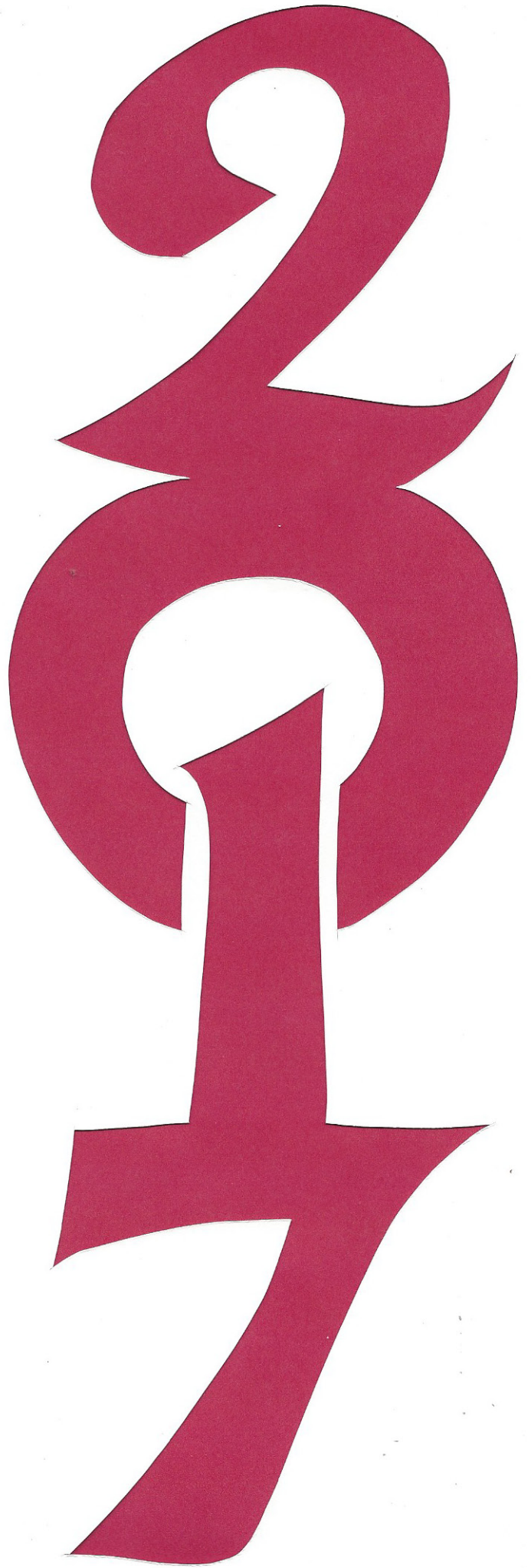


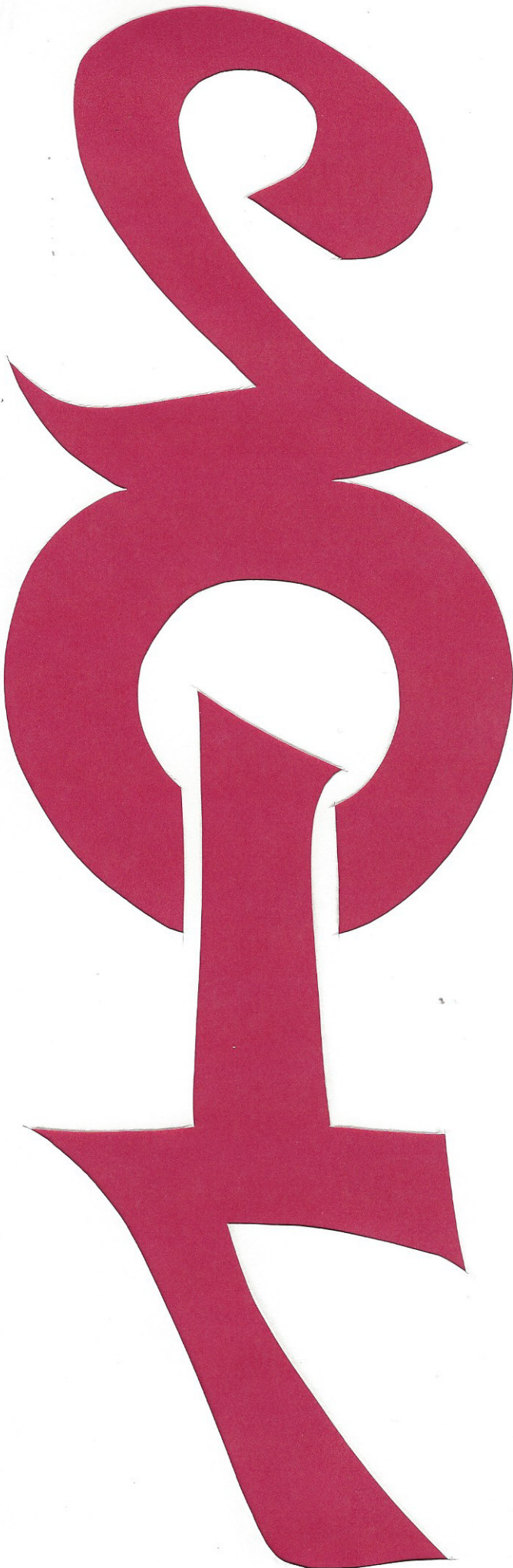
ESCRIBIENTE

2017-1

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.





COVER ART

The 2017 cutout on this issue's cover, is a variation of a beautiful Neuland by Carl Rohrs. An exemplar of Carl's Neuland caps and numbers is on page 7. Enjoy!

