

# *Escribiente*

## **SUMMER 2023-2 NEWSLETTER**



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

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### OUR PREZ SAYS:

Are your ink-stained hands getting clean preparing for company? My studio is straightened (by my standards).

Hubby, Rick and I took classes in June at Ghost Ranch, celebrating the 43<sup>rd</sup> year of *Literally Letters* calligraphy classes being held there. I took a *Making Signs* class with Heather

Martinez (member of Escribiente). Amy Jones (member of Escribiente) also studied with Heather. Rick's class studied Blackletter with Kate Van Dyke. It was wonderful to meet others from all over the USA and Canada. Amy and Heather are planning next year's classes. Already two instructors have signed up, including Sharon Zeugin.

Enjoy all the calligraphy in this publication of the Newsletter. Lynda designs a visual delight featuring our creations. When you meet the artists at one of our monthly third Saturday meetings, ask them questions about their work — what paper, ink or gouache, is it for sale?



PO Box 8884  
Albuquerque, NM 87198

### BOARD OF DIRECTORS 2023 - 2024

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VICE PRESIDENT:	Suzanne Daley
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Be sure to be present for Bill Kemp's demo at the September 6<sup>th</sup>, 6:30PM Zoom meeting. And sign up for Bill's class in November to learn a hand he has developed called *Kemp Script*.

Kathy Chilton will teach an intro to calligraphy class for beginners at *Oasis Albuquerque* in person on July 20<sup>th</sup> (class is full) register/waitlist at [www.oasisabq.org](http://www.oasisabq.org).

Hope your NM State Fair entries will be ready to be delivered on August 25–26<sup>th</sup>. The Fair is on the calendar for September 7–17<sup>th</sup>. Volunteers are needed to letter names on bookmarks and chat with those enjoying our calligraphy!

Best regards,  
*Beth House*

◆ **CONGRATULATIONS** Beth House, President; Suzanne Daley, Vice President; Polly Owens, Treasurer; and Evelyn Costello, Secretary. Thank you for your willingness to keep Escribiente flourishing!

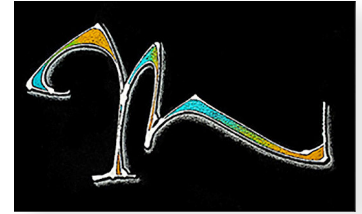
◆ **COVER ART** by Maria Mercado taking the *Inside Curve*'s inventive style to another level. Escribiente is proud to show off this and all other images on the following pages featuring work (and play) from the Julie Wildman April workshop. Thank you Sharon Shannon for the workshop review!

◆ **THANK YOU** Kasia Stevens for the *Gilding with Love* workshop review. And thank you Trish and Sharon and Evelyn for all the photography!



## The Inside Curve: Drawn Letters

Review by Sharon Shannon



Julie Wildman traveled from Chicago to give us a wonderful workshop on the lettering hand she developed called *The Inside Curve*. The basis of this hand is the inside part of the letter is curved, while the outside is geometric. This is a drawn hand, not lettered in the traditional way, and the variation possibilities are endless. Learning this hand and how to creatively vary the structure was a lot of fun. Julie gave us tons of information, tips, and tricks on many aspects of creating beautiful pieces.

Julie introduced the workshop by giving each of us a beautiful name tag – each with a different feature of her distinct styles, but all following the rules of her *Inside Curve* technique. As you can see, this style is a really fun hand that allows for unlimited variations. Instruction included review and reminders to consider basic design principles.



Workshop instruction began with explanation of the anatomy of a letter and how to analyze letterforms. All hands are developed using a set of rules, which can include characteristics such as slope, pen angle, X-height, etc. It's these characteristics that make the hand consistent and cohesive. Creating a set of rules is important in crafting your own hand and/or style.

The distinctive features of the letterforms are the inside curve, while the outer lines of the letters are angular. How that is achieved is where the fun comes in! These letters are primarily meant to be drawn, not lettered with a specific tool. However, once students understand the underlying structure, these built-up letters can lend themselves to a wide variety of applications.

Together we learned the basic forms, then branched out into variations. We worked with pencil, colored pencil, various inks, watercolors and metallics on an assortment of papers. We also tried a few compositions while working with layout and design principles to achieve some interesting results.

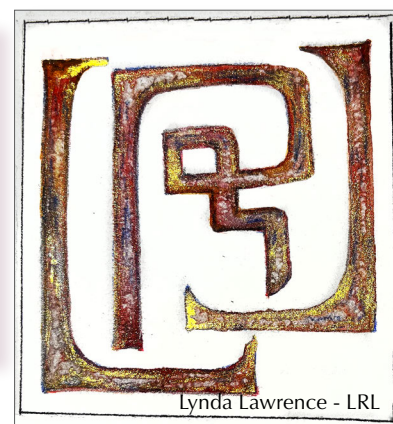


Demonstrations and instruction continued with review of the structure of Roman caps and discussion of the characteristics of the letters. Julie applied the rules of *The Inside Curve* to the Roman caps and described different characteristics that could be applied to our new style.

