
Escritiente

2019-1



Newsletter

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

A WORD FROM YOUR

President



“Learn something new every day.”—My Dad

With the dawn of a new year, you're not alone if you've committed to improving your calligraphic skills. If you're a new member wondering where to start, I'm really pleased that our talented group will be offering classes this Spring. Bill Kemp will teach a one-day introduction to pointed pen, and Elizabeth McKee is offering four sessions focused on our current theme of Romans. A longer class allows

for lots of practice and homework too! More details on page 18. I've also developed a "101" class for absolute beginners so that you can learn some fundamentals, and can hit the ground running with all the right supplies. If you'd like to see other classes in the future, please let us know and we'll see who else has an arm to twist! Continuing our theme of Capitals, our Spring 2019 workshop features Annie Cicale with a three-day dive into Roman Caps on April 5-7, suitable for All Levels. Registration opens on February 6. In other news, we've again been asked to create Weathergrams submitted by local poets that will hang in the Open Space Visitor Center grounds in conjunction with the Poets' Picnic event (held May 25). This is a great opportunity to practice and everyone loves to see haiku blowing in the breeze! Mark your calendar to pick up the poetry at our April meeting and deliver them in mid-May. We've also been invited to create calligraphic art for The Art of Haiku, a group show of poetry and art to be held in the OSVC lobby from May 2-June 9. You can write your own poetry, or choose from a wide selection from local poets. Check your email for details. So yes, it will be a busy few months (no rest for the wicked!).

—Trish Meyer, President

Escribiente

P.O. BOX 30166
ALBUQUERQUE, NM 87190

BOARD OF DIRECTORS 2018-2019

PRESIDENT - **Trish Meyer** - trish at escribiente.org
VICE PRESIDENT - **Patty Hammarstedt** - pattyham at me.com
SECRETARY - **Lynda Lawrence** - lynda33 at hotmail.com
TREASURER - **Evelyn Costello** - evelyncostello at msn.com

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HOSPITALITY - **Open**
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MEMBERSHIP - **Julie Gray** - jgraycalligraphy at gmail.com
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WORKSHOPS - **Elizabeth McKee** - alphabeth55 at gmail.com
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

Janice Gabel did a beautiful piece in Joke Bouden's class that she finished at home in two different versions. Version one is our colorful cover, and version two is on the right on page 3. A gorgeous example of David Jones lettering worked into a beautiful design.

Escribiente is a non-profit organization of persons dedicated to the advancement and promotion of calligraphy. Meetings are held at 6:30 pm on the first Wednesday of each month, except for January and July. December's holiday meeting will be announced. We meet at Manzano Mesa Multi-Generational Center (southwest corner of Elizabeth and Southern Streets).

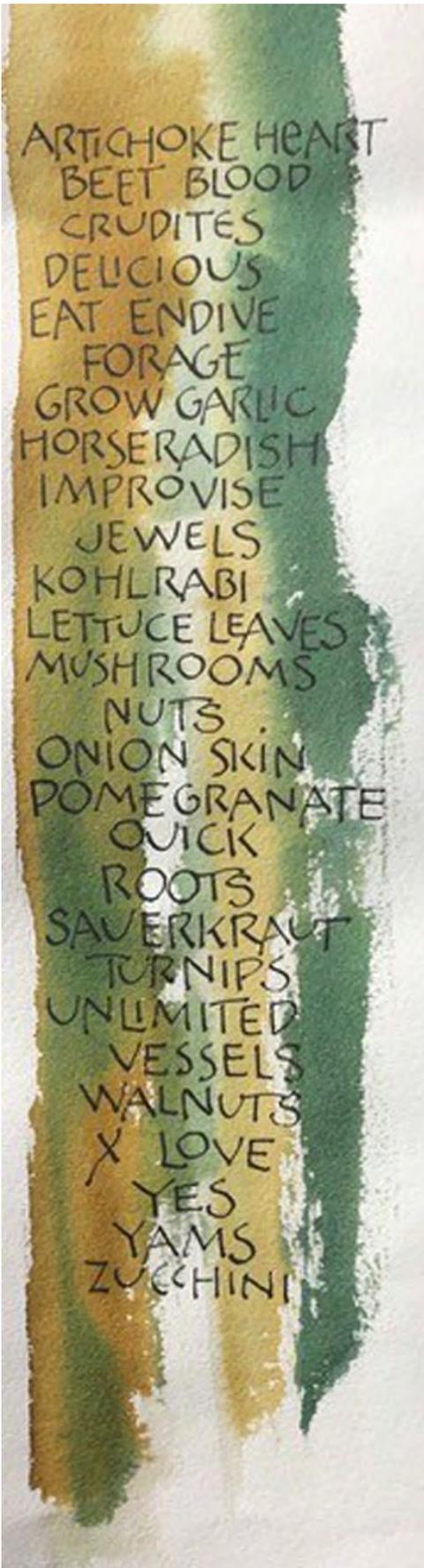
Yearly dues are \$30. with online Newsletter, and \$40. with printed and mailed Newsletter.

Dues are not pro-rated and are payable May-June. Benefits of membership include: receiving the Newsletter, book tape or DVD check-out from our lending library, discounts to attend workshops and a discount at Artisan's Art Supply.

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

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THIS & THAT



A beautiful piece of art by Escribiente member, E Klingner



Ohio requires kids learn cursive

Ohio has decided that cursive isn't obsolete. A law will require students to write legibly in cursive by the end of fifth grade. The handwriting instructional materials must be part of school curriculum by July 1, 2019.

