

2018-4

Escribiente

Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove:
O, no! it is an ever-fixed mark,
That looks on tempests and is never shaken;
It is the star to every wandering bark,
Whose worth's unknown, although his height be taken.
Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come;
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
If this be error, and upon me prov'd,
I never writ, nor no man ever lov'd.

WILLIAM SHAKESPEAR ✕ SONNET CXVI

Newsletter

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

A WORD FROM YOUR

President



"Volunteers do not necessarily have the time; they just have the heart." — Elizabeth Andrew

Our new year of programs is well underway and I'm heartened by the attendance at our monthly meetings, as well as the number of new members we've welcomed to Escribiente.

We've also been successful in sharing our love for calligraphy with the public and that outreach is leading to more opportunities: Our April Exhibition at Matrix Fine Art Gallery resulted in an invitation to show at the New Mexico Cancer Center's Gallery with a Cause (First Friday reception, December 7). Our participation in the Poets' Picnic/Weathergrams event at the Open Space Visitor Center has blossomed

into an invitation to create an art exhibit – The Art of Haiku — for their lobby gallery next Spring. And the librarian for the South Broadway Cultural Center enjoyed our NM State Fair exhibit so much that she reached out to ask if we would exhibit in their display case in 2019.

Not being one to turn down opportunities for members to exhibit, I've accepted each opportunity. But here's the rub: I just can't organize all these events without help, and I can't ask our committee members to do even more!

I really need a few more members (old or new!) to volunteer to serve as event organizers; you can even team up with another member and divvy up the tasks. These include defining the scope of the show and the important dates, then emailing the enter group with a Call for Artists. Some on-going communication is required with the facility and interested artists until the big day, when you'll have fun hanging the art or running the event. So I hope you'll contact me with an offer to help so Escribiente can share our talents to an even wider audience.

– Trish Meyer, President

Escribiente

P.O. BOX 30166
ALBUQUERQUE, NM 87190

BOARD OF DIRECTORS 2017-2018

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VICE PRESIDENT - **Patty Hammarstedt** - pattyham at me.com
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TREASURER - **Evelyn Costello** - evelyncostello at msn.com

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REFRESHMENTS - **Sharon Shannon** - sshannon2 at swcp.com

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

Our cover this issue is graced with a beautiful piece in Gothicized Italic done by Bill Kemp. This was also part of the state fair show.

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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Just a note in haste...
by Michael Cohen

Back in the day when we wrote letters to each other (with a pen or a typewriter or, in that odd transition time, writing on a computer, printing out the letter, and sending it through the mail), I remember more than one correspondent signing off with “in haste” above his signature. Virginia Woolf, reviewing some newly-found letters of Horace Walpole (1717-1797), whose correspondence some would eventually fill 48 volumes in the Yale edition, says that he often used some variation of “in a violent hurry” at the beginning or end of his letters. A whole bookful of Patrick Leigh Fermor’s letters exchanged with the Duchess of Devonshire was titled by its editor *In Tearing Haste*, because of the ubiquity of that phrase in Leigh Fermor’s letters - though from their length and the care with which he composed them, you would not have thought him in a hurry.

No one writing an email or a text these days bothers to put down that she is in a hurry. When messages fly from writer to receiver at the speed of light (“twelve million miles a minute and that’s the fastest speed there is” according to Eric Idle and Clint Black), saying she’s in a hurry is superfluous. The medium *is* the message about speed here. Yet she still underlines her haste by skipping capitalization and punctuation, while abbreviating to the point of indecipherability. but u no im just :) 2 hear from her.

**THIS
&
THAT**



Beautiful papercut by Lynda Lawrence

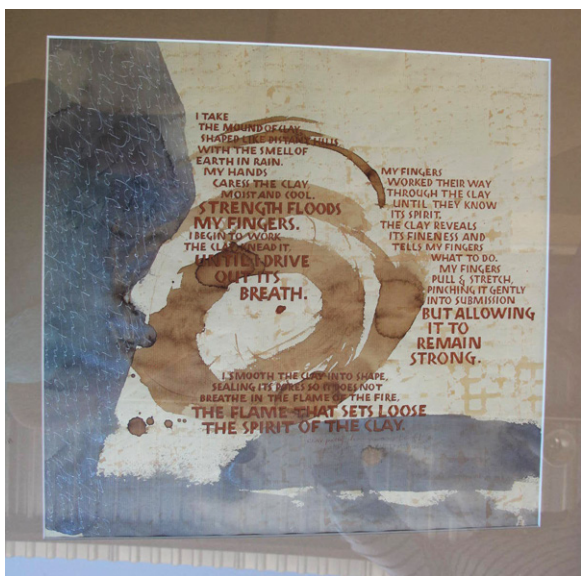




Our esteemed judges, Fred Yost and Jaci Fischer, and their beautiful work...Fred's handmade paper piece above, and Jaci's artwork above right. They had very hard decisions to make among the 47 entries, and said everyone deserved a ribbon!

