

*Escribiente*

**SUMMER 2021  
NEWSLETTER**

Calligrapher's Lament

I've a tool to make a straight line,  
I've a tool to make a curve.  
I've a tool that scares me senseless  
and a tool that gives me nerve,  
I've a tool for thick or thin lines  
and lines of every hue,  
and a tool I have forgotten  
just what it's meant to do,  
My shelves are overflowing  
with tools I mean to try  
and every single workshop  
has another tool to buy,  
I'd really like to stop this,  
I'd like to play it cool,  
but I will line up, cash in hand,  
for the newest, latest tool.

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

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## OUR PREZ SAYS



And the seasons go round and round. I hope your spring and summer calligraphy seasons have been fruitful and bursting with new ideas. I, for one, am going to try out some of the tools and materials I came across in the online *Legacies International Calligraphy Conference*. An *Ecoline* watercolor brush marker was given to everyone who signed up for the conference. These markers are refillable with watercolor inks that come in about 30 colors. The tip can be taken out and flipped once if it ever gets a little mushy. The watercolor inks were also recommended by Thomas Hoyer for use with a ruling pen.



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If you are into writing on non-porous surfaces like glass and ceramic or plastic, the *Molotow* chrome marker comes in three bullet tip sizes. If you goof up, nail polish remover can undo your mistake. You can also use the *Marvy Bistro* chalk marker. Thrift stores or Dollar stores are a good place to get test items to practice on. For writing on clothing, *Sharpie* has a specific fabric marker called *Stained*. *Pitt* artist marker pens are also permanent and recommended by Linda Schneider for writing on rocks. So, go beyond paper and letter on.

◆ COVER ART BY CARYL MCHARNEY, poet, artist, calligrapher, world traveler, rockstar

Intended to be an experimental free-for-all, this newsletter features a collection of bookmarks created by Escribiente members. This was an invitation to be an artist, be a poet, be a philosopher, be a dork. These bookmarks represent our miniature canvases, our own limited edition treasures. They appear life-size, so print the ones you like and put them to work. Recommend card stock or better paper.

**Thanks to all who contributed!**

◆ *And you read your Emily Dickinson,  
and I, my Robert Frost,  
And we note our place with bookmarks  
That measure what we've lost  
Like a poem poorly written  
We are verses out of rhythm  
Couplets out of rhyme*

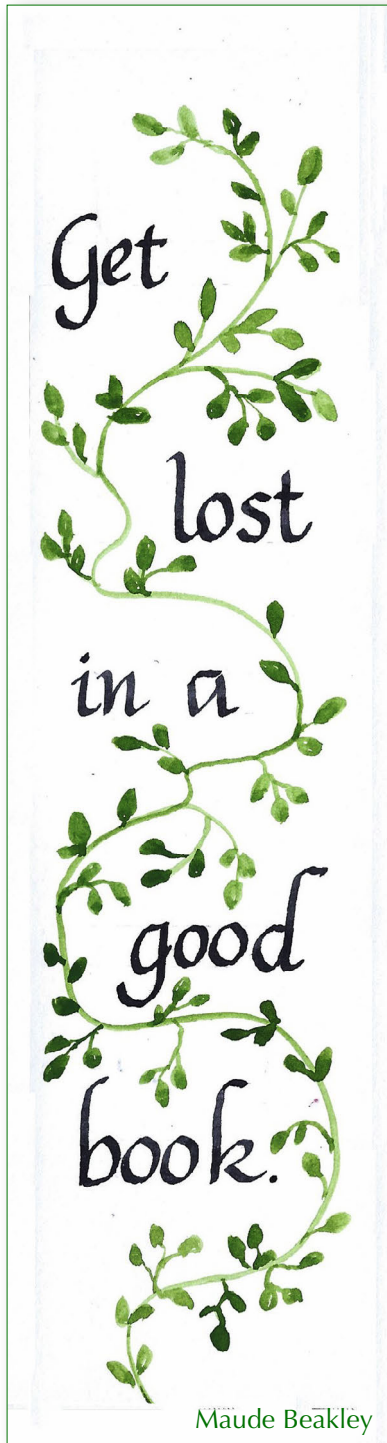
Simon & Garfunkel  
*Parsley, Sage, Rosemary & Thyme* 1966

◆ In other news, our own Bill Kemp received the honor of being asked to write an article for the digital magazine, [Calligraphy Crush](#). His writing and Engrosser's Script lettering is published in the March edition, along with other great articles.