AN ACT

To amend section 3301.0726 of the Revised Code to require the Department of Education to include supplemental instructional materials in cursive handwriting in the English language arts model curriculum.

The department of education shall include supplemental instructional materials on the development of handwriting as a universal skill in the English language arts model curriculum under division (B) of section 3301.079 of the Revised Code for grades kindergarten through five. The instructional materials shall be designed to enable students to print letters and words legibly by grade three and create readable documents using legible cursive handwriting by the end of grade five. The instructional materials shall be included in the model curriculum not later than the first day of July that next succeeds the effective date of this amendment and, thereafter, shall periodically be updated. *Well, that's a good start!!*

In the Footsteps of DAVID JONES

Workshop with Joke Boudens

In November, we had a workshop with Joke (pronounced YOK-ah) Boudens who is a multitalented artist like the rest of her family. She lives and works in the medieval city of Bruges, Belgium, which has become a creative hub of calligraphy and the arts. Her class here was one of wonder, experimentation and discovery. David Jones lettering is very different from the structured letterforms we are used to. But under Joke's guidance, we studied them, worked with them, drew them and made them our own. The results were stunning! Joke is a wonderful, soft spoken teacher who more than teaches, but guides you and brings out the best. We were fortunate to have her here, and hope she comes back to our little corner of the world.

Photos by Evelyn Costello



In the class front row from left, seated, Pat Vizzini, Joke Boudens, Elizabeth McKee and Polly Owens. Second row from left, Julie Gray, Evelyn Costello, Thelma Hahn, Trish Meyer, Patty Hammarstedt, Michal Sommers, E Klingner and Lora Morton. Back row from left, Julie Lenhart, Ron Peterson and Lynda Lawrence.



Left are some sketches from Joke's Journal.



Janice Gabel and her color experiments for the finish



Trish Meyer's work



Lynda Lawrence and Joke working on her design



Thelma Hahn and her piece



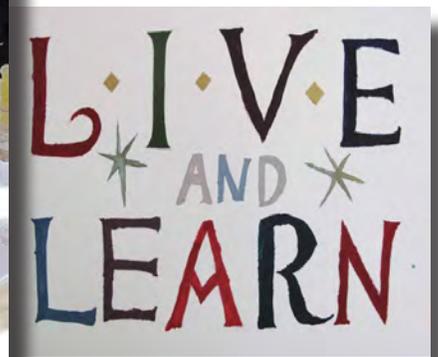
Lora Morton's pencil sketch



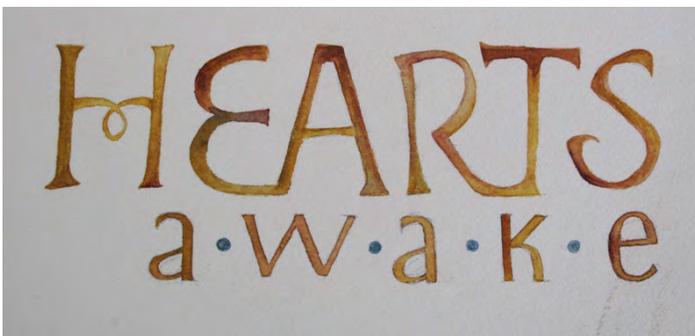
Evelyn Costello's wisdom!



Ron Peterson and his finished work



A piece Joke worked on during class



E Klingner's work



Polly Owens' piece



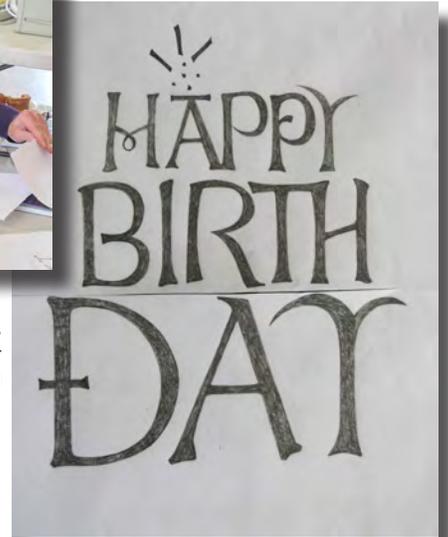
Julie Gray's and Pat Vizzini's work



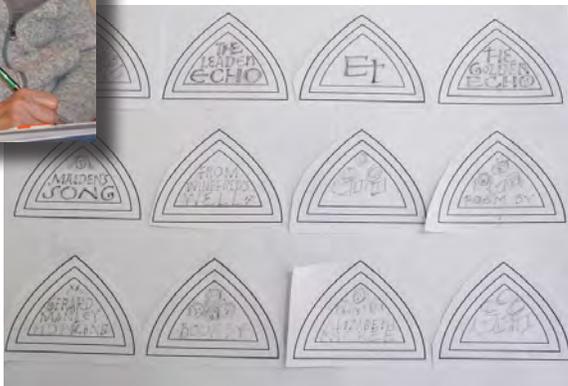
Patty Hammarstedt transferring onto good paper and her finished pencil



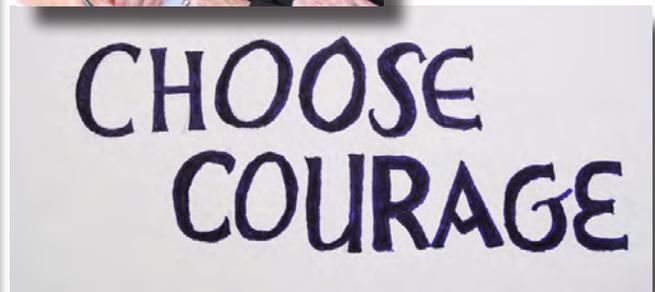
Michal Sommers working on her finished pencil



Elizabeth McKee working on a layout for a book



Joke working with Julie Lenhart on her piece



Joke Boudens speaks at potluck meeting and shares her small manuscript concertina books...