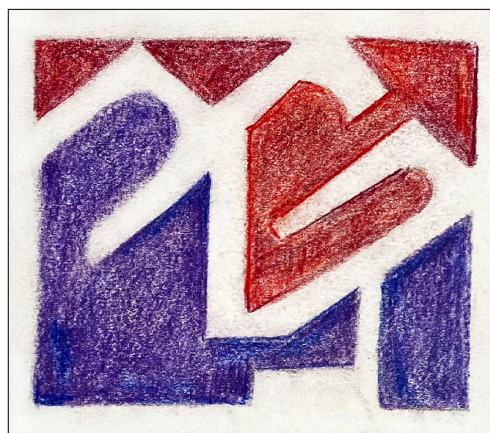
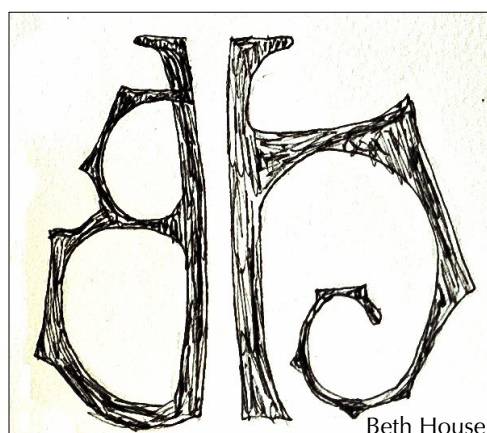
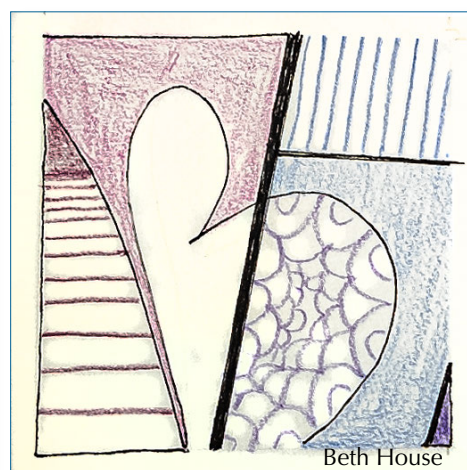
Our next exercise was to choose a shape and build an alphabet based on that shape. She gave us several more exercises to help us develop our own personal styles.







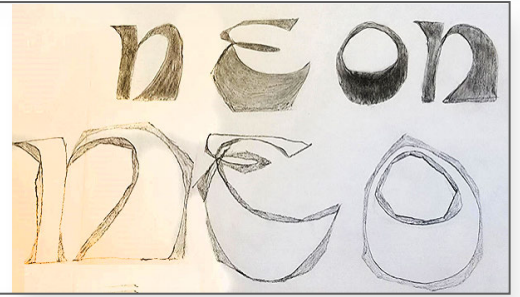
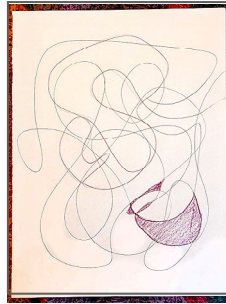
Sunday morning Julie instructed us on how to design a monogram (a design of one or more letters, especially initials). We spent the good part of the day making drafts of variations with the goal of creating our own monograms. Letter style, design, and negative space are all considered. I did mine (above left) in colored pencil, but I wish I had done it in watercolor.





One very interesting exercise was blind scribbling (right). This is an especially good technique when creative block settles in. The idea is to close your eyes and use your non-dominant hand to scribble mindlessly on a page. Then open your eyes and try to find letters in your scribbles and design your letters based on what you find. Try as I might, I wasn't able to find any letters in my scribble; however, Julie found a really fun **e**. To the right is my scribble and the word I created using my letter **e** as a starting point for the design of the letters.

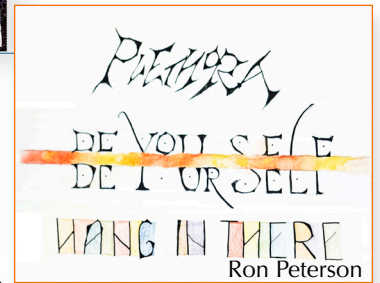
Julie provided us with an excellent handout containing much information and examples of her work. Between teaching and the various exercises, and great tips and demos on using inks, watercolors, gouache, colored pencils, and metallic mediums to embellish our work, Julie kept us busy the entire weekend.



Julie found a **k** in her scribble and created a word based on that **k**. She was able to design and finish her piece.