State Fair, 2018





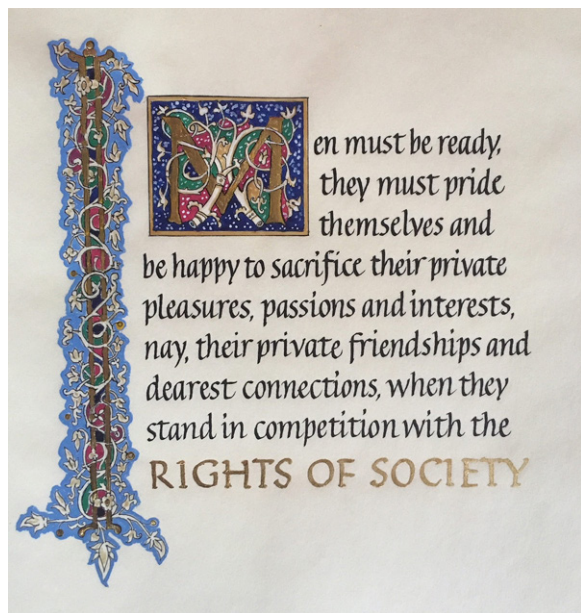
Patty Hammarstedt



Ron Friederich



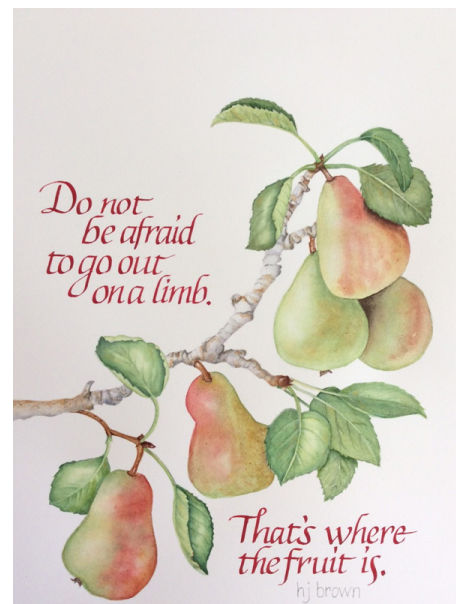
Julie Gray



Beth House



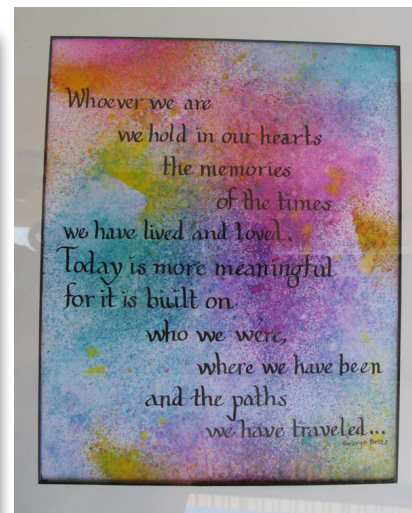
Julie Gray



Diane Inman



Beth House and Elizabeth McKee working on bookmarks for the crowd



Beverly Tones

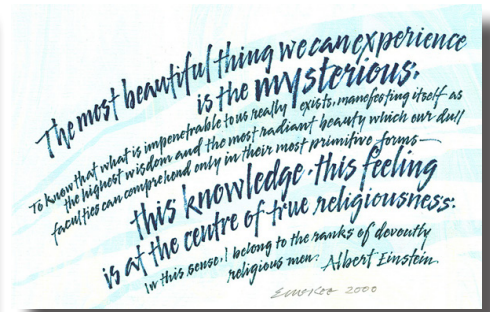
Rick House and his toolbox were a huge help!