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



Caryl McHarney



Joke showing her books to Jane Robertson, Michal Sommers and Patty Hammarstedt

Photos by Evelyn Costello



David Gasser and Lynda Lawrence



Above: Jan Florence, Bill Kemp and Ginger Larkin



Cindy Hatcher and Patty Werner



Pat Vizzini

2018 Christmas Party

...and a fun time was had by all!

Diane and Mike Inman hosted this year's Christmas party again, as they have for several years now, and so many of us love going to their home in Corrales, where they decorate so beautifully and elegantly! They are such wonderful hosts.

The food they supply and everybody brings is a sight to behold. For "finger food", I don't think anybody left feeling hungry at all! There was a gift exchange with so many artful gifts. Everybody went home happy. Diane, ever a gracious hostess, gave out homemade pesto sauce to everyone that attended. A real treat!



These are only a few of those that attended.

From left: Caryl McHarney, Norma Bobotis, Rick and Beth House and Thelma Hahn.

From left: Diane Inman, Robin Heller, Esther Feske, Julie Gray and Pat Vizzini.



Photos by Evelyn Costello

2018 Christmas Cards



Alma Sanderson



Beth House



Al & Angela Padilla



Bill Kemp



Caryl McHarney



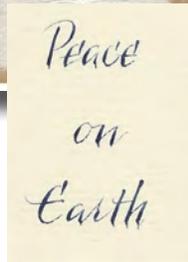
Julie Gray



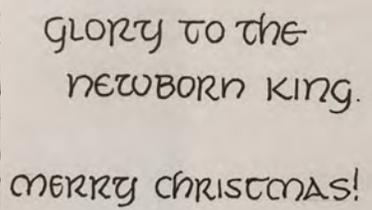
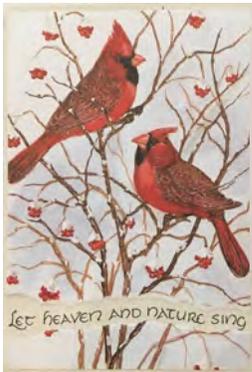
Diane Inman



Ginger Larkin



Janice Gabel



Joann Hohensee



Kristen Griego



A Lettering Journey

Submission by Heather Martinez

When I registered for the “A Show of Hands” conference in North Carolina, I thought I would have a relaxing week sipping tea and making letters. Little did I know that my career would take an interesting turn and my life would change forever.

I was living in Alexandria, Virginia at the time, working as a visual practitioner and helping build what’s now known as the Visioneering team—8 process professionals who use large-scale visual techniques to help clients visualize their future and tackle complex issues. Our client, a federal agency. Our mission, to facilitate breakthrough conversations by writing on the wall. We each brought a specialized set of skills to the table: business, technology, communications, leadership development, etc. I was the art director. I held the aesthetic standards and though my handwriting was pretty good, I wanted it to be strong.

I was studying calligraphy with Hermineh Miller at the Torpedo Arts Center. She encouraged me to sign up for the conference and she thoughtfully guided me on researching the instructors. I’m very pragmatic so I needed to walk away having learned two things: a big bold lettering style I can use for chart titles and a brush script I can use to embellish certain words. Hermineh had taught me Neuland Hand and I admired Yves Leterme’s work. I came across a video of Carol DuBosch that brought me to tears. You can watch it here: <http://bit.ly/carolduboschOPB>

Carol’s work with the William Stanford quote and the words “willingly fallible” gob smacked me. His quote epitomizes the space I have to hold in order to be successful at my job. And Carol’s caring

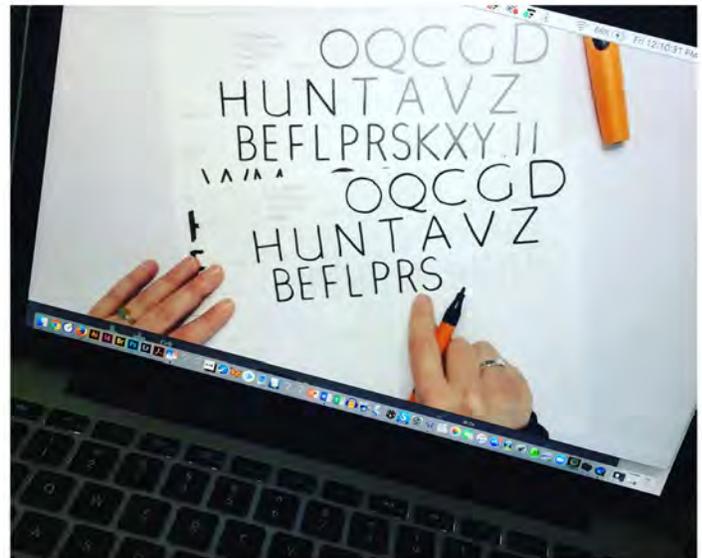
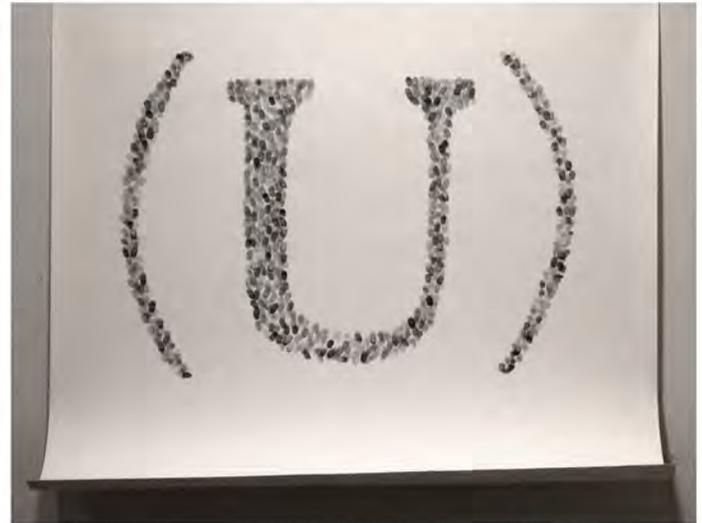
approach is just what I needed to help me reach my goal. So I signed up for Neuland Hand the first half of the week and after a series of unfortunate events that turned in my favor, I ended up taking her folded pen class as well.