ESCRIBIENTE P.O. Box 30166
Albuquerque, NM 87190

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Escribiente is a non-profit organization of persons dedicated to the advancement and promotion of calligraphy. Meetings are held at 6:30 pm on the first Wednesday of each month, except for January and July. December's holiday meeting will be announced. We meet at Manzano Mesa Multi-Generational Center (southwest corner of Elizabeth and Southern). Yearly dues are \$30. with online newsletter and \$40. with printed and mailed newsletter. Dues are not pro-rated and are payable May-June. Benefits of membership include: receiving the newsletter, book, tape or DVD checkout from our lending library, discounts to attend workshops, and a discount at Artisan's Art Supply.

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

Escribiente's Newsletter is published 3 or 4 times a year, supplemented by monthly e-flyers. Articles from this newsletter are under copyright, and may not be reprinted without permission from the editor. Do you want your work featured in the Newsletter? Or do you have an article of interest you would like to publish, or an event you would like to publicize?

Send information to:

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

A WORD FROM YOUR

President



Evelyn Costello

Welcome to a fresh new year and another chance to do something different than you did last year.

Remember, if nothing changes then nothing changes. So what's NEW for you in this new calligraphic year? Is it learning a new hand, maybe taking the February 25th Gothic class at Beth McKee's house? Or the one day Gothic workshop in March with Esther Feske? Or the two day Fraktur workshop in April with Yuki Annand if you have already signed up? Is it trying a new tool? Just browse the websites for John Neal or Paper and Ink if you wonder what new items they have. Is it volunteering for an Escribiente committee? Many committees could use helping hands even if you don't want to be a chairperson.

When you look back at this year, what will be on your list of new things you did in 2017? Or look back at 2016 to remember some of the calligraphy opportunities that did not materialize and plan on making them happen this year--like entering a piece or two in the State Fair!

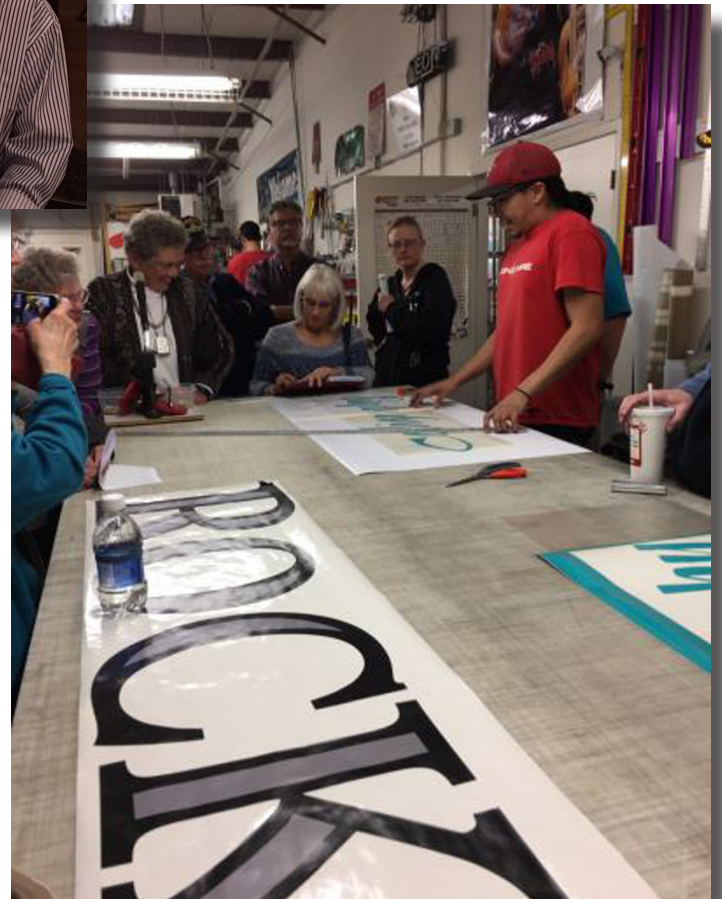


Calligraphy IN SIGNS

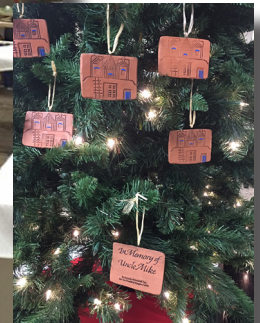
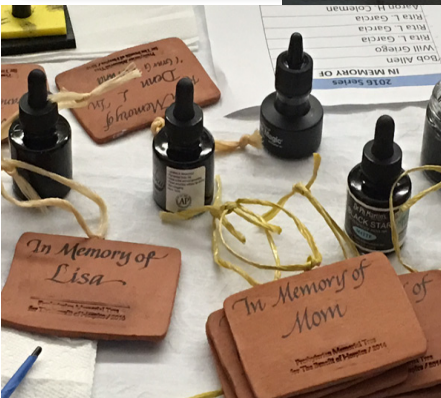
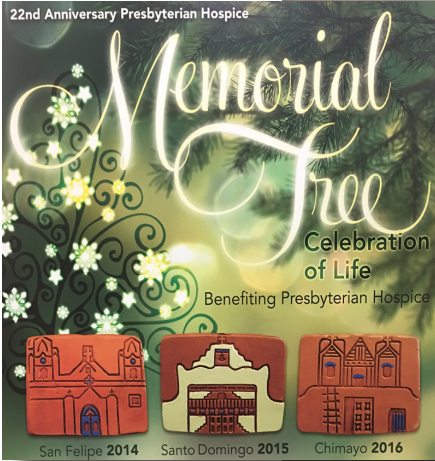
Al Padilla, esteemed long time Escribiente member and owner of **The Sign Store**, not only gave a very interesting and informative talk at a recent Escribiente meeting, but a couple of days later, gave us a tour of his extensive shop. He showed us how the many variety of signs are made, but also let us do a hands on version of the above word near and dear to us, that was cut out of vinyl and burnished down. His signs can be huge or wee, depending on the need of the client. Signs have come a long way from the hand painted ones of the past. It was a wonderfully educational visit, and our thanks to Al for the warm welcome to his store and opening our eyes to the world of sign creation!



