

Escribiente

AUTUMN 2022-4 NEWSLETTER



FROM HOME TO HOME,
AND HEART TO HEART,
FROM ONE PLACE TO ANOTHER;
THE WARMTH AND JOY OF CHRISTMAS,
BRINGS US CLOSER TO EACH OTHER

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

OUR PREZ SAYS



Dear Letter Lovers,

Once again it is my privilege to add a small epistle to Lynda's excellent newsletter.

This has been a busy Fall. We have happily moved our meeting location to the Pavilion at the *Church of St Michael and All Angels* located at 601 Montaña Rd. NW, Albuquerque — on the north side of Montaña just west of 4th Street. We have had one meeting there so far, and hope that many of you can join us for the Holiday Party coming up on the 17th of December.



PO Box 8884
Albuquerque, NM 87198

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SECRETARY: Evelyn Costello - evelyncostello at msn.com

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FUNDRAISING: as needed (per event)

HOSPITALITY: Alma Sanderson - almasanderson.com

LIBRARY: Trish Meyer - trish at escribiente.org

MEMBERSHIP: Beth House and Ginger Larkin
beth.house107 at gmail.com and ging1330 at aol.com

NEWSLETTER: Lynda Lawrence - lynda33 at hotmail.com

PROGRAMS: Elizabeth McKee

PUBLICITY: OPEN

EXHIBITIONS: Trish Meyer - trish at escribiente.org

STATE FAIR: Elizabeth McKee and Sharon Shannon
alphabeth55 at gmail.com and sshannon2 at swcp.com

WORKSHOPS: Janice Gabel - janice.gabel at gmail.com

The highlight of November was Beth Lee's presentation on *Capitals as Text & Tiny Paintings as Graphical Elements*. It was a pleasure to share my old friend with my new friends. The small capitals were too great a challenge for my trembling hands, but I am having a lot of fun painting small tree images and landscapes.

Trish's suggestion to have the workshop presenter also do a program presentation served us well as the in-person workshop was full. Don't miss Julie Wildman who will be presenting our first program of 2023 on Zoom on February 1st at 6:30 pm MT. She is offering our next workshop, *The Inside Curve*, on April 22nd and 23rd.

We have also had fun writing Typewriter Script with B nibs and learned how to make pop-up trees with Roman Capitals growing on them.

Some of us are still working on our holiday cards which I am sure will feature prominently in the first newsletter of 2023.

The January 4th meeting will be our Board Meeting on Zoom from 6:30 to 8:30PM. I'll be sending out email messages beforehand. Everyone is invited to attend.

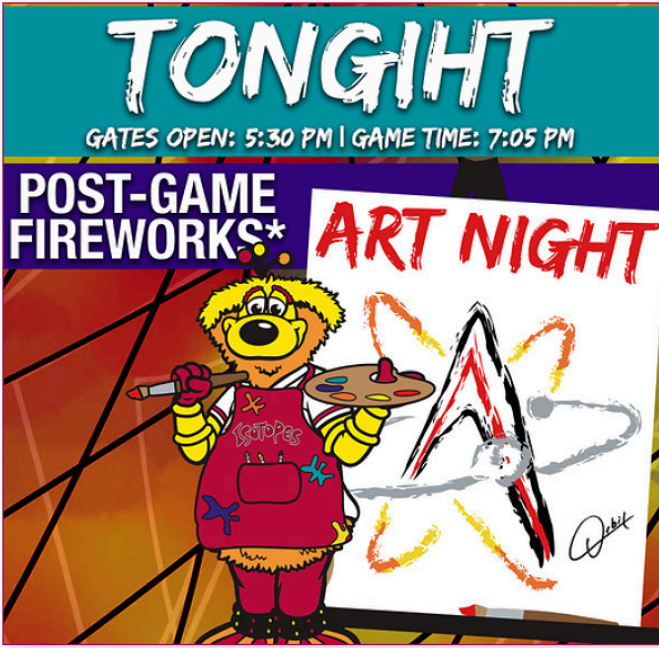
Apparently two new Covid variations are circulating in the US. So I will close by urging you to wear masks when you are out in public spaces. My wish for the holiday season is for all of you to stay healthy and productive for the new year.

Elizabeth

◆ **COVER ART** by Patty Hammarstedt from work she created in Beth Lee's *Capitals as Text and Tiny Paintings Workshop* in November.

Thank you Maria Mercado for the workshop review, and Janice for bringing this workshop to our fair city.

Many thanks go to Sharon Shannon, Trish Meyer and Evelyn Costello for the photography!



Isotopes public relations office invited Escribiente members to letter names on bookmarks at the stadium on a special *Art Night* in September. We showed up with pens and ink in hand. As a thank you gesture, each of us received an official Major League baseball autographed by Orbit, the much-loved Isotopes mascot.



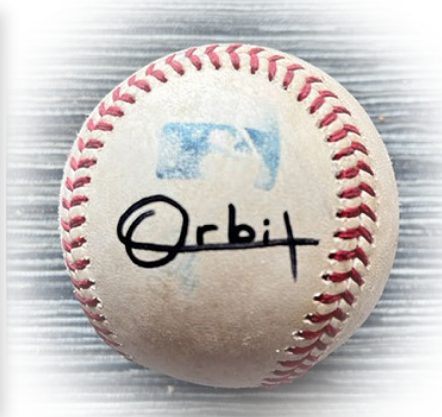
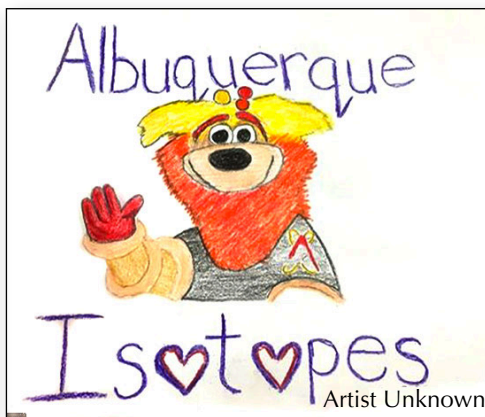
Beth House

Maria Mercado

Bill Kemp

Ginger Larkin

Caryl McHarney





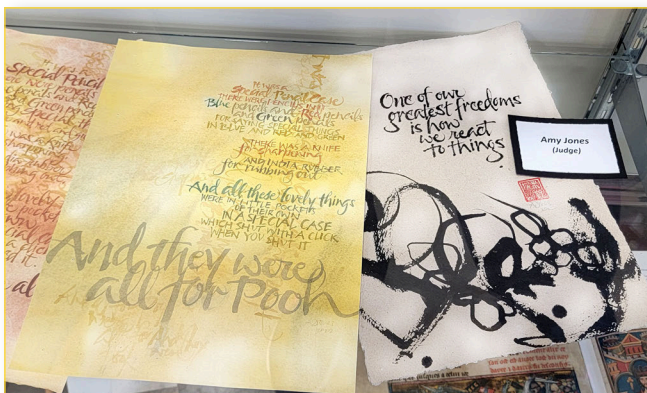
The Creative Arts Department of the New Mexico State Fair showcases the work of talented New Mexicans of all ages in arts and crafts of all kinds.

