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# Escribiente

2019-2



# Newsletter

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

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## A WORD FROM YOUR

President



*I've learned that you shouldn't go through life with a catcher's mitt on both hands. You need to be able to throw something back."*– Maya Angelou

I love it when a plan comes together. Last Fall, Escribiente began the new year with a focus on Capitals, which we are finishing strong with a great workshop on Romans by Annie Cicale followed by programs on using a flat brush and creativity.

I can't wait to see what next year's theme of "pointy tools" will bring! Plus, this Spring will be even busier than the last: We are sharing our calligraphic skills at the Open Space Visitor Center by creating Weathergrams for the Poets' Picnic (May 25), illustrating poetry for the accompanying chapbook, as well as exhibiting scrolls at *The Art of Haiku* show (May 3–June 9). Mark your calendar!

If you're holding this newsletter in your hands, then give it an extra hug. Starting next season, the newsletter will be available only as a PDF online. Although we charged more to members to receive the printed edition, we still fall short of covering the printing and mailing costs. The good news is that the newsletter will then be released faster, with more timely information. Plus, there will be no limit on the number of pages, nor constraints on having to print in four-page signatures.

As this is my last newsletter as President, I wanted to thank all our members for supporting the group, and especially those who stepped up to serve on the board or run a committee. We have another great slate lined up for next year, although as of today we are still searching for a President (which I can't understand, as it's probably the bestest job...so call me!).

*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

### COMMITTEE CHAIRS 2018-2019

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FUNDRAISING - **as needed (per event)**  
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NEWSLETTER - **Julie Gray** - jgraycalligraphy at gmail.com  
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SHOWS - **Trish Meyer** - trish at escribiente.org  
STATE FAIR - **Beth House** - house.richard807 at gmail.com  
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

Escribiente member Michal Sommers having fun with the Roman alphabet in Annie Cicale's workshop!  
(see more photos on pages 6 and 7)

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).

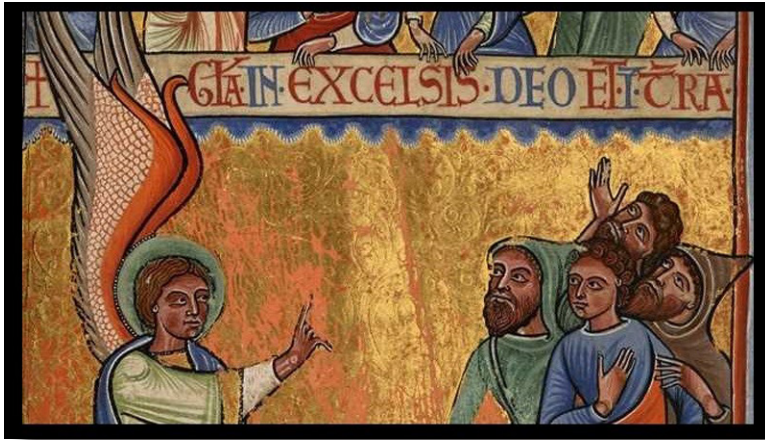
Yearly dues are \$30. with online Newsletter.

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

Image: Annunciation to the Shepherds, twelfth century psalter – BL, MS Cotton Caligula A. vii/l, f.6v.

## A GROUNDBREAKING COLLABORATION WITH THE BIBLIOTHÈQUE NATIONALE DE FRANCE

Published date: 26 November 2018

A two-year project, drawing on the collections of the British Library and the Bibliothèque nationale de France, has made 800 manuscripts from the period 700 – 1200 available online for the first time.

The two-year project, The Polonsky Foundation England and France Project: Manuscripts from the British Library and the Bibliothèque nationale de France, 700-1200, began in the summer of 2016 and saw teams from both libraries working together to digitize, fully catalogue and make available online 400 manuscripts from each of their collections. Kathleen Doyle, Lead Curator of Illuminated Manuscripts at the British Library says: 'By providing online access to the digitized versions of 800 of some of the finest of these manuscripts we hope to transform awareness of this period of close political and cultural entwinement between our two countries, when scribes moved between England, France and Normandy, working in Latin, French and English on manuscripts of unparalleled beauty and sophistication.'

The Bibliothèque nationale de France's trilingual website allows users to search manuscripts in English, French and Italian. You can also view and compare manuscripts side-by-side using International Image Interoperability Framework (IIIF) technology. The British Library website presents a curated selection of these manuscripts highlighting various topics and manuscripts. Readers may explore themes, such as history, illumination, science and manuscript making.

The project has been generously supported by The

Polonsky Foundation, and draws upon the expertise of curators, cataloguers, conservators and imaging specialists from both institutions, who have learned from one another through a programme of knowledge exchange and reciprocal visits.

*Submitted by Caryl McFarney*



A 1987 Escriviente Newsletter cover



# WEAVING WORDS WITH MARINA SORIA

## Blending Calligraphy with the Textile Arts

*Workshop review by Trish Meyer*

Marina Soria is an experimental calligrapher and artist from Argentina who blends diverse disciplines – fine art, textile art, graphic design and calligraphy. Being a bit of a blender myself, I was delighted to have the opportunity to learn from her right here in New Mexico at the beautiful Casa Perea Art Space in the heart of Corrales. For this three-day workshop in late February, I was joined by fellow member Vicki Bolen and new member Laura Stevenson from Florida, along with Beth (Santa Fe), Kathy (Denver), Gloria (Pennsylvania), and Frances (Mexico City). Unlike many classes where you know exactly what you will learn (and where we all try to copy the teacher with various levels of success), Marina worked with each student individually and challenged us to follow our own path and experiment to see what worked best. To start the process, we each brought a textile or design that spoke to us, from colorful textiles to old lace, and even a shopping bag from Chico's! Using our source, we simplified busy patterns and mixed a custom color palette using watercolor. We then used whatever calligraphic hands we were comfortable writing, using various techniques to abstract our text until it only hinted at the underlying source material.

