
Escritiente

2018-1



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

A WORD FROM YOUR

President



"The days are long, but the years are short."
Gretchen Rubin, author of The Happiness Project.

Escribiente is half way through our year of programs and before I look ahead, I wanted to thank everyone who participated in our extra activities over the past few months – from creating Weathergrams for the Haiku Conference to lending their time and talents for the benefit at the New Mexico Cancer Center.

As January gets underway, my New Year's Resolution to practice calligraphy diligently will start, well, as soon as I do these ten other things on my list... Needless to say, perhaps the best way to learn something new is to take a class where you can immerse yourself in the subject and practice with no distractions. So I'm looking forward to our April weekend workshop on *The Foundational Hand* with guest instructor Randall Hasson. Randy has taught at numerous International Calligraphy conferences and is known as a warm and generous instructor. He has designed his class outline for both beginners and intermediate students. If you're new to calligraphy, you won't want to miss this opportunity; you'll be amazed what a weekend of intense study will do to jumpstart your calligraphy practice. (Plus, the Materials List is your permission slip to go shopping for art supplies!)

This April we also celebrate Escribiente's 40th Anniversary with a calligraphy exhibit at Matrix Fine Art gallery in Nob Hill. We hope all our members will consider entering a piece so the public can enjoy a wide range of styles. Unlike the State Fair exhibit, the work you enter does not need to be recent; you can enter some of your favorite work from prior years (provided it is for sale). The exhibit opens on First Friday, April 6, 5–8pm, as part of the citywide ARTScrawl event. So mark your calendar and invite all your friends and family to our anniversary celebration!
– Trish Meyer, President

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

*Our cover this issue is our beautiful member
Lynda Lawrence with the exquisite display of
paste papers made in the workshop taught by the
talented Elizabeth McKee.*

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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Examples of Gift Wrapping with Recycled, Repurposed, Reused Materials...

by Esther Teske for Libros Holiday Party

THEMED GIFT BASKET:

Line a recycled basket with cloth napkins (from the thrift store), tie name on handle for name tag and select gifts on the theme, or luggage tag with travel necessities. Or named-key chain on hostess gift basket.

WHITE PAPER:

(or Sunday comics) and Mesh Fruit Sack. Cover a bundle wrapped in lots of newspaper to disguise the contents. Fruit sack is very stretchy. Tie with ribbon, yarn or zip tie.

FABRIC-WRAPPED BOX WITH BELT TIE:

Any fabric from thrift store (scraps, denim, flannel shirt, tablecloth, towel, etc.) belt from thrift store is \$2-3. Double sticky tape helps hold fabric.

TEA TIN WITH HOLES DRILLED

(NOT punched) in a star pattern and spray-painted in two colors. Can be a small gift container, then a votive candle holder.

TOOL BOX

New or used, "tied" with recycled or purchased chain/bicycle chain and padlock (hide the key until time to open presents). Fill with anything!

BOX WITH SEPARATE LID:

Cover lid with recycled paper (old map) and advertising image (money) or calendar page or used stamps.

CIGAR BOX:

Tie with color-coordinated twine, ribbon, yarn, etc. Tie on extra twine and unravel to make it puffy.

FOOD CANISTER WITH LID:

Glue on white paper and tape with red electrical tape to look like a candy cane.

GIFT "HOUSE":

Make out of 7 used Holiday cards; punch holes, whip-stitch with ribbon or yarn. Leave cards double for strength. Use similar subject matter or colors for a unified look.

THIS & THAT

Ghost Ranch

LITERALLY LETTERS

Sunday June 3 to Saturday June 9th
Teaching this year...

Caitlin Dundon, PAINTED ART JOURNALS
Carrie Imai, DANCIN' PEN
Theresa Wilber, BOOKS AND BOXES:
THE NATURAL FIT
Diane Arenberg, PAINTING IN PLEIN AIR

For more information,
go to ghostranch.org
Watch for more on these classes
in the next newsletter.



ON BLACK PAINT

by Jacqueline Sullivan

IVORY BLACK - (also called Bone Black) It is slightly cool in mass tone* with a warm brownish undertone that is a good all-purpose black for mixing and tinting. It has a weak tinting strength, so does not overpower other colors too quickly. It has a velvety richness and is good for mixing landscape greens.

