sometimes running our work under water at the sink helped the composition! Sherrie Lovler talked while she moved the cropping boards around looking for an interesting, potential composition, explaining why things worked in her eyes. This approach was very helpful!

In the evenings we enjoyed related presentations. One evening we joined the painting class in the library to see a Georgia O'Keeffe movie. Another evening Sherrie showed pictures of her award winning poetry and abstract paintings book: *The Softer Ground*. Students presented books and calligraphy they had worked on in the past year. The last evening our class and the Painting with Pizzazz class had an art show which was well received by all.



From left to right above...Kara Sundell, Beth House, Margaret Gelatt, Amy Jones (Las Cruces), Sherrie Lovler (Instructor), LeeAnn Meadows (Las Cruces), and Carol Sundell



Above,
Beth House

Left, Amy
Jones



SuBtle with a Capital B

A Class taught by Barbara Close, reviewed by Lynda Lawrence

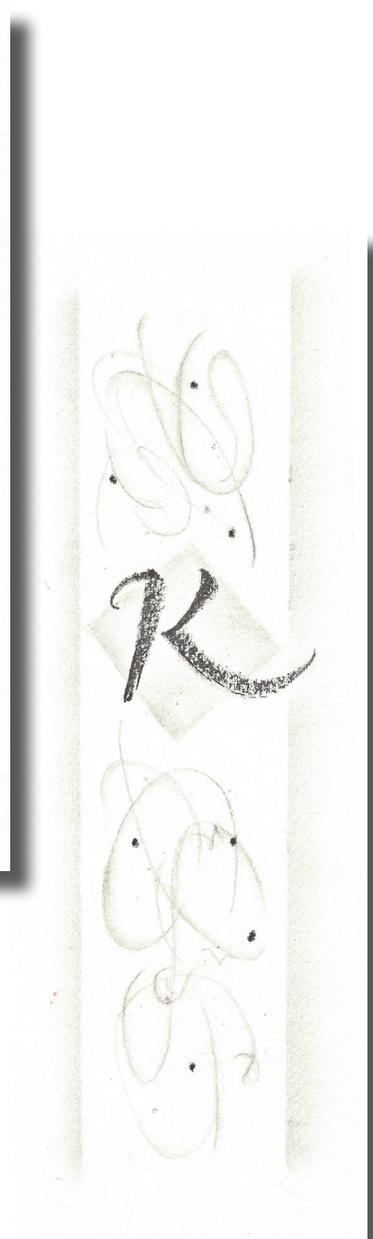
It's easy to have some preconceived notions about what a "Gestures in Graphite" workshop might entail. After all, we've had the trusty No. 2 pencil at our fingertips since grade school. But instructor, Barb Close, has a way of taking the creative process above and beyond what you would ever expect!

Of course our toolboxes included multiple forms of graphite, but the most interesting surprise for me was the large and small thicks and thins that can come from creative play with the 2H and 4H pencil point. The value variations that can be created with the shading techniques can give an image a character all its own.

The delicate grey "frame" you see around the images to the right are created by cutting or tearing a mask. Color that mask edge using an HB or softer pencil; then with your finger, push off or smear the graphite onto the image to form the outside boundary (suBtle with a capital B).

One tool in Barb's bag of tricks was graphite powder. After being dissolved in water, this was sponged onto Tyvek. This can create a delicate light grey to a deep, dark grey, depending on your preference. The interesting thing about Tyvek is the white threads that run throughout the page that don't pick up much of the color and remain relatively unchanged.

Everyone, with trust in their intuition and creativity, took Barb's instructions in their own direction. You could tell from her delight in seeing what her students had created that she was thrilled. She's the best!



Photographing Calligraphy - Part 3

Post-Processing

by David F. Gasser

In the previous two articles on photographing calligraphy, I have concentrated on the technical considerations of capturing images. The discussion has focused upon the laws of physics as they apply and, to a lesser degree, equipment. Although wonderful images can be created with a variety of equipment, each comes with particular strengths and constraints. The optics involved in making a photo are not negotiable; they can be leveraged for a given effect but they are consistent and unbending. Post-processing, however, the subject of this article, is a subject limited only by imagination and artistic vision.