Escribiente members present a juried exhibit each year as part of the Creative Arts Showcase. The calligraphy exhibit offers opportunities for student-to-advanced artists to show the world what we do for fun. We especially try to encourage our beginning calligraphers to be brave in celebrating their progress. Thank you especially to Beth House and Evelyn Costello for their encouragement in getting some of our beginners to show their stuff!

Each year Escribiente shares a spotlight with LIBROS book artists just inside the entrance to the Creative Arts Building. Thank you to everyone who entered artwork for the exhibit.

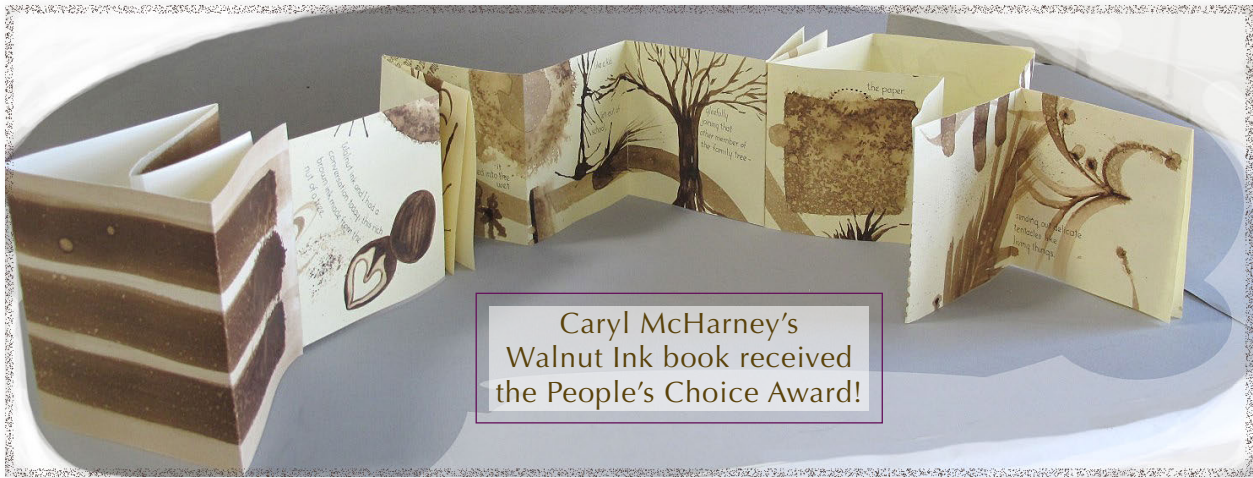
It has been a long-standing tradition for members to contribute time and talent to letter names on bookmarks for our admiring public. For many years our hand-lettered bookmarks have inspired others to take an interest in the art of beautiful writing.

Thank you Elizabeth McKee and Sharon Shannon for leading this team effort!



Amy Jones, Exhibit Judge, created these pointed brush large book pages at Ghost Ranch, Summer 2022

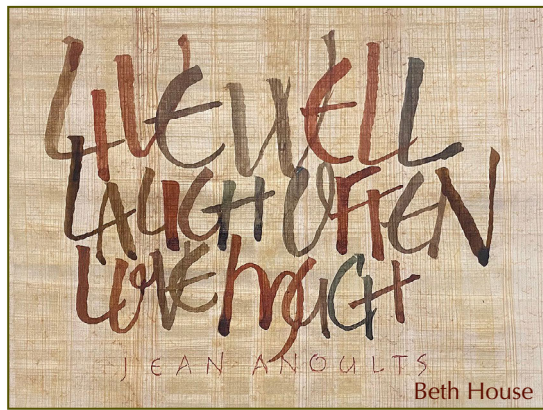




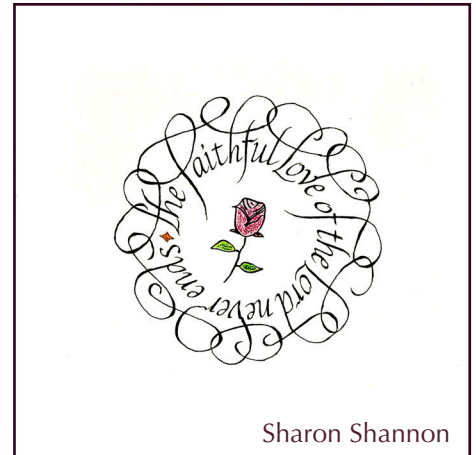
Caryl McHarney's Walnut Ink book received the People's Choice Award!