LAMP BLACK - It is a slightly cool opaque black made from carbon black and commonly used in Egyptian tombs and murals. It is good for mixing and tinting.

MARS BLACK - It is a neutral, more opaque black that is cool in mass tone and slightly warm in tint, with greater tinting strength. It is considered non-toxic.

Opinions will differ on these paints. Different brands of paint may vary as well. It is best for you to test the paints of the brand you use by painting the color full strength and then tinting it out to see whether it has a warm or cool bias. Generally, I find that the blacks have a cool mass tone that make them good for mixing with yellows to produce landscape greens.

***Mass tone** of a paint color(or hue) is the color it appears when the paint is applied thickly, when you don't see any other color beneath it or the support showing through the paint.

The Pilgrimage of Makers *by Laurie Doctor*

Reprinted with permission

Art is that which despite all gives hope.

Frederick Franck, Art As A Way

In the midst of uncertainty we have a culture that insists on everyone becoming an "artist". In the art world, as well as politics, it is disconcerting to see the confusion between what is false and what is true. It is difficult to distinguish between show-offs, pretenders and authenticity. Even being an artist often seems more about the openings, exhibits, galleries and critics than the work itself.

What happens to the artist when the goal becomes how to make a splash? For this aspect of the art world my husband coined the word *celebritocity*.

The pilgrimage of the maker is not about how you appear to the crowd, about fame or fortune, but rather the process of finding your place in the family of things. As Mary Oliver in *Wild Geese* said:

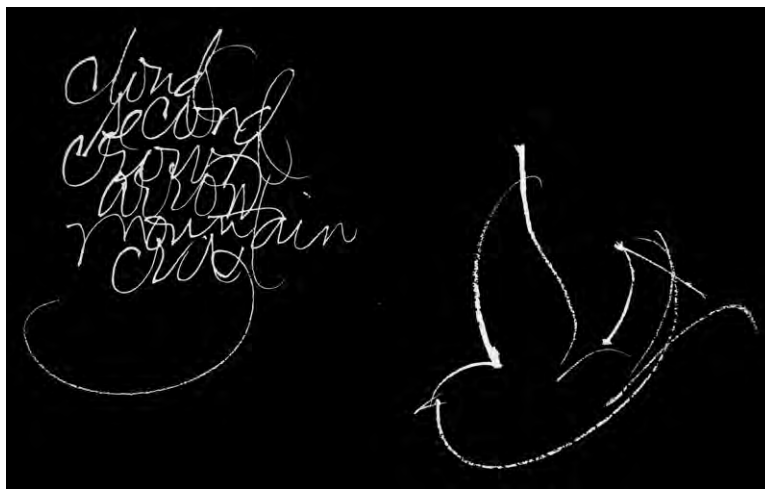
*Whoever you are, no matter how lonely,
the world offers itself to your imagination,
calls to you like the wild geese, harsh and exciting --
over and over announcing your place
in the family of things.*

What happens if you act as if this is true, that the world is calling you to show up with the gift you have been given? You have heard that you don't need to believe this idea to try it on— simply wear it for awhile— like putting on a shirt with a new grasp of how you belong. Watch what happens.

This is why the word **pilgrimage** matters. If you see this path as part of your process of becoming, finding your place, offering your gift— then you must be whole-hearted with each small step. When your fidelity is to your inner compass, a lot is required of you, as well as provided. It is humbling to realize one's smallness, as well as a relief. You understand that it is not about the size of what you have to offer,

or the notoriety or cost— it is the genuineness of what arises from you, that is so powerful.

There is a profound difference between feeling "on course", in harmony with your inner world and values, and knowing when you are off-course— careening with some goal that was established outside of you. When making art becomes a status symbol or an investment, it is a burden. You are not free to create in an authentic way. You get lost in the confusion of competition, of establishing an "identity".



Pocket Sketchbook, L Doctor

Being "on course" is a pilgrimage. We are not always centered, and often don't know— this is the practice, to return again and again to a place of stillness, and trust in something we cannot see. This is the key to liberation from style, trend or genre. An attitude of openness, of knowing you are part of something larger, of aiming for a destination, gives the kind of direction that has stability. Your destination is in tune with

what you value. It takes work to do this kind of listening, to shut out the incessant demands of duty, to be still. There is the knowledge too, that the place you are headed will recede and change before you. One of my favorite metaphors for this is the horizon: as you walk toward it, it always eludes your grasp.