For my project, I took one of my woodblock prints that had a limited color palette, and then simulated a portion of the design with Uncial and capitals. Inspired by one of Marina's books, I created two designs using small "stitching" marks for both the positive and negative letter shapes. (At this point Marina suggested that I try blending between the two designs, which was easier said than done!) Along the way, Marina inspired us with copious examples from both her own work and that of her students, which often gave us ideas on where to take our design next. On the last day, some students wove together two of their pieces to literally weave words. Weaving Words was a fascinating experience, and if Marina's promise of a repeat visit to the Land of Enchantment pans out, she is one encouraging instructor you won't want to miss next time around!



The classroom at Casa Perea Art Space, Corrales.



Marina offered many examples of simplifying a textile design and then using it as the basis for a calligraphic work.



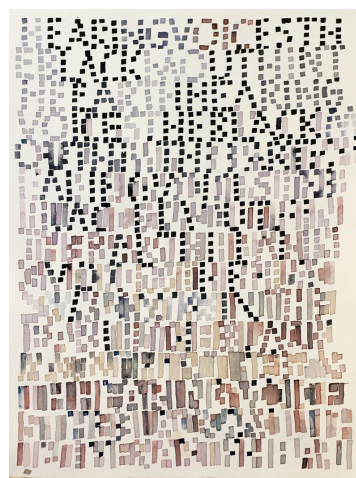




Vicki Bolen was inspired by her original sewn monotypes, resulting in a collaged accordion book in a glorious Southwest color palette.



Laura Stevenson explored many designs based on a blue/green design from a shopping bag (inspiration is indeed everywhere!)



Trish Meyer started with a woodblock print of prehistoric symbols, and ended up "stitching" words in positive and negative spaces.



# ROMANS THEN & NOW

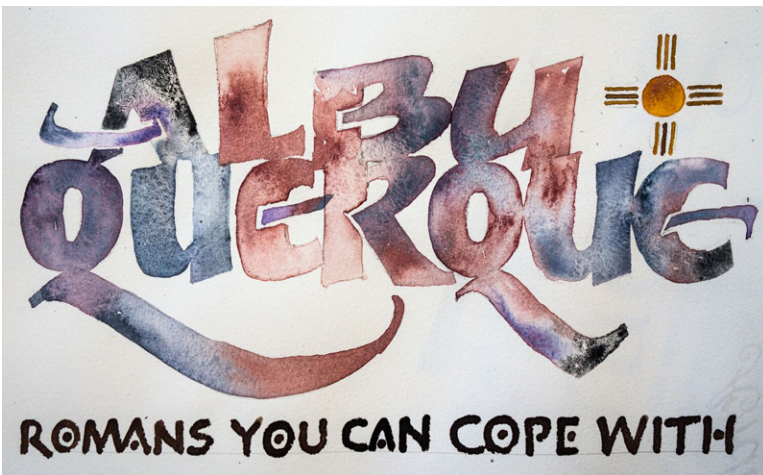
*A Workshop with Annie Cicale*



It was a small but talented group studying Romans with Annie...front row from left: Elizabeth McKee and Annie. Second row: Thelma Hahn, Janice Gabel, Beth House and Trish Meyer. Third row: Julie Gray, Lynda Lawrence, Michal Sommers and Ron Peterson.



Thelma's colorful design.

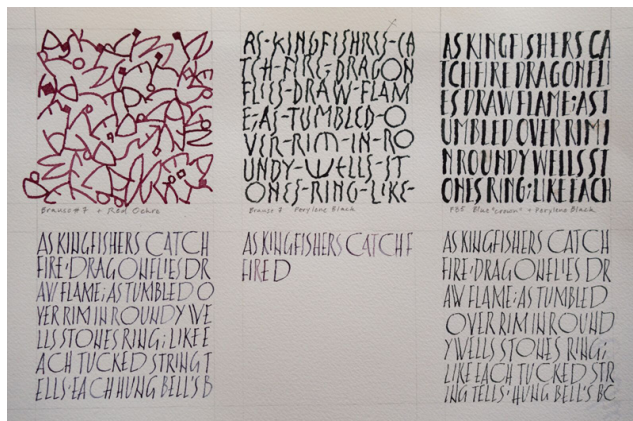


Annie's demo of designing letters in a 'logo' style.

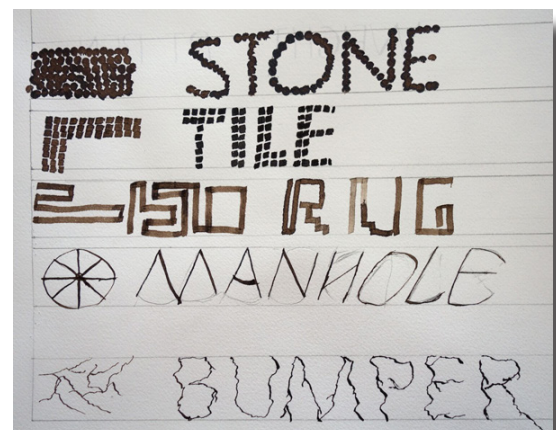


Annie gave each of us 5 new colors to work with, then we could use these or our own colors. The above new colors are from left: Lunar Black, Kyanite Genuine, Imperial Purple, Moonglow and Red Fuchsite Genuine.

These are earhtone watercolors made by Daniel Smith.