For the purposes of our discussion, post-processing may be defined as the modification of an image after it has been captured by a photographic process. Many parameters can be modified; some of which are obvious and have been discussed in previous articles in this series. Others have yet to be defined. If the term “post-processing” is intimidating, consider using the term “filters.” Every smart phone image program has filters that can be used to change the appearance of the photo. There are a wide variety of filters and applications available for smart phones as well. Some digital cameras can also modify images as captured, applying filters to change the final product.

The industry standard program for post-processing still images is Adobe Photoshop. In continuous evolution since 1988, it is a sophisticated and powerful graphics editor. Changes made by Photoshop are permanent in that the program changes the pixel information of the image. The tools included in Photoshop can change virtually any element of the image, creating a digital file that, in the extreme, no longer resembles the original. Photoshop will run on a Mac or a Windows computer and is available via subscription from adobe.com, part of its Creative Cloud suite of applications. Photoshop has a substantial learning curve and is capable of making changes well beyond the needs of most calligraphers. If there is significant interest, we may go into depth in future articles but for now, let's concentrate on a simpler, more accessible and intuitive application.



With the popularization of smart phone photography, a wide variety of applications have been developed to edit graphics directly from the phone. While not necessarily as powerful as Photoshop, they are, nonetheless very useful and, in many cases can do everything that calligraphers might need to enhance

their images. I prefer a program called Snapseed, developed by Nik Software, a division of Google, available for the iOS and Android operating systems. Snapseed is an easy-to-use and powerful graphics application. Filters can be fine-tuned and combined for an infinite amount of variation. The program provides the user with the opportunity to save the enhanced image as a copy of the original photo and can also remember the changes made to a given photo allowing the user to return to the original if desired.

Enhancing images is not entirely without controversy. We are all familiar with concerns that arise when commercial photographers enhance body shape, skin tone and smoothness, eye color and other aspects of the appearance of the models in advertisements. While the same criticisms may not be launched against enhancing our work, some consideration should be given to the degree of enhancement we wish to achieve. Do we want to use a graphic editor to maximize the dramatic appeal of our work or do we want to hide errors? Do we wish to remove perspective artifacts or accentuate the texture of the paper and the contrast between line and negative

space? Or, do we just want to fix that little ink blob on the next to the last line? That is a decision each of us will have to make and is beyond the scope of this discussion.

Preferred post-processing for calligraphers includes cropping, color correcting artifacts introduced by the type of light used (white balance), removing colors altogether (desaturation), brightening or darkening the entire image (exposure), brightening or darkening highlights, brightening or darkening shadows, increasing or reducing contrast or sharpening details. While



Figure 1

there are many more corrections that can be made, the short list provided above covers most of desirable corrections. Additional artistic touches may include a selective defocusing of all but the central content of the image (lens blur or miniaturization) or the addition of a vignette or frame to finish the corrections.

When we begin the program, we will be asked to open an image. You may choose an image on the phone or use the camera. My preference is to take a photo with the camera first and make sure it is composed appropriately before beginning any editing application. A general rule of thumb is that it's better to capture as good an image as possible rather than expect the editing application to improve a poorly made photo. When you choose your image, you'll have the screen seen in Figure 1 on page 10.

Figure 1 – A representative initial screen. Navigating this program becomes intuitive but the instructions are available if you select the three vertical dots at the upper right, and then select the Help & feedback section. The circular icon with the pencil, at the lower right, is the entry to the tools and filters (Figure 2), where you will be spending your time. Nothing beats experimenting to see what each set of tools does as you define your own personal “look” for enhancements.

Figure 2 – Navigation in Snapseed will always begin from either the Tools selections or the Filters selections. In the program itself, scrolling down the Tools menu reveals the Filters menu.

Once you select a tool, you will see your selected image but the information on the top and bottom of the screen will change. Each screen is context sensitive. If you don't want to read the instructions before you begin, feel free to experiment. Get to know what each tool does and just have fun. Once you touch the little check mark at the lower right hand corner, the changes you've made will be locked in (but not saved) and you will return to the tools and filters menu. You can continue to use different tools and filters until you are pleased with your results. Then you must save your image by choosing the word save at the top of the last tool screen you were using. Saving

allows you several choices to change your original or save a copy, each clearly explained on the screen.