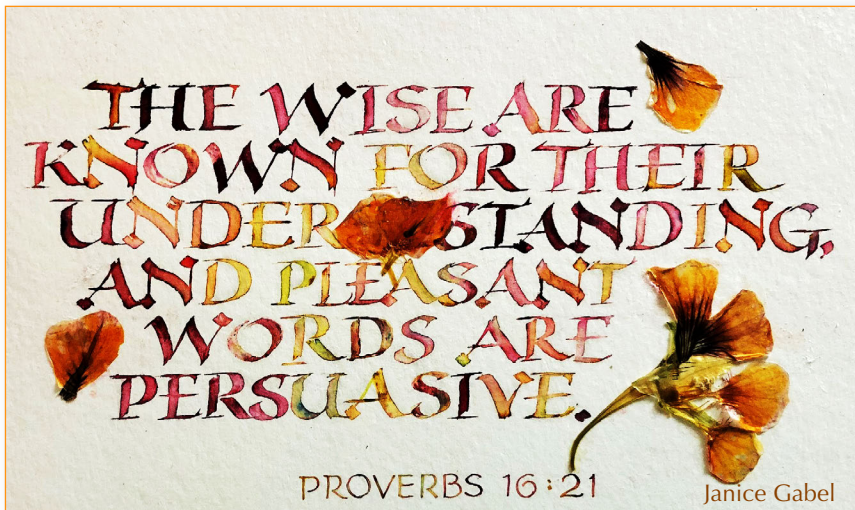
Lisa Rodriguez



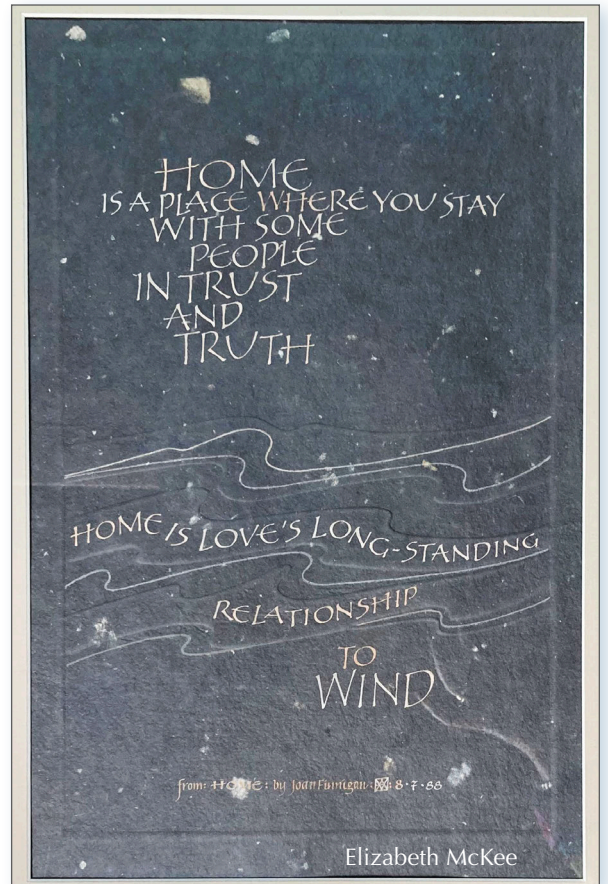
Beth House



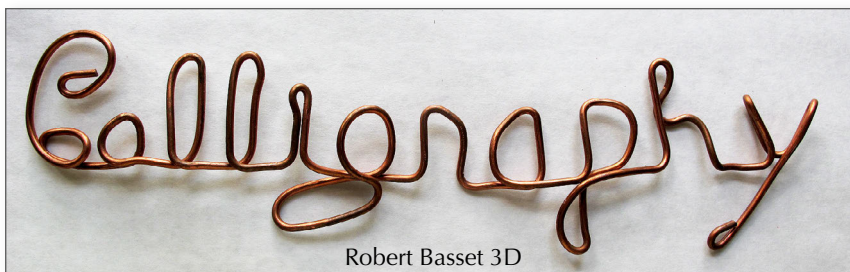
Sharon Shannon



PROVERBS 16:21 Janice Gabel



Elizabeth McKee



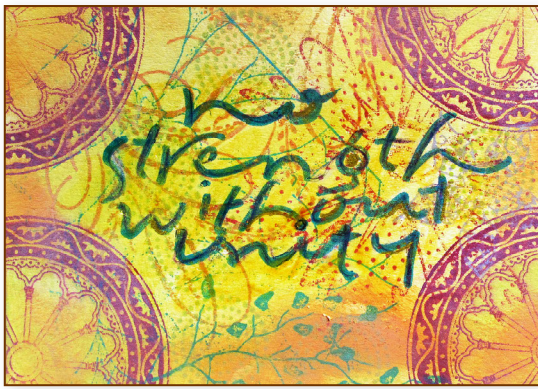
Robert Basset 3D



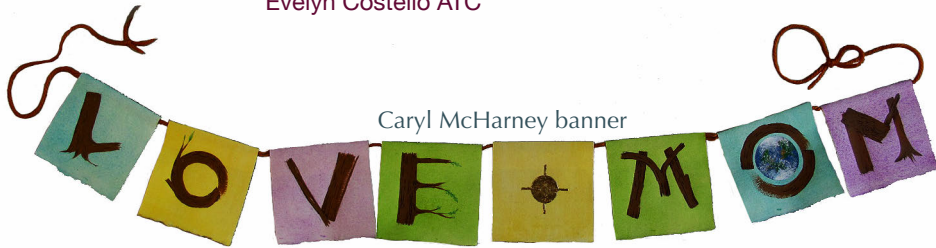
Diane Inman 3D ATC



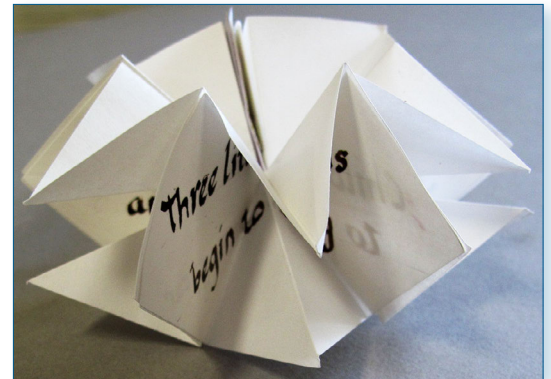
Beth House



Evelyn Costello ATC



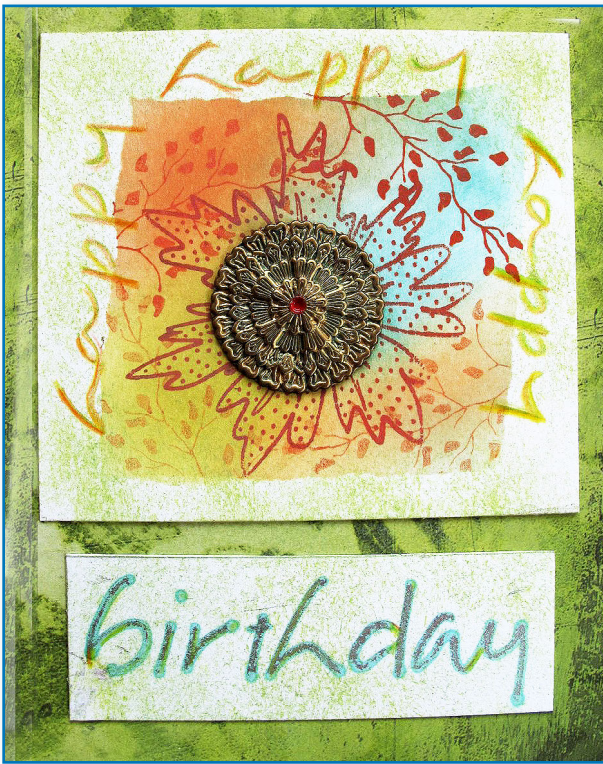
Caryl McHarney banner



Sandra Mitchell book



Elizabeth McKee book page



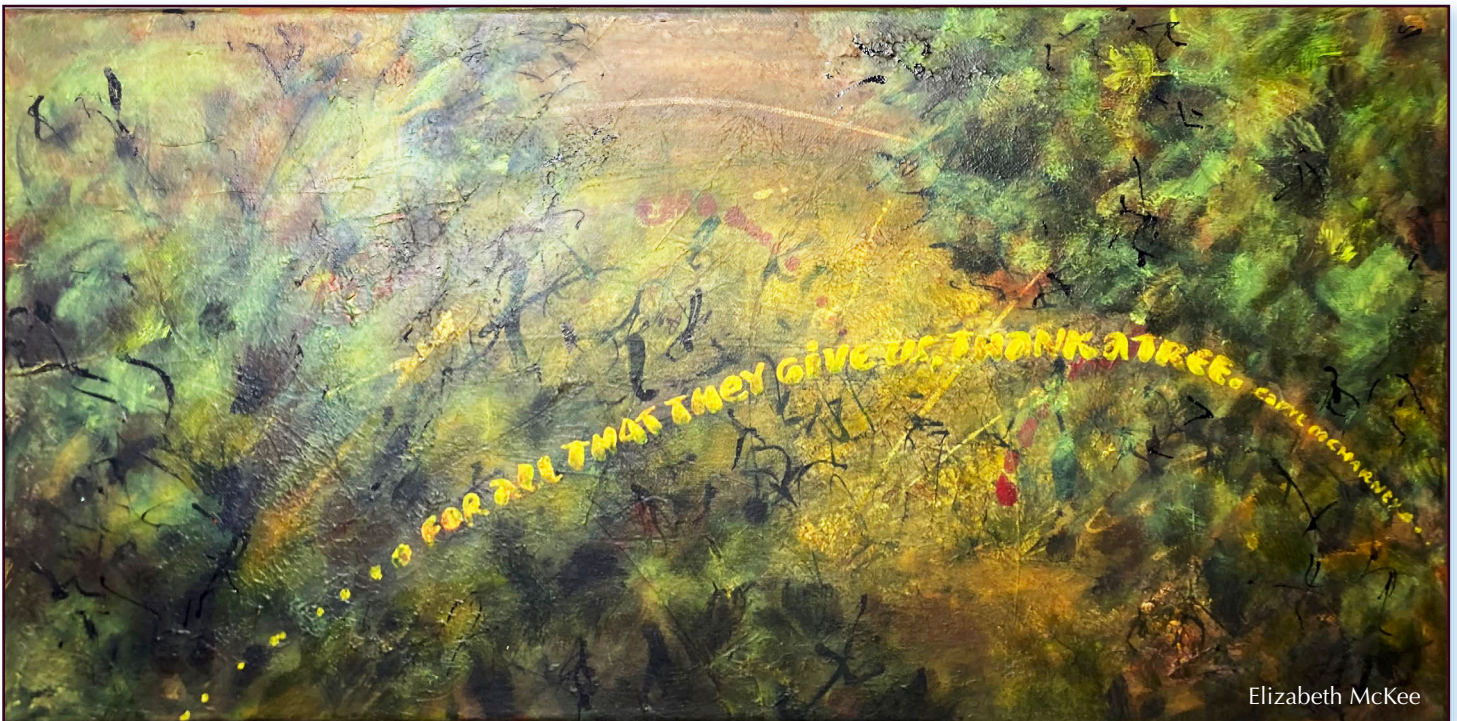
Evelyn Costello Card



Janice Gabel folded pockets with inserts

All men dream, but not all equally.
 Those who dream by night in the dusty recesses of their minds
 wake in the day to find that it was vanity.
 But the dreamers of the day are dangerous men
 for they may act their dream with open eyes to make it possible.

