

Sacrificente

NEWSLETTER

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



A
WORD
FROM
THE

President



ESCRIBIENTE

P.O. Box 30166
Albuquerque, NM 87190
Autumn Issue 2014

Cover: Several Escribiente member have been included in the Graceful Envelope contest over the years, including Julie Gray. But this year Julie won "Best of Show" with this tribute. See all of the winners at calligraphersguild.org. And below that is Julie's alphabet done in Rachel Yallop's class at Legacies II.

Dear Escribiente Friends!

The leaves are turning gold and red, birds are migrating and the hot air balloons have decorated our blue sky. The Balloon Fiesta had 550 hot air balloons and the colorful sky is a sight to behold.

Many thanks to Catherine Hogan for her great job with biggest show we have all year, the N M State Fair. Catherine, along with Beth House, last year's State Fair show chair, did a splendid job. Thanks to the judges and volunteers who helped getting everything ready for the show. Congratulations to all the entrants and those that won ribbons. Thanks also to all the volunteers who wrote bookmarks for the State Fair visitors.

This summer many of our members went to conferences & workshops throughout the country. Read the reviews then plan on attending one next year.

Escribiente taught a Gothic script to Medieval History classes at UNM in September. Bill Kemp was the instructor, assisted by 6 Escribiente members. The class was well received with 39 students attending.

Congratulations to Julie Gray for receiving "Best of Show" in the 2014 Graceful Envelope Contest. This year's theme was "The Superlative Letter S".

We have planned two fun and informative weekend workshops: October 2014, Pointed Pen with Bill Kemp and in April 2015 Carrie Imai will be here.

Thanks to all members – past, present and future for making Escribiente great!

Jan Florence

OFFICERS

President	Jan Florence
Vice President	Esther Feske
Secretary	Ginger Larkin
Treasurer	Evelyn Costello

COMMITTEE CHAIRS

Fundraising	Rodger Mayeda
Hospitality	Betsy Townsend
Library	Donna Fastle
Materials	Janice Gabel
Membership	Sue Dewalt
Mini-Workshops	Jan Florence
Monthly Flyer	Lynda Lawrence
Newsletter	Esther Feske
Programs	Beth House
Publicity	Open
Refreshments	Nancy Napier
Shows	Beth House

In this issue:

3-4 - Legacies II review
4 - News items
5-8 - Literally Letters reviews
9-10 - Sins & Salvations
11 - Two Holiday Events
12 - Upcoming and more

FYI: 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 at Manzano Mesa Multi-Generational Center (SW corner of Elizabeth and Southern SE), except for January and July. December's holiday meeting will be announced. Yearly dues are \$30 with online newsletter and \$40 with printed and mailed newsletter. Dues may be mailed to: ESCRIBIENTE, PO Box 30166, Albuquerque, NM 87190. They are not pro-rated and are payable May-July. Benefits of membership include: receiving the newsletter; book, tape or DVD checkout from our lending library; discounts to attend workshops; and discounts at local art, paper, and frame shops. Escribiente's Newsletter is published quarterly and supplemented by monthly flyers. Articles from this newsletter are copyright, and may not be reprinted without permission from the editor. Do you want your work featured in the Newsletter? Do you have an article of interest you would like to publish? Do you have an event you would like to publicize? Send information by mail or e-mail to: Escribiente Newsletter Editor, PO Box 30166, Albuquerque, NM 87190 or to [eofeske at yahoo.com](mailto:eofeske@yahoo.com).

Legacies II calligraphy conference

review by Julie Gray



Legacies II calligraphy conference was held in July this year in the Renaissance Hotel in Dallas, Texas. It was a wonderful experience from both this student's and teacher's point of view. The first half of the week I taught Lettering in 3D. Angie Vangalis, the director, took a chance on a few new conference teachers, and all the classes went very well!

This is the class I taught and their work. Recognize Francis in the back row?!

The second half of the week I studied "Creating an Abstract Flat Brush Series" with Rachel Yallop (*left*). She is one of Britain's foremost calligraphers and lettering designers. Her unique talent blends the art of expressive calligraphy with graphic design. Her love of letters stems from a lifelong passion for drawing, with her original calligraphic works exploring form, space, tension and freedom of line. Rachel studied at Ravensbourne and the Central School of Art & Design in London gaining an MA in 1985. She is an elected member of The Royal Birmingham Society of Artists, a Founder Member of Letter Exchange and an Honoured Fellow of the Calligraphy & Lettering Arts Society.