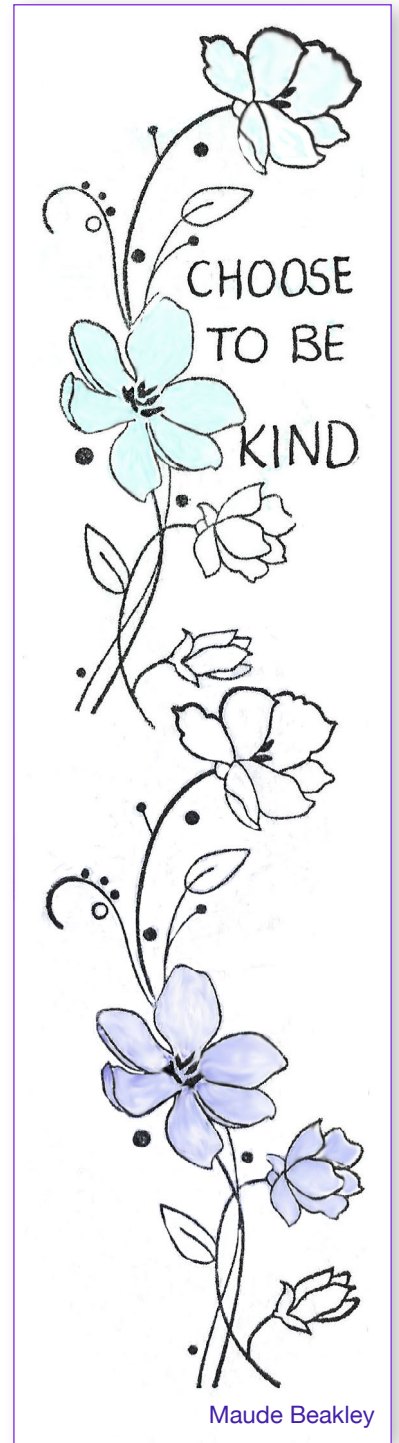




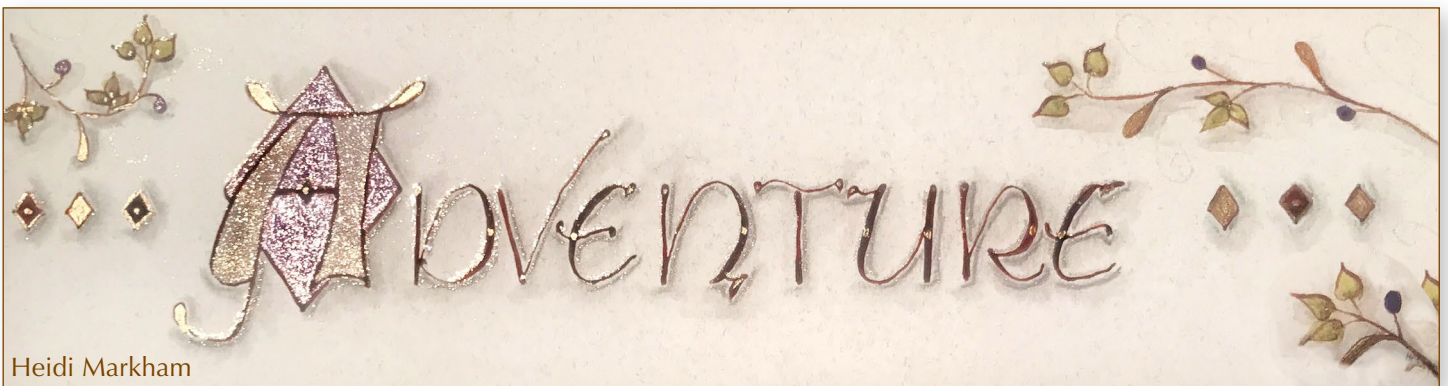
Julie Gray



Maude Beakley



Maude Beakley

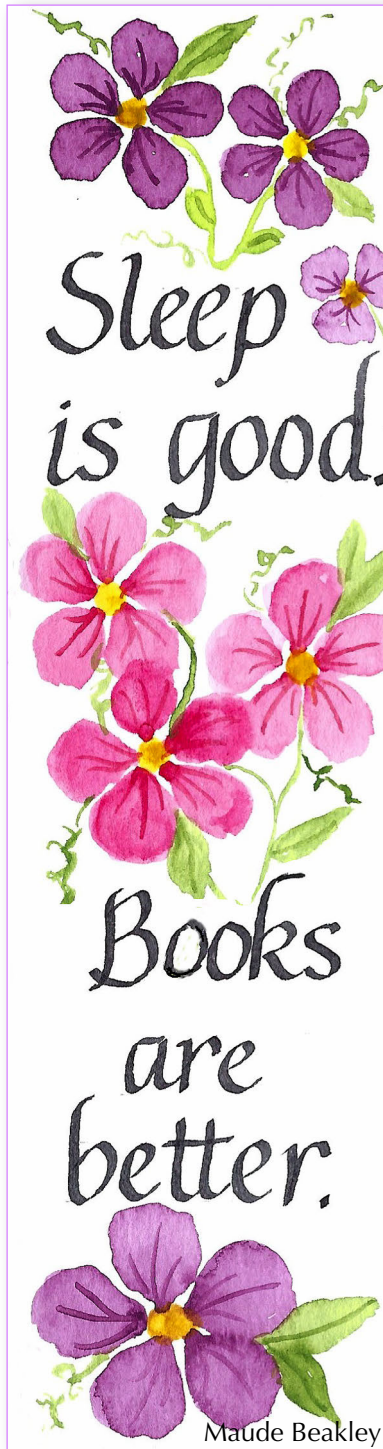


Heidi Markham

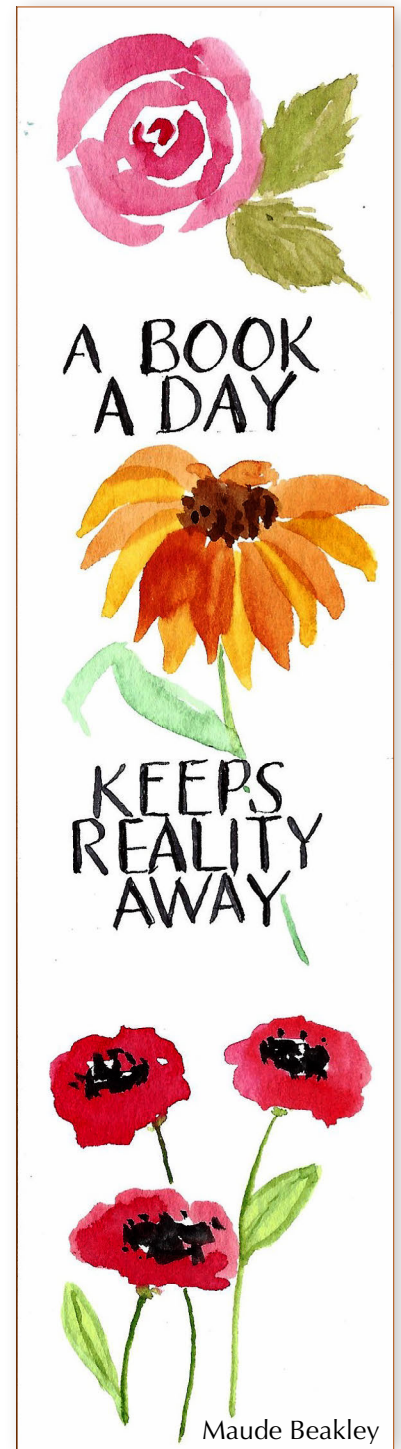




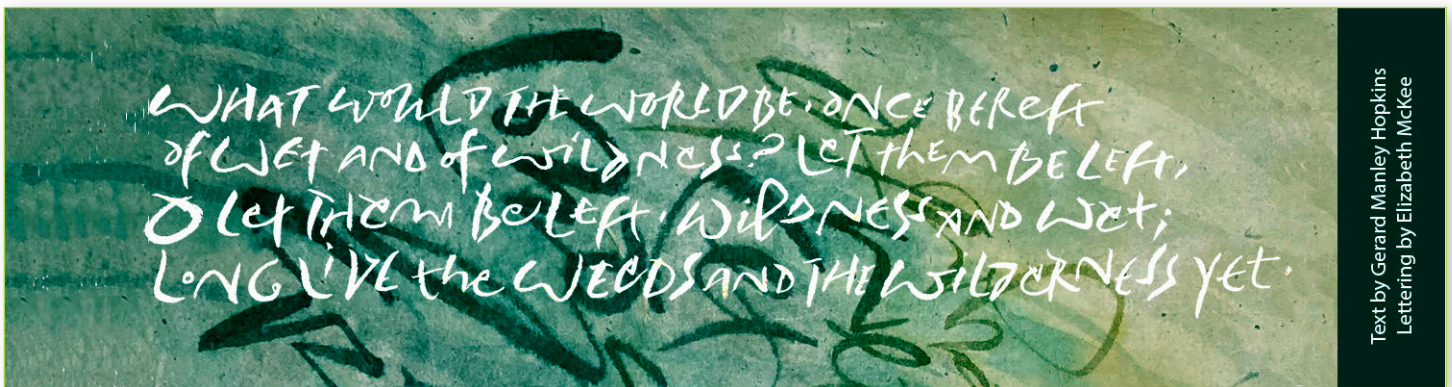
Evelyn Costello



Maude Beakley



Maude Beakley



Text by Gerard Manley Hopkins  
Lettering by Elizabeth McKee



TIME  
TO  
READ  
AND  
RELAX



Julie Gray

Sometimes  
you have  
to



pick  
your  
own  
bouquet

Suzi Ickles