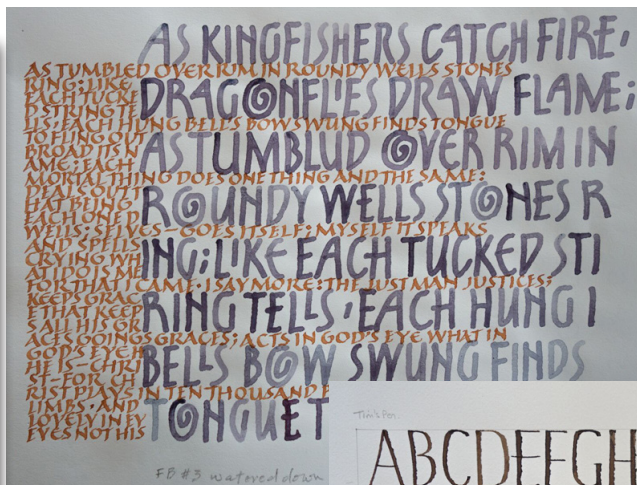


Elizabeth working with Roman style lettering to make texture.



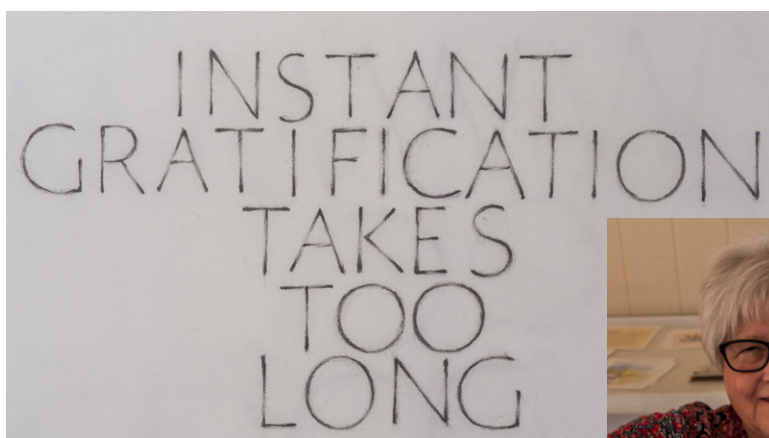
Ron took textures from photos and designed lettering around them.





Left and far left, Elizabeth working with different styles, patterns and textures of Roman lettering to create an overall look and feel.

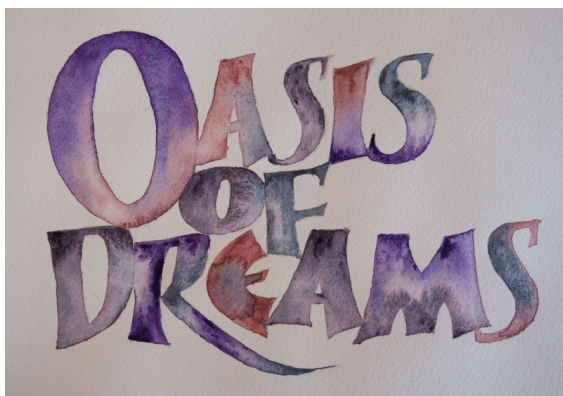
Trish's nice compressed Romans using a Tim's Ruling Pen.



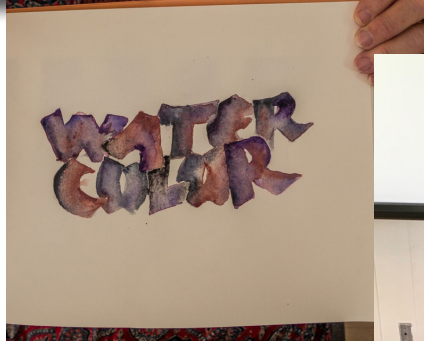
Lynda's good example of Roman proportions and working with graphite.



Beth very happy with the results of her designed 'logo' using the new paints we got.



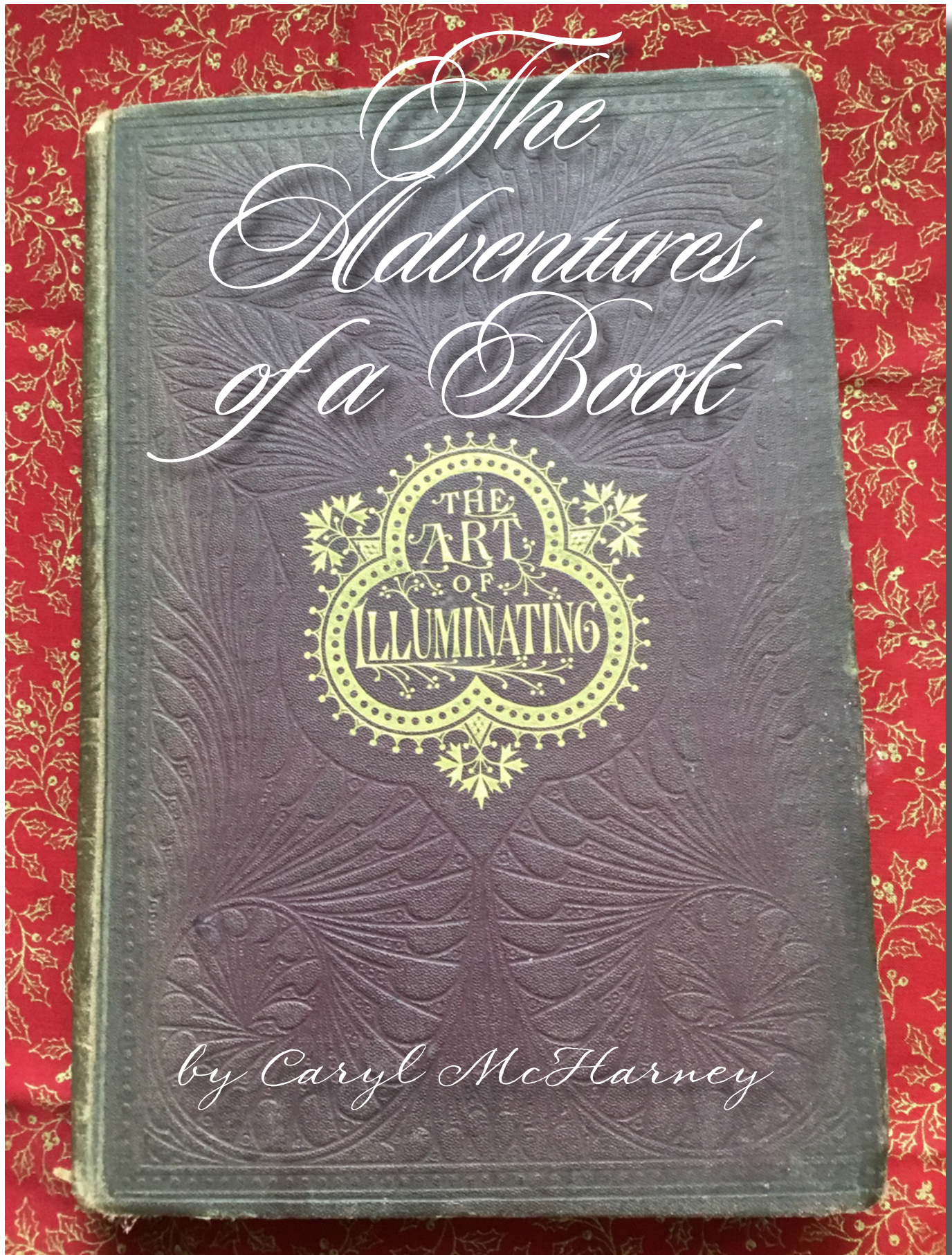
Janice's use of new colors for her design.