In Rachel's class, we worked with a wide flat brush using white gouache on black paper, and black Pelican 4001 on white paper. Accents were done with



charcoal pencil, both white and black, and pastels. (Or as the British call it, PASTils!) and then, Rachel's trademark, a spot of red vermillion. Then we went crazy, and played with painting the letters in red and adding black and white accents. It was really a fun class, and even though the strokes we made in the beginning looked very weird and unusable, by the time we cropped them, added highlights, some lettering and that accent of red, they turned out very nice pieces!



NEWS: Jake Weidmann is a Master Penman and gave a talk at the TEDx in Denver recently. Finally got to view it on Facebook and what a great talk. I believe you will find it interesting, inspiring, and you'll be wanting to pick up a pen to write. <http://www.jakeweidmann.com/blog/jake-weidmann-at-tedx-mile-high/> -- Bill Kemp

Beset by book-eating insects, a 17th-C Christian Horologion (Book of the Hours) in Arabic. The manuscript is from Our Lady of Balamand Monastery, built by French Cistercian Crusader monks and subsequently inhabited by Arabic-speaking Greek Orthodox monks.

In 1965, Saint John's Abbey and University created what came to be the Hill Museum & Manuscript Library as an effort to preserve priceless manuscripts held in European monasteries and libraries. Holdings now number more than 90,000 manuscripts on microfilm and 35,000 in digital format. The Eastern Mediterranean initiative began in 2003 as part of an effort to preserve manuscripts in parts of the world beset by turmoil and uncertainty. *Photo courtesy of the Hill Museum & Manuscript Library.*



A week at Literally Letters at Ghost Ranch

by Beth House

I've always wanted to spend time at Literally Letters (the annual two weeks of workshops at Ghost Ranch), to be in this historic New Mexico area, learning more about a calligraphic method, working in a focused but relaxed environment, and spending time with other calligraphers.

Well, it happened this past June! I encouraged hubby, Rick, to take a Flora & Fauna Sketching & Watercolor class, so we could both enjoy the week. Rick hadn't taken a watercolor course since 1967. During the week he caught up on his skills and really enjoyed the class. He even took his supplies on a vacation and painted flowers in Wisconsin.

My class, taught by Eliza Holliday, was a challenging mix of pencil drawing and pointed brush lettering & sketching, with many skills to work on later, post class. Eliza is a great teacher for all skill levels, presenting each with a logical next step.

Three evenings the calligraphy teachers at Ghost Ranch (Yukimi Annand, Carrie Imai and Eliza) presented informal programs about their personal projects – very informative!

One evening some of the attending students showed their recent projects – very diverse. This was amazing!

On the last night everyone attending Ghost Ranch from the kids camp to all the adult programs had a show-and-tell! (Some had packed dresses for this event!)

The Piedra Lumbre basin of northern New Mexico has a deep



Top: view of Pedernal mountain from Ghost Ranch
Below: Eliza Holliday in the art room. Photos by Beth House

history (including dinosaur bones and pre-Pueblo settlements). The Spanish and Indians fought over the land and cattle rustlers scared many away later. Ghost Ranch eventually became a safe summer escape for the wealthy or

famous, and during WWII a place to relax for Los Alamos families. Its fame is mostly because Georgia O'Keeffe spent many summers there painting.

Ghost Ranch, now owned by the Presbyterian Church, is used

as a conference center all year.

Rick and I took an afternoon tour of the places Georgia O’Keeffe painted – very interesting! We would like to tour her later home in nearby Abiquiu. People who went there raved about it, saying she had 150 tubes of green paint with a brush for each color!

Next year we will camp again in our travel trailer and cook some evening meals. Those who camped in tents enjoyed the nearby showers, laundry, kitchen sink, ice maker and microwave. All campers could purchase meal tickets if desired.

You can walk to everything: dining hall, conference center, classrooms, museums, library, pool and hike trails to tops of mountains.

There are horses to ride, sheep in the field near the dining hall, some no-see-ems and rattlesnakes. Rick’s teacher, Helen Byers, saw a rattlesnake near her casita and the young caretaker beheaded it with a shovel. A “cute” cowboy removed its skin and mounted it on an old board decorated with old barbed wire.