Shortly after the conference, I found myself translating what I learned in class and taking it large-scale onto the wall using markers. And two months later I presented a lettering breakout session at the International Forum of Visual Practitioners. At that conference the German marker company coincidentally named Neuland asked me to be an Ambassador.

In the following months I offered lettering workshops for other visual practitioners and in 2017 (without getting too political) I fled DC shortly after the inauguration. My husband and I traveled across the country in a 1947 teardrop trailer with all original aluminum. You can read about our adventures at <http://www.ontheroadwithflo.com>. We participated in three, 1-month art residencies.

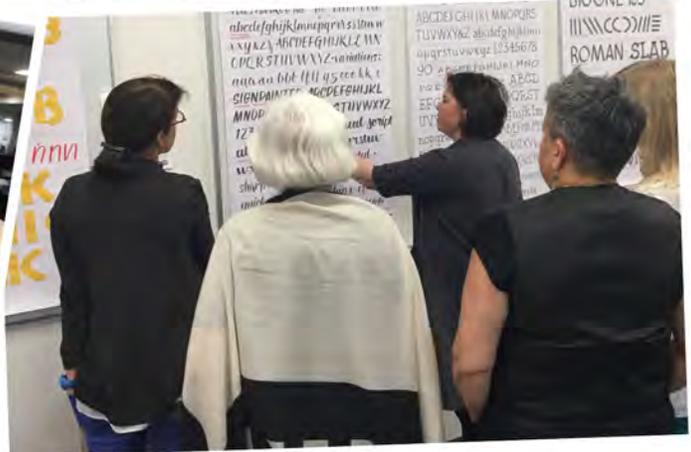
For the first month in upstate NY I focused on working with fine art materials.

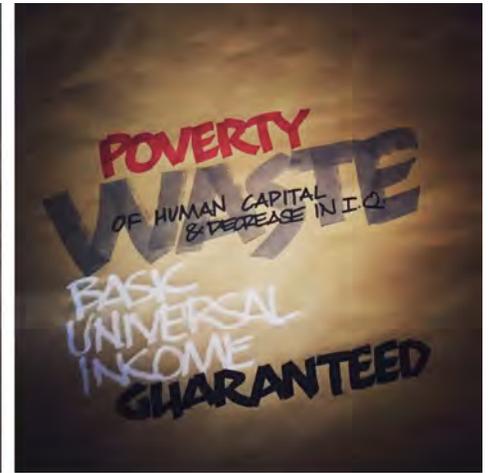
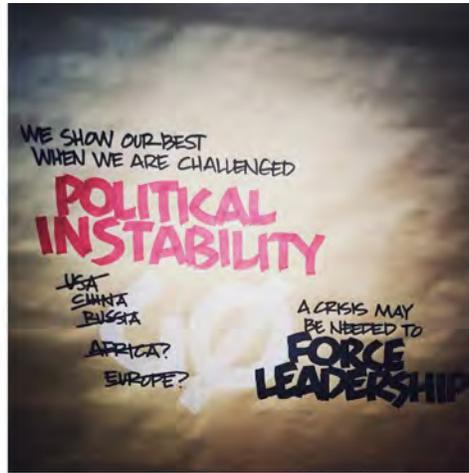
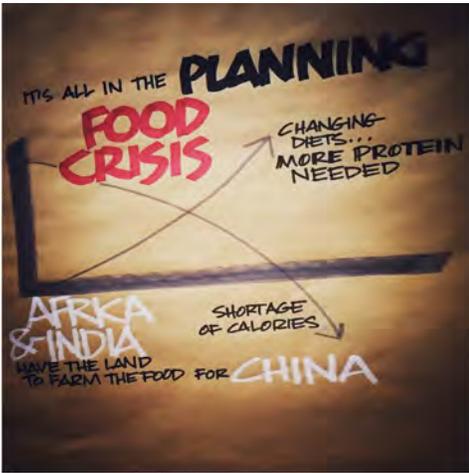
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Pictured above (U) created solely with a pad of ink and my fingertip. *Unlock Your Neuland Markers* my first online course offering up 4 lettering styles.