Patty Hammarstadt

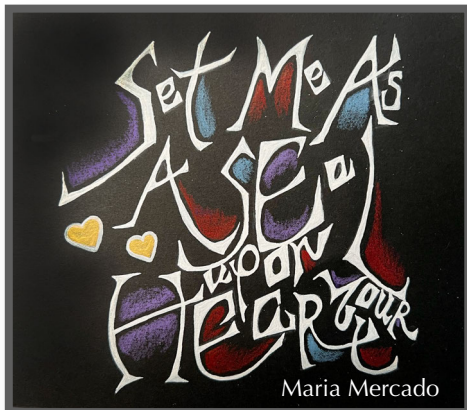


Ron Peterson

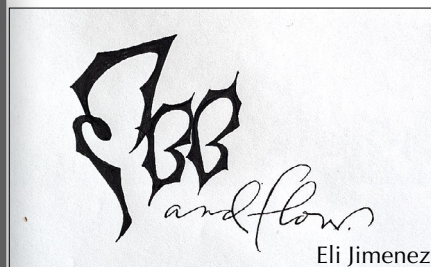


Patty Hammarstadt

I truly enjoyed Julie and her class! I learned much about letterforms and creating your own hand/style. I learned about her *Inside Curve* technique, letter structure, design principles, and design materials. Even as a beginner, I was able to apply the principles I learned. The advanced students also gained new tricks to add to their abilities as you can see from the photos of the beautiful work done by her students.



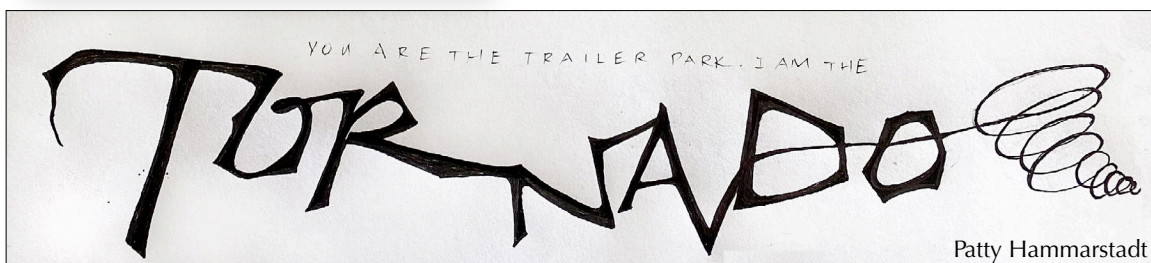
Maria Mercado



Eli Jimenez

and Canada. With Zoom capability, she has taught students from more than 22 countries around the world.

Julie enthusiastically shares her love of beautiful writing with young and old by teaching calligraphy or staff-development classes, onsite promotional events, community programs and personal growth workshops throughout the Chicago area, United States,



Patty Hammarstadt

Julie's work and her list of classes can be found at <https://www.wildmandesigns.com/>, on facebook at WildmanDesigns, and on Instagram at juliewildmandesigns.



## Gilding with Love Online Class Review by Kasia Stevens

Last summer at the Atlanta IAMPETH yearly conference, I did NOT take the gilding class that created a shimmering *fleur de lis* surrounded by hand-painted acanthus leaves. But my roommate did! I oohed and ahhed over its shiny allure and captivating patterns. The next Christmas I asked for and received all the gilding supplies needed for a project. I planned to teach myself after watching an in-person demo at the same conference knowing my trusted helper, YouTube, would be there to further support me.

However, as Mary Poppins says, “Well begun is half done.” Unfortunately, I could never reach the starting line! (Can anyone relate?) If I could have just gotten started on a gilding project, I could have done it, but I never got to the beginning.

Luckily, while on Instagram, I stumbled upon Anna Tran’s weekly Wednesday morning calligraphy Q & A. She lead me to the Gentle Penman’s [website](#) of live online classes—ALL of which I want to take. It features calligraphy greats such as Michael Sull, Heather Held and Bill Kemp. I hope you check it out.

That’s where I discovered Evelyn Wong, an online teaching newbie, who lovingly taught, *Gilding With Love*. It was perfect because it was only one weekend. I could start AND finish a gilding project in only three days. (What a concept!) And I already had most of the supplies. Evelyn’s pacing, clear explanations, and abundant handouts made for an outstanding class.

The April course was at 8:30AM Hong Kong time which is 6:30PM the day before in New Mexico. (I was so happy when I crossed the first hurdle of getting to class on time, right?) Did I mention it cost \$1000? (No, I’m not rich—that’s Hong Kong money—95 US \$) Each session was two hours and the Zoom recordings are available for three months.

On the first day Evelyn taught us how to draw Roman capitals L-O-V-E on graph paper. **L** was eight spaces wide, **O** ten, **V** nine and **E** eight. She used plastic shape templates to make her circular letters perfectly shaped. Then we placed those well-made letters on tracing paper with proper spacing for the word. (Since she provided a handout of the word LOVE perfectly written, I took a shortcut and used her word—it was so pretty.)