We look forward to next year! Oh, some had phone service in many areas of the ranch, but you can keep in contact with family and friends via internet hookup at the conference center. Bring your check book or cash to buy artwork from teachers and other artists!



Top: Yukimi demoing willow pod writing
 Middle: Yukimi’s squeeze bottle exercise
 Below: Trish Meyer’s art from Yukimi’s class.
 Photos by Trish Meyer



Above: Janice Gabel; below: Amy Jones and others



Top: E Klingner; below: Beth House and Helen Byers
Right: Patty Hammerstedt art and book from Yukimi's class. Photos by Trish Meyer



ghost ranch 2014 Yukimi Annand

review by e klingner

Yukimi Annand brings her Japanese style, artistic strength and her love of nature and of letters into her teaching. She is well grounded in her graphic design background making for a lovely workshop. Yukimi is prepared and nurturing giving clear direction and individual support. Her handouts are inspiring with guidelines and examples.

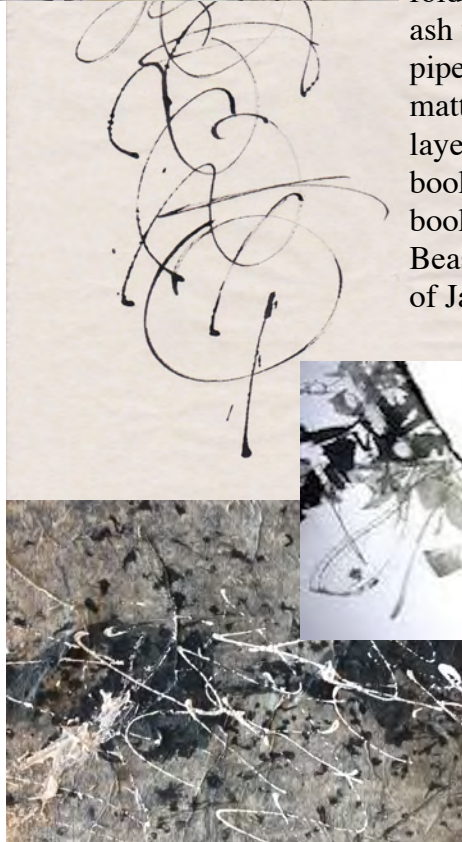


We began making marks with balsa squares and moved into designing alphabets to match our texts overlapping and bouncing our letters into texture as we expressed our feelings with the meaning of the text.

We experimented with mono line tools, folded pens and brushes. We wrote with ash tree seed sticks, seashells, stones, pipettes and squeeze bottles containing matte medium and water. We pasted and layered, gathering inspiration from a book display including Steven Aimone's book: Expressive Drawing and Birds, Beasts, Blossoms, and Bugs, the Nature of Japan text by Harold P Stern.

The Pavilion was very warm in the afternoons and evenings leading to discussions about the possibility of moving Literally Letters to a more comfortable location on the GR grounds.

Ghost Ranch inspires and invigorates many artists, draws great teachers and creative, talented calligraphers. One thing for certain there is a always a lovely generous community of artists and teachers gathered at Ghost Ranch.



We stroked with a brush tool Yukimi created by wrapping gauze onto a long stick allowing for thin lines of sumi to stream across the

page. We enjoyed demos using shell, pods and wisteria. and small group critiques offering design and layout techniques. Yukimi's suggestions always instructive. We added color with gouache, gold, watercolor and acrylics and simply bound our pages together with a clip.

In addition to Yukimi, Carrie Imai taught "Neuland, Cuneiform & Beyond" and Eliza Holliday taught "Pointed Brush: Script and Illustration."

Sins & Salvations in Calligraphy

by Esther Feske

Sins

(erroneous beliefs which contribute to less-than-your-best performance)

1. “Writing lots of letters makes you better.”