This is the mystery, the darkness from which all creation springs. The mystery, like the horizon, refuses our attempts to capture it. Even though the place where the earth touches the sky is a universally recognized feature of our landscape, it cannot be found on any map or reached by any foot. We can only imagine our future. Leaving room for this mystery, for the Unknown, is the ground. It is knowing you don't know, and nonetheless trusting your ability to put one foot in front of the other, paying attention to each step.

It helps me to remember this. It is so easy to forget. I have been enjoying returning to my old water damaged copies of Frederick Franck's timeless books, *Art As A Way* and *The Zen of Seeing*. In the former, Franck

describes the making of art as a pilgrimage:

(A pilgrimage is) walking toward a place of great sanctity in the hope of returning from it renewed, enriched and sanctified.

Over and again, these are the bliss moments, the aha's, both in my studio, and in the classroom. I see a student's face light up when the distinction between subject and object vanishes, when the boundary between her, and what it is that she is drawing, disappears. Or when the mind editing and judging ceases, and as the brush touches the paper, it is pure movement.

You are no longer looking at an "object", but rather, beholding and being beheld at the same time. The heart blossoms.

The split between me and not-me is healed, suspended.

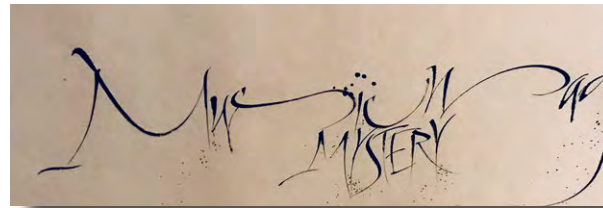
Frederick Franck

It reminds me of this lovely poem from Galway Kinnell, *St Francis And The Sow*:

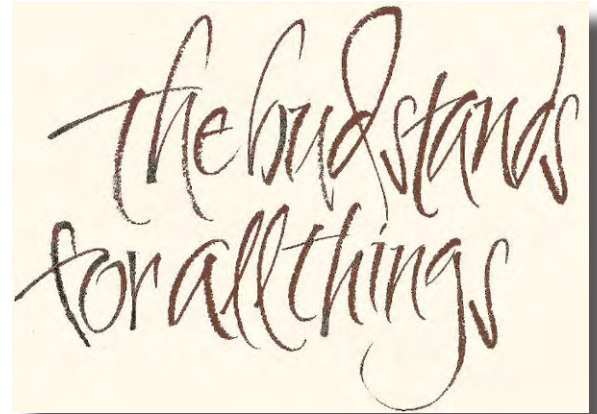
*The bud
stands for all things,
even for those things that don't flower,
for everything flowers, from within, of self-blessing;
though sometimes it is necessary
to reteach a thing its loveliness,
to put a hand on its brow of the flower
and retell it in words and in touch
it is lovely
until it flowers again from within, of self-blessing;
as Saint Francis
put his hand on the creased forehead
of the sow, and told her in words and in touch
blessings of earth on the sow, and the sow
began remembering all down her thick length,
from the earthen snout all the way
through the fodder and slops to the spiritual curl of the tail,
from the hard spininess spiked out from the spine
down through the great broken heart
to the blue milken dreaminess spurting and shuddering
from the fourteen teats into the fourteen mouths sucking
and blowing beneath them:
the long, perfect loveliness of sow.*