Annie's demo of brush lettering style we used on the covers of the books of pages we bound together.







*by Caryl McFarney*

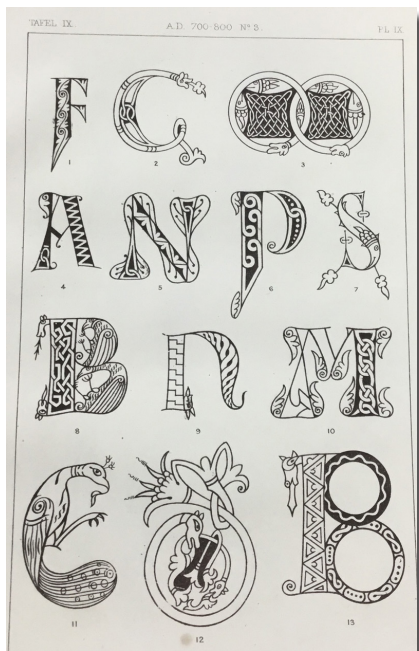


Calke Abbey, a majestic Baroque mansion built in 1704, is near Ticknall, Derbyshire, England. In October of 1869 Alice Georgiana Harpur Crewe, a daughter of the 9th Baronet of Calke Abbey, gave a book to her friend, L. A. Malleron. It was a recently published copy of *The Art of Illuminating* as practiced in Europe from the earliest times. Illustrated with borders, initial letters, and alphabets, selected and chromolithographed by W. R. Thymms, with an essay and instructions by M. D. Wyatt, Arch.

In September of 2018 my friend, Patricia Rogers, bought this book at a high-end estate sale for \$3.00. It had been cared for and protected from harm in the libraries of people who had an interest in illuminating for a hundred and forty-nine years and somehow it had crossed an ocean and almost a continent to a library in Albuquerque, New Mexico. On Twelfth Night, 2019 Pat shared it with us. Fellow calligraphers gathered at my house to turn the actual pages, experience by touch exactly what people with the same interests experienced in years past. It is a treasure trove of information and illustrations in three parts.

Part I is a detailed history of the art of illumination from the 1st to the 16th Century.

Part II is what it should be in the present day. This includes a marvelous collection of quotes suitable for, among other places, The Classroom, The Drawing Room and The Family Portrait Gallery or Hall.



Studying the beautiful pages are Escribiente members...Kristen Griego (below left), Catherine Hogan, Margie Disque, Ginger Larkin, and Caryl McHarney (not pictured).

Part III details the methods and materials needed to do illumination and includes the names and addresses of suppliers in London. This is particularly interesting as almost nothing has changed since then in the way illumination is done. There are eighty-five plates with hundreds of wonderful examples of illuminations from the periods and countries covered. These were done in chromolithography, the process used then to create prints in full color. Each color had to be drawn separately on a stone, inked and run through a flat-bed press. As many as twelve stones were required for a single print and each run required the most careful registration of the images.

Pat says, "The best part of estate and garage sales is what I learn while researching a found piece." In experiencing "The Art of Illuminating" first hand we all learned new things about the art we practice. Google says, "This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it." Bill Kemp discovered it can be read or downloaded free at [books.google.com](https://books.google.com).

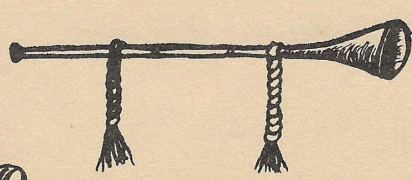




606 valentines were made this year for Meal on Wheels! Shown below were Escribiente members that met at Kathy Chilton's beautiful studio to create some of them. From left, Vicki Bolen, Ginger Larkin, Brenda Gelhot, Stephanie Tuttle and Kathy Chilton. Missing from the photo is Evelyn Costello who took the picture.