This essay began with a discussion over lunch between Escribiente president Jan Florence and I. Jan remembered when she was a beginner and we were sitting next to each other in a workshop. When she had finished a whole page of the style we were learning, she looked over and I had written one line. She asked me why I went so slow, and I replied “Well, when I’ve got it, I’ve got it.” The discussion continued that I had learned from taking piano lessons that you do not practice the wrong notes, as they become a pattern that is hard to break. Instead, you practice the right notes, even if Very Slowly, until your fingers know where to go. After Very Slow and Even practice, you can gradually increase speed until you can play the music. Lettering is the same, to me. I go much slower than others around me in a workshop, striving to see and learn the letter shapes first. Then writing simple combinations of similar letters allows me to get consistency between letters made of the same strokes. This practice continues, adding more letters. I never strive for speed or quantity, only quality. Eventually, when I am familiar enough with the letters that I do not have to look at the exemplars very often, I can begin the next practice: finding an even rhythm with which to make the letters: start, stroke, end, start, stroke, end. Having a consistent rhythm in the making of strokes adds consistency and harmony to the letters (more about that in Salvation #1).

These little details add up to the overall effect of the page: consistency in pen angle, slant, stroke shapes, spacing give a certain texture to the block of calligraphy. The consistency of texture tells the quality of the work. In teaching, I can glance at a page and know if it is an A, B, or C. This is not a whimsical judgment; when I analyze the elements of the calligraphy, the details prove the grade.

2. “When you’re good, you can just sit down and do a finished piece in one shot.”

Maybe once in a million tries. When you see a beautiful piece hanging at the State Fair, you do not see the piles of paper in the Collage/Recycle box in the artist’s studio. I practice letters and colors and layout on layout bond paper. Then I practice on “good” paper. As the page gets better, new places stick out as weak design,

unbalanced emphasis, etc. and need to be adjusted. Then I do “final” art, but there might be six of them before I’m satisfied. I’m lucky if there are only two or three. Not to worry -- this lengthy process justifies the piles of good paper you have accumulated.

3. “Some people just have it, and some don’t.”

You know that’s a lot of BS, and anyone can improve with practice. What you believe about yourself becomes the self-fulfilling prophesy. So say something different about yourself and your abilities.

I learned calligraphy in a historical progression from Roman Capitals to the Incunabula. The early forms were so astonishingly easy for me, I was sure I’d been a monk in a previous lifetime. I could look at any example, and using the principles of x-height, pen angle, shape, and ductus, make a good representation in a half hour. Then I got to Italic, one of the last developments in broad-pen calligraphy (before the invention of type froze the letterforms). My Italic was ugly, ugly, ugly every time. It took me four years of teaching and writing Italic before it became beautiful.

Yes, calligraphy asks for a degree of eye-hand coordination that not everyone has developed yet, and it asks for a degree of kinesthetic sensitivity -- your ability to feel the whole width of the pen upon the paper, the resistance of metal on paper, the miniscule movements of your hand and arm. If you’ve played a musical instrument, or knitted or cross-stitched or embroidered, or gotten good with a Yo-Yo or basket weaving, you’ve developed these skills. So what if it takes four years to get really good? In four years, you’ll be really good!

Another factor is personal preference. You will find you have an affinity to some styles and not others. Get good at the ones you like. No calligraphers are experts at all styles, in fact, most professionals have a few they have developed. With variations on the theme, it looks like a lot; it’s not.

Salvations

1. Calligraphy is a performing art, like music or dance.

Unlike music and dance, which disappear into thin air in an instant, calligraphy leaves a direct record of ink on paper. But performance it is. What you are thinking at the moment you make a stroke shows up in the stroke. Who you believe yourself to be, who you are Being, shows up in the stroke. If you’d studied Eastern

calligraphy, you were taught this, but it is missing in Western teaching, we are so results-oriented. If you are uncertain about where that stroke is going, it will waver. If you (figuratively, not literally) grit your teeth and Go For It, the stroke will have a certain power. Put your Whole Self into it. This attitude of confidence and bravery, done consistently, letter by letter, will have telling results on the page. There is no technique or trick or experience that can substitute for Attitude. I suggest you study the best ballerinas and pianists and singers and look for who they are Being in the moment; if they can be it, so can you.

What is the source of performance? How do you get to that place? I think my biggest revelation in Being an artist has come from Landmark Education courses I have done. They suggest that how we think about our actions, goals and desires is backward. We automatically think that we must Have a certain training or education before we can Do or Act or Perform at the level we want before we can Be artists. We're always trying to get somewhere else than where we are. Landmark suggests that it is so much easier to first Be an artist (take a stand for yourself that you are already an artist); standing in this New Place gives you a New Viewpoint as to what to do next; then doing those things gives results that were previously impossible, and those results are consistent with being an artist. Also, by declaring yourself an artist Now, it is not something you hope to get to Some Day. Haven't you had enough of a Someday Life? Be an artist now, and be bold: tell everybody.