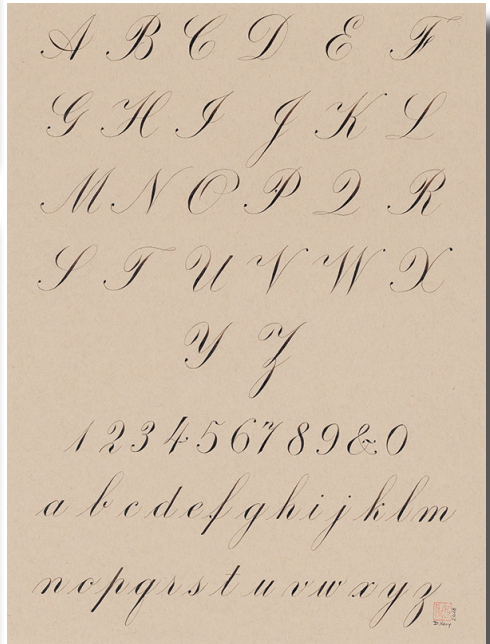
Julie Gray



Beth House



Elizabeth McKee



Bill Kemp



Lora Morton



Beverly Tones



Pat Vizzini



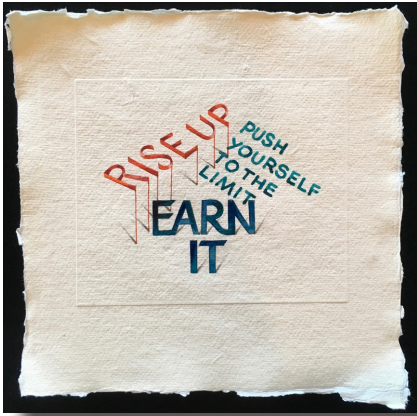
Rick House



Julie Gray



Elizabeth McKee



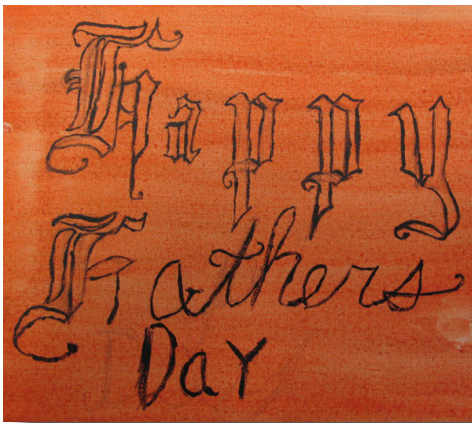
Julie Gray



Barbara Byers



Julie Gray



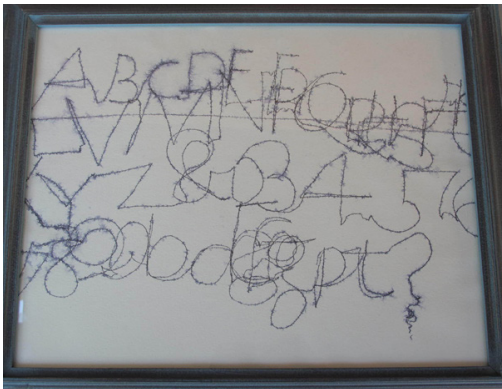
Mary Bonzon, our one youth entry



Evelyn Costello



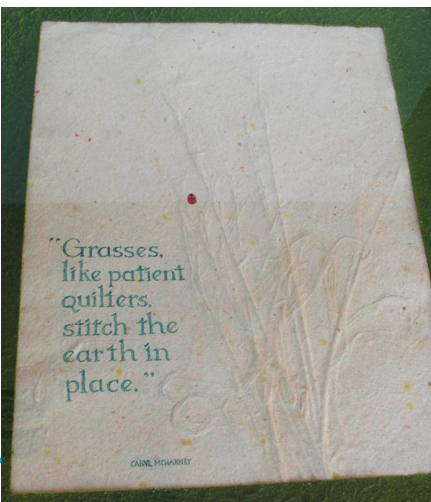
Patty Hammarstedt



Lynda Lawrence



Caryl McHarney



Caryl McHarney



Lynda Lawrence



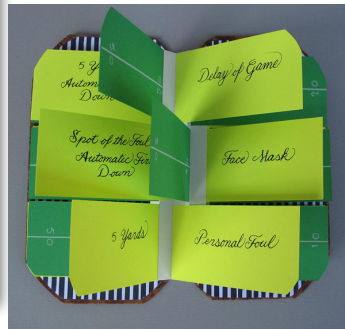
Julie Gray



Caryl McHarney



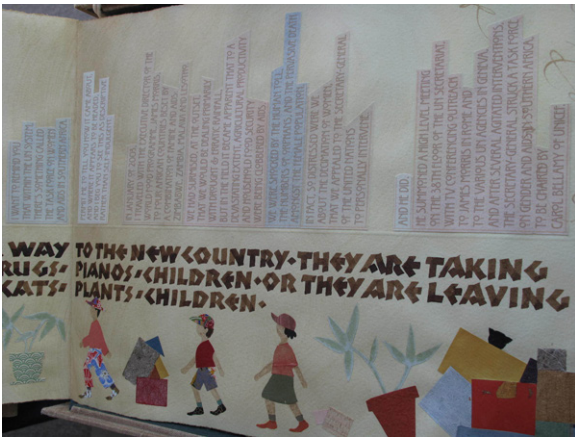
Evelyn Costello



Ginger Rice



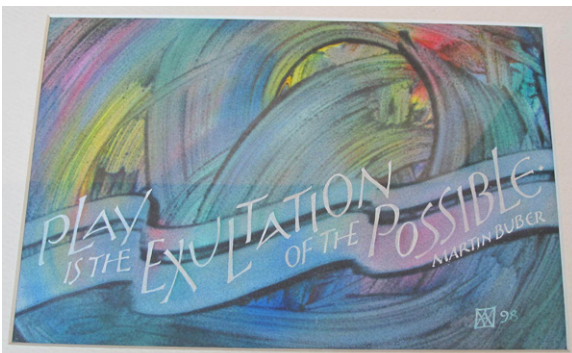
Elizabeth McKee



Elizabeth McKee

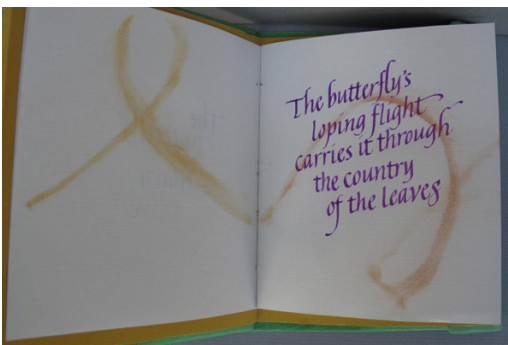


Trish Meyer

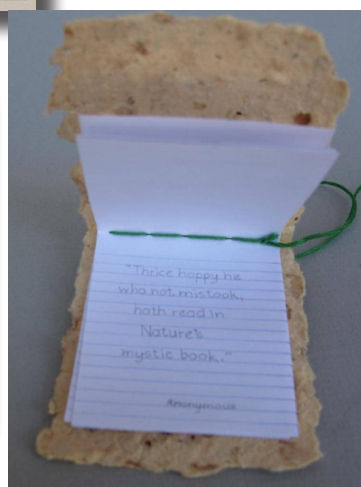


Elizabeth McKee

Caryl McHarney



Beth House



Caryl McHarney

Local Treasure



For the 11th year, the Albuquerque Art Business Association honored area artists who not only excel in the arts, but who have given back to their communities. By sharing their time, talent and