KATRINA  
MAYER

♥♥♥♥  
THE MOST  
IMPORTANT  
ASSET OF ANY  
LIBRARY  
GOES  
HOME  
EACH  
NIGHT  
♥ the ♥  
LIBRARY  
STAFF

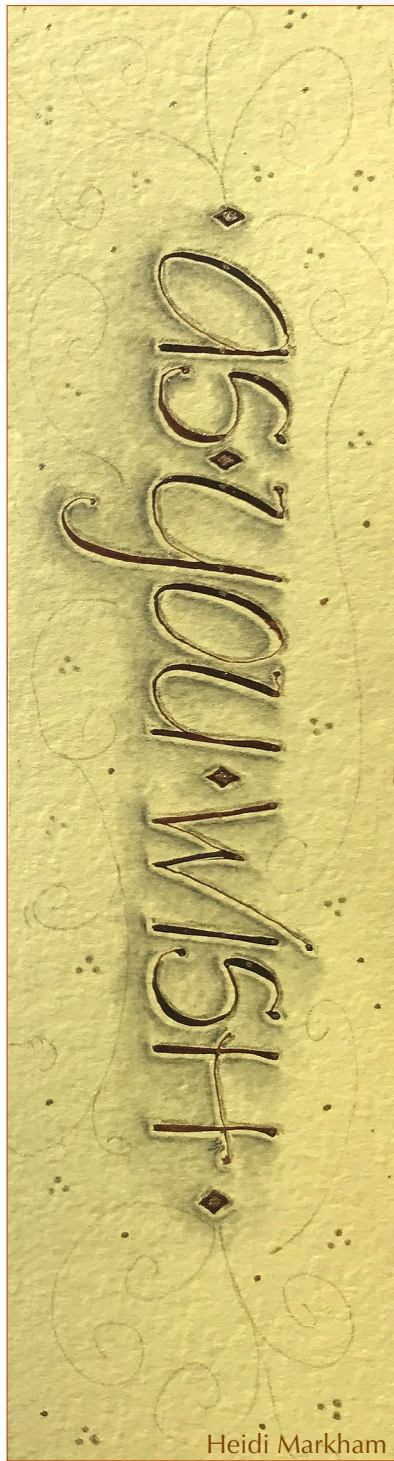
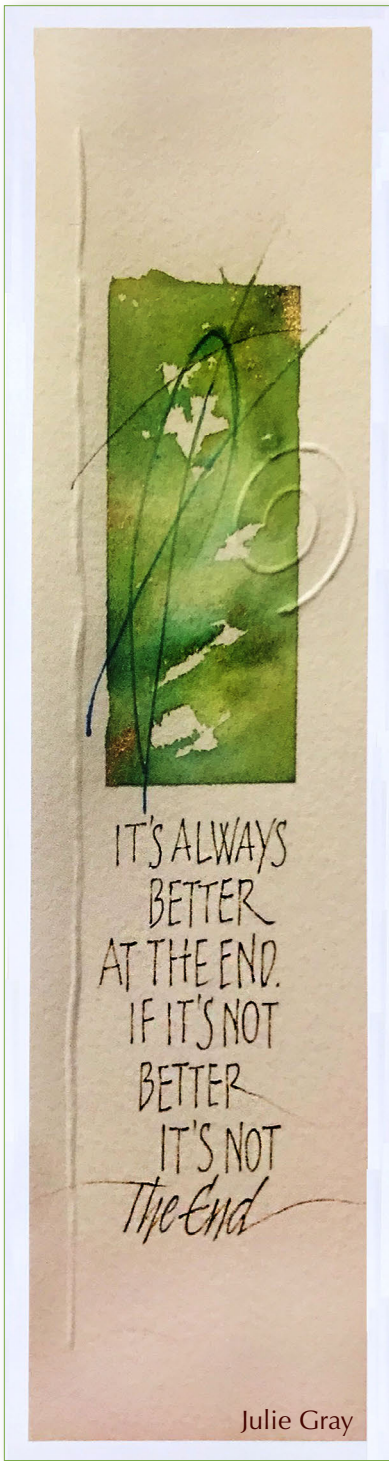
Diane Inman did this bookmark for Librarian Appreciation Month at the Corrales Library. This one was the contest winner

Knowledge comes  
but wisdom lingers

Alfred, Lord Tennyson

Beth House







ADVENTURE

Heidi Markham

To live a creative life,  
We must lose our  
Fear of being wrong.