# hark hear this

Besides nominations from the floor, the 1980-81 slate of officers are as follows:

(Editors note: elections June meeting)

president: Pat Intermont vice-president: Betsy Bell secretary: Michele Hoge treasurer: Karen Harris corresponding sec'y. and grievances: Julie Lange shows: Kathy Ehlton/Yolanda York programs: Al Padilla/Joyce Bashein workshops: Lola Chardon/someone needed materials: Ray Berry cookie monster: Terry Wetrogan library: Helen Horne educational: Elaine Liberman scrapbook: Rodema Moseley budget-finance: Ruth Graner newsletter: editors: Ginger Rice Morgan/Fred Yost layout: Amy Henkel Silva paperwork: Carolyn Tope

**THANKS**  
GIRAND  
CE

for donating 2 books to our library:  
"PRAYERS I LOVE" (Redding & Girand)  
& the 5th edition of your teaching  
workbook, "I LOVE CALLIGRAPHY"



# A Course of Gothic Proportions

by David Gasser

In early May 2018, a group of fifteen dedicated calligraphers from across the country met in Dallas for the first of the four classes of a year-long course taught by London-based calligrapher **Paul Antonio Attong**, sponsored by the Texas Lettering Arts Council. *Calligraphy From a Paleographical View Point* was designed to be an intensive opportunity to learn the miniscules and majuscules of a selection of Gothic hands, provide insight into their historical development and reference historical models to create our own manuscripts. The discussion in this article will be limited principally to miniscules; there are many variants of majuscules, especially when one begins to examine illuminated manuscripts.

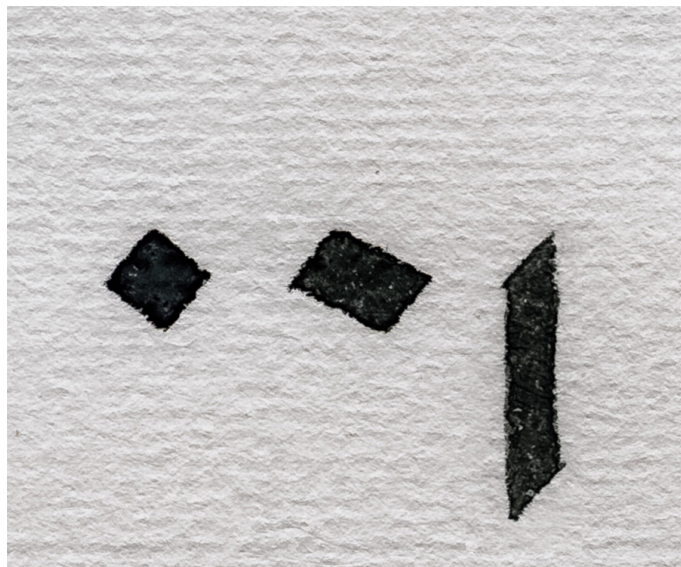
Paul Antonio works out of his studio, PAScribe, in London and teaches around the globe at a dizzying pace. If you are unfamiliar with Paul Antonio, take a moment to find him online. As of this writing, he has more than 89,000 followers on his account, *pascribe*, in Instagram. He frequently posts videos in which he teaches subjects as basic as posture and pen hold as well as advanced techniques of flourishing or the subtleties of a historical approach to a script. As a teacher he is inspiring, demanding and uncompromising, a combination of his rigorous education in calligraphy, heraldry and illumination at the Reigate School of Art & Design and more than 20 years as a professional calligrapher commissioned by a range of clients including the British Crown Office. He is deeply interested in the mechanics, the art, and the history of writing, having devoted years of thought to how marks are made and why they exist.

The course consisted of presentational lectures, demonstrations and guided writing combined with homework assignments to be completed between the sessions in Dallas. Topics included; the evolution of Gothic scripts in the medieval period, the relationship among posture, muscle movement, board position and writing implement as a function of the particular script under discussion, historical precedents for layout and manuscript preparation. We were also exposed to cutting quills, preparing vellum and the decoration majuscules.

Historians consider the period from the 5th to the 15th century as the Middle Ages. “Names matter,” Paul told us in his first lecture. The term *Gothic* is not synonymous with Blackletter, a frequent misnomer. The term *Gothic*, as applied to scripts is, itself, a misnomer and Paul prefers that each script is referred to by its name. To help explain this, Paul suggested we classify scripts using taxonomy. If Gothic is the order, *Textualis* is the family and *Quadrata*, *Semi Quadrata* and *Presciscus* are species. This suggests the historical unification of the scripts used during the Gothic period as a family of scripts created during the Middle Ages and those we studied, developed during the later portion of the Middle Ages, roughly from the 13th century for *Textualis Quadrata*, through the 14th century for *Fraktur* and into the 16th century for *Bâtarde*. Studying the scripts in their historical order permitted us to compare them and recognize how the technology of the day, e.g., the shift from vellum to paper or from quills to metal pens as well as the secularization of writing, e.g., moving from the monasteries to royal courts or aristocratic circles, contributed to the appearance of the letters. Studying them this way

also allowed us to learn to see them, one of Paul’s principal objectives for the course.

As its name implies, *Textualis Quadrata* is a script in which texture is a defining characteristic. A page of *Textualis Quadrata* presents as dense, woven fabric and most miniscules are composed of three basic elements; a quadrant, a lozenge and a downstroke (Figure 1). If you search, you will find these shapes in almost all of the *Textualis* miniscules that are not curved.



**Figure 1** The three structural components of most miniscules written in *Textualis Quadrata*. (l to r) the quadrant, the lozenge and the downstroke.

Beware, there is an expression that comes to mind: “If it looks simple, it wasn’t.” The disciplined, almost machine-like execution of these elements contributes to the regular texture of the script. Irregularities become glaring errors. *Textualis* is unforgiving. Before we wrote letters, words, lines and pages, we wrote pages of quadrants, lozenges, downstrokes and horizontal strokes. Great care was given to ensure that the quadrant demonstrated bilateral symmetry. It is a square, not a diamond, turned to 45°. The lozenge is symmetrical only along its horizontal axis, the pen held at the same 45° as a quadrant but moved horizontally at an angle of 60°, creating a line that is 1 1/3 times longer than a quadrant. Each downstroke is completely vertical, and precisely the same length as the other downstrokes. Sounds simple enough, doesn’t it? Good, try it and see. Paul insisted on accuracy precision, especially at this early stage of the script. If a scribe can’t write these three basic elements consistently the same, *Textualis* won’t hold together. It is also very important to take the rhythm of the script into consideration. *Textualis* is a slow script. As with other handwritten scripts, the scribe’s breathing pattern is reflected in the writing. Consider the music of the 13th century; the Gregorian chant. The regularity and texture of *Textualis* is mirrored by the sound of the chant. The incessant steadiness that is emblematic of a page of *Textualis* is the same as what we can hear in the chant.