2. The white space is the key to beauty.

My calligraphy greatly improved when I could see the white spaces -- the "negative" shapes, countershapes and intershapes -- AS SHAPES. Imagine that the guidelines defining the x-height are actual lines, and you are drawing AROUND or making a series of white ovals and hourglasses and parallelograms-with-rounded-corners. Watch those shapes as you make your letter strokes, not the strokes. As you practice this visualization, you will discover that when the negative shapes are beautiful, your letters are beautiful. Eureka! You are instantly a better calligrapher.

3. White space is the secret to visual spacing, not mechanical measuring.

Now visualize those white spaces as containers for water. See the water assuming different shapes (as above). Equalizing the amount of water which those spaces hold will equalize your spacing. Double Eureka!

4. Serifs can absolve spacing sins.

Those little hairs at beginning and ending of strokes can take up visual space without changing readability. If your inter-letter spacing is uneven to the eye, lengthening some incoming and/or outgoing strokes may help even out the visual effect. Do not make the hairs fatter, as that's too obvious. Practice this on your imperfect practice pages until you are comfortable with this little fix.

5. Even the best calligraphers shave once in a while.

You've got a beautiful piece of calligraphy, and discover you've misspelled a word. Take a double-edged razor blade; break it in half. Take one half, holding the ends between thumb and middle finger, with index finger in the middle of the blade and the sharp edge of the blade just beyond the fingernail. Press down with index finger, curving the blade and creating a "scoop." With the scoop held at a shallow angle to the paper, you can shave off a wrong letter or part of a letter, a little at a time. Shave as shallowly as possible. On some papers, this erasure can be nearly invisible, and is certainly less visible than abrading the paper with erasing. After shaving, the paper might require a bit of burnishing (do not make it shiny if the paper is not shiny) or a little rubbing with Pounce (to restore a workable surface, as shaving might make the paper bleed more in that spot). There are obvious limits to shaving: a hand-colored background would have to be restored; thin paper is easily cut through. And in shaving, less is better: it might look OK to leave a speck or two of the wrong letter than to over-shave and have too much paper surface to restore. Shaving does take some practice, but what have you got to lose? At worst, you'll do the whole page again anyway.

6. Photoshop -- the new perfection.

Like airbrushed starlets on magazine covers, your calligraphy-for-reproduction can be made "flawless" in Photoshop (or Photoshop Elements, both computer programs from Adobe). Well, I take that back -- there's a limit; Susan Boyle, much as I like her, will never resemble Angie Harmon. But you can erase errant dots and lines and double-strokes, darken pale spots, increase contrast or eliminate background texture. Two problems arise in Photoshopping your calligraphy: (1) It is VERY time-consuming, and it might be easier to keep making "final art" with your pen; (2) It is easy to lose the proper shape of a curve or the consistent pen-width of a stroke if you get mesmerized by the power of the pixel.

I hope these insights will help you master The Inner Game of Calligraphy, relieve you of some sins, and offer a bit of salvation.

Calligraphy for Presbyterian's Memorial Tree



Left: ornaments from 2005 or 2006

Above: ornaments from 2010

Each winter during the holiday season, generous donors help decorate Presbyterian Hospital's Memorial Tree with beautiful ornaments in honor of their loved ones. Purchase of these keepsake ornaments provides funding for Presbyterian's Hospice program. Aurora Bachicha, Director of Special Events for Presbyterian Healthcare Foundation, said "Memorial Tree 2013 sales resulted in a net revenue of \$28,805 for the benefit of Presbyterian Homecare. The beautiful calligraphy on the back of the ornaments is what completes the ornament! I can't tell you how many favorable comments we get from recipients of the ornament. They love it!!"

Members of Escribiente write the names on the back of these ornaments. Escribiente supplies ink and nibs, and all we ask is that you join us in writing the names. We use Italic script, and any experience level is welcome, from beginners to professionals. Afterwards we have a free lunch at the hospital cafeteria and enjoy the company of our fellow scribes. This usually happens at Kaseman Hospital on Constitution NE for several Saturdays in November. Then the tree lighting ceremony is held at one of the hospitals in early December. Bill Kemp, our organizer of this community outreach for many years, will send out emails letting everyone know the times and place. All are invited to join in this worthy cause.