Pictured below Traveling across the U.S. with my poster in hand. Meeting up with Carol DuBosch and stopping for a quick pic. Teaching seasoned visual practitioners in the *Art of Lettering* workshop.





Pictured top to bottom, left to right

Vignettes from a graphic recording created (live in a workshop) that shows how size, color, and layering can define hierarchy. Acrylic on brown paper.

Quote by Leonard Cohen written with charcoal I made from willow and a well-built campfire.

An homage to Piet Mondrian. This gouache painting was inspired by a weekly prompt from Scribbled Lives, a Facebook group for calligraphers who enjoy exploring the creative life of letters.

The "How to Lettering like a Sign Painter" zine and some of it's pages. All written with a Neuland ArtMarker (brush tip). A lettering style designed with the visual practitioner in mind. It allows them to write quickly, legibly and stylish. An online course has also been created.

THERE'S A CRACK
IN EVERYTHING
IN BETWEEN
THAT'S HOW THE
LIGHT GET'S IN.



For the second residency, we crossed the border into Canada where I built an online lettering platform (<http://www.letslettertogether.com>) so I could teach to visual practitioners around the world. Doing so would give me an international reach and the flexibility to teach from anywhere. We literally had no home at the time and wasn't sure where we would ultimately live.

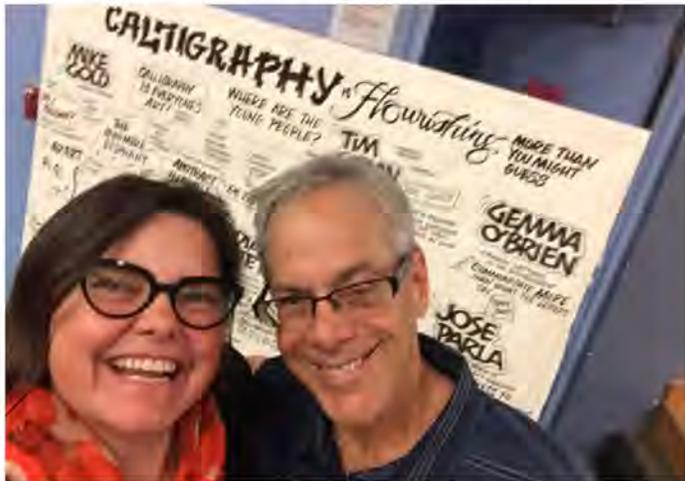
On the way to the third residency (where it all come together) we stopped by Carol's in Portland where she taught me Rustics in a day and let me attend her weekly class at the Lakewood Community Center. A month later we met up in Utah for Letterworks where she taught me Bone script.

I spent the last year building up my practice and in July I experienced two weeks of complete lettering bliss. I graphic recorded for Mike Gold at Seattletters. The graphic recording was featured in a 2-page spread in *Letter Arts Review* (life-long dream goal checked). I then went in to teach a 2-day lettering workshop, offer a city-wide lettering tour in Copenhagen, and presented at the EuViz conference in Denmark where my breakout "How to Letter like a Sign Painter" session filled and had a waiting list. Nearly a half year later and I'm still feeling the high from those events.

These days I find myself lettering in virtual 1:1 sessions with visual practitioners all over the world. I am currently writing a book inspired by my lettering journey and reflecting on the lettering styles I developed that were inspired by our cross-country trip. It's designed with the visual practitioner in mind.

Later this month the Visioneering team will take a cross-country trip for their annual retreat and letter with me in my studio in Durango, Colorado. And in February, I leave for a 6-week European lettering tour where I will teach six workshops to visual practitioners in London, Amsterdam, and Cologne.

Lettering has taken me on an adventure of a lifetime. And I am appreciative of all of the incredible teachers I've had along the way. ❖



Pictured above Graphic recording from Seattletters and quick selfie with Mike Gold. You can read more about the story and how it came to be in the Editor's letter: "Amanuensis" of *Letter Arts Review*, vol. 32 no. 3.

Pictured below *Wish*, a lettering style inspired by the folded pen.