passion, they help develop a whole new generation of art lovers and artists and ensure that New Mexico will continue to be home to the thousands of working artists for many years to come.

The 2018 recipients include Escribiente President Trish Meyer, who was nominated by Weyrich Gallery. The other recipients were Ming Franz, Denise Weaver Ross, Mary Moore Bailey, Roe Libretto, Rex Barron, and Rod Groves (in memoriam). Sherri Brueggemann, the City of Albuquerque Public Art Urban Enhancement, Division Manager was the master of ceremonies at the September 2nd Local Treasures ceremonies, held at the Albuquerque Museum of Art in Old Town.

Getting the angle on photographing through glass

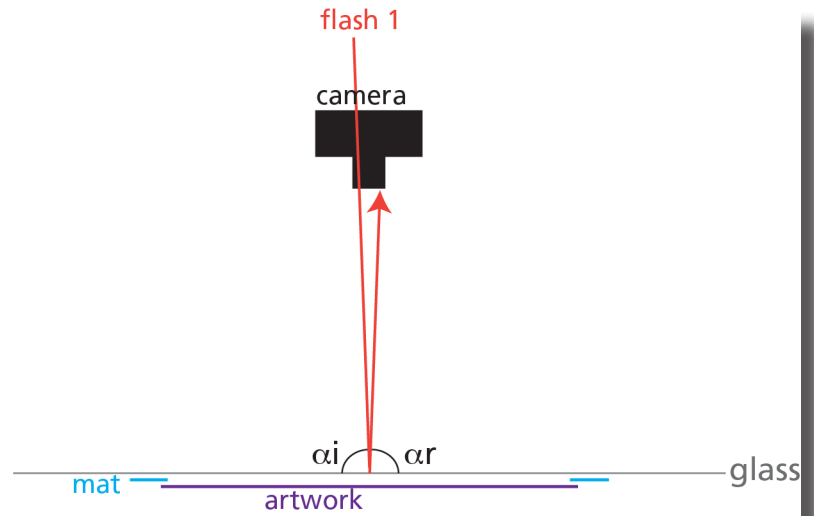
by David Gasser

Putting our work under glass is a good way to protect it but it's not very helpful if we want to make a nice photo. Glass is so reflective that we can see ourselves in the image, as well as anything else that might be in front of the glass. If we try to take the picture from an angle, it's distorted. Fortunately, there is a solution. But in order to make it work, we have to remember a little bit of physics.