In my experience, the most useful tools are located under the Tune Image selection. Here you can change the brightness, contrast, saturation along with other parameters. In the Crop section, you can change the shape of your image to conform to the desired square or rectangular shape. The Transform tool allows you to correct for perspective artifacts, as discussed in the first article in this series. The Details tool can accentuate textures and can add a lot of drama to your image. If the colors in your image are wrong, you may be able to correct them with either the Warmth option under Tune Image or with the White Balance tool. Incandescent light, for example is quite yellow and will affect the rendition of colors in your image. Fluorescent light can be green or magenta.

White balance provides the ability to correct the colors so that they are perceptually consistent with the colors you know to be in your image. The Vignette tool will add dark corners to your image or brighten the center. This tool can provide drama but it's easy to overdo it. Use it sparingly for best results. The other tools are fun to experiment with and I encourage you to do so.

The filters that I find most useful are Lens Blur and Frames. Unlike photographs that may benefit from more dramatic filters like an old-fashioned sepia look or a '70's washed out look, I prefer more

subtle enhancements to calligraphy. This is a personal choice. My only suggestion for the use of the filters is to use them last. Make any changes you want with tools and then apply a filter. Again, experiment to find your look.

As I've written this article, I've realized that it's a challenge to discuss using a graphics editor without teaching the graphics editor. I hope you'll forgive any confusion that may have arisen and, as a consolation (or perhaps an incentive), I encourage you to just experiment.

Have fun. If you have any questions, as always you can write to me at: [david at davidgasserphotography.com](mailto:david@ davidgasserphotography.com).

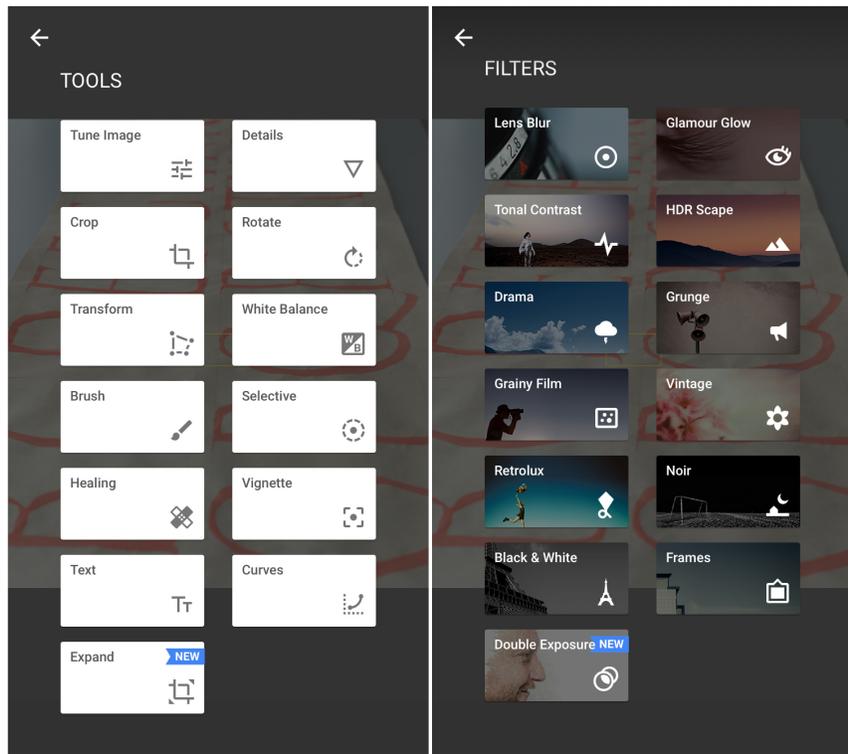


Figure 2

Escrībiente Programs 2017-2018

IT'S FUN-dational!!

To better serve the needs of Escrībiente membership, the Programs and Workshops Committees have written the following Mission Statement to guide their offerings:

Our mission is to ENCOURAGE the study and practice of Calligraphy as a craft and art form, to FACILITATE individual excellence, and to CULTIVATE understanding and appreciation of its history through conduction of sponsored programs, workshops and activities that EDUCATE, INFORM and INSPIRE through instruction as well as free interchange of ideas and techniques.