What are your stories of pilgrimage? I'd love to hear from you. lauriedoctor.com

To see more of Maya Huber's work:
<http://www.calligraphics.de/>



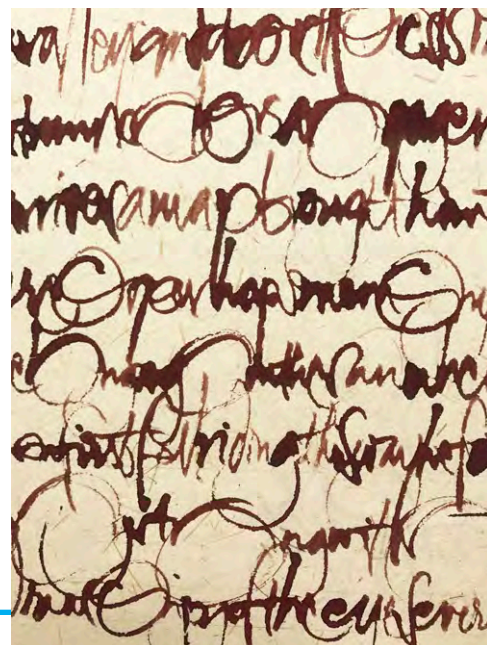
Detail of calligraphy by Maya Huber, Germany



Brush Lettering, L. Doctor



Classwork by Maya Huber, Germany



L. Doctor
Sketchbook

PASTE PAPER.

by Penny Bencomo

Beth McKee showed us some examples of her paste paper projects that she had made before starting the class. One was an absolutely gorgeous book that was on a traveling exhibit, and it was masterfully made and calligraphed. The box she made to hold the book was incredible too. She also showed us photo albums that contained pictures of the books she made as graduation presents for her children.

We got to try several different kinds of paste during the class--methylcellulose, rice starch paste, and Swan's Down (cake flour) paste. Experimenting with the interactions between different mediums and tools was a highlight for many people in the class. Beth was a great teacher, and she had many ideas for how to work with colors, etc., if we got stuck using the same color palette or needed some inspiration to finish the piece.

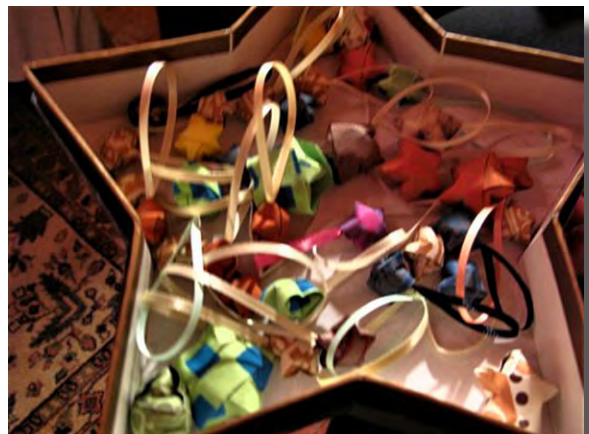
Beth showed us a simple and also very flexible book making technique for showcasing our paste paper experiments and keeping notes on the colors and techniques we used. Since Beth mixes colors on the page, it is hard after the paper has dried and time has passed to remember exactly the colors and techniques used if you want to reproduce an effect or color later.



Photos by Evelyn Costello and Trish Meyer



Escribiente's Annual Christmas Party!





*...and a
good time was
had by all!*

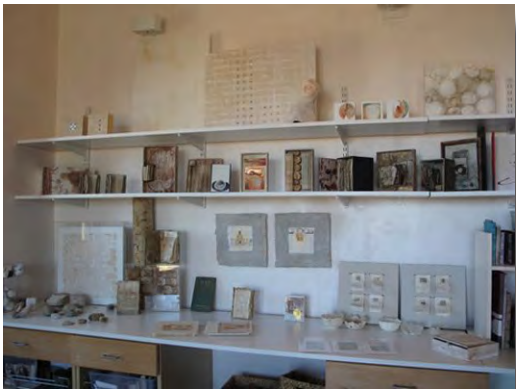


STUDY CALLIGRAPHY *in Santa Fe!*

Study calligraphy with Escribiente member Edi Klingner in her at-home studio in Santa Fe, or a studio tour can be arranged for you.

Contact her at 505-983-8104 or email Edi at eklingner@mac.com

Photos by Evelyn Costello



VALENTINE OUTREACH



A group of creative calligraphers gathered at Kathy Chilton's wonderful studio on a Saturday to create Valentines to be delivered to Meals on Wheels recipients to brighten their day. The results were so bright and cheery! We are hoping to top our last years' goal of 700 cards. This particular Saturday, about 200 were created. We're on our way. If you have any handmade Valentines you would like to donate, get them to Kathy before February 10th.