T. E. LAWRENCE
 Elizabeth McKee Scroll



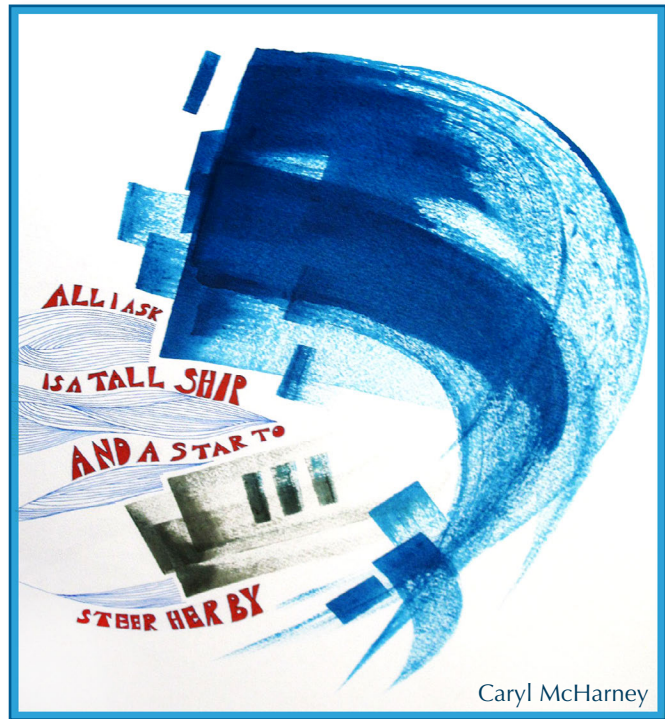
Elizabeth McKee



Lynda Lawrence mobile



Janice Gabel



Caryl McHarney



Elizabeth McKee Card



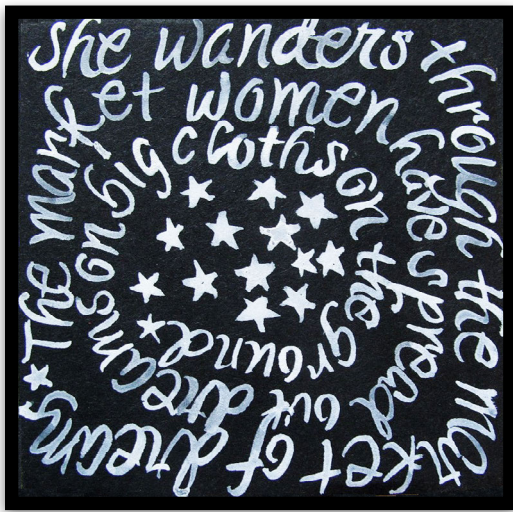
Sharon Shannon book



Caryl McHarney Trees Please



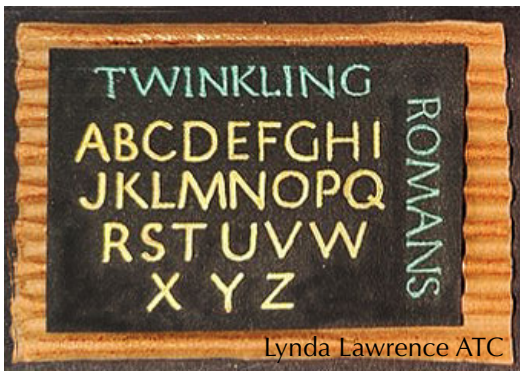
Caryl McHarney Thank a Tree



Maria Mercado



Diane Inman



Lynda Lawrence ATC



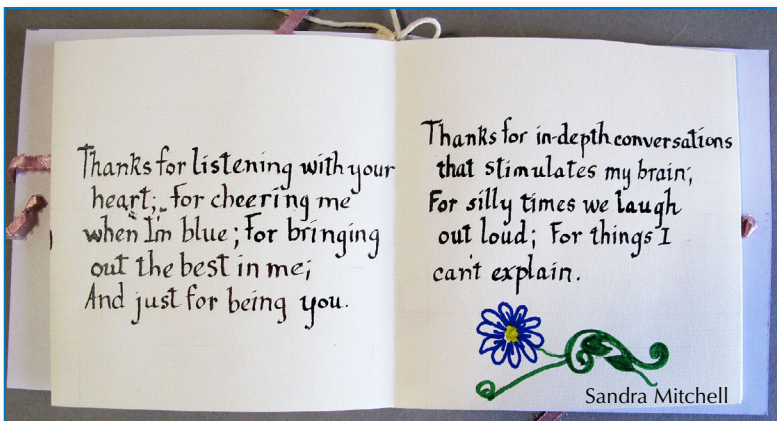
Ginger Rice



Evelyn Costello ATC



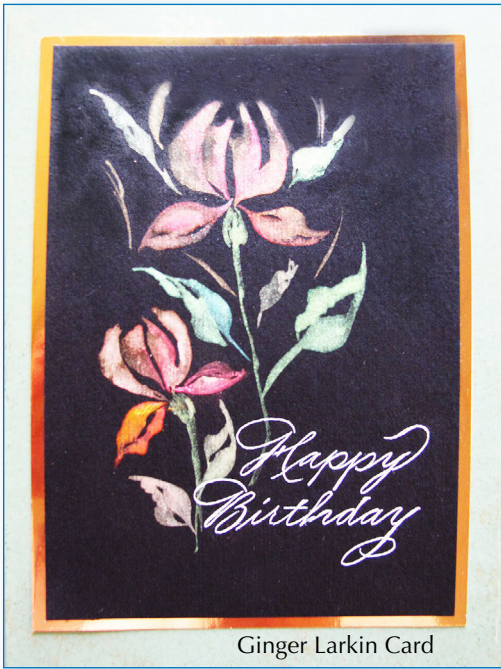
Diane Inman



Sandra Mitchell



Ron Friederich



Ginger Larkin Card



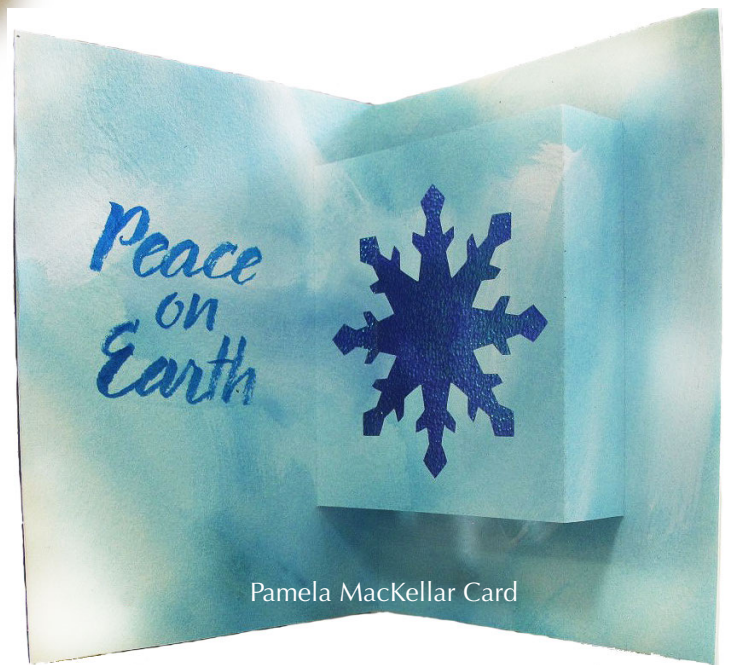
Ginger Larkin Gourd



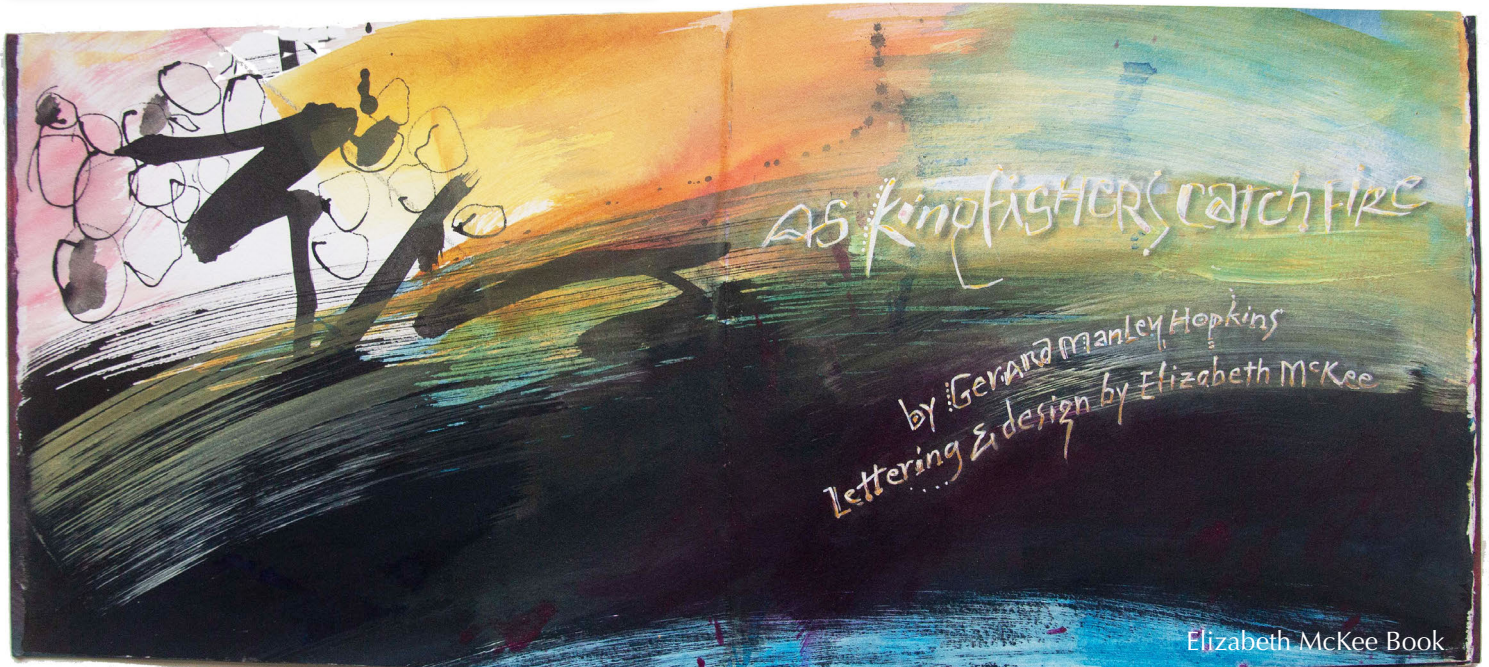
Maria Mercado



Kasha Stevens



Pamela MacKellar Card



Elizabeth McKee Book



Cherry Hills Library display was the latest opportunity for Escribiente to show the world what we do for fun. Many small items made their way from the State Fair exhibit to grace a display case at the library for the month of October. (See more close-ups on the next page.)

But it didn't stop there. Eager volunteers spent a morning lettering names on bookmarks for library visitors. Elizabeth McKee offered a free pointed brush class to interested parties. Each student received a complimentary brush pen.

Libraries are always an ideal, inviting venue for Escribiente exhibits. Next up: Placitas Community Library. Saturday, February 4th until Thursday, March 16th. Reception will be celebrated on February 17th from 5:00—6:30.