September 6, 2017 Monoline Maxim

Presented by Patty Hammarstedt

As we kick off a year of Bookhand/Foundational exploration, this month's Program Meeting will begin with writing their pure proportions and shapes. Reviewing these elegant and dramatic letterform skeletons using monoline tools, we will set the course toward stronger and livelier writing to use with the broad edged pen. To keep it all fun, we will also set up a table of a variety of 'crazy' monoline tools to 'let loose' and experiment with. **Supplies to bring:** - *One or two Pigma Micron pointed tip markers (02 or 03 or 05 thickness) - A pad of grid paper that takes these markers well and doesn't bleed - A regular mechanical pencil.*

October 4, 2017 30° in Double Pencil

Presented by Beth McKee

Things 'get thicker' at this month's Program as we begin our journey with the thirty degree pen angle of Bookhand/Foundational using 'double pencils'. The large, open letters created with these everyday tools are perfect for clarifying the hand's exploration and eye's visualization of Bookhand/Foundational's lovely arched and circular letterforms. Once written, members can experiment with coloring them in for unique effects using gouache, pastel, colored pencil, watercolor pencils or watercolor. **Supplies to bring:** - *Two sharp hexagonal shaped pencils OR two of the same kind of mechanical pencils - Two Pigma Micron pointed tip markers (03 or thicker) if you have them - Pad of grid paper - One sheet of good paper such as Arches Text Wove - A small pointed brush - Any water media, pastels or colored pencils that you already have (some will be available).*

November 1, 2017 30° in Ink

Presented by Patty Hammarstedt

This month's Program will delve deeper into Bookhand/Foundational with pen and ink exploration. While viewing an exemplar handout, members will be lead through the lower case alphabet with attention to the 30° pen angle, vertical slope, ductus of letter formation, serifs and spacing as time allows. There will be plenty of examples on hand for more experienced members to glean inspiration from. **Supplies to bring:** - *A large broad-edged Speedball C2 nib OR Mitchell or Brause equivalents - Nib holder - Non-waterproof ink (Higgins Eternal is a good one) - Pad of grid paper.*

February 7, 2018 Big & Tiny & Tall & Short

Presented by Patty Hammarstedt

At this month's Program, members will continue exploration of Bookhand/Foundational by breaking some of the rules. Words such as 'wispy', boulder', 'broad', 'squat' generate varying visual images and can be individually interpreted accordingly by changing letter height, width or slope. Members will be guided through a series of exercises in altering the 'feel' of their letterforms using a variety of nib sizes. **Supplies to bring:** - *An assortment of Speedball C-series nibs or Mitchell or Brause equivalents - Nib holder - Non-waterproof ink - Pad of grid paper.*

March 7, 2018 Capital Caps

Presented by Beth House

This month we will add a very important segment to the ever expanding Bookhand/Foundational repertoire - CAPITALS! Based on Roman proportions, these capitals are simple yet majestic in their upright, vertical stature. Members will follow a handout, first by writing sans serif versions and then moving on to serified versions. Don't miss this opportunity to complete your sentences with capitals! **Supplies to bring:** - *A Speedball C-2 nib or Mitchell or Brause equivalents - Nib holder - Non-waterproof ink such as Higgins Eternal - Pad of grid paper.*

April 4, 2018 Writing on Woven

Presented by Janice Gabel

Guidelines and grid pads will be put away! Instead, members will explore the world of colorful acrylic inks and paints using nibs and brushes to write on pre-prepared canvas. This is a perfect follow-up to this year's previous

programs as Bookhand/Foundational is particularly well suited for these slower paced letterforms. Canvas and acrylics will be provided by Escribiente. **Supplies to bring:** - An assortment of Speedball C series nibs or Mitchell or Brause equivalents - Nib holder - A 1/4"-1/2" chisel brush if you already have one - Acrylic inks (FW works well) if you already have some - Palette and water container for mixing acrylics and rinsing nibs and brushes.