THE BEGINNER'S WEEK

Dissecting the Italic Hand with Joyce Teta

by David Gasser

Along with eighteen other calligraphers, I recently had the wonderful opportunity to join a five-day class taught by Joyce Teta of North Carolina, dedicated to analyzing and practicing the italic hand at her Cheerio workshop. Billed as an opportunity for beginners to learn italic, this course was so much more. Among the students were calligraphers with years of experience as well as beginners. Joyce proved to each of us that everyone could rethink their approach to italic and benefit from her class.

At the outset, Joyce explained that the final project for each student would be a leather-bound book with three pages of lettering. She provided many examples of books she has produced to provide inspiration. Joyce explained that she wanted us to move away from the repetition of letters to writing words, lines and pages in what she considers a rite of passage for calligraphers. Joyce lamented that the tradition of finishing a book seems to have been lost among calligraphers lately. She believes it is very important to produce a project and to document the research we have done. And she encouraged each of us to produce multiple books every year as a goal.

Students of calligraphy are used to the exemplars that their teachers provide at the beginning of a class. Many of us have files crammed with exemplars. Joyce's approach, however, was different. In Joyce's experience, exemplars are usually not really studied; they are imitated. She preferred that we analyze writing, explaining that if we learn to see italic, we will learn to write italic. She demonstrated that there are three basic types of strokes that comprise italic; the primary or dominant

stroke, the secondary or branching stroke and the tertiary or connecting stroke. The dominant stroke provides us with the scribe's breathing and rhythm. The branching stroke is not circular but rectangular and is the stroke that holds italic together, giving it its identity. The connecting stroke is a short, horizontal stroke that connects some primary strokes. To demonstrate these three strokes, Joyce employed a beautiful large italic exemplar written with a flat brush by John Stevens for a course that he had given on the italic hand some years ago. Joyce placed wooden craft sticks over each dominant stroke in John's exemplar (Figure 1). The tilted yet parallel nature of the dominant strokes can immediately be appreciated. While the branching strokes were not covered by sticks, some of the short flat connecting strokes (see the letter "b" or the letter "r") were covered.

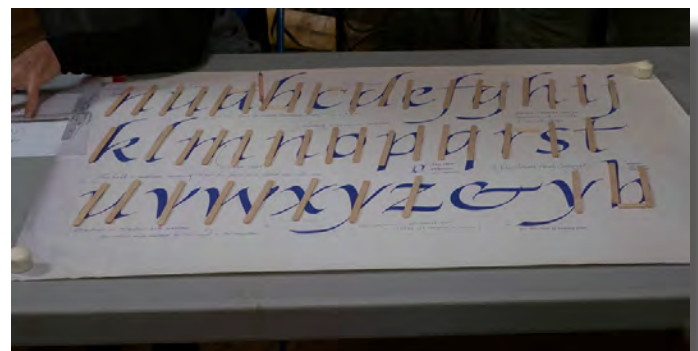


Figure 1

Research in the early part of our week involved tracing paper and pencil. Rather than provide us with rules about writing the italic hand, Joyce channeled another frequent Cheerio instructor, Thomas Ingmire, and encouraged us to "go and find out" for

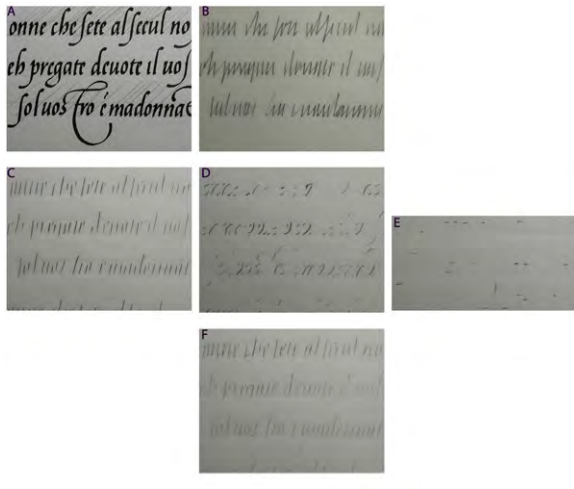


Figure 2
Different stages of research were conducted on a mid 16th century text by Bernadino Cataneo.