Al Padilla



ESCRIBIENTE GIVES BACK



For 15 years now, Bill Kemp has organized Escribiente members to letter names on ornaments to Presbyterian Kaseaman Hospital to honor the memory of loved ones at Christmas. The Memorial Tree is the final tribute to those loved ones. Escribiente has always enjoyed taking part in this community effort. Thanks to the Escribiente letterers: **William Kemp, Pat Vizzini, Ginger Larkin, Julie Gray, Evelyn Costello, Janice Gabel, Francis Stoppiello, Kathy Pentilla, Beth McKee and David Flores.**



Linda and Jennifer Kemp, volunteers and helping hands

Photography by Jennifer Kemp and Pat Vizzini

XMAS PARTY

2016



A fun time was had by all at the Inman's beautifully decorated home!



NEULAND

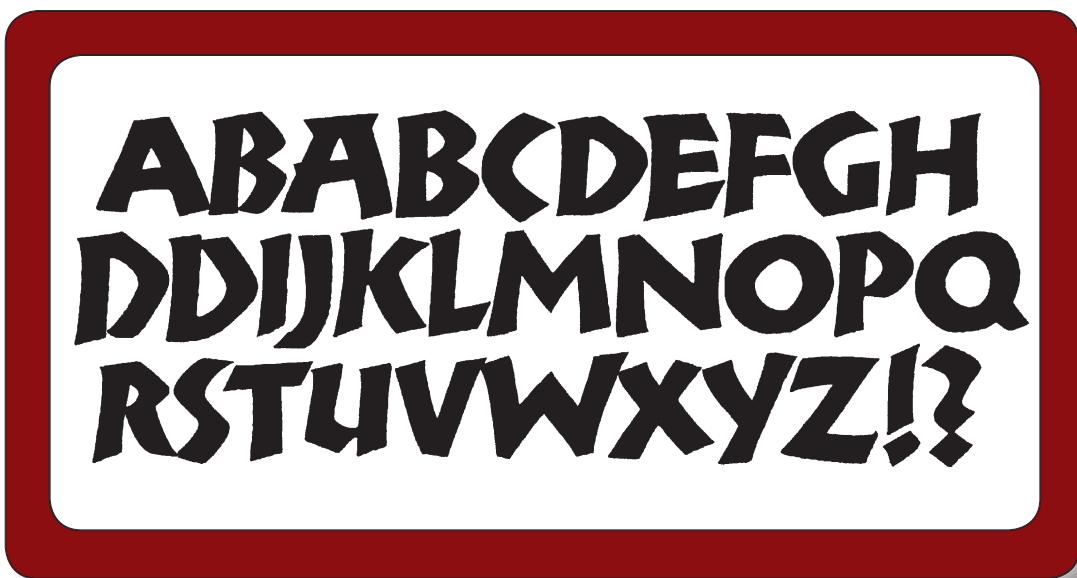
by Carl Rohrs

Gleaned from the book *The Uncommon Numbers Manual*
ISBN:0-9651382-1-6. Copyright 1999. Used with permission.

Neuland has become a calligraphic style and is, of course, open to interpretation by whoever tackles it. But my preference is to be pretty faithful to its most familiar and distinctive form, and that is as a typeface designed

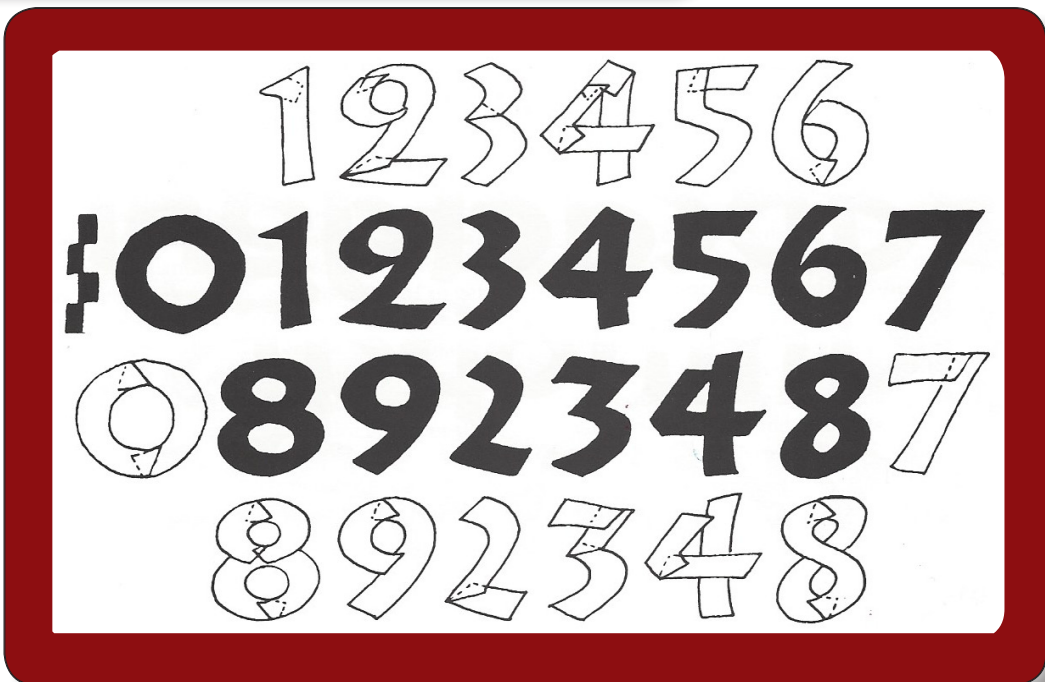
personality by manipulating your straight strokes a bit. Put your attention on the end of the tool instead of your fingers or hand. With just a little practice, you'll be turning in both directions without thinking about it. The caps get stylized by different artists all the time. I believe Koch's ghost to be a friendly, experimental spirit who's just waiting to see what you're going to do with his letters -- numbers.