Next, Evelyn demoed how to draw vines upward through the word with tiny leaves at the end. She encouraged asymmetrical leaves since they look more realistic. She provided a handout of various super-easy ways to decorate vines with various shaped leaves and using berries. She taught us to fill in the white spaces.

Evelyn uses Gilder's Bole Powder instead of graphite to transfer her letters from the back of tracing paper to our watercolor paper. She thinks it leaves less residue on your project paper. She advises transferring designs with a micron pen (instead of a pencil) so you can preserve your design for future repeat use.

Finally, we were ready to gild using Instacol. Participants had different brands and qualities of the stuff. John Neal's is good quality, but just get the one ounce size to start—it goes a long way. When a droplet can form on your brush, that's the right consistency. One layer of Instacol soaks into the paper, so gilding on one layer will reflect the texture of the paper. Two layers produce a dull gold sheen, and three coats produce the lovely raised shiny gold surface. We were able to do three layers in one day because our project was only fine lines. Projects with more surface area require more drying time in between each layer.

A big challenge was using a 20/0 teeny, tiny brush to “glide” (not brush) the Instacol on the lines of our letters. (She made it look so easy.)

Next, we used acetate to pick up the gold leaf. Then you use a burnisher to press it onto your Instacol letters and accents. I made the mistake of using a ball burnisher which created indentations in my letters. (Shed a tear here. Dog tooth burnishers are \$64 from John Neal and I'm not ready for that kind of commitment.)

The same tiny brush was used to paint our tiny leaves in three different shades of green. I kept thinking, “She expects us to do what?” But with her step-by-step guidance, I did actually paint some nice-looking realistic leaves. The filigree pattern inside each letter wasn't as successful, but if you don't look too closely at the finished product it looks beautiful and SHINY! I love my L-O-V-E.

BTW - Any member interested in receiving a scholarship for an upcoming workshop should email [Evelyn.Costello](mailto: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.







Caryl's passionate concern for the health of our planet inspired Escribiente's first annual **Quote Swap**. For all the gifts they give us, thank a tree. Below, and on the following page, you'll see offerings created by our members.

**Caryl McHarney** has a long history of creating calligraphy in collaboration with nature. In May's membership meeting, Caryl's stories and artwork led members on a journey across continents and cultures. We learned about the natural instruments and substrates she has used in her repertoire.

Caryl, an artist and teacher, has been a member of Escribiente for over 30 years. Her experience spans the globe and includes studies in calligraphy and book design at UNM. She has worked in multiple facets of art including design, illustration, painting, sculpture, printmaking, and, of course, calligraphy. After lettering the very first Navajo reader in color, Caryl worked with thirty-two Native language groups teaching book and classroom materials design. She has been an artist-in-residence at the Rowe Audubon Sanctuary in Nebraska and is the illustrator of *The Private Lives of Sandhill Cranes*.



Following the Padlet viewing and drawing of names, all participants ended up as proud owners of a piece of artwork made by one of our lettering friends.



It's all about the swap — a chance to share our passion among friends.