ourselves. The analysis of texts written by ancient as well as modern masters helped us understand what the scribes have done to create what we see on the page. Our work began with an example of Chancery Hand, or Cancelleresca written by Bernadino Cataneo in the mid 16th century (Figure 2). In panel A, we see a copy of the text. The pencil lines indicate an examination of the entry and exit angles of Cataneo's pen. While the general rule of thumb for italic is that the pen must be kept at a 45° angle, we learned that there is, in fact, some variation. Panel B is a tracing of the rhythm of Cataneo's text; the parallel dominant strokes, connected by quick cursive strokes shows us how Cataneo breathed. We saw that it was measured and regular. Panels C, D and E are separate tracings of the dominant, branching and connecting strokes of the text respectively. The regularity of his rhythm can be observed in panel C. The similarity of the branching can be appreciated in panel D and the rather small connecting strokes can be seen in panel E. When the three panels are superimposed in panel F, we can approximate the original text of panel A.

After studying Cataneo, we employed a zig-zag exercise devised by John Stevens to develop and visualize our own natural cursive rhythm. Keeping the marks between the baseline and the waistline and trying not to lift the pencil, we created the sort of pattern that approximates panel B of Figure 2 (see figure 3).

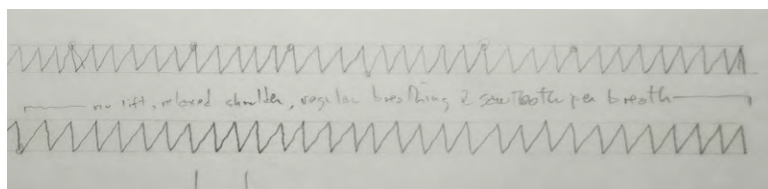


Figure 3
Finding the scribe's cursive, John Steven's zig-zag exercise.

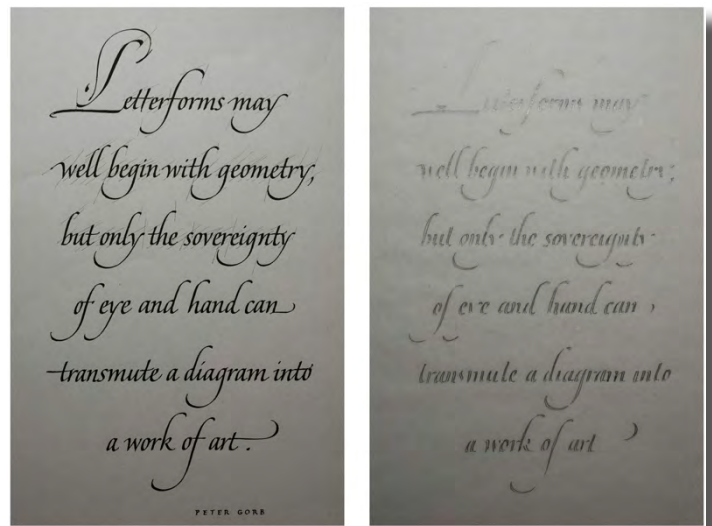


Figure 4
Using an exquisite layout written by John Stevens to further our research into pen angle and line weight.

We were then ready to examine a text written by John Stevens. A full analysis involved pen angle, weights and line spacing. Tracing John's text we concentrated on the importance of the transition from thin to thick as well as the layout. Some students went on to trace his work with a broad-edged pen and even copy (rather than trace) it to further develop their understanding of this beautiful piece of writing (Figure 4).

Our research had prepared us to start writing, concentrating on consistent parallel dominant strokes and harmonious branching while respecting at all times the integrity of the baseline and the waistline. Joyce provided us with a fascinating exercise for achieving consistent branching. She distributed music staff paper (Figure 5 on page 14). Given that an "n" and a "u" should be inverse mirror images, we had a model for how their branches should resemble each other. If an "n" branched at the second line from the top of the staff, the "u" should branch at the second line from the bottom. Likewise, a lower branch on the "n" needs to be balanced with a higher branch on the "u". This is an important exercise that we practiced writing the words "minimum", "mummy" or "yummy". The same holds for counters of the other letters.