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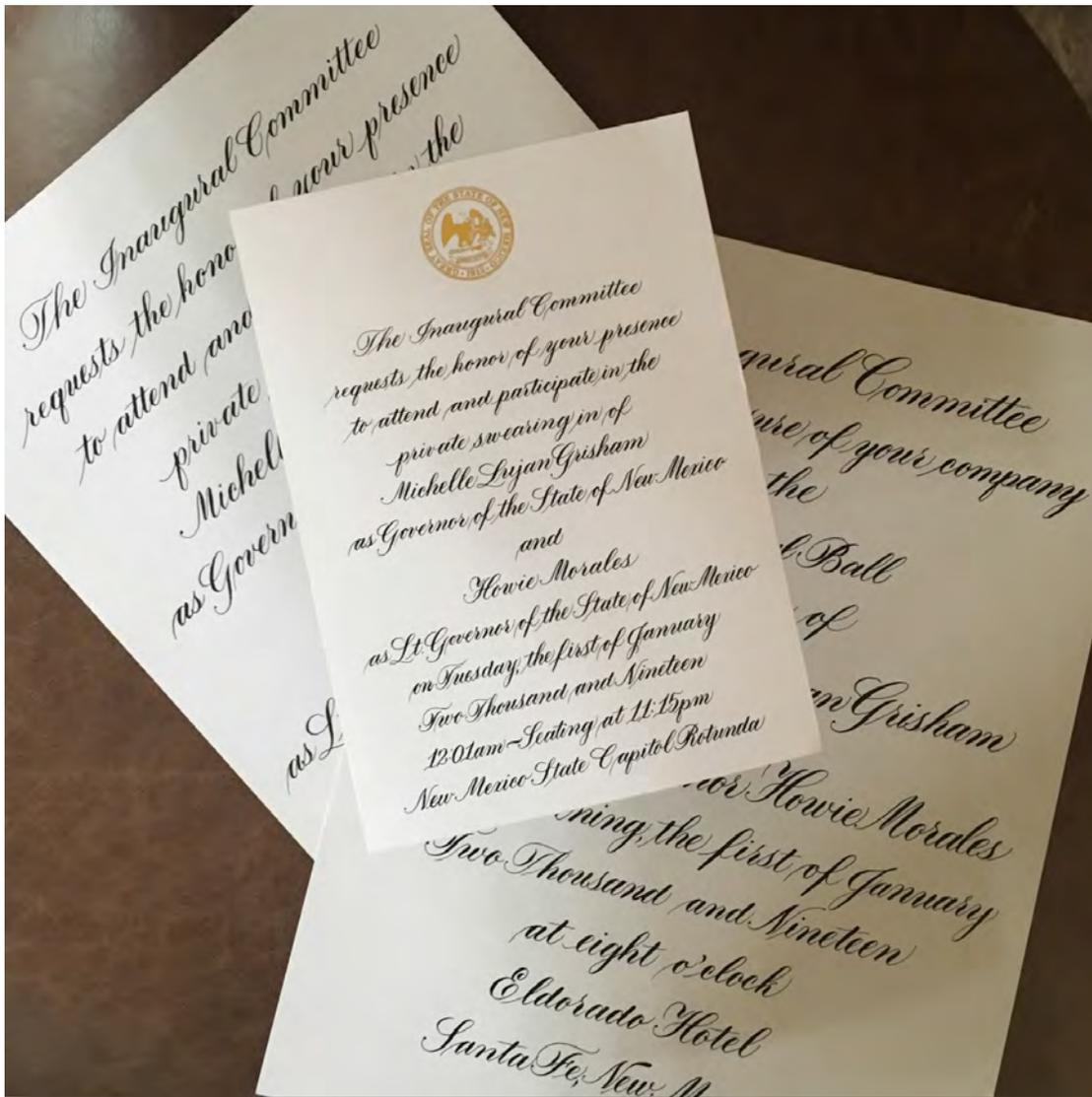
Pictured top to bottom, left to right
 Tomato Haikus created for the Annual Tomato Festival in Hotchkiss, CO.

Detail of a practice sheet of letters—markers on paper. Brush lettering demo notes from a local lettering course offered at the Durango Arts Center.

Thank You written with a Pilot Parallel Pen and Winsor & Newton's dark blue and ochre from a workshop with Carol DuBosch.

Acrylic marker on found paper. *There's No Place Like Home*, a quote from the video for <http://www.amileinmyschoesscholarship.com>. A project that helps give a voice to homelessness.





The inaugural committee in Santa Fe contacted Escribiente past President **Theresa Varela of Silver Swirl Studios** in late November to replicate a style they had photos of, of President Johnson's Inaugural Invitation. No flourishes, no frills. She turned the two invitations and return address artwork around in about 72 hours. The original artwork is shown below for the two invitations and the one printed piece they sent her with the official state seal, to the left. A very deep honor for Theresa!

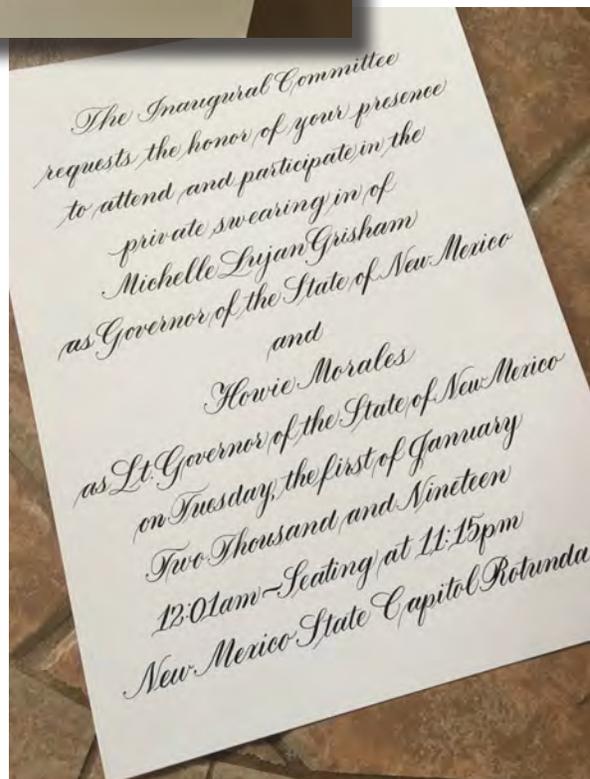
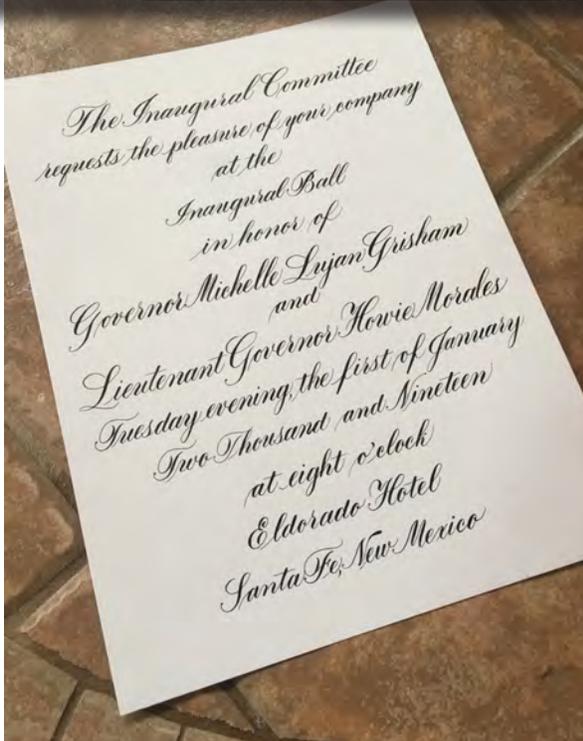