How you use this hand is up to you, of course, but it has traditionally been packed pretty tight with very little interlinear space, if indeed there is any at all. Experiment with different pens to find the most comfortable for you. I like a stiff pen, Tape or Brause, if I'm trying to write small, but I prefer to write larger with a folded pen like a Horizon (or Coit or Hiro), or a nice chunky thick-cut reed pen, which suits the roughness of the hand. You can also try a flat brush for a smoother approach.



in 1923 by Rudolf Koch. Many of Neuland's characteristics come from the fact that he was cutting away negative areas rather than making positive strokes. This leaves some marks that are not exactly calligraphically consistent, but are still quite charming in their roughness and challenging to those of us who wish to write them that way.

Neuland is a playful and rough-looking hand, so you can give your strokes some



Camp Cheerio and John Stevens -- Capital Intensive

by Megan Goodenough

Well now I know what all the fuss is about - Camp Cheerio, Joyce & Jim Teta, and it almost goes without saying, John Stevens are all incredible.

For anyone worried about going to a YMCA camp with fears of tight dorms with wooden mattresses and processed cheese sandwiches for every meal (as I remember from childhood camp experiences) - don't. This camp is far from that with seriously comfortable beds, beautiful workspace and food that rivals 4 stars restaurants. There was also a special warm quality created by the group downstairs - an "artist in residence" open studio of wonderful women spinning wool, translating literature, and sewing one-of-a-kind clothes with alphabet-patterned fabrics. Sharing meals together, and sometimes just visiting downstairs by the fire, made it feel like a community of artists.

As for the coordination this is one of the best experiences I've had. Jim Teta was so helpful and considerate in advance of the class helping me get there with ease. And we had the pleasure of having Joyce in the class with us and thus time to get to know this extraordinary and talented woman. Her attention to us all, our work and our spirits was exceptional. The heart in that woman! I felt so supported and knew we were all in very good hands.

Now the class itself - WOW. It seems a little bland to say John is a good teacher. Many masterful calligraphers out there have great skills that could only come from years of experience, as John has in spades. And he has also spent part of his career investigating how we learn, why we relate to letterforms in one way and not another, and he communicates this broader understanding of our craft through what he says and through the exercises he had us consider doing. It felt like a very well rounded workshop in that way, where we were really being guided expertly - mainly through the construction of letters, but also through the subject of calligraphy as a whole and most importantly for the group there this year, through design considerations. My biggest learning: keep it simple; until I have mastered traditional layout,

composition, textblock, then any of my 'neat' ideas tended to just confuse and muck up the visual impact. He spoke of it as trust. Trust what you set out to do - don't doubt it mid-way through and try to add something to make it 'better'. Oh! It takes so long sometimes to learn the basic truths.

The group of students was also extraordinary. Of the 19 of us, we had five continents represented and 8+ countries. Including our very own David Gasser from Puerto Rico, (taking pictures too of course - see his video montage on Facebook if you can!).