$$\alpha_i = \alpha_r$$

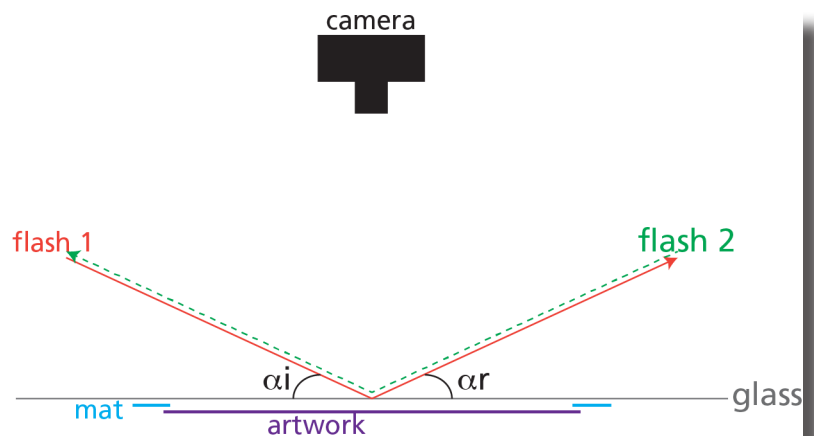
This simple formula holds the key. It states that the angle of incidence of a light wave equals the angle of reflection as that same wave bounces off a smooth surface. Glass is wonderfully smooth and so, knowing this we can make magic.

Before we go further, I'd like to remind the reader that it's important that the plane of the artwork and the plane of the camera sensor are parallel. Otherwise the image will be distorted. I went into quite some detail about this effect in my earlier article, *Photographing Calligraphy, part 1*, published by Escribiente in the January 2017 issue of the newsletter.



Scenerio 1, Figure 1

In the most common situation, we are standing in front of the artwork. When the flash goes off, we see the bright flash reflected in the image (along with the photographer and whoever or whatever may be in front of the glass). That is because the light from the flash is reflected straight back to the camera. The final result is very unpleasing because there are so many visual distractions.

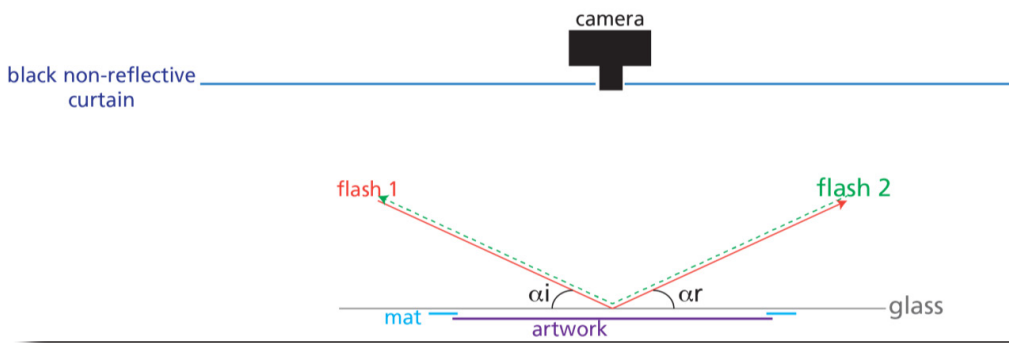


Scenerio 2, Figure 2 -
Balanced lighting from the sides eliminates the bright reflection of the flash.

If the light source can't be in front of the glass, it has to come from the sides. A complication, however, is that if there is only one flash, it will cast a shadow on the edge of the frame or the edge of the mat.

Two balance sources of light will illuminate the field evenly, eliminating bothersome shadows and the fading intensity that is characterized by a light coming from only one side.

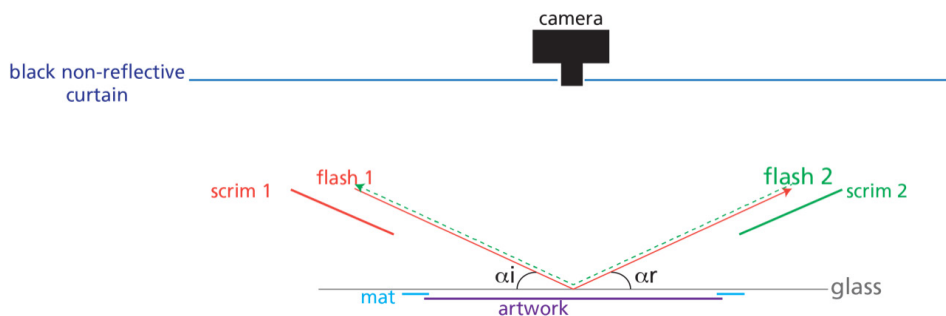
While the light from the side will not be visible in the photograph because the bounce is no longer visible by the camera, reflections of everything in front of the glass will still be visible. The result has improved over the situation described in Figure 1 but the final image will still be visually distracting.



Scenario 3, Figure 3 - Controlling reflections from objects in front of the glass

In order to eliminate reflections from objects in front of the glass, we need to add a curtain of light absorbing material (e.g., black velvet) between the camera and the artwork. The curtain needs to have an opening just large enough for the lens to poke through. The curtain should also be tall enough so that ceilings and other structures are no longer visible. Working in a darkened room is very helpful. It's important to look at the artwork through the camera's viewfinder or screen to ensure that no reflections are visible. A potential drawback to the setup in scenario 3 (as well as scenario 2) is that the

light sources may scatter and cause glare on the surface of the artwork that the camera will be able to see.