May 2, 2018 Bookhand Bound

Presented by Beth McKee

Because Bookhand/Foundational is considered the ideal calligraphic hand for text within books, this month's program will lead members through the process of text layout and binding. Jan Tischold's formulaic text block layout for successful text design layout will be discussed, followed by hands on binding. A pre-printed text block will be supplied to members for binding a simple 5-hole pamphlet stitch

binding which will serve as both 'dummy' and instruction for future reference. **Supplies will be provided by Escribiente, but please bring your own bookbinding supplies if you have them.**

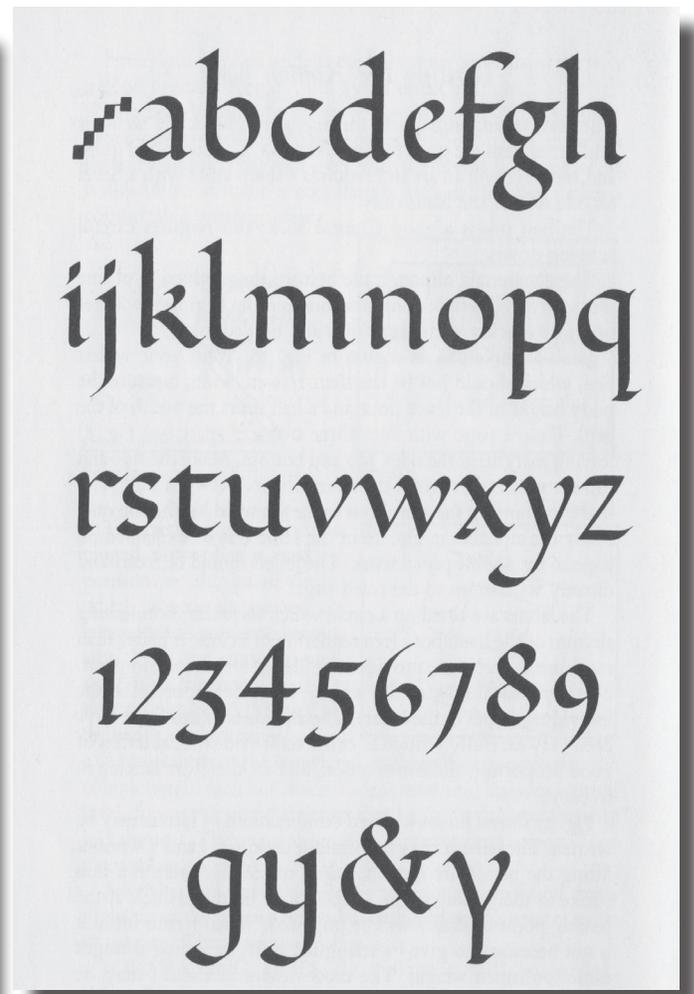
June 6, 2018 The Pressure's On

Presented by Bill Kemp

The year of Bookhand/Foundational is coming to a close, yet it would not be complete without a bit of pointed pen experimentation. Members will be briefly introduced to the pointed pen and then move on to the ups and downs of creating thick and thin strokes using pressure and release directly on a provided handout. Pointed pen calligraphy produces an especially pleasing texture and offers a sound foundation for further exploration and design. **Supplies to bring:** - A Nikko G pointed nib - An offset or straight nib holder - a bottle of ink.

foundational hand

This page is written in Foundational. It is the best style for training, being based on a circle, to which the rest of the alphabet relates. Similar matching relationships apply to any minuscule style, whether its o is narrow, *on*; pointed, *on*; oval, *on*; or fractured, *on*.



A sample of Foundational by Sheila Waters

An exemplar of Foundational by Ann Camp

Calligraphic Painting on Canvas

by Janice Gabel

I spent a wonderful week at Letterworks in Ogden, Utah this June, studying with Randall Hasson in his Calligraphic Painting on Canvas class. We worked mainly with acrylics on 10 lb. Duck canvas, using assorted tools anywhere from brushes and old credit cards to metal nibs and Pigma markers. His one rule: "the answer is YES".