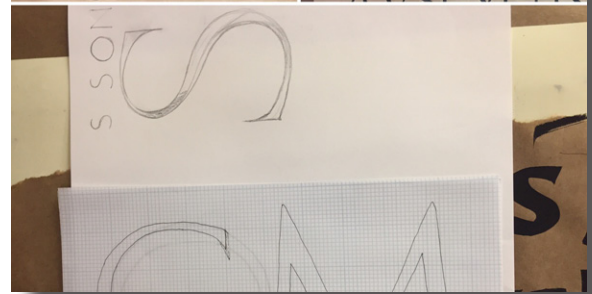
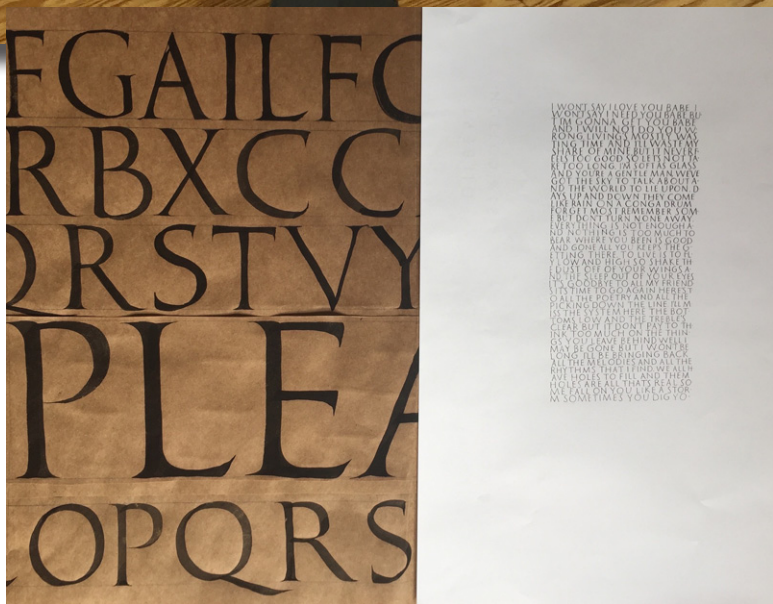
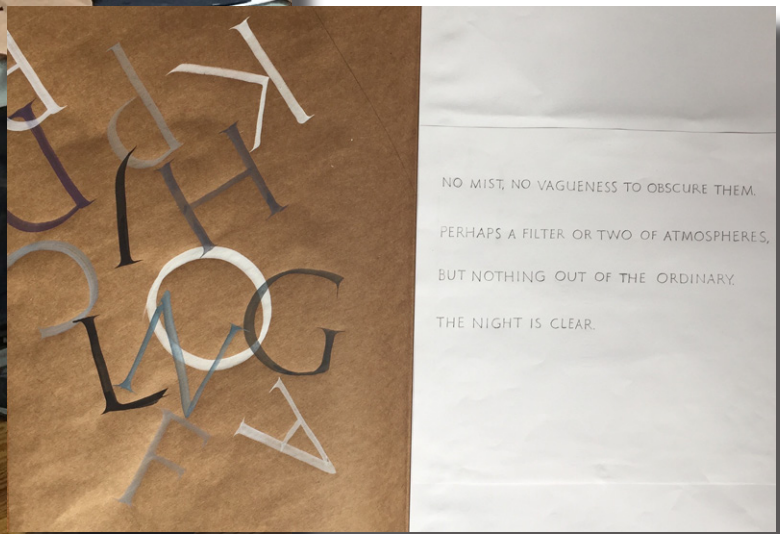
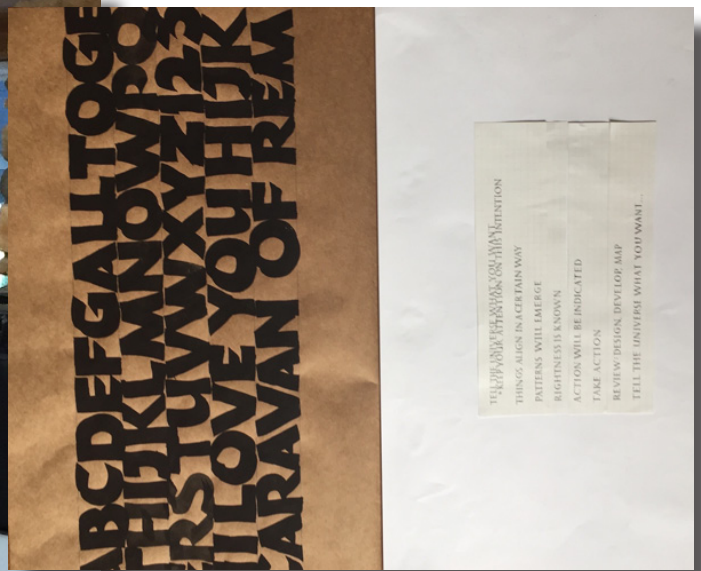
The level of dedication was remarkable with everyone

putting in extra hours in the evenings. This passion allowed us to feed off each other and really stretch in that good way. I found at some points the feedback and conversations with fellow students the most helpful. We covered a lot of ground in 4.5 days.

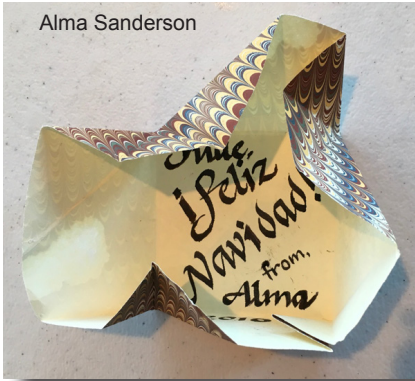


We began by exploring the brush, geometric shapes, then in a Neuland-ish hand made texture pages. Eagerly we moved into brush Romans, which was a stunning education in its divergence from pen made caps. All the while John was peppering the days with tidbits on design, details about certain strokes, moving us from an exploratory approach toward a focus choice about half way through when we were asked to think of making some folio spreads. This is when keeping the design elements simple, letting the letters stand on their own, became most important.

My lettering has a long way to go, and this class shored up my commitment to keep practicing, especially the basics. The final products weren't my best pieces ever made, though I felt quite pleased by them. I could see the new understanding I had taken in. I was definitely inspired by watching John and listening to his thoughtful perspectives. (He's also a great DJ which added some fun and energy when needed!) I'll probably be remembering tidbits for years to come that haven't landed yet. It was that kind of experience - so rich it will last a lifetime.



CREATIVE CHRISTMAS CARDS!