Joseph Chilton Pearce

Beth House

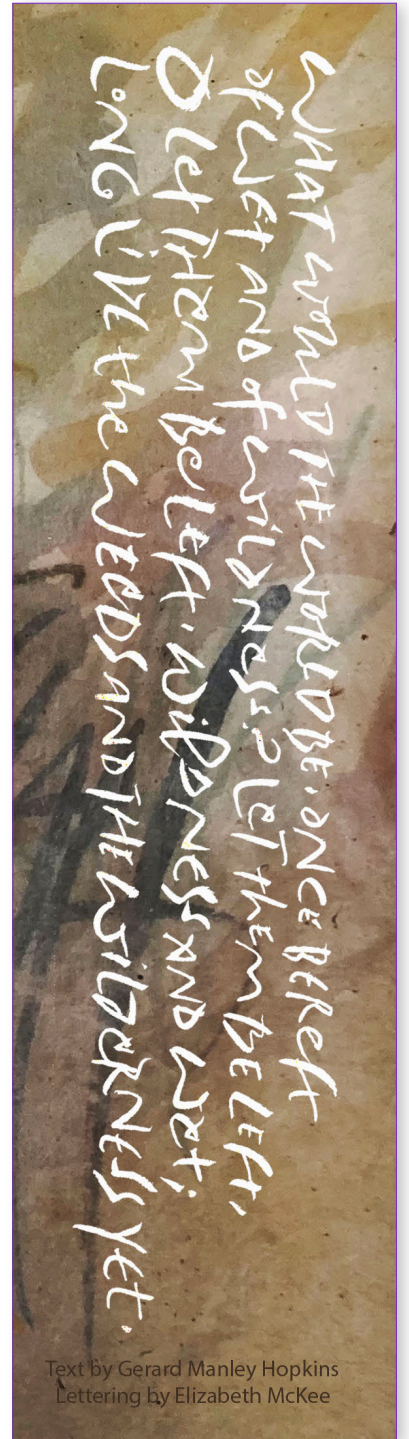
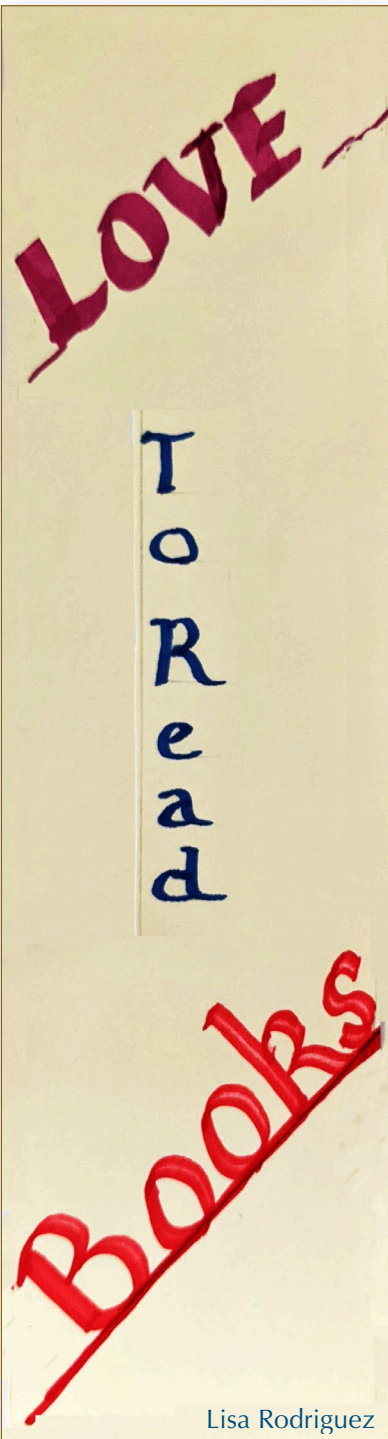
Ut p̄anis ventrem sic p̄ascit l̄ectio mentem.  
As bread fills the stomach,  
so reading fills the mind.

Beth House

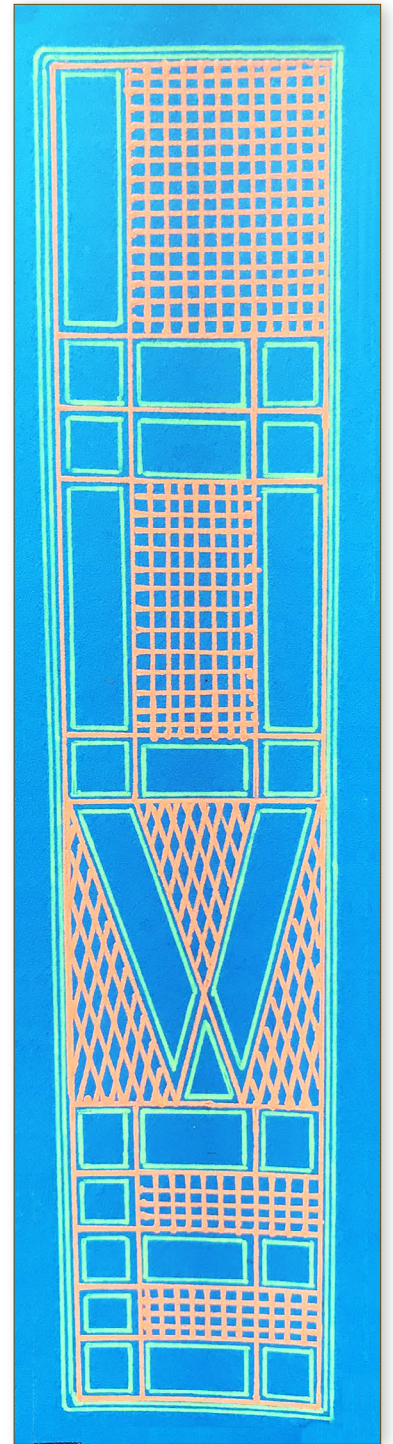
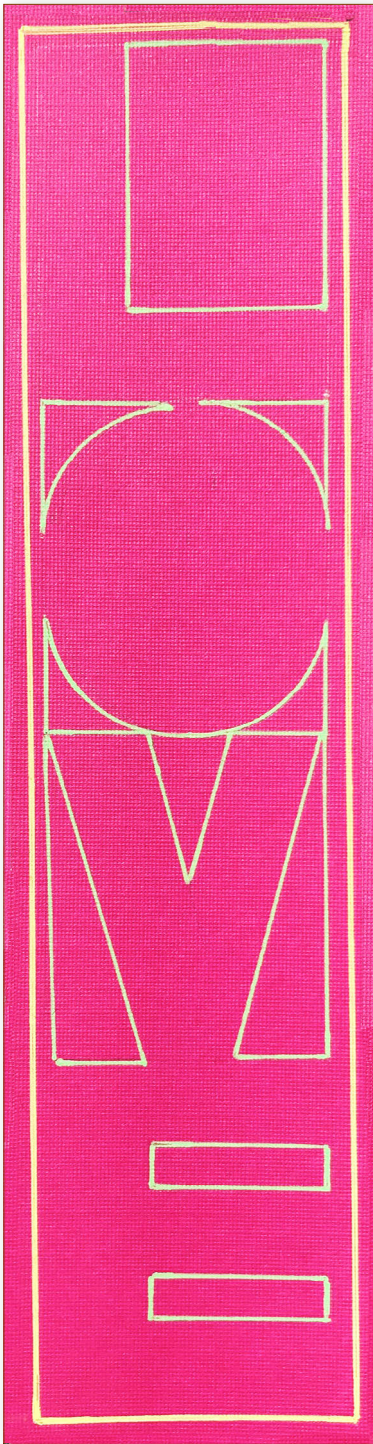
SPEAK FRIEND  
and ENTER