◆ **The Speedball B-Series nib** first appeared in tool boxes of lettering artists in the early 1900's. This round bent nib can produce uniform-width strokes by using it with its flat “lettering shoe” in full contact with the paper. With careful pressure and a little finesse, the start and end of each stroke is rounded. The letters you see (right) are sans serif monoline. The B nib can make a fine serif if desired by simply flipping the pen over to cause just the tip of the nib to touch the paper. This unique tool comes from the traditions of early poster and showcard artists.

**IF THE WORLD WERE MERELY SEDUCTIVE
THAT WOULD BE EASY
IF IT WERE MERELY CHALLENGING
IT WOULD BE NO PROBLEM
BUT I ARISE IN THE MORNING TORN BETWEEN
A DESIRE TO IMPROVE ^(OR SAVE) THE WORLD
AND A DESIRE TO ENJOY ^(OR SAVOR) THE WORLD |
THIS MAKES IT HARD TO PLAN THE DAY**
E. B. WHITE

Lynda Lawrence



◆ **Speaking of lettering options,** consider trying to emulate a favorite computer font using overlooked possibilities from your toolbox. At left is the typewriter font that is easily adaptable for use in lettering this rounded monoline style. Unlike a broad-edged nib, the round nib is not bound by a specific number of pen widths.

abcdefghijklm
nopqrstuvwxyz
ABCDEFGHIJKLM
NOPQRSTUVWXYZ

◆ **FUN FACT:** The symbol & comes from the first century AD when scribes wrote in Latin cursive. The earliest example of the use of the ampersand appeared on a piece of papyrus roughly dated 45 AD. During this time, the letters **e** and **t** were occasionally written together to form a ligature. The ampersand symbol actually comes from the Latin word **et**, which means **and**. Today the ampersand symbol still signifies the word **and**. Of course we, as calligraphers might think of it as lettering laziness raised to a fine art. You'll see the ampersand most often in informal writing.