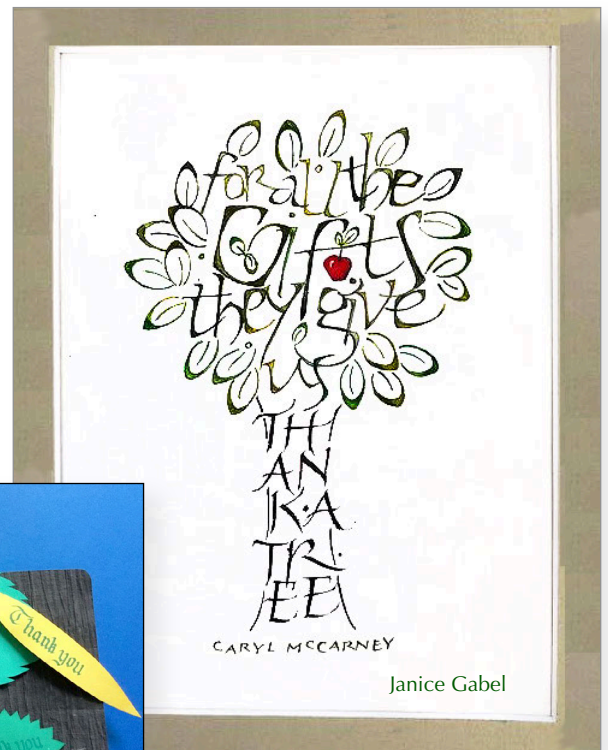


Julie Gray

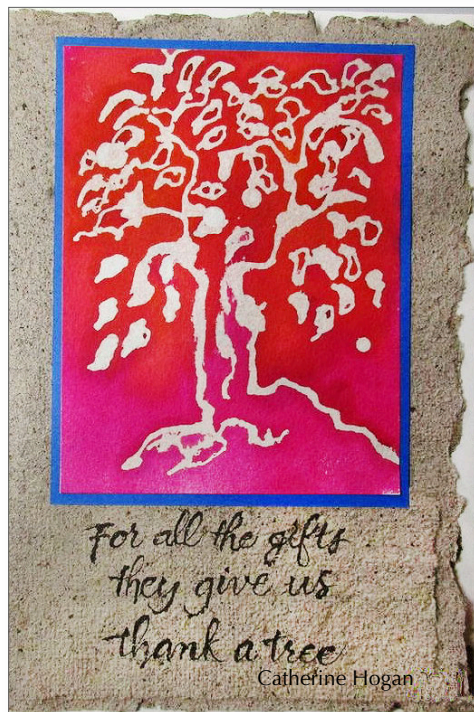
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Caryl McHarney



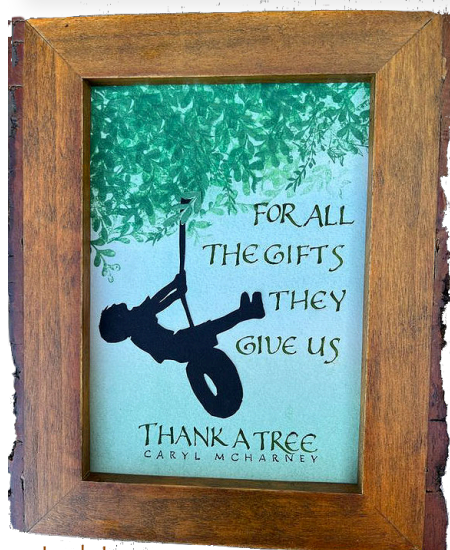
Janice Gabel



LeeAnn Meadows



Beth House



Lynda Lawrence



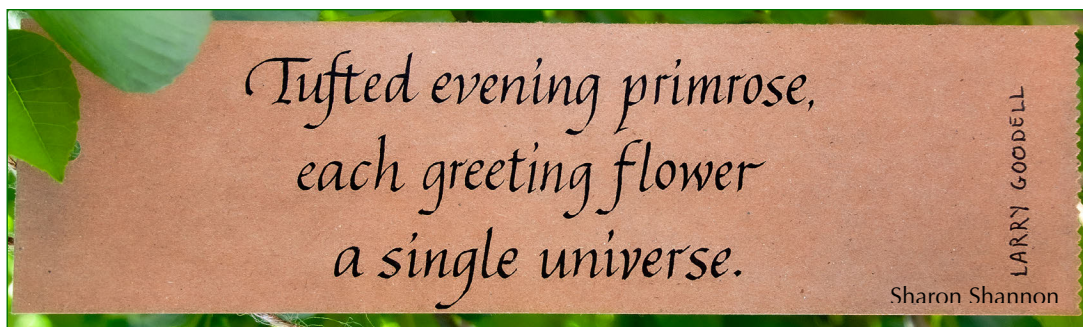
Ginger Larkin





Escribiente, along with the New Mexico State Poetry Society and LIBROS book arts group, are community sponsors of the annual *Poets' Picnic* at the Open Space Visitor Center. The day includes calligraphy demonstrations, a haiku workshop and nature walk in the morning, and an afternoon of music and poetry. Calligraphers lettered weathergrams for the public at the event in the portal area outside the main entrance. Weathergrams are hung on tree branches around the grounds of the Center as a temporary art installation. Thank you to all who volunteered time and talent this year, and especially Sharon Shannon who coordinated the artists and photographed the weathergrams. Authors of the haiku love to see their poems hanging in the trees!

Based loosely on the traditions of Japanese Haiku, weathergrams have a place in calligraphic history. Lloyd Reynolds, Master Calligrapher (1902–1978), brought the term to life in 1972. He defined the weathergram text as *sudden insight* at a moment in time; so brevity (ten words or less) is essential. The subject matter is seasonal, and the resulting vertical paper flag (preferably cut from brown paper grocery bags) is hung on a tree branch in a garden, at a campsite, or along a mountain trail and left outdoors between Solstice and Equinox. The three-month weathering of this written poetry is essential to the weathergram as it starts its journey back to nature.



The weathergrams you see on the following pages are just a small selection of those on display through rain or shine at the Open Space Visitor Center. We leave them to weather and wither like the changing leaves of autumn.



# WEATHERGRAMS

Grocery bag cut paper LRL

## POETS' PICNIC 2023

Flames merge with sunset  
as the sun sinks into ash.

ESTHER FESKE

Sharon Shannon

ten bees hover  
at the bird bath all drinking  
morning sun

Maria Mercado

Greenwind Poelle

Everything shedding itself  
Summer berries, crows, leaves.  
Winter sleep will be naked.