Scenario 4, Figure 4

This is the setup that provides the most control for photographing art under glass. We have added scrim, or light-blocking screens to help direct the light coming from the sides so that it hits the artwork with more direction.

It is important that the light sources are even across the area of the artwork. Studio photographers will use softboxes, light modifiers that are designed to optimize the light coming from the flash. The softboxes can

be fitted with fabric grids across their front that provide the scrim function described in scenario 4. Softboxes are fitted to flash units or bright continuous lighting. Granted, these are specialized pieces of equipment. A pair of sufficiently large lamps with good lampshades can work if the artwork is not too large.

As with the other topics in my *Photographing Calligraphy* series, I welcome any questions or comments. Just remember, it's fun to experiment. Do it as much as you are able and you may find something that works really well for you. Otherwise, call a photographer! david@davidgasserphotography.com.

DANCING VERSALS WITH DIANE VON ARX

by Trish Meyer

I was delighted when Randall Hasson decided to organize a workshop this Fall with Diane von Arx, which was held at the lovely classroom at the New Mexico History Museum in Santa Fe in early October. Diane heard that Escribiente was studying Capitals this year and offered to teach her Dancing Versals class. I wasn't the only Escribiente member to recognize that this was a perfect opportunity to study with an experienced and knowledgeable teacher, and eight other members joined me (so much so that it felt like an Escribiente workshop!). Our recent programs on Monoline Romans and Versals served as a fine introduction to the first exercise, where we learned how to add thick and thins with pencil to monoline Roman Capitals. Then we tried a similar exercise with the Speedball B-5 nib, which was an unfamiliar tool for most of us (except Randy!). The B nib was great for monoline, but I failed to make attractive versals with it! I was happy when we switched to using a small chisel-edged nib (Speedball C4 or similar). For the remainder of the class, we created stacked versals using two or three shades of gouache, using text of our own choosing. We played with dancing the letters on the line, and using alternate letters to add interest. I particularly enjoyed working with red and gold gouache on black paper, which worked beautifully once I got my gouache flowing well (lesson learned: when in doubt, add more water...!) Thank you Diane and Randy for planning and organizing this very enjoyable weekend!



Trish Meyer's piece

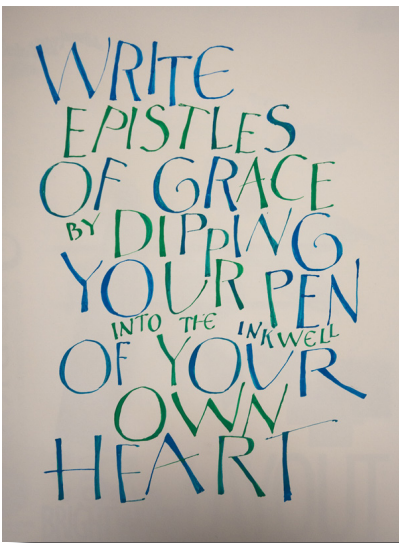
Diane Von Arx and Janice Gabel



Left, Polly Owens; above, Beth House; right, Heather Martinez



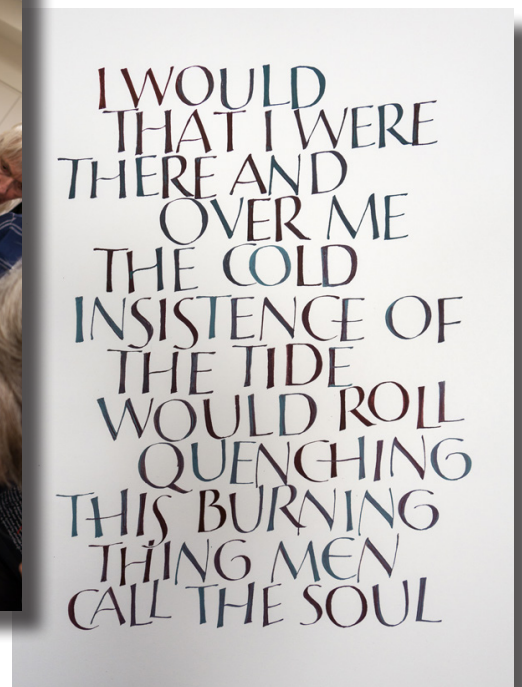
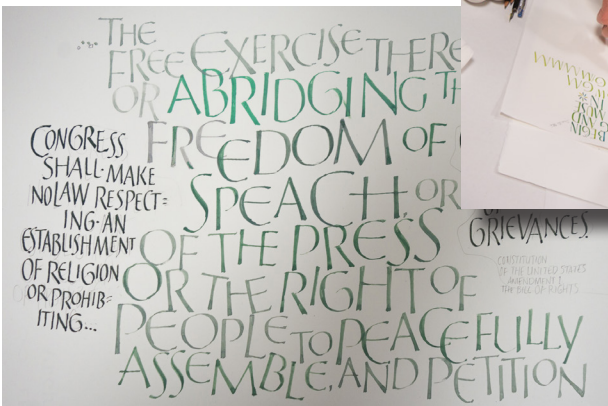
Left, Thelma Hahn; above, E Klingner; right, Lynda Lawrence