◆ **New Mexico Cancer Center** has invited Escribiente members to letter bookmarks on Sunday, December 11th from 4:00—6:00PM as part of their reception and annual holiday event.

◆ Elizabeth McKee **Intermediate Pointed Brush Class** via Zoom January 14th, 9:30 to noon for six consecutive Saturdays. This is Part Two of a three-part series. — **To Register**

◆ **Save the date** — March 25, 2023 bookmarks at Albuquerque Library Special Collections (423 Central NE at the corner of Edith and Central).

◆ **Spring workshop** with Julie Wildman will be April 22nd—23rd in person. Topic: *The Inside Curve—Drawn Letters*. Julie's inventive nature has created a playful hand with an inside curve on the letters, while the angular outside remains. These letters are primarily meant to be drawn, not lettered. Once students understand the underlying structure, these built-up letters can lend themselves to a variety of applications. Pencil, colored pencil, various inks, watercolors and metallics on an assortment of papers.

YOU KNOW HOW LETTUCE TURNS BROWN AROUND THE EDGES ~ WELL, COOKIES DON'T DO THAT

Tiny Romans, tiny landscapes.
Beth Lee workshop.

CAPITALS AS TEXT AND TINY PAINTINGS AS GRAPHIC ELEMENTS

Workshop Review by
Maria Mercado

Beth Lee's two-day workshop was held in person on November 5th and 6th. This was a fantastic workshop that addressed the needs of a range of calligraphers from beginning to advanced. Not only is Beth an outstanding calligrapher, she is also a knowledgeable teacher who clearly understands how to successfully move participants through the multiple concepts embedded in her workshop.

As a beginning calligrapher, all of my experience up to this point has been with use of the Italic hand and pointed brush. The workshop contents not only piqued my interest in small lettering and the use of metal nibs, but also challenged me by moving me into a new territory of tools, materials and the Roman capitals as a text hand.

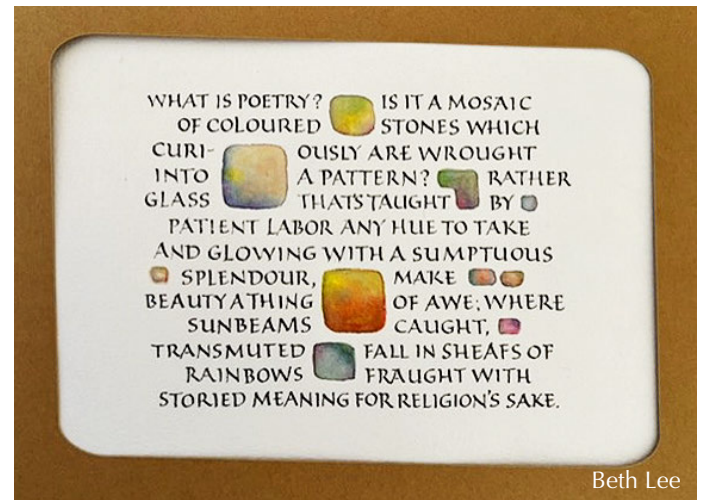
Beth welcomed participants to the workshop and provided a brief discussion on the intricacies of Roman capitals. We began by using a pencil and tracing over the skeletal forms of the letters from a handout included in the workshop packet. The letters were large enough for beginners to grasp the shapes and proportions of each letter with respect to one another.

O Q G C D K Y J L E H T N U V Z A F B P
X M O Q C G D R S E D O G H O R S E J S P
WE DELIGHT IN THE BEAUTY OF THE BUTTERFLY

Michal Sommers

Beth provided verbal details pertinent to each of the letters and how the circle and square guides the calligrapher in scripting each Roman capital accurately. It was extremely helpful to have participated in an earlier November 3rd Escribiente meeting in which Elizabeth McKee prepared a novel tree activity for members based on the Roman capitals.

As we continued through the morning, Beth introduced another useful scaffold for beginners, a handout in which we created letters (no longer tracing) using an 11 mm line size. This line guide was approximately half the previous size which we utilized as we began with the Roman capitals. Continuing with this introduction to Roman capitals, we were encouraged to move on to writing our Roman capitals independently while utilizing 5.5 mm line guidelines, again approximately half the previous



Beth Lee

size. This sequence was done entirely through use of a pencil. And while the transition between each aspect was quick, Beth's teaching was very effective as she encouraged us to utilize the handout packet provided. I illustrate the beginning portion of the two-day workshop in detail here because it illuminates Beth's teaching throughout the workshop. She very capably broke down the tasks at hand for us, providing worthwhile scaffolds that allowed us to advance in making sense of the concepts being presented.

WRITING UPON THE TABLE, TRALA TRALA,
AND NOW PADDED WITH 2 SHEETS OF PAPER,
THIRDLY OVER SUEDE CLOTH
BONE-FOLDED SMOOTH IN THE X-HEIGHT.
"WHAT CANNOT LETTERS INSPIRE? THEY HAVE SOULS; THEY
CAN SPEAK; THEY HAVE IN THEM ALL THAT FORCE WHICH
WHICH EXPRESSES THE TRANSPORTS OF THE HEART; THEY
HAVE ALL THE FIRE OF OUR PASSIONS." -HÉLOÏSE

WHENCE DID THE MYSTIC ART ARISE
OF PAINTING SPEECH AND SPEAKING TO THE EYES?
THAT WE, BY TRACING MAGIC LINES, ARE TAUGHT
HOW TO EMBODY AND TO COLOUR THOUGHT.

TAKE TINY NIB WITH PRESSURE TO DRAW, YOU MUST CLOSE YOUR EYES AND SING. -PICASSO
NOTHING IS KNOWN, EVERYTHING IS IMAGINED. -FEDERICO FELLINI
DON'T WAIT FOR INSPIRATION, IT COMES WHILE WORKING. -MATISSE
LIFE OF PAINTING SPEECH AND SPEAKING TO THE EYES?
SANDWICH DOWN R. ESTERBOOKS NEEDS A RESERVOIR!
ONE EIGHTH INCH MAY BE SMALL ENOUGH!

Esther Feske

The mini-group teaching that she utilized (half the class at a time while surrounding her teaching space) allowed us to consider the complexity she presented in her verbal instructions and handouts, while also addressing the range of learners and the variety of questions posed by the concepts being introduced.

The handout packet provided was both beautiful and functional. It included several versions of the Roman capitals that she had created and allowed us to carefully consider the “shapes and proportions while applying pen pressure, serifs and rhythm to make our marks as clean and precise as possible” (Workshop Handout). The packet was rich in content and included items such as line guides, various Roman capital exemplar discussions on key concepts, copies of historical manuscripts utilizing Roman capitals and samples of Beth’s own personal work.