Exhibit & Fundraiser for the *New Mexico Cancer Center Foundation*

by Trish Meyer

Escribiente calligraphers love to giveback to their community, and this past December we organized our second fundraiser for the New Mexico Cancer Center Foundation, a non-profit organization solely dedicated to raising funds to alleviate non-medical needs for cancer patients. The fundraiser was held in conjunction with the NMCC's Gallery with a Cause First Friday reception for The Art of Healing exhibition. This year calligraphic artwork by Escribiente members was also hanging in the main lobby as part of the show, and visitors enjoyed seeing the wide range of styles and techniques. Elizabeth McKee, Beth House, Bill Kemp and Jane Robertson graciously donated their time to write custom bookmarks during the reception, and visitors were enamored with the calligraphy tools—especially the metallic inks! Beth & Rick House also created sets of beautiful illuminated initial pins from A-Z, and Trish Meyer and Michal Sommers were cashiers and greeters. A huge thank you to everyone who helped with this very worthwhile cause: We raised \$340 during the event, and all proceeds were donated to the NMCCF.

For more information:

NMCC Foundation: <https://nmcancercenter.org/foundation>

Gallery with a Cause: <https://nmcancercenter.org/gallery>



Clockwise from top: Beth House writing her bookmarks, Elizabeth McKee used pointed brush and metallic watercolors to create bookmarks with style. The group creating bookmarks for attendees, Rick House set up shop offering beautiful illuminated initial pins, pictured with Esther Feske. Above, Bill Kemp's Copperplate bookmarks with flourishes were in high demand!



Artwork by Trish Meyer, Elizabeth McKee, Julie Gray and Beth House



"Clay" and "Adobe" by Patty Hammarstedt



"Conquerors" by Janice Gabel



Artwork by Bill Kemp, Caryl McHarney and Jane Robertson



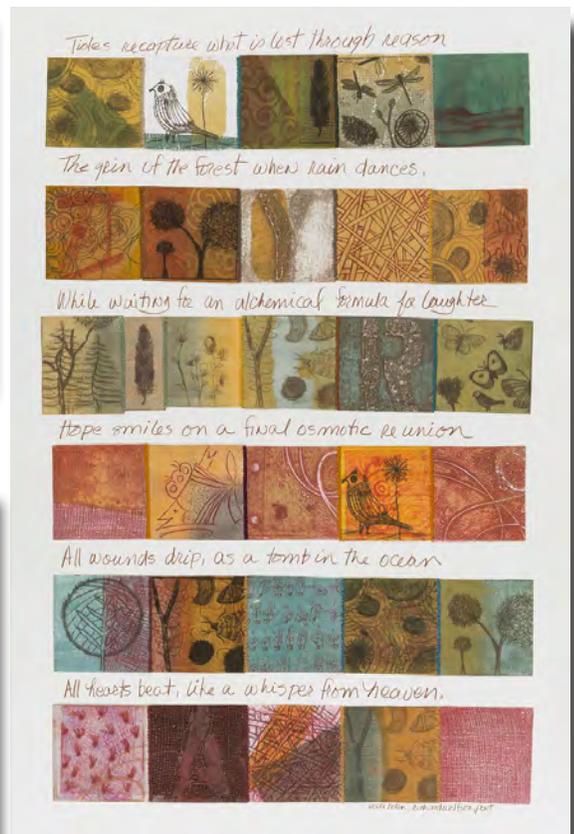
"Sunflower" by Janice Gabel



"Visual Language #3" by Esther Feske



"The Letter S" one of a series by Eliza Schmid



"Tides Recapture" by Vicki Bolen

Calligraphy Classes

The following classes are being offered by our talented and sharing members, and all are suitable for beginning calligraphers! If you'd like to bring a friend, add our \$30 annual membership fee to the class fee. Please contact the individual class instructor for more information, the supply list, and to register. *Happy practicing!*

Calligraphy 101

Instructor: Trish Meyer

Date: Sunday, January 27, 2019

Time: 10am –5pm

Price: \$25, includes handouts

Class limit: 5 students

To register: e-mail Trish, trish at escribiente.org

This one-day class is geared to the beginning calligrapher and offers a general introduction to the various styles of calligraphy, with myriad tips and techniques that will serve you well no matter which hand you decide to study further.

You'll practice using the different tools needed to create a variety of hands, and learn the basic strokes for the exemplars provided in the handouts. These will include:

- (edged pen) Foundational, Italic, and Gothic/Blackletter
- (pointed pen) Copperplate

General techniques common to learning all calligraphic styles will be covered, such as:

- grouping letters into families
- reading the stroke sequence in an exemplar
- the importance of pen width and pen angles
- using guide sheets
- mixing gouache and walnut ink

Calligraphy 101 will be a valuable introduction to calligraphy that will help you make the most of our regular programs and give you the confidence to register for one of our other classes and workshops.