Heidi Markham

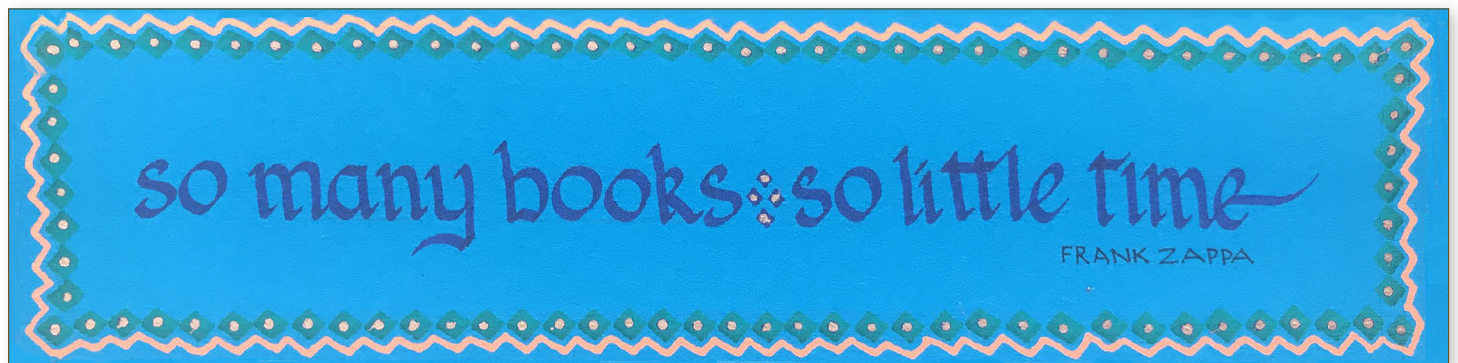




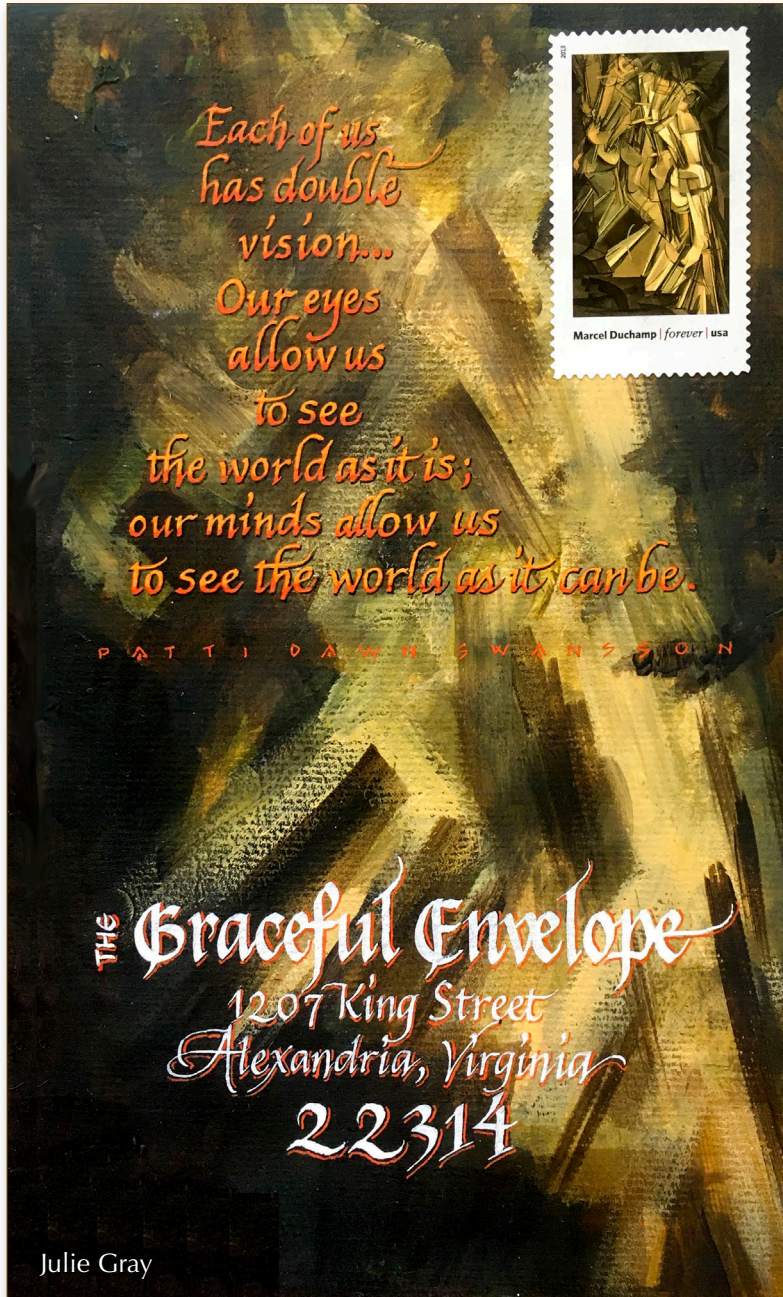




Caryl McHarney's thoughts on the shape of love







Each year calligraphers and artists worldwide are invited to participate in the

## ***Graceful Envelope Contest***

***This year's theme:***

***Double Vision***

*The Graceful Envelope*

This *Double Vision* theme was a carryover from the contest in 2020 when the theme was inspired by the year itself. Only once a century does the year double up! Artists were challenged to capture on an envelope whatever they see in their personal *Double Vision*. Winners were selected based on hand lettering, creative interpretation of the theme and effective use of color and design, including incorporation of postage stamp(s). Well, as you see, Julie Gray pulled it off beautifully!