Many of the handouts were in full color, aiding not only our interest but also helpful in gleaning details regarding the forms and functions of the Roman capitals as related to the small landscapes. In addition to the handout packet, we were supplied with a sampler of ten types of paper and an annotation on each as to their properties and suitability for various written tasks. Fantastic!

After our introduction to Roman capitals and use of the pencil, Beth quickly moved us on to the use of metal nibs and gouache to compose our texts. I began by using a Mitchell #2 nib to write a short text with blue gouache. As we wrote, Beth delved into the delights of gouache as a medium for calligraphy. She relayed some of the “good reasons to use gouache” including how you can mix colors easily and change them gradually to create the palette that best suits your texts.

As we experimented with the gouache as an “ink,” she gave us an extended lesson on how a writing surface impacts the ease with which we write. We received a useful lesson in understanding that a piece of suede placed underneath our paper, or the act of burnishing the paper with a bone folder prior to writing will give us a much better surface on which to compose our writing.

Finally, we created a range of colors in composing the entirety of the Roman capitals by utilizing just three primary colors of gouache—red, blue, and yellow. This was a great way to visibly and practically show how we can vary the color of the “gouache as ink” as we compose our texts.

Beth showed us how to use a watercolor brush to load our nibs with sufficient gouache, and then to vary the color by adding different colors of gouache a small bit at a time.

Other mini-lessons that helped pave the path for the small landscapes and Roman capital texts that we were to compose the next day included understanding how the letter spacing and color changes can contribute and enhance our overall texts.

Beth also presented a mini-lesson on the variety of text block choices including use of equal line spacing and condensed versions depending on our text selection. We were also introduced to some simple design features and techniques for placing text within the small landscapes.



The second day, we delved into the tiny paintings. Beth gave several mini lessons including a brief lesson on color theory, how to design small landscapes by keeping in mind sky, horizon and foreground and how to utilize different techniques for keeping our texts adequately aligned.

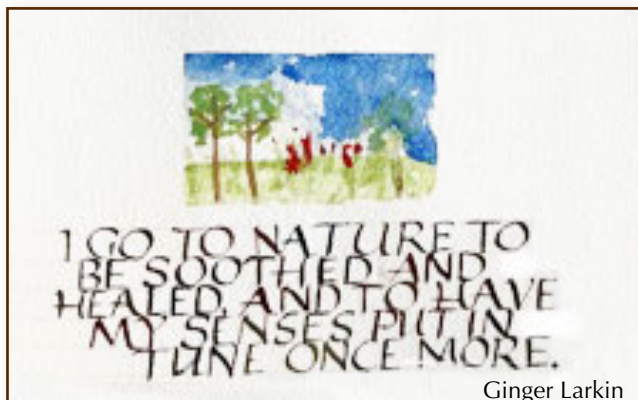
The Ames and Linex Lettering Guides were briefly introduced. So much to assimilate—and quickly! As we acquired a great deal of new information, Beth made it palatable by providing us appropriate scaffolds that helped us to accomplish our miniature Roman capital masterpieces!

Much concentration was required as Beth wanted us to gradually use even smaller metal nibs such as Brause .5mm. But for Beth, that nib size required more reduction and we learned different approaches for even smaller nibs. I had never considered that we could reduce small nibs to smaller by using a variety of sand and fine-grained paper to get the width we required. Some tools that beginners were introduced to included the Arkansas Stone, a great tool for sharpening nibs with the capability to script even smaller Roman capitals!

The ZIG drawing pen by Kuretake was another great tool to utilize for small letters. We shaped the tip in order to be able to write tiny Roman capitals whenever our hearts so desire!

Beth finalized the workshop by letting us experiment with Glair, an egg-white mixture that can be added to gouache or watercolor in order to make it water-resistant, but not necessarily waterproof.

It was great to see the variety of work that participants shared as a culminating activity to the workshop.



Diane Inman

This workshop was fast-paced with complex concepts introduced but yet they were all within reach of the beginner. There also seemed to be plenty of room for the more experienced calligraphers to accelerate their own abilities.

Beth brought a beautiful trove of her own calligraphy and art items to share. She had them laid out on the front table for the entire weekend and we were free to browse. Although I did not have even a minute to spare from undertaking my own efforts at small landscapes, the beauty of Beth's work and her talent as a calligrapher were not to be ignored. I could not let this browsing opportunity pass me by, so I took some of my precious work time to admire the many talents she displayed in her myriad of efforts.

On her webpage, Beth states: "Calligraphy is the physical revelation of the structure of ideas. It is a reflection of the shape, texture and color of the phrases. And it is the integration of words' texture and color with their meaning." This sums up the essence of her workshop which was all of that and more! There were multiple ideas and concepts that we had to reckon with throughout the workshop as we made decisions on our lettering and texts that encompassed Beth's philosophy of calligraphy. In the end, the tiny paintings utilizing Roman capitals as text hand made me happy and content.

Enjoy more of Beth Lee's beautiful calligraphy on her website <https://callibeth.com>



IN NATURE
IN ALL NATURAL
THINGS, THERE
IS SOMETHING
OF THE MARVELOUS



Janice Gabel



LITTLE DROPS OF WATER
LITTLE GRAINS OF SAND
MAKE THE MIGHTY OCEAN
AND THE PLEASANT LAND
THUS THE LITTLE MINUTES
HUMBLE THOUGH THEY BE
MAKE THE MIGHTY AGES
OF ETERNITY.

Brenda Gelhot



NATURE
ALWAYS
HAS A WAY
OF MAKING THINGS
FEEL RIGHT

Lynda Lawrence



FOR ALL THE GIFTS
THEY GIVE US,
THANK A TREE
-- CARYL MCHARNEY

Sharon Shannon



O MORNING MILD
THY LEAVES
HAVE RIPENED
TO THE FALL

Maria Mercado



Michal Sommers

COMMUNION
WITH HER
VISIBLE FORMS,
SHE SPEAKS



Ron Peterson



THE HUM OF BEES IS THE VOICE OF THE GARDEN

Laura Stevenson



THE SNOW LAY ON THE GROUND THE STARS SHONE BRIGHT WHEN CHRIST OUR LORD WAS BORN ON CHRISTMAS NIGHT

Sue Ellen Rael



Esther Feske



Ruth McKee



IF YOU TRULY LOVE NATURE, YOU WILL FIND BEAUTY EVERYWHERE
wilder

Lisa Rodriguez



Elizabeth McKee

THE FUN THING ABOUT CAPITALS IS THAT YOU'RE CONSTANTLY IMPROVISING TO GET THIS ECCENTRIC COMMUNITY OF CHARACTERS TO PLAY NICELY TOGETHER.