ROBIN STONE

Thelma Hahn

BLADES OF GRASS DANCE GRATITUDE

Elizabeth McKee

CINDY COLE RIGGS '23

Green  
touches  
everything.

Janice Gabel

Z  
Z  
Z  
Z  
I  
T  
Z  
Z

First  
I  
became  
Somebody,

then  
nobody.

Both  
took  
40  
years.

Morgan  
Farley

Debbie Gallas

Thrasher  
nests  
in  
cholla cactus  
Skilled  
flight  
in and out



DALE HARRIS

Pam MacKellar

I pull  
into my  
drive,  
And the  
roadrunner  
puffs up.  
I must  
get past  
him.

MICHAEL L. HESS

Withered &amp; Weathered 2022

TIME  
COLLAPSES  
WORLDS  
UNFOLD  
CRANES  
TAKE NO  
NOTICE

Joann Hohensee

RICHARD WOLFSON



muted flame burns leap  
under microscope of sun  
half summer, half fall

Helen Moody

JC WADSWORTH

fresh ash and ancient soil  
bright leaves  
from the blackened trunk

Ginger Larkin

Gita Bodner

Thrasher nests in cholla cactus  
Skilled flight in and out

Dale Harris

LeeAnn Meadows



Presence with  
turquoise sky and  
golden leaf

Lou Liberty

Suzi Ickles



firefly of  
language  
trapped  
behind  
my  
tongue

Kristin  
Knaus  
Satterlee

Scribe: Diane Inman

bear country  
quickly I pluck  
the last plum

Jane Lipman



Suzi Ickles

labyrinth walks  
focus scattered thoughts  
into circles

JULES NYQUIST

Catherine Hogan



The universe gifted the  
weathergram volunteers  
with the sight of this perfect  
little hummingbird nest.

canyon  
towhee  
strong  
call  
from  
somewhere  
anywhere

Joann Hohensee

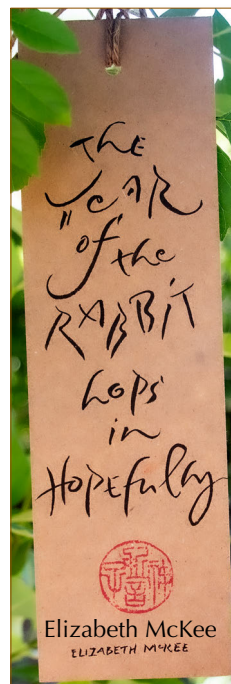
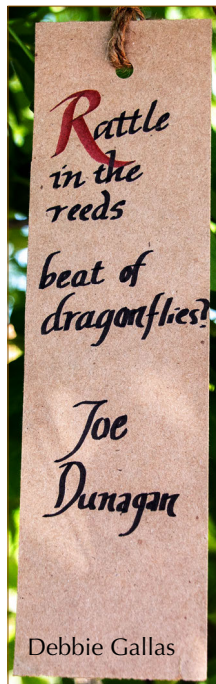
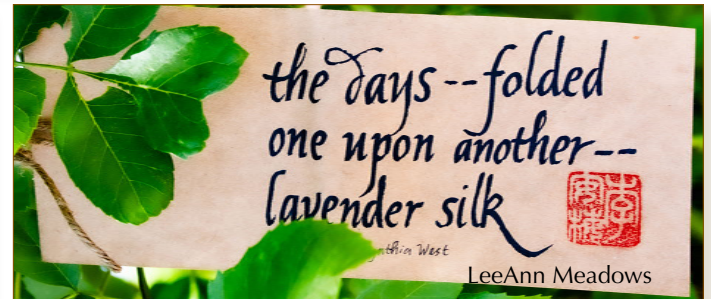
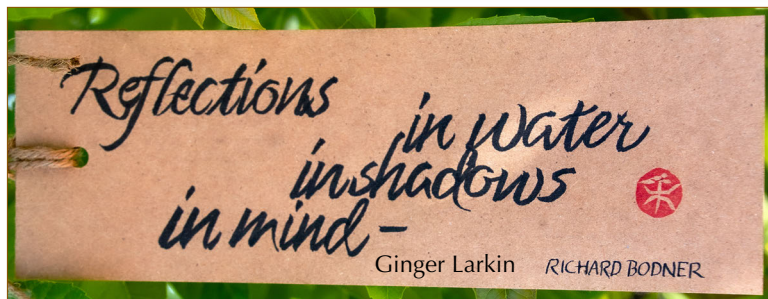
SCOTT WIGGERMAN