Submissions reflect the artistic hand lettering and imaginative use of color and design that have been the hallmarks of the contest. And, of course, the postage stamp is incorporated into each creation.

Adult entries were juried by current and retired White House Chief Calligraphers Lee Ann Clark and Pat Blair and professional calligrapher/illustrator Lubna Zahid.

Watch for the *Call for Entries* for the 2022 *Graceful Envelope* contest early next year.

The contest is conducted by the Washington (DC) Calligraphers Guild. It is open to all ages, with separate categories for children.

To see this year's winners, and those dating back to 2001, go to the Washington Calligraphers Guild [website](#). You will see Julie's name among the winners many of those years; and you will see a few other familiar names among those who have submitted envelopes in years past.





## LITERALLY LETTERS

Ghost Ranch / Abiquiu, NM

Ghost Ranch Review by Elizabeth McKee



After hearing about Ghost Ranch for so many years, I finally had the privilege of teaching there with Annie Cicale and Carol Palleson this year, and it was indeed a wonderful experience.

First, I would like to thank Beth and Rick House and Amy Jones for all their hard work in pulling this together. And I must thank Escribiente for the welcome gifts for the teachers. Finding the cooler filled with incredibly useful items was a pleasant surprise when I first arrived. I have fallen in love with my insulated turquoise cup. And thanks to the Ghost Ranch staff who looked after us, especially Stephen Picha and Robin Kech who worked hard to make sure our experience this year would make us want to return again and again.

My sister-in-law, Diana, and I arrived around 4:00 on Sunday afternoon. We had waited to pick up two out-of-state students who needed a ride.

Our tables in the Cantina had been covered with plastic and arranged by Beth and Rick before we arrived. I had asked for one table for each participant and three for myself. Because the class only had five students, I managed to get one table for presenting and four tables for spreading tools and paint. I may never have such luxury again.



The room was also attached to a lovely little kitchenette with a microwave where I could make Jin Shofu paste. And a refrigerator where we could store the paste. I brought along a small hotplate which I used for the Swans Down paste that needed to be cooked.

Part of the room was set aside for the morning gatherings where Amy gave us all pep talks and challenges. Student notices were read out, like "Heather will hike with anyone." During the day we used that space for drying papers and cloth.

I could not have asked for a better class. It included Beth House, Janice Gabel, the ever effervescent Thelma Hahn (who was on her 41<sup>st</sup> visit to Ghost Ranch), Kate Van Dyke from Texas and my sister-in-law and friend, Diana Diemer from Las Cruces.

I had been told that afternoons were free time when we could rest or explore, but the weather was so hot that the best place to spend the afternoons was the classroom. I promised not to introduce anything new during that time, so the students just carried on with their projects.





I went to Ghost Ranch with hope of doing some work of my own in the afternoons but that didn't happen.

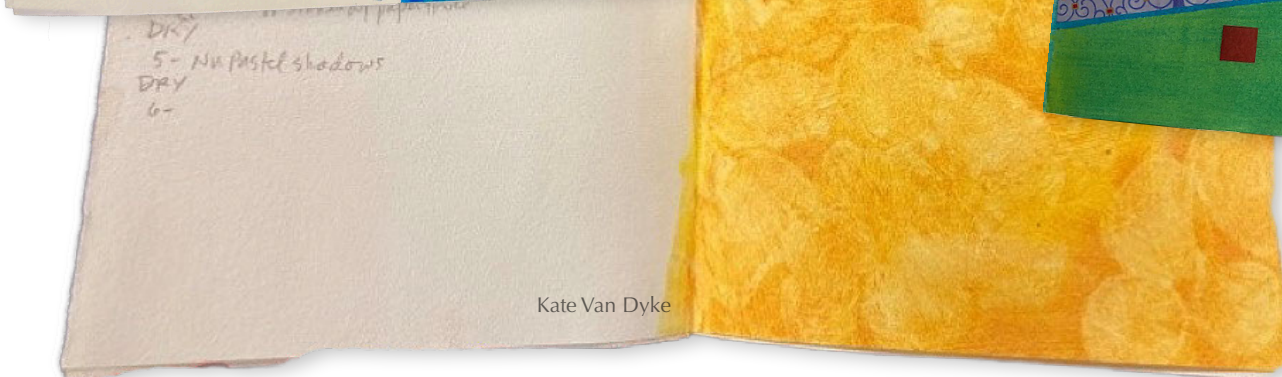
Monday, Tuesday and Wednesday evenings at 7:00 PM the teachers gave presentations featuring their work, and on Thursday evening the students shared the work they had done at home. I was pleasantly surprised to see Kate had created one of my favorite pieces that appeared in the *Letter Arts Review*.

We had to clean up our space earlier than the other two classes because the Friday evening *Show and Share* was in our room. That was a bigger event than I had anticipated because it seemed like everyone at Ghost Ranch turned up to have cookies and lemonade and to see what we had been doing. For an hour or so the place was packed with students and guests.

I heard some people talking about taking hikes and visiting historic sites. But from the opening gathering in the chapel on Sunday evening, to getting up by 5:30 in the morning to prepare for teaching, to watching the evening presentations and hanging out with other participants over meals, and the closing ceremony with the Indian dancers from Cirque du Soleil, my days were full. I managed to hike up to the top of the mesa one evening at sundown with Diana and take a short hike on the last Saturday morning.

If I go to Ghost Ranch again I would certainly arrive earlier and take a walking stick. Many of this year's participants are hoping the teachers' presentations can be moved to the afternoons so those who want to hike when it is cooler won't have to miss the presentations. We were all left with the feeling that there was much still to do, places to explore, sunsets to watch and more good times to be had. I will return.

Paste Paper aficionados  
Elizabeth, Diana, Kate, Janice, Beth, and Thelma





### Pasting paper and cloth

My first introduction to *Paste Paper* was on my friend Heather Mallett's back porch in Ottawa, Canada sometime in the 1990's. It was a fun afternoon — adult finger painting, as I still explain it to people who ask what I teach.