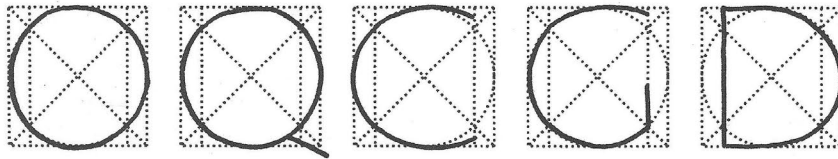
Beth Lee



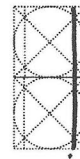
Michal Sommers

SKELETAL FORMS OF ROMAN CAPITALS

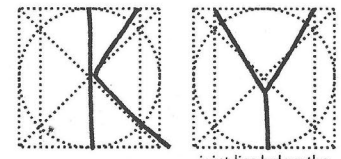
Letters based on a circle



J curve follows O

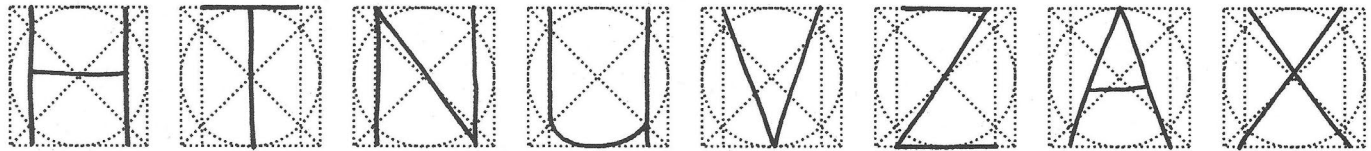


K and Y fall between the 1/2 and 2/3-width groups



joint lies below the midline, strengthening base support

Letters based on the rectangle equal in area to the circle, and $2/3-3/4$ width of circle



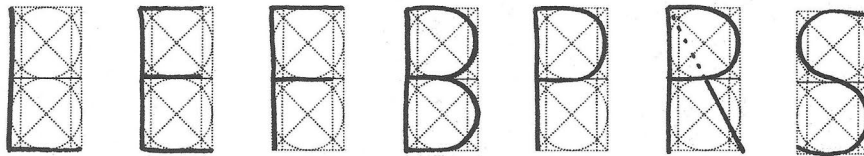
crossbar slightly higher than midline, at optical center

base width is slightly wider than the top width, to visually balance the triangular white spaces

crossbar is lower than center, to optically divide the space more evenly

strokes cross slightly above the center by just narrowing the top width a bit

Letters based on 2 stacked circle/squares, 1/2 width



division slightly above midline visually balances the weights of the counters

P and F divide height just below midline

center 2 strokes are identical to a V; outside strokes are slightly splayed

V, twice

Thank you Beth for allowing us to use these excerpts from your class handout pages!!

In comparing the line quality and visual impact — no pressure, pressure, more pressure:

WITHOUT PRESSURE THESE MONOLINE ROMANS MAY MAKE A NICE TEXTURE IF WELL SPACED & WELL PROPORTIONED

BUT A VISUAL LINE, LIKE A MELODIC LINE GAINS INTEREST, MEANING, AND DRAMA WHEN IT SWELLS DIMINISHES, CHANGES DIRECTION — IN SHORT, AVOIDS STASIS. EVEN THIS LITTLE BIT OF PRESSURE AND RELEASE IS AN OBVIOUS CONTRAST FROM THE FIRST TWO LINES.

AND WHEN I SWITCH TO A MITCHELL NO. 6 AND CONTINUE THE PRESSURE AND RELEASE, THE DYNAMIC QUALITY OF THE LINE INCREASES.

Calligraphic Hand

There's green ink on my finger.
I don't know how it got there.
But I can tell you anyhow
I wish that it was not there.
Calligraphy is wondrous fine,
I'm happy to confess,
if only I could figure out
how not to make a mess.

CM2022

Caryl McHarney

Have you ever wondered about the coinage of the phrase “mind your p’s and q’s”? A few of the more fanciful explanations follow:

The simplest explanation is that the expression refers to the difficulty kids have distinguishing lower-case p and q — mirror images of each other. Mind your p’s and q’s can be a teacher’s admonition to students.

Plausible? Yes. Romantic? Not so much.

Another theory comes from a geezerly gentleman who is intimately familiar with the ways of old, as he worked as a printer and remembers the expression “mind your p’s and q’s” as originating with printers who set headlines using movable type. If you’ve ever seen metal type, you know the letters are mirror images of the alphabet (think rubber stamps) except in the olden days individual letters were made of wood or metal. Lower-case p’s look dangerously similar to q’s and vice versa. “Mind your p’s and q’s” was a reminder not to mix up the letters when placing them back in the rack after use.



Now we can’t have this discussion without considering a theory that factors in a little bit of whimsy. Some say it originated in British pubs in the 17th Century as an abbreviation for “mind your pints and quarts.” Supposedly this warned the barkeep to serve full measure, and to mark the customer’s tab accurately.

Of course, if you’re a mom or have a mom, you know “mind your p’s and q’s” means mind your manners.

Intermediate Pointed Brush Class

ELIZABETH MCKEE

Join Elizabeth McKee for a 6 week Intermediate Pointed Brush Class designed for students with some pointed brush experience who are looking to upgrade their skills in a small class setting.

**Saturday mornings
from 9:30 to noon MT
Starting on January 14th, 2023**

Where? On Zoom

Cost? 120 USD Payable by check or e-transfer
(Zelle, Venmo or Interac)

Number of Students limited to 12

With systematic exercises, Elizabeth will guide students towards strengthening their pointed brush lettering skills with the goal of being able to move comfortably between writing with the side of the brush and writing with the tip of the brush.

For more information check out <https://elizabethmckeebooks.com/classes>
For course outline and payment details
please contact Elizabeth McKee at <http://elizabethmckeebooks.com/contact-me>

Joy
is
the
noblest
human
act.

Any member interested in receiving a scholarship for an upcoming workshop should email Evelyn Costello. Escribiente-sponsored workshops will be reimbursed at \$100. Non-Escribiente workshops will be reimbursed at 50% of the workshops fee (up to \$100). A review of the workshop for our newsletter is required.

BULLETIN BOARD

We welcome new members — both young and old!

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

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

OUR NEXT BIG THING

The Love of Calligraphy

Member Exhibit

Placitas Community Library will showcase our work February 4th to March 16th
Reception: Friday, February 17th 5:00–6:30PM.

Bookmarks for library patrons will be lettered from 2:00 to 4:00PM on February 25th.

Julie Wildman Workshop —
Inside the Curve - Drawn Letters
April 22nd and 23rd.

Subscribe to [Escribiente YouTube](#) channel to view replays of past meeting programs.

Follow us on Social Media:
[Escribiente Facebook](#)
[Escribiente on Instagram](#)

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

NEXT VIRTUAL MEMBERSHIP MEETING

Next Zoom Meeting will be a board meeting on Wednesday, January 4, from 6:30–8:30pm. All members are invited to attend.

We welcome Show & Share calligraphic art at our in-person meetups on the third Saturday of each month, 1:00–3:00PM, at St. Michael and All Angels Church, 601 Montañó Rd NW, Albuquerque

Next in-person meeting December 17th Holiday Celebration!

Thank you Diane and Lisa for celebration arrangements

Escribiente's Newsletter is published three or four times per year. Articles and images from this Newsletter are covered by copyright and may not be reprinted without permission.

Our newsletter is one of the many things that keeps this well-inked machine flourishing. Send information and/or suggestions to lynda33 at 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 on the first Wednesday of each month, except January and July. Meeting access is sent to members via email in advance. In-person meetings take place on the third Saturday of each month at St. Michael and All Angels Church, 601 Montañó Rd NW.

Yearly dues are \$30, are not pro-rated, and are payable in July. 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. Members also receive a discount at Artisan art supply store in Albuquerque. Dues should be mailed to: Escribiente, PO Box 8884, Albuquerque, NM 87190.