This exercise was followed by the "nanbnc..." exercise that further simulates the rhythm of words rather

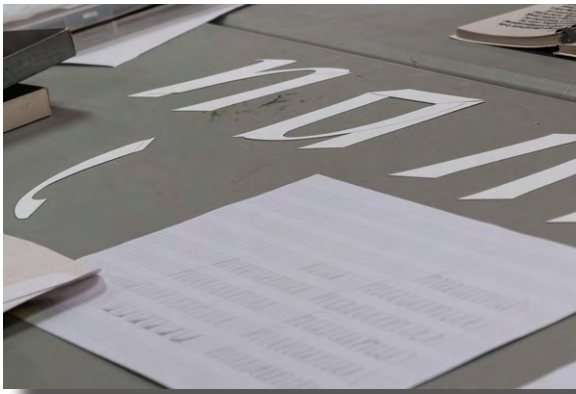


Figure 5

At the bottom of the photo, staff paper has been used to exemplify branching options. The letters at the top of the photo are composed of paper cutouts of the three basic strokes described earlier in the text.

than simply repeating letters or writing alphabets, both synthetic exercises that do not foster proper rhythm or spacing. Once a full page was written in pencil (panel A), we repeated the exercise in pen (panel B), concentrating all the time on maintaining a natural, consistent inclination of each letter, parallel dominant strokes, proper branching and visually acceptable spacing (Figure 6). This was a very disciplined exercise and I recall looking at it when I finished and hardly believing that I had done it. For the first time, I saw parallel lines and consistency of branching. It was a tremendous personal victory.

It deserves mentioning again that the final project, described from the very beginning of the class, was to be a finished leather-bound book. We had prepared the inside covers using the suminagashi marbling technique on the night before the workshop started so that these sheets could be repeated if desired. They were set aside in anticipation of the final binding. We also learned about page layout utilizing the golden ratio concept of design to determine classic text block placement. This technique works for rectangles of any size and can be referenced at https://commons.wikimedia.org/wiki/File:Golden_section_in_book_design.svg (Figure 7).

In the diagram, the magenta rectangles denote the area in which the text is to be written. A template of this page is used to poke tiny holes at each corner of the text pages so that the blocks of text are perfectly registered when the pages are ordered and bound into the finished book. Likewise, tiny holes along

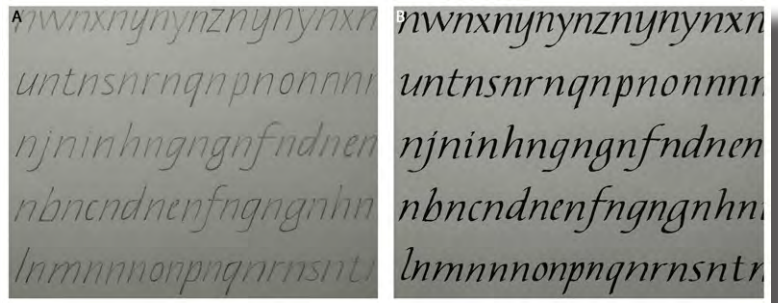


Figure 6

Details of pencil and pen versions of the “nanbnc...” exercise.

the edge of the magenta rectangle denote the base-lines and waistlines on both sides of the page so that the lines are registered as well, providing a finished quality to the final project. Naturally, the x-height of the text lines will depend on the size of the nib used to write. In any case, for our italic, the x-height used measured 5 times the width of the nib.

Understanding that there were all levels of proficiency among the students in her class, Joyce encouraged each of us to determine our own layout and text. We were all required to produce three pages and finish the book by binding it in leather using our marbled paper as an inside cover. Those students who were working on dominant strokes were asked to create a book composed of dominant strokes. Other students who were challenged by letterforms were required to respect the baseline and waistline. Some students concentrated on documenting the process they experienced during the week as a document to remember what they had learned. More advanced students concentrated on producing a book of clear, individual italic using a text of their choice and their own layout.