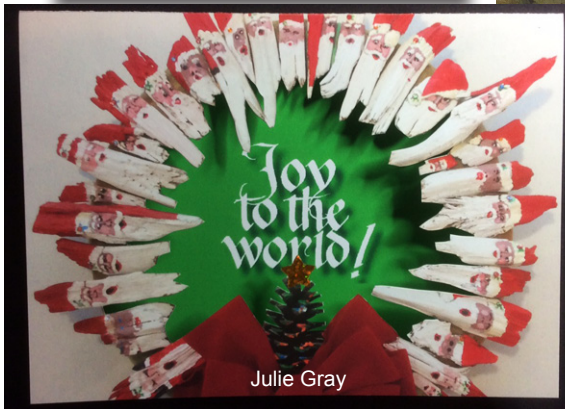
Alma Sanderson



Francis Stoppiello



Beth House



Julie Gray



Caryl McHarney



Sloan Schwindt

Peace and Joy



Pat Vizzini



Diane Inman



Trish Meyer



Caroline Hess

Bill Kemp

*Julie Gray
Kiva Loop
Sandia Park, New Mexico*



*Peace
on
Earth*

Ginger Larkin



David Gasser



Merry Christmas
Pam Beason

*Wishing you a very
merry
Christmas
and a Happy New Year*



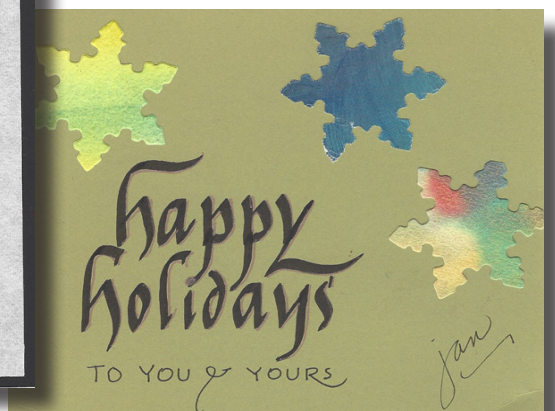
Janice Gabel

*Merry
Christmas*

Al Padilla



Sherry Bishop



Jan Florence



Thelma Hahn

Photographing Calligraphy - Part 1

Using a Smart Phone

by David F. Gasser

We've all been there. Having finally produced a piece we'd like to share or simply photograph for archival purposes before releasing it to the client. A quick photo, that's all. But why can it be so difficult to capture our piece the way we see it? So often, it's too bright or the colors are off. If we've gilded or otherwise illuminated our work, the shine can be hard to capture.

Additionally, horizontal and vertical lines become distorted, skewing our carefully written letters and making them look out of proportion. What's the best and easiest way to photograph your calligraphy? The answer to this question depends on several factors having to do with the way light behaves, the technical capacities of the camera being used and the rules of photography. In this article and the articles that follow, I'm going to discuss solutions, beginning with simple equipment, such as a smart phone. Not everyone has the equipment or interest to spend their time photographing their work. Can a smart phone take good photos of calligraphy? Absolutely. The technical improvements in the latest phone cameras are truly remarkable. We can further optimize our images if we know a bit more about how light and the camera work together.

Let's begin with some basic definitions.

- **Composition** refers to how the elements in the image are placed with respect to each other in the frame.

- **Exposure** is a product of the interplay between the sensitivity of the of the light-sensitive substrate, (film for analog photography and a sensor for digital photography), and the light reaching the film or sensor. Just how much light the sensor receives is a product of the size of the lens opening through which the light passes (the aperture) and the time the shutter remains open.

- **White balance** refers to how realistically colors appear to be reproduced in the photo, given the lighting conditions at the time of the image creation.

- **Illumination** refers to the amount, quality, direction and color of the light used to create the photo.

- **Contrast** refers to the difference between the darkest and lightest parts of the image.

- **Depth of field** refers to how much of the image is sharply in focus from the front to the back. A smaller aperture provides a greater depth of focus and a larger aperture provides less depth of focus.

- **Post-processing** refers to editing the image after it has been captured. Editable parameters include all the characteristics mentioned above.

Focusing and exposure control are automatic and coupled on most smart phones. The exposure meters in smart



Photo by Megan Goodenough

phones are designed to provide adequate exposure under a variety of conditions. They accomplish this by changing the sensitivity of the sensor because the aperture and shutter speed of the camera are fixed. As the sensitivity of the sensor increases to provide better exposure in low light, the amount of noise, seen as random blue or red pixels, increases and the image quality decreases. Touching the screen over an area of the subject will simultaneously focus and meter the exposure at that spot. You may have noticed that moving the camera around the area of the photo to refocus, changes the exposure because the meter is always averaging the light that hits it. By holding your finger where you want to focus for several moments, you can lock both the focus and the exposure. You can then increase (brighten) or decrease (darken) the exposure without changing the focus or the metering spot using the slider next to the box. Recompose your frame and capture your photo without changing the exposure, being careful to keep the camera at the same distance from the subject as when you locked the focus. Tapping the screen again will disable the exposure and focus locks.

Illumination is an important consideration for not only proper exposure but also the final image. If the slider control for brightening or darkening your image doesn't give the desired result, you will need more or less illumination, depending on the challenge. Even lighting, preferably daylight, will result in the most pleasing final product. The flash of the telephone is generally too harsh and tends to over expose calligraphy. The contrast between a vast, light-colored background and the writing on it can fool the exposure meter, providing improper exposure. This pitfall can be minimized by photographing the subject as closely as possible. Sometimes the sliders will be the only way to adjust the exposure before the image is captured. Ideally light should enter at a shallow angle so that it doesn't cause glare or reflections in the camera. (See Figure 1.)

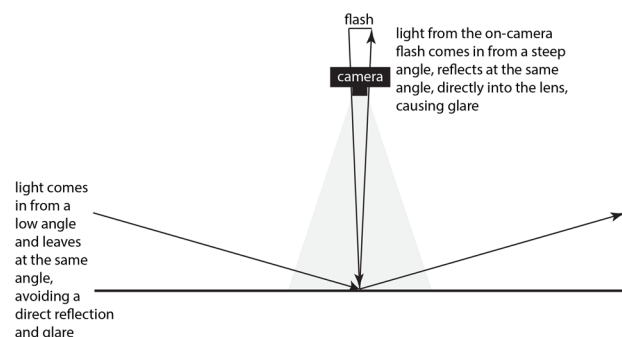


Figure 1 Effect of different angles of illumination

Another reason to hold the camera as close as possible to

the subject is to fill the frame with valuable information. Just how close depends on the size of the subject and the light that's hitting it. Post-processing always allows you to crop your image to discard unwanted elements but careful consideration of the desired final product before you press the shutter release is preferable to editing it later.