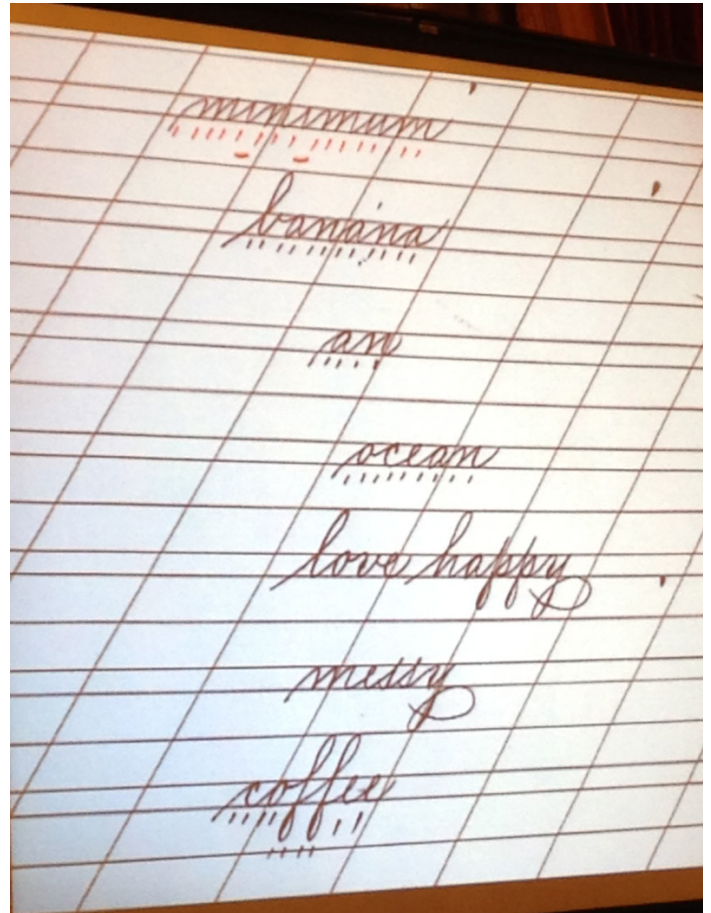


Thelma's work



Left, Beth House's work; above, Jane Robertson; right, Janice Gabel's work

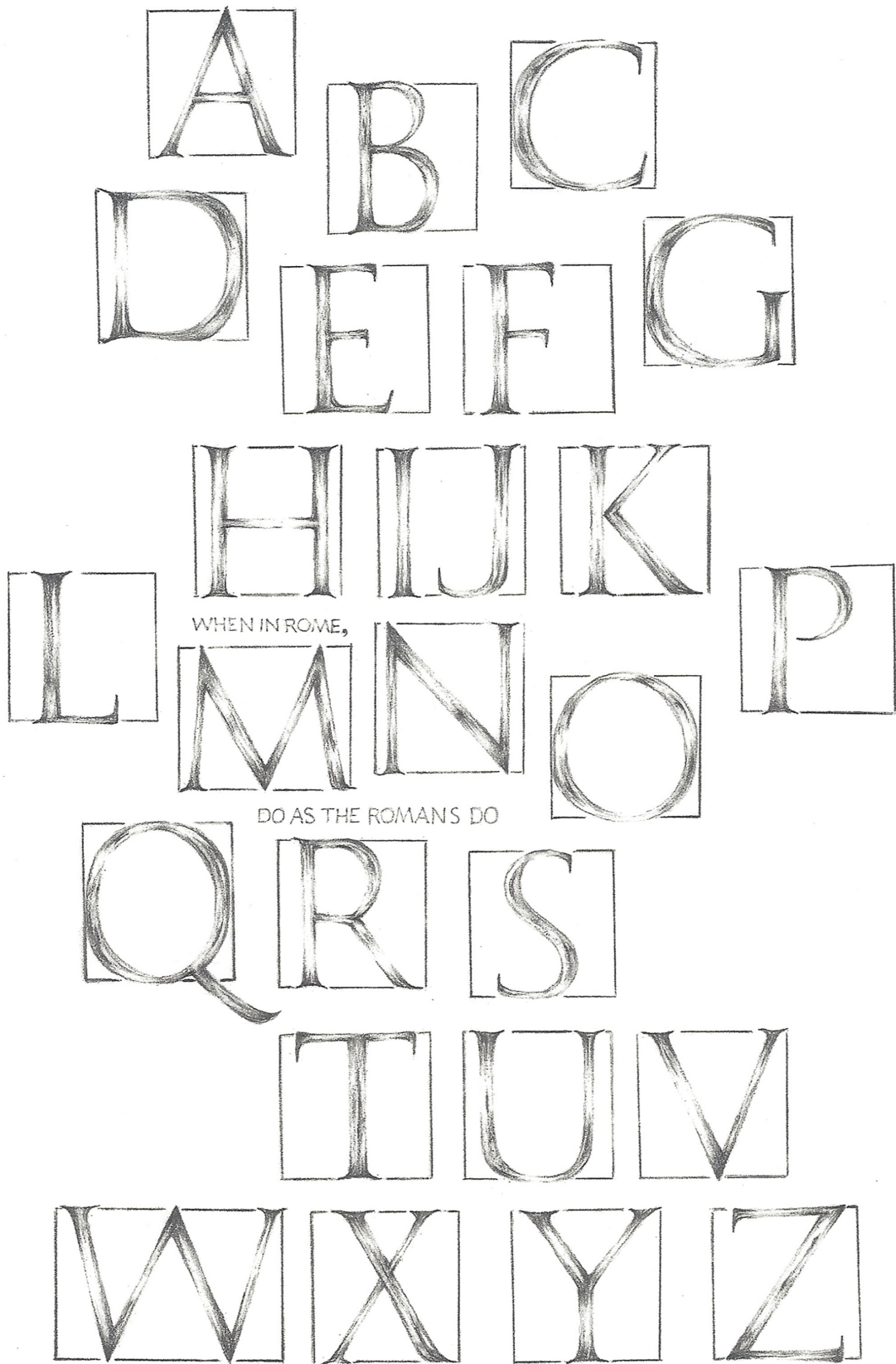




Escrribiente member, Bill Kemp, teaching at IAMPETH in Milwaukee this year.



Michal Sommers, Elizabeth McKee, Ginger Larkin and Catherine Hogan at Elizabeth McKee's show at the Matrix Gallery



Since our theme at this year's meetings is Capitals (majuscules) here are some beautiful ones done in graphite by Lynda Lawrence. Lynda's piece was also in the State Fair this year.

Health & Safety Tips

Ergonomic Working

Correct Table Height - when standing, the table should hit you at the ball joint of your hip. This will allow for free motion of the arms and shoulders. Avoid bending over for long periods of time. Add risers to the table, or stand on a platform to even out the height.

Hand Cramping - After long periods of work, squeeze a rubber or jelly ball in your hand. This will improve your muscle tone and help to alleviate cramping.

Grapho-Therapy

A signal is transmitted from the brain stem to the hand muscles when you write. By reversing the signal, you can calm & soothe your body and mind.

Start by writing a normal S. This requires a certain amount of control and tension in the grip. Write several lines. Switch to a more flowing S. This will allow for a more relaxed grip. You will notice some of the tension release as you fill a page.

Then draw a continuous doodle of connected S shapes like a flourish of large figure eights, with gentle slow movement. You will find that your breathing slows and more tension is released. This exercise will relax you and increase your creativity.

Health & Safety Tips

X-Acto Blades - Wrap used and dull X-acto blades with masking tape and place in a container that is also