There are different variations of *Textualis* and, although we were primarily concentrated on *Textualis Quadrata*, we learned about *Textualis Semi Quadrata* and *Textualis Presciscus*. The distinctions among these different forms can be attributed to how the elements are placed with respect to each other. In *Textualis Quadrata*, the letters are characterized by their shoulders, the small points visible at the junction of a quadrant or lozenge with a downstroke. Each element is written individually in *Textualis Quadrata*. *Textualis Semi Quadrata* is a smoother looking script because the shoulders disappear. The script was written more quickly, with the quadrants or lozenges and downstrokes as a single stroke. *Textualis Presciscus* differs from *Textualis Semi Quadrata* where the letter touches the baseline; there is no remnant of a quadrant. The foot of a *Textualis Presciscus* letter sits squarely on the baseline (see Figure 2).



**Figure 2** (l to r) examples of *Textualis Quadrata*, *Textualis Semi Quadrata* and *Textualis Presciscus*

*Textualis Quadrata* forms the foundations for the other scripts we studied. The following script was *Fraktur*. Two of the earliest scribes associated with *Fraktur* are Albrecht Dürer (1513) and Johann Neudörffer the Elder (1522). *Fraktur* is a taller (x-height = 6) compared to the *Textualis* family (x-height = 4). A page of *Fraktur* appears less densely packed than a page of *Textualis*. *Fraktur* is also a more exuberant, flourished script than any *Textualis*, with rounder shapes and finer strokes. As *Fraktur* developed, printing techniques also improved. In a marked contrast to *Textualis*, many of the examples of *Fraktur* that we see today were engraved in wooden or metal plates and printed. There is no single historical reference for *Fraktur*; it is a highly personalized script that developed from *Textualis*. The quadrants and lozenges are still to be found, but they contain curves. The downstroke is also curved and angled and *Fraktur* lends itself much more readily to elaborate flourishing. (see Figure 3).



**Figure 3** The evolution of the quadrant, lozenge and downstroke of *Textualis Quadrata* (leftmost triad) to *Fraktur* (rightmost triad)

The third hand presented during the course was *Bâtarde*, developed in France toward the end of the 13th century and used into the 16th century. The script requires more pen manipulation than its *Textualis* ancestors and has many variations, both in the miniscules and the majuscules. Additionally, *Bâtarde* is ideally

written with a quill. Furthermore, the shapes of the hand suggest that the quill should be cut in a left oblique fashion, a cut that is not commonly found in steel nibs and, according to Paul, is rarely, if ever, discussed among paleographers or calligraphers. Our experiments with the left oblique cut quill required some effort to accustom ourselves to a different hold and feel. The results were promising as we began the hand and warrant more practice. The structural components of *Bâtarde* are still identifiable but have undergone further evolution from those of *Textualis* and *Fraktur* (see Figure 4).



**Figure 4** Expanding the evolution of structural components from (l to r) *Textualis Quadrata* through *Fraktur* to *Bâtarde*

A side by side comparison of the same miniscules written in *Textualis Quadrata*, *Fraktur* and *Bâtarde* provides a visual continuum of the evolution of these hands (see Figure 5). *Fraktur* has an x-height  $1\frac{1}{2}$  times that of *Textualis* or *Bâtarde*. There are differences in some of the miniscule letterforms as well; what might tend to circular in *Fraktur* becomes elliptical in *Bâtarde*. There are also considerable changes in “d”, “f” and “s”. The long slanted “f” is emblematic of *Bâtarde*. See Figure 6 on page 14 for an excerpt of extended writing in the *Bâtarde* hand.



**Figure 5** A side-by-side comparison of (l to r) *Textualis Quadrata*, *Fraktur* and *Bâtarde*

The fourth class was devoted to majuscules, especially the historically accepted techniques for flourishing *Fraktur* and *Bâtarde* majuscules as well as a more in-depth study of illuminated and historiated initials as well as the use of *Versal* and *Lombardic* letters in the rubrication of manuscripts. Examples are on page 14 (see Figures 6 & 7). Figure 6 is a portion of the first page of the first manuscript I wrote while studying *Textualis Quadrata* and *Textualis Semi Quadrata*. The Latin text is the beginning of *Carmina Burana* and the layout of the manuscript is a traditional one column text with a smaller glossary or commentary section at the border of the page. The glossary is typically written at half the size of the text. It is not uncommon for additional commentaries to be written outside the margins of the initial glossary and at even a smaller size. Keep in mind that the early documents were written on vellum and studied in monasteries over the course of hundreds of years, and in which scholars have written. In Figure 7, we can see traditional raised gilding on the initial “O” of the text although this initial letter should really be much larger.