You may have noticed that photographs taken under artificial lighting can have strange color shifts. Incandescent lighting, for example, produces yellowish light; fluorescent lighting produces light with purple or green casts, depending on the gas in the fluorescent tube. When we look at a piece of white paper under incandescent lighting, we know it is white and we see it as such. A photo taken under the same conditions will render an image that looks yellow. Whenever possible, daylight should be used to illuminate an image so that colors will be reproduced accurately. Post-processing can modify the color changes.

Although our brains interpret images in a very sophisticated manner, cameras cannot. They are subject to distortion. If you are in front of a tall building and you look up, your brain knows that the lines of the building do not converge. A camera, on the other hand doesn't know that and rectangles appear trapezoidal if the sensor and the subject are not on parallel planes. (See Figure 2.) The same distortions affect letters. Distortion is minimized when the planes of the subject and the sensor are parallel. Enabling the camera grid in the preferences pane of the phone will help you see the horizontal and vertical lines more easily.

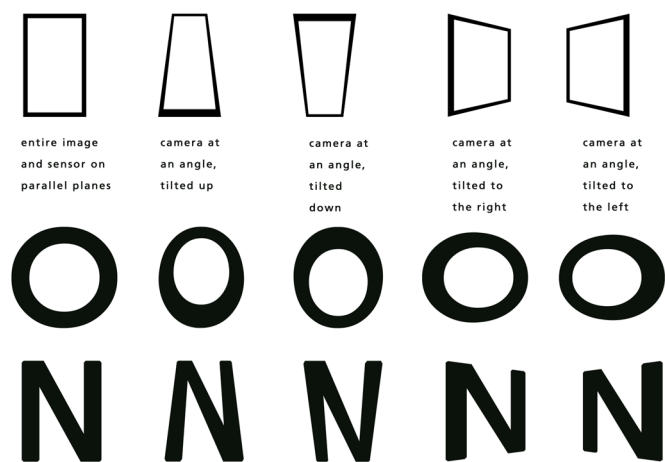


Figure 2 Distortions that are caused when the camera and the subject are not on the parallel planes.

Understanding how the camera's positioning affects the distortion, creative angles can be employed when taking a photo. A look down a line of text at a relatively shallow angle will highlight the front part of the photo as the lines tend to converge towards the back. Post-processing can even blur the back of the photo, providing the illusion of a smaller depth of field to further emphasize the front.

Figure 3 is a schematic of a setup that will provide good reproductions of your calligraphy. This is not the only way to photograph your work but it provides a good starting point

for you to learn and experiment. A shallow angle, α usually between 20 – 35 degrees, will keep your work from sliding off the easel and facilitate even illumination. If the angle is too shallow, photographing from a parallel plane might require standing on a ladder. If the angle is steeper, it's easier to find a parallel plane but your subject will need to be carefully taped down. It's also more of a challenge to have even light coverage if the angle becomes too steep. If there are too many shadows interrupting the light coming in from the window, a white sheet between the window and your subject can help to diffuse the light, eliminating shadows. The curtain or foam core used to block part of the light coming in so that it doesn't hit the lens directly is called a scrim. You may need to adjust it so that it doesn't cast a shadow on your subject. If you don't have a window, use a light and a sheet to diffuse the light before it reaches the subject. Depending on the light source, your final image may have a color shift and need to be adjusted in post-processing.

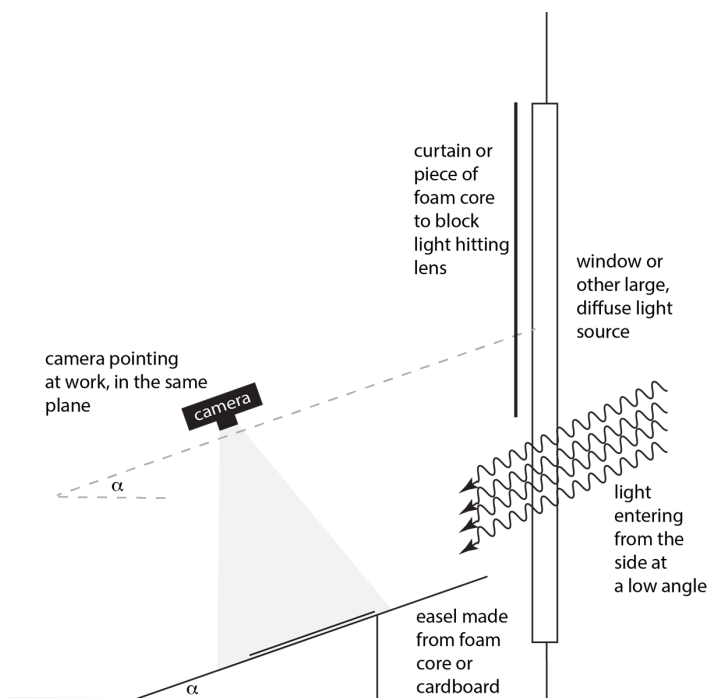


Figure 3 A simple easel setup to copy work

Optional Assignments to improve your understanding of concepts discussed in this article:

- Experiment with different angles to see for yourself how distortion affects the image. Not all distortion is bad.
- Experiment by changing the exposure, light source or the distance from the subject.
- Experiment with the different filters provided by the manufacturer of your smart phone

Future articles in this series will consider more advanced cameras, image editing applications and variations to help you capture images of your work the way you want it to look. In the meantime, please feel free to ask me questions or provide suggestions at:

david at davidgasserphotography.com.