Annual Holiday Card Exchange

Would you like to join your Escribiente friends in an artistic endeavor and receive beautiful cards in your mailbox around the holidays?

This is how it works:

1. Email your name and mailing address to me by Saturday, November 22. Diane Inman: inmanbecker@yahoo.com
2. I will compile the list and you will receive the names and addresses of those participating in the exchange via email. (Last year we had 19 participants.)
3. Create a holiday card for each person on the

list and mail it to them by December 31, (2014).

You can choose any holiday between Thanksgiving and the New Year. So if you have a great idea that includes a turkey, kick off the exchange with a Thanksgiving card.

4. Look in your mailbox for cards from your calligrapher friends that you will treasure forever.

All levels of calligraphers are welcome. It's a fun way to practice your art.

If you have questions please contact me. I look forward to hearing from you!

--Diane Inman

MEETING REMINDER

Meetings are at 6:30 pm the first Wednesday of the month (except December, January, and July) at the Manzano Mesa Multi-Generational Center, 501 Elizabeth SW in Albuquerque.

Gothic Fraktur Class -- taught by Beth House and Janice Gabel

4 classes: Mon., Nov. 3 & 10 and Mon. Dec. 1 & 8, 10:00 am - 1:00 pm, cost: \$50.00

Location: west side near the CNM campus on Universe Blvd.

We will begin with a comparative approach between Blackletter and Gothic Fraktur. Class is for those who have some calligraphy experience. Supplies to bring: Parallel Pen 2.4, Speedball C-2 (and holder), your preferred black ink, 10-15 word verse, (seat cushion, slant board, if needed. I have extra lights). We'll supply the papers, etc. Number of students is comfortable at 9 people; if you know someone who's interested, let them know! Call one of us to register. Please reserve your spot by Oct. 27. More complete directions, if needed, will be emailed later.

Janice Gabel janice.gabel@gmail.com 505-286-4950

Beth House house.richard807@gmail.com 505-717-1032

Southwest Calligraphy Guild just down the highway in Las Cruces, NM, is sponsoring a workshop January 31 & February 1, 2015. "The Journal is the Destination" will be taught by internationally-known calligrapher Sharon Zeugin. Cost \$110 SCG members, \$130 nonmembers. Supply list, location and directions given upon registration. Gretchen Michaud gtwo@zianet.com or 575-521-9813.

Description: workshop focuses on journaling and creating pages combining text and image. Don't know much calligraphy or drawing? You will learn to use handwriting in interesting ways, plus patterns, textures, mono-line letters, basic gestural and contour drawing. Look up Sharon's work at sharonzeugin.com. (example to the right) You will be inspired!



State Fair 2014

An album/slide show of State Fair entries can be seen at our web site www.escribiente.org. Such variety! Lots of other information, including upcoming programs, is there too.

CONTRIBUTE TO ESCRIBIENTE'S NEWSLETTER

Here are a few ideas: classes you've attended, artwork you have done, tidbits of news, awards you've won, book reviews, a favorite material that you can't wait to share, conferences, conventions, contests, upcoming shows in the community, classes you are teaching, tips and material experiments, art problems that you've encountered (solved! or in need of help?). *Escribiente* is YOUR connection with the calligraphic world in New Mexico and beyond. We welcome your input.

MEMBER RESOURCES

1. Website: escribiente.org
2. Monthly Email Flyer: Lynda Lawrence--
lynda33@hotmail.com
3. Quarterly Newsletter:
Esther Feske--eofeske@yahoo
4. K-E-M-P Hotline:
Bill Kemp--brotherbill55@hotmail.com
5. Mentors: COMING SOON!
6. Library: Donna Fastle--dfastle@cnm.edu

**THANK YOU to our Printer:
SPEEDZONE Print and Copy at 6000 Lomas NE
Support them and their superb helpfulness!
Contact Frank Horner or Nanette Ely-Davies at
505-262-2679.
You won't be disappointed.**

THANK YOU to all of you who contributed to the Autumn Newsletter: Jan Florence, Evelyn Costello, Julie Gray, Beth House, Trish Meyer, E Klingner, Bill Kemp, and Esther Feske.