Engrosser's Script (Pointed Pen)

Instructor: Bill Kemp

Date: Saturday, February 16, 2019

Time: 10am –5pm

Price: \$45.00 (this includes your workbook, paper, cost of the facility and a great time)

Class limit: 14 students

To register: e-mail Bill, brotherbill55 at hotmail.com

This class is for both beginners and students who wish to refresh themselves with the basics. Known as both Roundhand and/or Engrosser's Script, this will be a class to provide the basics and true fundamentals of this beautiful script. Learning how to manipulate the pointed pen to make the down strokes thick and hairline upward strokes, is the focus of this graceful script. Using the Zanerian Manual and its practices will be referenced as we learn and write this script. The morning will focus on the basic strokes for the lower case and learning those letters. The afternoon will shift to the capital letters and combining them with the lower case letters for appropriate spacing. **Skill level: All.**

Introduction to Romans

Instructor: Elizabeth McKee

Dates: Four sessions: February 23, March 30, April 27, and June 1

Time: 1-4pm

Price: \$100+ \$5 supply fee

Class limit: 5 students

To register: e-mail Elizabeth, alphabeth55 at gmail.com

The classes will cover monoline Romans, pen drawn Romans, built up Capitals and Neuland. Participants will create a book of sample pages for future reference. Homework will be expected! Challenges will be offered to all levels of competency. This is an opportunity for beginners to learn the nuances of these ubiquitous letter forms and for more advanced participants to hone their skills with support from fellow letter lovers.



*Teacher Proposals for Literally Letters
June 7-13, 2020 due May 1, 2019*

GHOST RANCH

WELCOME

LITERALLY LETTERS

June 2-8, 2019

Barbara Close - The Monoline Pen and Painted Flowers

Bill Kemp - Learning and Using Pointed Pen

Janet Takahashi - Have Sketchbook Will Travel, Sketch-trek Ghost Ranch

More info - ghostranch.org

**ABIQUIU
NEW MEXICO**

Designing with Lettering

Things to consider and ways to alter and change your letters to add variety and interest to your work.

Use one or more of these suggestions at the same time.

Size--Alter or exaggerate the size to add interest, use the same pen ratio for different nibs.

Weight--Done at the same height - but use different pen nib widths.

Proportion--Alter or contrast the proportions, i.e.-tall heavy letters vs. short thin letters, or narrow tall letters vs. short wide letters.

Counter--Alter the counters of the letters in some way-add variety by making the counters of one family of letters wider than the others-such as using a wider o and c throughout the text.

Uniqueness--Devise your own variation of a letterstyle-for the headings or for the text.

Color--Experiment...the possibilities are innumerable. Things to consider are the value of the color and how it affects the piece: would contrasting colors work? You can emphasize the feeling, create a mood and add contrast with color.

Form--Use different alphabet forms-i.e. uncial and italic. The letter forms can be very simple forms or elaborate, embellished and historiated (larger letters with illustrations).

Grammatical form--Change the letters to match the sound.

Emphasis--Something should be the dominant element-color, size, style, shapes, texture.

Contrast--This adds interest to a page-contrast of color, weight, letter style, shape, size, direction, etc.

Repetition--Repeating elements, styles, colors creates unity.

Direction--Alter the direction of some of the text or heading-make it perpendicular, diagonal, curving or radiating from a point.

Texture--Different letter styles create different textures on the page, but you can also create texture in the lettering itself.

Negative Space--Draw around the letters and/or fill in with color or a pattern.

Depth--Add depth to the lettering or the design by overlapping elements to create a feeling of space. Add shadows to the lettering.

Progressive--Make the heading or title slowly get larger or smaller as it moves across the page.

Animation--Let your letters bounce-usually most effective for shorter amounts of text.

Balance--Formal or informal. Whatever the layout, there should be a feeling of balance. In formal layouts, everything is centered. In semi-formal layouts, everything is flush left. In informal layouts, anything goes-but there must be some repetition and continuity to create a feeling of balance.

Space--The space between letters, words, lines of text. The more space there is, the slower the individual will read it. The closer the text, the faster the read. Lots of space gives a feeling of calmness. Tight space gives a feeling of energy.

Value--You can create a value with the colors you choose, but you can also create a value to the overall look of the piece by controlling the spacing of the text. The space between elements on the page create a value. Each letterstyle creates an overall tone and value to the page.

Surprise--Do something in your design that creates a spot of interest, a surprise-the unexpected.

Variety--Variety is the spice of life-but don't overdo it. Use a variety of colors, styles, shapes, etc.

Embellishment--To flourish or not to flourish-good question-be sure that any flourishes are an outgrowth of your letters and serve a purpose in the overall design.

Illustration--Be sure that any illustrations are unified into the design-not just placed on the page. Text and illustration should form a cohesive unit.

Meaning--Is the letterstyle and layout faithful to the meaning?

Mood--What feeling are you trying to impart-love, peace, hate?

Format--Overall layout...try changing the format from horizontal to vertical or other. Try a square, a circle, elongating the shape, etc.

*Taken from The Calligrapher's Recipe Book,
created 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...

2019-2 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

2020-2 ISSUE: deadline is APRIL 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!

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