My second encounter with it was with Nancy Culmone making paste in my kitchen in Maryland sometime around 2001 before she lead a workshop for the Washington Calligraphers Guild. After that, I shared the wonders of Paste Paper with others mostly the same way my friend Heather did with me, making the paste and mixing the paint and encouraging people to “just have fun.”

Sometime after moving to New Mexico I was sharing a book that I was working on with Beth House and Janice Gable and they both asked, “How did you do that?” And I looked at my layered paste papers and realized that I really had no idea what sequence of colors had lead to the pages I was showing them. Shortly after that when my offer to lead a Paste Paper workshop for Escribiente was accepted, I knew if I was going to be paid I had to do something more than just put out some paper, make paste and encourage people to play.

It turns out that a sheet of Arches Text Wove can be easily cut into sixteen 5" x 12.75" pages. My workshop had gotten its form! I made one sample book with paste on the right side of the page and notes on the left, and a little box in which to house it.

Since that first Escribiente workshop, I have continued to refine this class, teaching quite frequently at home before the pandemic and once in Ottawa. And I continue to make little reference books that I use when I make my own paste paper. I find it helpful to work out color schemes and layer sequences on the small sheets. My notes help when I paste larger sheets of paper.

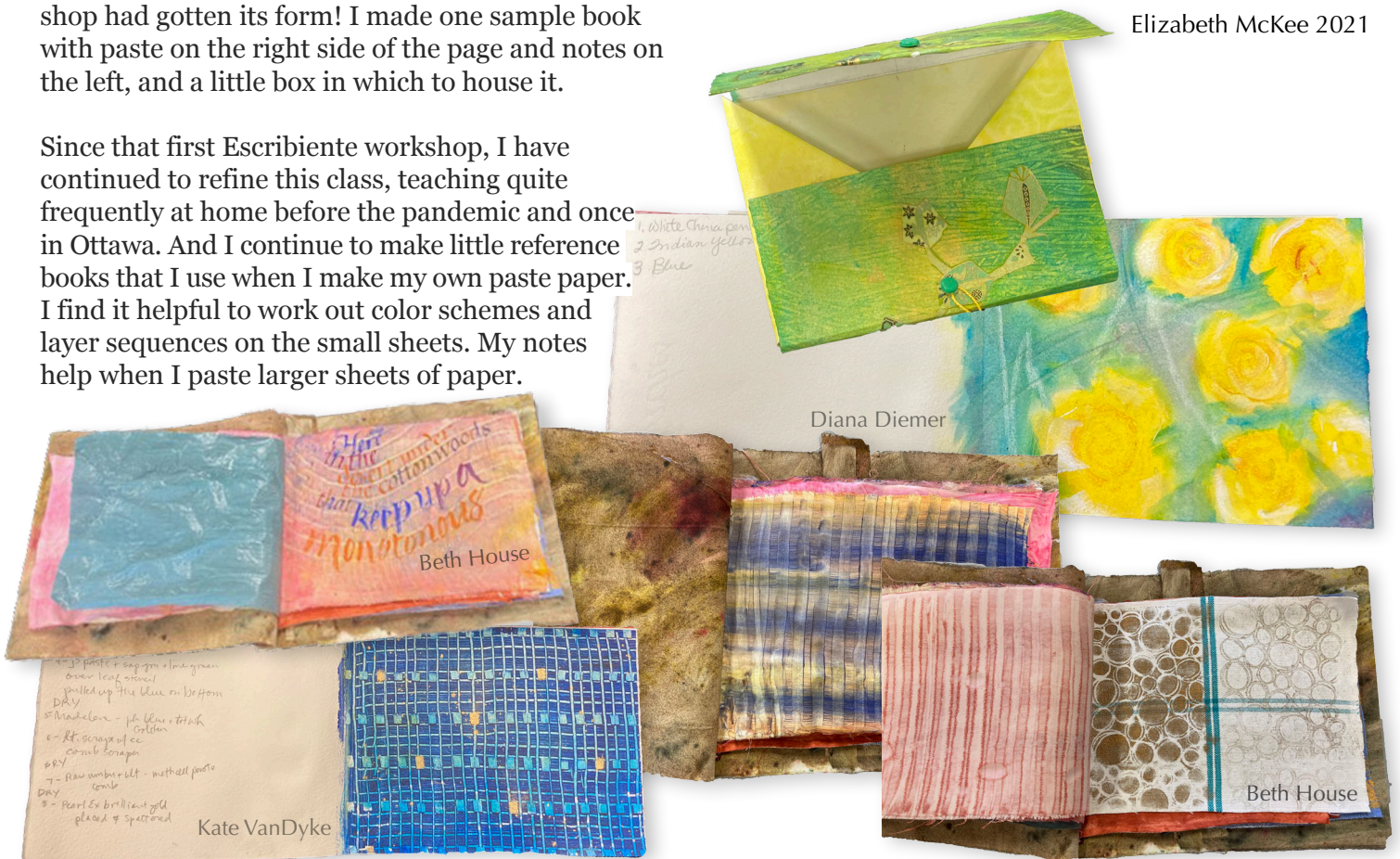
This system works well in a workshop because people can try out different methods of working with paste in a short time. At the end of a workshop many students will choose an extra roll of little pages rather than a full sheet of Arches Text Wove to take home with them.

Because the Ghost Ranch workshop was five days long, I thought it would be a good time to offer paste cloth as well as paste paper. As a book artist I am continually looking for appropriate cloth for book and box covers but paste cloth removes the need for more searching. I can just decorate cloth to match my books. The best example of this is my **Paul Klee and the Line** book. <https://elizabethmckeebooks.com/paul-klee-and-the-line>

Everyone was given a folder with different kinds of cloth to try pasting. Some fabrics definitely work better than others. I also gave out 4" x 5" shipping labels to be used for taking notes. Once the pages were bound into books, the shipping labels with notes could be stuck onto the facing pages.

Although five days seems like a long time to spend pasting, it flew by quickly. Everyone had their paper sample book and box finished for *Show and Share*, but Beth was the only one of us to finish sewing her cloth book together.