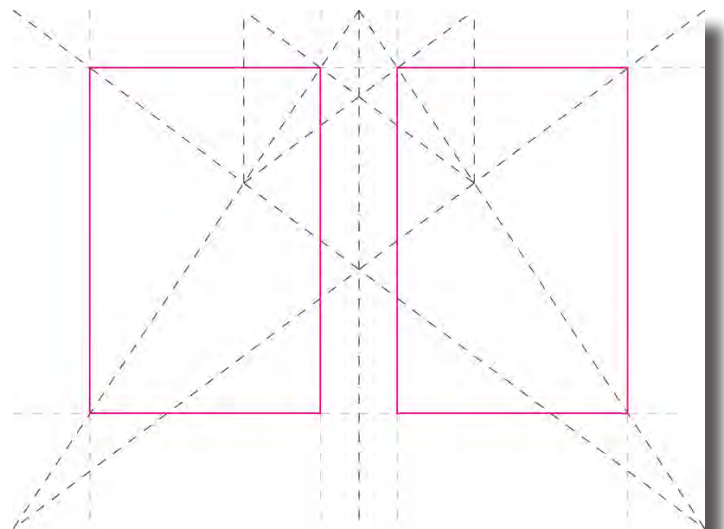


Figure 7

Creating a book with multiple pages required the creation of a dummy to determine the text block, letter size and pagination. When finished, the books were bound in a simple pamphlet style and Joyce taught us how to use a rice-based paste to glue the text block (including the suminagashi page) to the leather. Individual levels of familiarity or skill notwithstanding, every student completed their book by the end of the workshop. Some examples can be seen in Figure 8.

As calligraphers, we can always learn something from each other. Usually, the less experienced students look at the work created by their more senior classmates and wish they could do the same, not understanding the importance of the journey to learn. But this workshop made me realize that the experienced calligraphers can also learn a lot from those just beginning. We can observe how they learn to look and how they deal with the challenge

of rising to complete the assignments. We can appreciate their ability to look at what we have been looking at (sometimes for years) with fresh eyes. We can learn a lot about what we believe by explaining what we are doing (great for teaching) and answering questions. And importantly, we can encourage each other to strive for personal improvement. I am deeply grateful that there were inexperienced students in the class because the work they produced was fresh and original.

Joyce deserves a lot of credit for her ability to bring out the best in each student, regardless of proficiency. Those of us who aspire to teach calligraphy received a tremendous lesson in fostering originality and inspiring a desire to “go and find out.” Many of us who have spent time at Cheerio are used to seeing Joyce happily working at the rear of the room. I feel privileged to have experienced her at the front of the classroom, teaching with the enthusiasm and generosity of spirit that so aptly characterizes her. *Thank you, Joyce.*



Figure 8
Some of the finished books displayed on a table at the end of the workshop.

Abecedarian Sentences

Alliterative Alphabet Sentences for Penmanship Practice. Prepared by Students of Penmanship at Monrovia High School, California.

(Published in the Business Educator, Vol. 31, No. 1, September 1925) and...

Abecedarian, or alphabet sentences, containing every letter of the alphabet at least once, have been used for lettering warm-up since the Middle Ages.

Aphrodite annually asked Apollo's apology.
 Back in my quaint garden, jaunty zinnias vie with flaunting phlox.
 Careful Carrie carried cherries carefully.
 Daniel Deronda detested dried dates.
 Emily eats eggs every evening.
 Fault-finding fogies found fifty funny fossils.
 Gentle Geraldine got gray gingham goods.
 High hills have huge hollows.
 I imagine Irene is ill in Ireland.
 Just keep examining every low bid quoted for zinc etchings.
 Keith's kangaroo kicked Katherine's kitten.
 Lois loved Laura's lover Louis.
 May Jo equals the fine record by solving six puzzles a week.
 Nora needs nourishment near noon.
 Omar often orders our oversized oriental olives.
 Persistent punsters prove pretty painful.
 Querulous queens quickly quarrel.
 Remembering Ralph, Rena refused Robert.
 Sally Simpson sucked sugared sassafras silently.
 The thoughtful tot took ten tulips to the teacher.
 Uncle Ulysses used unsatisfactory utensils.
 Verbatim reports were quickly given by Jim Fox to his amazed audience.
 Why won't Weary Willie work willingly?
 Xanthippe xylographed Xenophon's xylophone.
 Youthful Yolanda yodeled yearningly.
 Zeno Zaro zeroed Zephaniah Zwingli.

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 its 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*...

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

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

2018-4 ISSUE: deadline is OCTOBER 1ST, 2018

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

2019-2 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!

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