taped closed for safety when disposing. A used plastic container works well. Store unused blades in a plastic film can or a cigar tube.

Spray Fixatives - While brush-on acrylic mediums are fine for most projects, spray fixatives or adhesives are sometimes necessary. Be sure to use outside or in a well-ventilated area, as they are noxious and toxic. Wear a protective face mask.

Take Breaks - It is a good idea to take regular breaks during the day. Stand up and stretch, breathe deeply and walk around the room. Get up from the work area every half hour or so.

Every hour or so, take a longer break and stretch some more. This will rejuvenate your body and help to increase your productivity, and alleviate undue stress on the body.

Pen Pressure and Hand and Neck Cramping

To avoid and ease cramping of the hand and neck muscles, hold a tool in the non-writing hand. By holding a tool in the opposite hand, you even out the muscle usage so that not just one side of the body is working. This will serve to balance your body and equalize the amount of pressure on the pen.

Hold the tip of the tool on the paper just under the place you are writing. This tool will help to hold your paper down as you write. A good choice for a tool is a pencil typewriter eraser. The eraser tip will not harm the paper.

from the Calligrapher's Recipe Book, by the Marietta Calligraphy Society

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...

2019-1 ISSUE: deadline is JANUARY 1ST, 2019

2019-2 ISSUE: deadline is APRIL 1ST, 2019

2019-3 ISSUE: deadline is JULY 1ST, 2019

2019-4 ISSUE: deadline is OCTOBER 1ST, 2019

2020-1 ISSUE: deadline is JANUARY 1ST, 2020

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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