(continued on page 14)



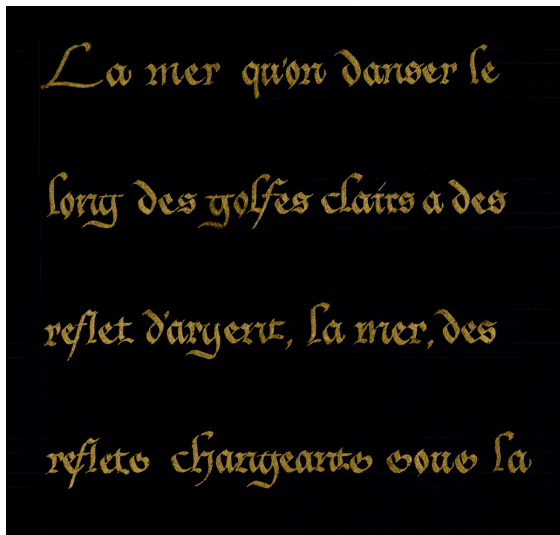


Figure 6 Bâtarde, written in flat gilding on black paper using gum amoniac and gold leaf

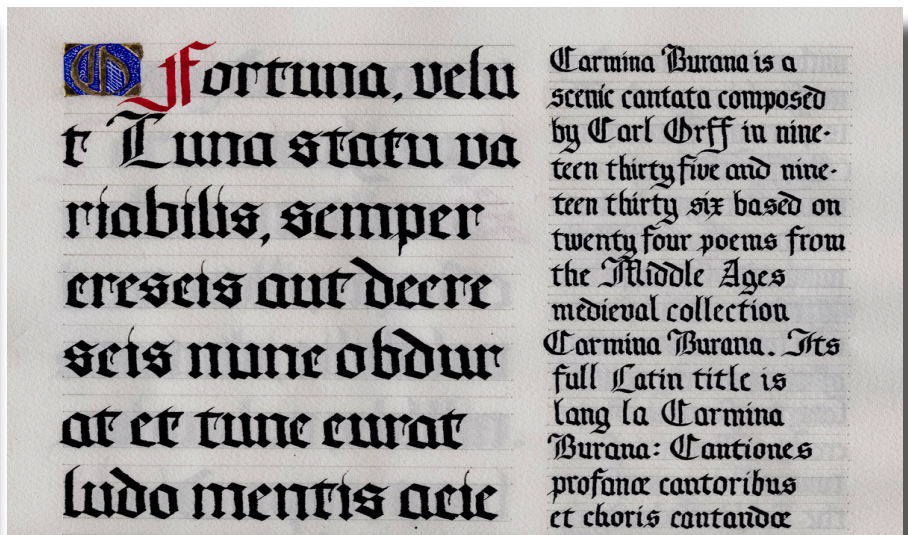


Figure 7 The initial page of my manuscript written in a combination of Textualis Quadrata (for the text) and Textualis Semi Quadrata (for the glossary)

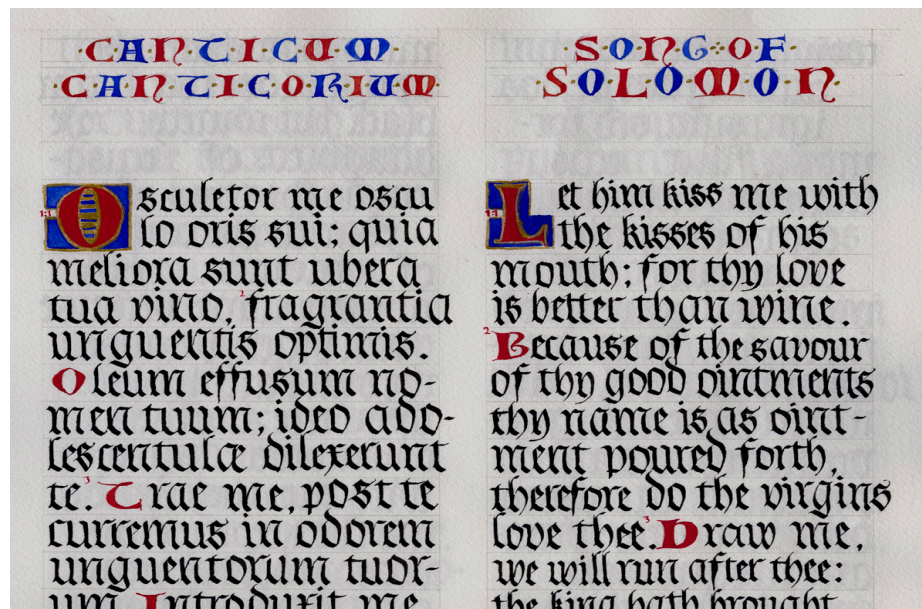


Figure 8 An excerpt of my manuscript of Canticum Canticorum written to demonstrate a traditional layout of a manuscript written in Fraktur with columns in Latin and English, illuminated initial letters, and painted sentence beginnings

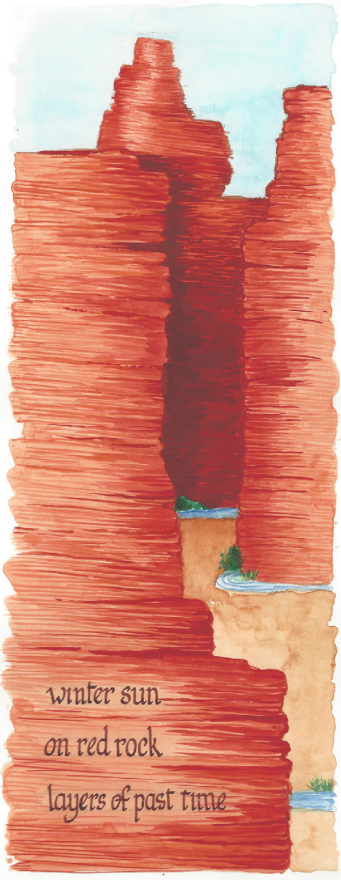
Figure 8 is an excerpt from the first page of the manuscript of the *Canticum Canticorum* I created while studying *Fraktur*, the “O” and “L” initials are illuminated with the traditional colors of red and blue although the gold is mica paste and not the traditional raised gilding. The *Lombardic* letters in red and blue across the top of the manuscript are traditional for title pages and there is further rubrication to denote the individual verses of the scripture. Red is also used to denote the beginning of each sentence in the text.