Badger rarely seen  
mystery hole in Bosque green

BILL NEVINS

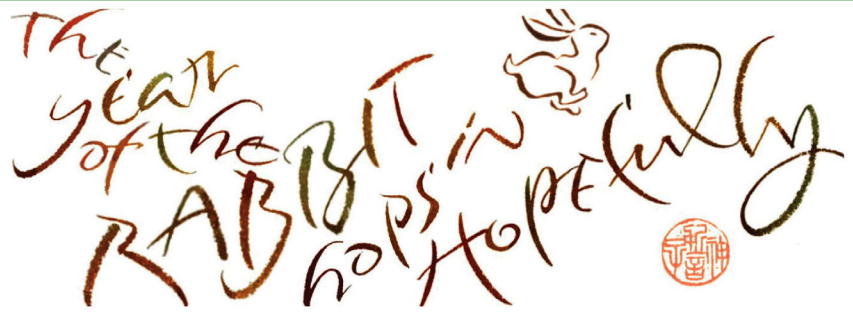
Catherine Hogan







The images you see on this page were created by Escribiente members to be an added feature for the chapbooks compiled, edited and assembled by members of **LIBROS** Book Arts Guild. The chapbook is small in size, but mighty in its message. It is a collection of the poetry offered by New Mexico poets for this annual *Poets' Picnic* event. Thank you Esther!



POET ELIZABETH MCKEE  
ARTIST ELIZABETH MCKEE



POET LU LYNNE STREETER  
ARTIST SUZI ICKLES



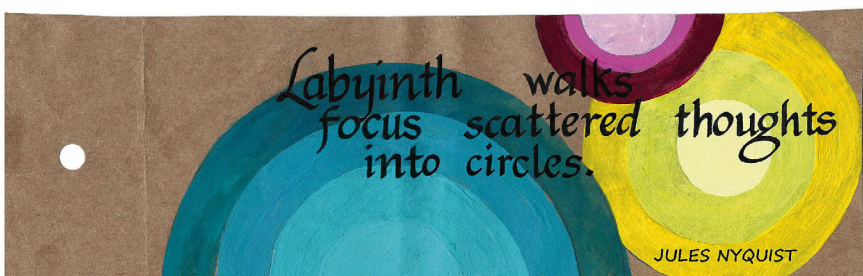
POET CARYL MCHARNEY  
ARTIST CARYL MCHARNEY



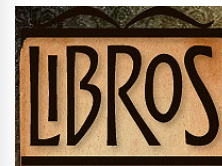
POET KENNETH P. GURNEY  
ARTIST SUZI ICKLES



POET CINDY COLE RIGGS  
ARTIST PAM MACKELLAR



POET JULES NYQUIST  
ARTIST THELMA HAHN



LIBROS is New Mexico's Book Arts Guild offering a variety of inspiration for both

traditional and experimental artist's books. Members meet on the first Saturday of the month, as well as annual and special exhibits.

New members and guests always welcome. More info at:

[Librosnm.org](http://Librosnm.org)

LIBROS/BAG art show at La Tortuga

July 7–15<sup>th</sup> 901 Edith Boulevard SE

(parking on Pacific Avenue)

Spontaneous Calligraphy by Esther Feske

July 10, 12, and 14 from 4–5PM



**NEW MEXICO STATE FAIR 2023**

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

Volunteers will accept your artwork on  
**August 25<sup>th</sup> and 26<sup>th</sup> - 9:00AM to 5:00PM**



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.

All skill levels welcome.  
Exhibit entries are open to all New Mexico residents.

Escribiente members exhibit each year at the New Mexico State Fair in the Creative Arts Building at Expo New Mexico. Sharon Shannon will lead the charge to encourage our members to enter calligraphic art.

### All skill levels are welcome!

As an incentive to enter the show, every member who enters a piece will be entered in a drawing for a \$25 gift certificate from Artisans art supply store! (One ticket per member; drawing will be held at the October meeting.)

In addition, the **People's Choice Award** will receive a ribbon, plus a \$25 gift certificate for a purchase at Artisans.

**Entry Dates for calligraphers:** Expo New Mexico Creative Arts Building — Eager volunteers will be available to accept your artwork:

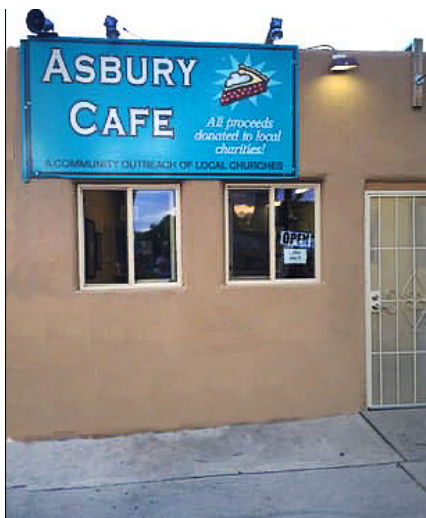
**August 25<sup>th</sup> and 26<sup>th</sup> – 9:00AM to 5:00 PM**

**Judging** will take place on a date yet to be announced, and the display will be hung by volunteers following the judging. The Fair opens to the public on September 7th, and runs through the 17th.