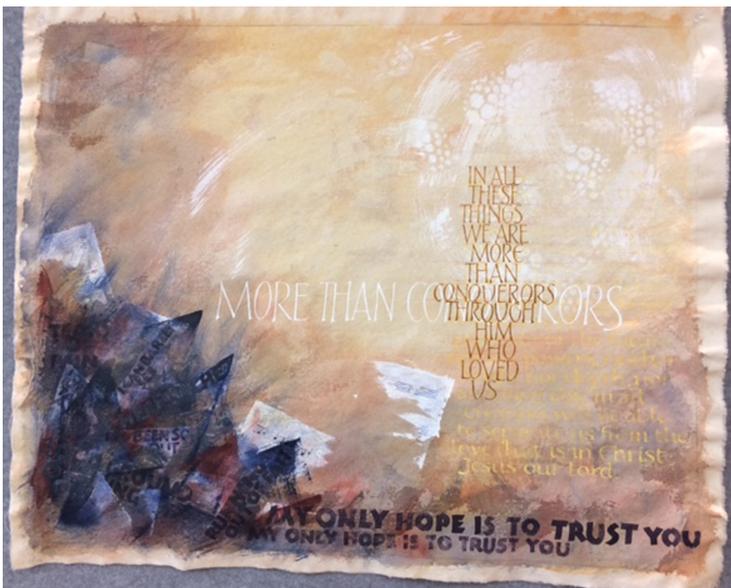
Randall's goal in his work, which became our goal as well, is to create a painting that starts a conversation. There are many levels of viewing these paintings: the overall impression, (what does the viewer see from across the room?) the dominate features involving text and/or image, (does it draw the viewer closer?) the secondary features discovered upon further inspection, and finally the surprises that are discovered after much observation. There are many layers involved, where the lettering may or may not be legible. The lettering is not the composition; it is an element of the composition, a

shape. We needed to think like a painter, not a calligrapher.

While I came prepared with text that was meaningful to me and images that supported my text, my piece took on a life of its own and ended up nothing like what I had imagined it would be. I had to take my time and listen to what the piece demanded with each layer that I put on. The painting literally took on a life of its own.

Randall was very encouraging and spent time with each student, helping us to define our intention for our piece and suggesting possible directions to go. He had each one of us share with the class what we intended to do, which enabled us to be supportive of and helpful to one another. The work that was done in the class

was amazing, and I am looking for opportunities to study further with Randall.

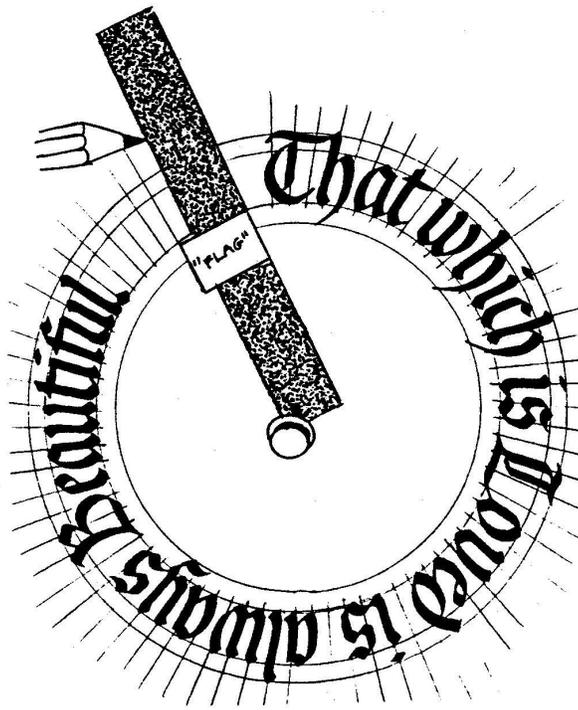


(above) This is a piece of pre-gessoed canvas that we as a class painted with a wash. Actually, we painted two, which were then cut up. Each of us then chose a piece of one of them. I did not use that piece in class. I worked on the raw canvas we were supplied with.

Lettering in a Circle

That which is Loved is always Beautiful.

① Decide the size of circle you will use. Punch a small hole in the exact center of the circle (or press a gob of kneaded eraser firmly in place & put a hole in that.) With a compass, draw baseline, x-height, ascender & descender lines. Measure diameter at baseline & multiply by 3.14 to find length of baseline.