This was the first extended course in which I have participated. It was a valuable opportunity to learn and practice what was taught in ways that a short course can't allow. In my experience, the magic occurs while I'm sitting at the writing desk, studying each mark and understanding why it does or doesn't look the way it should. The extended periods between class sessions provided time to understand how to research manuscripts and employ historical techniques. A year-long course may not be practical for everyone but to those prepared to accept the challenge, I recommend it strongly.

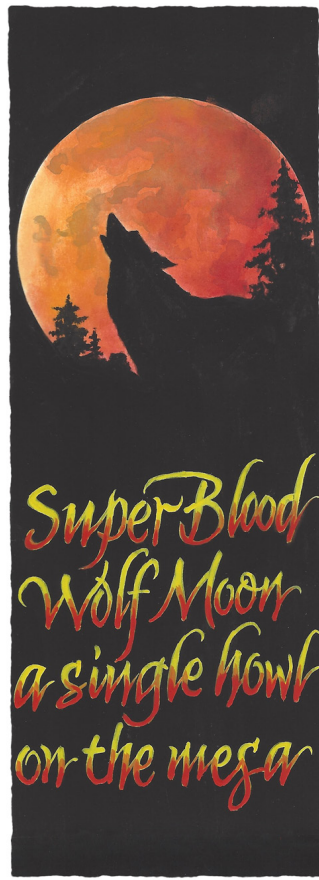
- A (very brief) bibliography for further study (sources marked with \* have magnificent bibliographies of their own):  
*Handwriting Manual*, Wolfgang Fugger, Oxford University Press, London, 1960  
*The Grandes Heures of Jean, Duke of Berry*, Marcel Thomas (Introduction), George Braziller, New York, 1971  
*The Art of Calligraphy*\* David Harris, Dorling Kindersley Limited, London, 1995  
*A History of Illuminated Manuscripts*\*, Christopher de Hamel, Phaidon Press Limited, London, 1997  
*Historical Scripts: A Handbook for Calligraphers*\*, Stan Knight, Oak Knoll Press, Delaware, 1998  
*The Golden Thread*\*, Ewan Clayton, Counterpoint Books, Berkeley, 2013



# The Art of Haiku



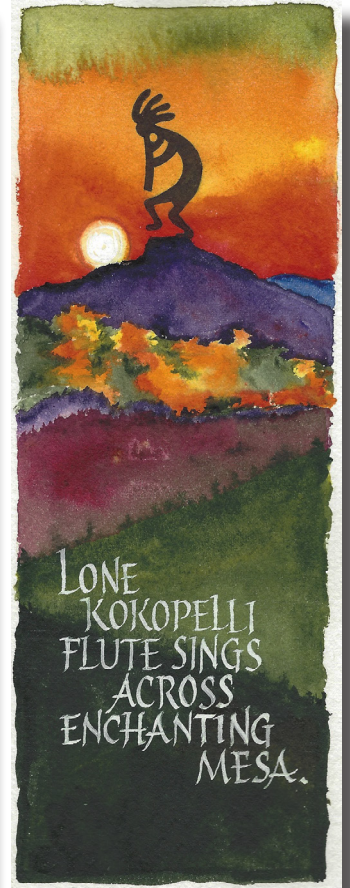
Poet: John J. Candelaria  
Artist: Caryl McHarney



Poet: Dale Harris  
Artist: Julie Gray



Poet: Will Kitts  
Artist: Janice Gabel



Poet: Ann L. Jones  
Artist: Julie Gray



Poet: Clare Gallegos  
Artist: Julie Gray



Poet: Esther Feske  
Artist: Caryl McHarney



Poet: Janet Ruth  
Artist: Trish Meyer



Poet: Gary Vaughn  
Artist: Julie Gray



# Techniques for Lettering

**C**apitals are not twice the size of the miniscule. They can be from one third to one half higher than the x-height. You may want to eliminate serifs if your capitals are relatively short.

**I**n Gothic letterforms or Blackletter, remember that the black should win. These letters should have a dense, dark look on the page. They also look better if they are made taller than their overall width.

**W**hen lettering, watch the corner of the pen drawing the counters of the letters - the letters will have a better shape.

**W**hen bouncing letters in text, move the consonants high. Avoid bouncing letters more than 20 degrees above or below the neighboring letters.

**W**hen placing shadows next to lettering, leave a narrow white space between the shadow and the letter. This adds a bright accent.

**T**o achieve interest in your work, add contrasts. These can be contrasts of color, texture, letter styles, sizes of items on the page, etc. Think large/small, dark/light, heavy/wispy, etc.

**I**t is easier to flourish a down stroke than an up-stroke, so when doing a flourish or an ascender, turn the paper upside down.

**F**lourishes are additions to your lettering. The main text is like the fabric and there is no fringe in the middle of the fabric. Place flourishes at the beginning and end of the text or extending beyond the sides of the block of text.

**W**hen applying decoration to counter spaces, leave a bit of white showing. This gives the overall look a bit of punch.

**W**hen creating a color change throughout a piece by changing colors in the text, change the colors in an individual letter. This helps to make the jump in color less obvious.

**W**hen writing on textured papers, thin the gouache or ink so that the texture of the paper shows through the lettering.

The smaller the size of writing, the more opaque the color must be. Large letters can be translucent, and still look good.

**T**o write in rainbow colors, whether for one word or sentences, use an eyedropper to place one drop at a time in the reservoir. Follow in a sequence. Mitchell pens work well for this. Use watercolors or colored inks. Have all your colors ready to work with. Add the next color in the middle of a word. When moving from dark to light, clean out the pen.

*From the Calligrapher's Recipe Book. Created by The Marietta Calligraphy Society*

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2020-2 ISSUE: deadline is APRIL 1<sup>ST</sup>, 2020

2020-3 ISSUE: deadline is JULY 1<sup>ST</sup>, 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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