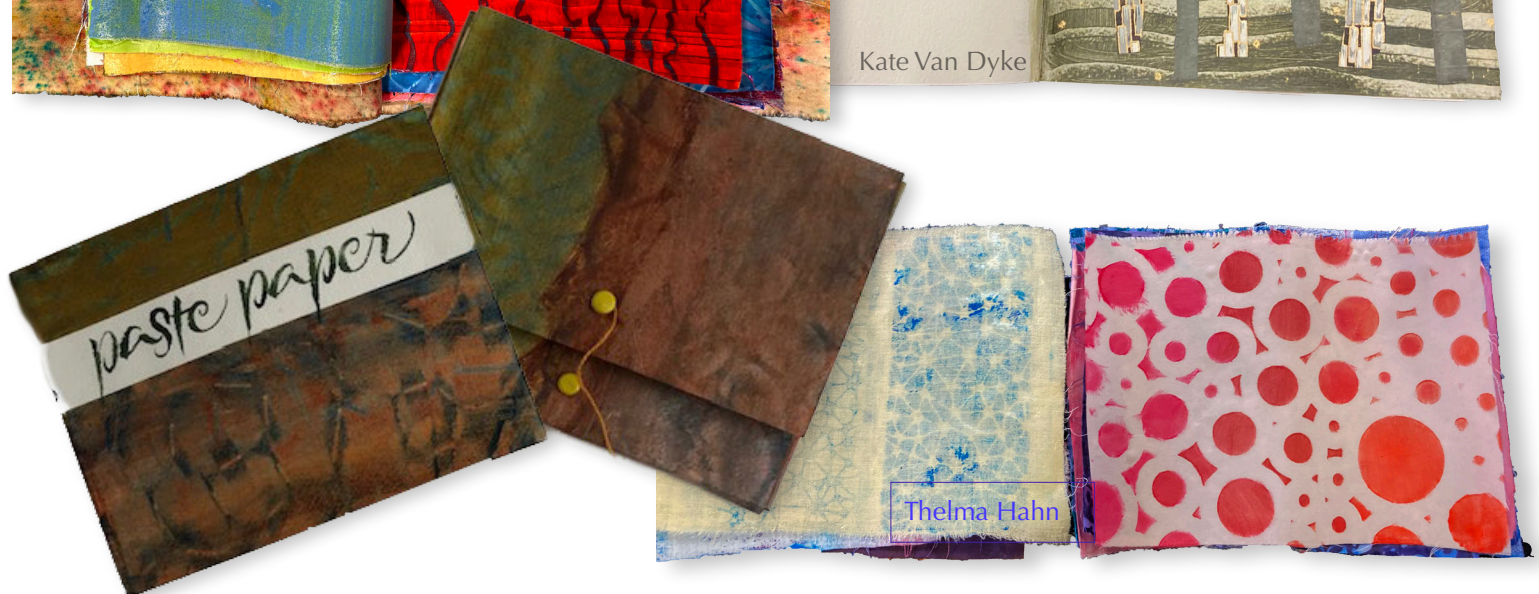
Elizabeth McKee 2021





Now who doesn't just love to turn the pages of a cloth book? As we see from some of these images, this class took the paste paper process in a new direction with fabric.

Quoted from Elizabeth's [web page](#): "Paste paper originated about 450 years ago when printers, seeking inexpensive end papers for their books, added paint to paste and made patterns with the tools at hand. Many of us were first introduced to paste paper in primary school where it is known as finger painting. More recently calligraphers and book artists realized that paste paper makes an excellent surface on which to letter."



Thelma Hahn



The words of Herman Zapf, German type designer and calligrapher, speak for the lettering artist when he writes:

*We don't create heroic things to earn fame, nor do we put scratches on the globe. But perhaps in our gentle art, we do add a few little dabs of joy into life in writing with the complete engagement of our hearts...*



Every desk should have a mascot to say "Welcome back. Let's make letters." It's Pentel and her little dog Speedball. She actually wears a cape, but it's out of view.

# INSTANT GRATIFICATION takes too long! LRL

You know Kathy—she always has a wonderful way with words (letters too)! Here we find her living her dream of becoming famous for lettering on the pavement of an asphalt parking lot. See her masterpieces at [Stitchology Fabric Store](#) at 2502 Rio Grande Blvd NW, Albuquerque.





## BULLETIN BOARD

*Escribiente* It's all fun & games  
until someone puts an /out



It's really happening this year!

It's on the calendar for  
September 9th – 19th

Escribiente members present a  
juried exhibit each year as part  
of the Creative Arts Showcase.

It's our next big thing.

### Escribiente YouTube

Subscribe to  
Escribiente YouTube  
channel to view replays of  
past meeting programs.

We welcome guests and the  
public who have interest in  
learning more about the fine  
art of beautiful lettering.

There's no limit to the  
information and links to  
learning opportunities  
you will find on the  
Escribiente Facebook page.

### Next Virtual Membership Meeting

Wednesday  
September 1st, 6:30 PM

**Program:**  
presentation by the  
owner of a web store  
called [Earth Pigments](#)

Escribiente Website  
for future meeting details

*Zoom membership meetings are  
recorded and are available for one  
week following each meeting. Watch  
your email from Bill Kemp for the link.*

[Escribiente website](#)

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Do you want your work featured in the Newsletter? Or do you have an article of interest you would like to publish, and/or an event you would like to publicize? Our newsletter is one of the many things that keeps this well-inked machine flourishing. Send information and/or suggestions to [lynda33@hotmail.com](mailto:lynda33@hotmail.com). The power of the friendship and passion we have in common is all about caring and sharing. Escribiente is the channel for that to happen.

This newsletter is for and about you, so it's only as good as you make it and contribute to it. Any information and/or artwork you have created is welcome! Classes you've attended, tidbits of news, awards you've won, book reviews, a favorite material you can't wait to tell everyone about, upcoming shows, classes you attend as a teacher or student, etc. This is our connection with the calligraphic world in New Mexico and beyond. We always welcome your input, comments, or suggestions. We hunger for the companionship of artists who speak our quirky language and lingo.

Founded in 1978, Escribiente is a non-profit organization of persons dedicated to the advancement and promotion of calligraphy. Virtual meetings are held at 6:30 PM on the first Wednesday of each month, except January and July. Meeting access is sent to members via email in advance. In-person "munch and mingle" meetings take place on the third Saturday of each month at Manzano Mesa Multigenerational Center.

Yearly dues are \$20, are not pro-rated, and are payable in June. Members receive discounts to attend workshops, along with access to our extensive library collection. Newsletter back issues can be viewed on our website [escribiente.org](http://escribiente.org). Members also receive a discount at Artisan art supply store in Albuquerque. Dues should be mailed to: Escribiente, PO Box 30166 Albuquerque, NM 87190.