② To transfer the "stroke spacing" to the circle: Using a strip of very stiff heavy paper or mat board, put a pushpin through the lower left corner and into the center hole of a circle which is drawn identical to the final piece. (This is a practice piece.) Where the strip crosses the baseline, put a paper or tape "FLAG" below the base-

③ Using letter heights and baseline length established above, work out your lettering in a straight line. For condensed styles of letters (Gothic, Copperplate, Italic) count the vertical strokes (not the number of letters). Capitals may count as 2 or 3 strokes. Divide total length (or less if you want room for decoration between End & Beginning) by number of strokes. This fraction of an inch is your "stroke spacing". Mark this out on a new baseline and do the lettering again; see if this fits the horizontal & vertical dimensions you've planned. Practice letters using this "stroke spacing" until you are comfortable with it.

line and to the left. Cut FLAG to a length equal to the "stroke-spacing". Lightly draw a vertical on the left side of the strip, then move strip around to right so end of FLAG lines up with first mark. Make another vertical, and so on, around the circle. Practice letters-in-a-circle several times before final.

④ This creates 3 benefits easily: • equally spaced strokes, • verticals radiate evenly from center, • verticals slant slightly forward, as is traditional. NOTE: for more slant, move pin to center or right bottom of strip.

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Helpful Tips for Lettering Artists

If you have a heavy hand, use Brause nibs. For a lighter hand, use Mitchell nibs.

Inklings

The suffixes “-gami” and “-shi” in Japanese paper names simply mean paper.

The Legible Scribble

After washing out brushes, draw both sides over a sheet of packing tape--the kind that you have to wet. This will keep your brushes slightly stiff until your next use.

Fran Strom Sloan

To facilitate the tearing of paper, glue the metal serrated tear strip from the box of Saran Wrap or box of foil, to the back of a ruler.

Houston Calligraphy Guild

Add a drop of liquid detergent to paint or ink to help it adhere to shiny paper.

Guild of Golden Quill

Make notes about everything you try. You will not remember what you did six months from now.

Donald Jackson

The Reynolds Freezer Paper makes a good lining for paper and/or envelopes. Make a ‘sandwich’ from two sides of a grocery bag to protect iron and ironing board. Use a hot iron to melt the plastic coating from the freezer paper onto back side of decorative paper. With this trick, you can make envelopes from the top layer of a napkin or tissue paper (crinkled or flat). Set heat on wool or cotton.

Uniquely Ours - WOC, Edmonds, WA

Depending on your copier, papers that take copying well are: Basingwerk, Rives Lightweight (white and cream), Fabriano Italia, Arches Text Wove, and 90lb Arches and Fabriano papers. Just be careful using papers over 90 lb.

Bonnie K. Duke, Washington Calligraphy Guild

Glassine envelopes used by the Postal Service to hold stamps are made of high quality glassine. They are great to use for smoothing down the paper fibers when burnishing and rubbing over errors scraped away by a razor blade or Xacto knife.

Elsa Pesner, New York

Some papers, such as Fabriano Ingres, Arches Ingres and Canson Mi-Tientes, take writing more easily on the back side because there is less texture from the Laid lines or bumpy surface.

The Scribe

To flatten watercolor paper after painting, wait until the work is completely dry and then spritz the back lightly with water and it will flatten again.

The Communique, Western Reserve Calligraphers

Arches Cover Stock or BFK Rives are good choices for paper when working with mixed media. These are both printmaking papers. The surface is a bit soft and has some tooth, which provides an accepting work surface for almost any medium.

Leanna Fay

When you want a deckle-edged look on paper, use a wet brush to run a line, then tear the paper. Use a cork backed ruler for tearing a straight line or for shapes.

Reggie Ezell

BE SURE TO SEE YOUR NEWSLETTER AND OTHER INTERESTING ITEMS RELATING TO CALLIGRAPHY ON ESCRIBIENTE'S WEBSITE:

[HTTP://WWW.ESCRIBIENTE.ORG](http://www.escribiente.org)

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@hotmail.com** and he will add you on.

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

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

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

2018-2 ISSUE: deadline is APRIL 1ST, 2018

2018-3 ISSUE: deadline is JULY 1ST, 2018

2018-4 ISSUE: deadline is OCTOBER 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!

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