Ginger Larkin



Kathy Chilton



Diane Inman



Pam Beason



VALENTINES!!

Close to 300 Valentine cards were made by Escribiente members who met at Kathy Chilton's home. They are for Meals On Wheels recipients. *Escribiente gives back!*



Beth House



Evelyn Costello



CALL FOR ENTRIES

Transform an ordinary envelope into a work of art!

Graceful Envelope Contest

2017 Contest Theme: *Pushing the Envelope*

This is the year to challenge your creativity. **Push the envelope** by applying some big ideas to a small canvas. And so much the better if your design can **push the envelope** by promoting the exchange of letters!

There is no entry fee. Entries must be postmarked no later than Monday, March 27, 2017, and addressed artistically by hand to:

The Graceful Envelope Contest
100 Indiana Ave. NW
Washington, DC 20001

See www.calligraphersguild.org for complete rules.

Entries must be processed and delivered through the U.S. Postal Service as First Class Mail and may not be wrapped in a separate envelope or protective covering. You may enter only one envelope.

Legibly print your name, mailing address and e-mail address on the **BACK** of the envelope. Students must also indicate their grade, because judges will consider entries in the following categories:

- Adult
- Grades 9-12
- Grades 5-8
- Grades 1-4

**Deadline for entries:
March 27, 2017**

The 23rd annual Graceful Envelope Contest is sponsored by the Washington, DC Calligraphers Guild and the National Association of Letter Carriers.

For the complete Call for Entries and to view last year's winning envelopes, go to www.calligraphersguild.org.

Winners will be chosen based on artistic hand lettering, creative interpretation of the theme and effective use of color and design, including incorporation of postage stamp(s).



The Washington Calligraphers Guild
www.calligraphersguild.org



National Association of Letter Carriers, AFL-CIO
www.nalc.org 202-662-2851

Receipt of entries will not be acknowledged and entries will not be returned. Artists will be notified of the final status of their entries in early June 2017 and winners will receive certificates. No prizes will be awarded.

Winning envelopes are displayed online. Adult winners are also exhibited at the National Association of Letter Carriers Headquarters building in Washington, DC.

helpful tips FOR LETTERING ARTISTS...

Spray photocopied work with *Krylon Workable Fixative* to get a much sharper image and deepen the value of the lettering. This process makes the image impossible to smudge.

Nancy Culmone

When contrast is desired in a piece, try using opposites - as in color choices, textures, or lettering styles, soft vs. rigid.

Timothy Botts

Use a nutcracker to unscrew the caps from old tubes of paint. It will not break the cap, as pliers often do.

Artists Resource Newsletter, Canada

Add 10 to 15 drops of Gum Arabic to a full bottle of Higgins Eternal Ink. It makes your dried letterforms more erasure-proof as you remove pencil lines.

Peter Thornton

To keep decorative paper punches from sticking or staying closed, punch through wax paper.

Paper Crafters

For shadow lettering, do not have the shadow touch the letter. Leave a narrow white space for a brighter appearance.

Timothy Botts

Calligraphy is like walking into a funnel from the wrong end. The farther you go, the more there is to see, do and learn.

Sheila Waters

Make an inkwell that can be used with Copperplate or Engrossing nibs: epoxy glue a clean toothpaste cap to a plastic lid. Fill the cap with ink. The pointed nibs can be dipped with ease.

Berks Calligraphers Guild

Never wash a brush with hot water. It dissolves the glue used to hold the bristles together.

Reggie Ezell

To avoid ink build up on your nib, snap off the head of a used toothbrush and glue it to the inside wall of a water jar with Liquid Nails. When dry, fill with water and rub the nib against the brush to clean all ink residue.

Calligraphy Guild of Indiana and also Carrie Imai

Use for X-acto Blade holder - The type of holder shaped like a pencil, where the head unscrews for changing the blades. Insert wood veneer or used clarinet reeds, cut to size, for pen nibs. Very handy when in need of a large nib and you don't have or can't afford the Coit Poster pen.

Western Reserve Calligraphers, Cleveland, OH

Another good use for X-acto blade holders. Take out blade and place in a large paper clip. Tighten holder. This can be used as a good scoring tool.

Julie Gray

To avoid erasing lines from good paper, line the back of the paper and use a light box.

Bow Valley Calligraphy Guild, Calgary

BE SURE TO SEE YOUR NEWSLETTER AND OTHER INTERESTING ITEMS RELATING TO CALLIGRAPHY ON
ESCRIBIENTE'S WEBSITE: <http://www.escribiente.org>

If you would like to have your monthly flyer, produced by Lynda Lawrence, mailed to you, please contact her at:
lynda33 at hotmail.com
otherwise she will e-mail it to all members.

If you would like to receive up-to-the-minute information and news relating to Escribiente and it's members, send your e-mail address to Bill Kemp at:
brotherbill55 at hotmail.com
and he will add you on.

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

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

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

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

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

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

Any information and/or artwork you have is welcome! Classes you've attended, artwork you have done, tidbits of news, awards you've won, book reviews, a favorite material you can't wait to tell everyone about, upcoming shows, classes you are teaching, etc. etc. This is YOUR connection with the calligraphic world in New Mexico and beyond...we always welcome your input!

We have the most amazing printer for our newsletter!

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Support them with all your copying and printing needs. They are good...and fast! Plus they can even make rubber stamps for you!

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