**Entry Delivery:** If you want to avoid the parking issue, and if you're ready by August 19th, bring your well-wrapped artwork to the Saturday get-together and it will be placed in the queue to be delivered to the fair. OR Elizabeth McKee is willing to accept your work in advance at her home in the Nob Hill area. Check your membership directory for her contact info.

**Bookmarks:** Sign up at the August 7th membership meeting to volunteer to letter bookmarks for our admiring public on days/times of your choice from September 7<sup>th</sup> to the 17th. Our hand-lettered bookmarks have inspired others to take an interest in the art of beautiful writing for many years. Even if you don't want to enter art, you might want to do bookmarks. Members who create bookmarks will also get a ticket to the incentive raffle mentioned above.

**When it's over:** Pick-up day when the fair ends is September 18th before noon. Again arrangements can be made for alternate pick up by contacting Sharon.



### A New Mexico State Fair tradition!

Right around the corner from the Creative Arts Building is the best pie you'll ever find.

At right is the 2010 plaque commemorating Asbury Cafe's 50<sup>th</sup> Anniversary.

Thirteen years later, they're still going strong!

**Rick House** plays a huge role in their success.





**JUST A FEW SIMPLE RULES:**

1. Entries for judging may not have been submitted at any previous New Mexico State Fair.
2. All calligraphy within an entry must be original artwork created by the submitting artist. The calligraphy within an entry may not be reproduced, copied, duplicated or transferred from the artist's original artwork by any means or method. Note: This restriction does not apply to Class Three (Non-traditional).
3. Two-dimensional pieces must be mounted or framed and wired appropriately across the back to hang on pegs.
4. Three-dimensional pieces must be sized appropriately to fit in a standard display case.
5. This Escribiente-sponsored event is open to all New Mexico residents.
6. The non-calligraphic elements of an entry may be reproductions, and will be judged as part of the overall artistic presentation of the entry. The judges will determine qualification or disqualification of any entry in question; judges may reclassify entries if needed.
7. If work is signed, it must be concealed during judging.
8. It is the responsibility of the artist to obtain permission for any work containing material covered by copyright.
9. Only one entry per class – except in the Traditional Class where TWO entries will be accepted. (See class distinctions in the column to the right.) One entry will be accepted in each of the four Miniature Classes (#2, #4, #6, and #8.) You have the opportunity to enter one, or up to a total of eleven pieces, as long as you can tailor the development of your collection around the ten class specifications you see listed as follows:

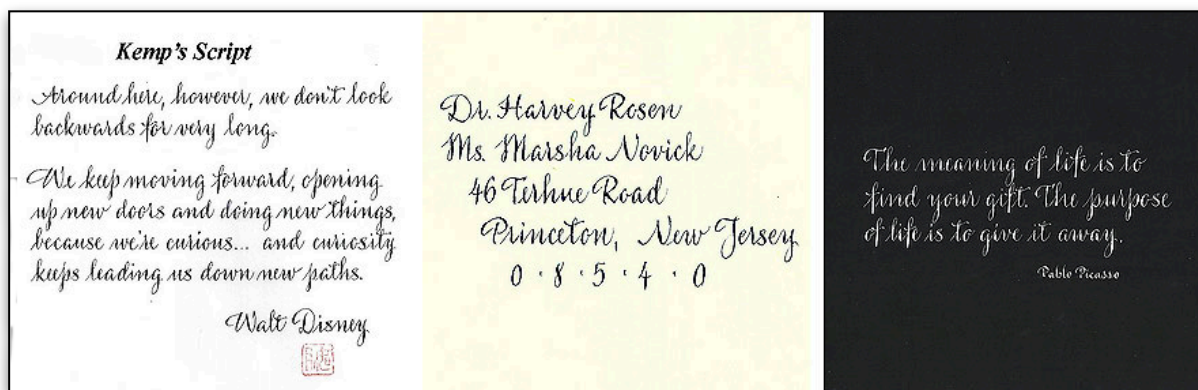
**Each Section will Compete in the Following Classes:**

1. **Traditional Calligraphy** - Includes traditional and non-traditional materials in conjunction with calligraphy (i.e. pen and ink, gold leaf, decorated letters, watercolors, paste paper, pastels, fabric, photograph, hand-made paper, collage, etc.) Art must be original.
2. **Miniature** – Traditional Calligraphy – Same as #1, but no larger than 3 x3 x3 inches.
3. **Non-Traditional Calligraphy** and Lettering – Innovative piece that maintains calligraphic integrity including two dimensional pieces. Must be original.
4. **Miniature – Non-Traditional** - Same as #2, but no larger than 3 x3 x3 inches
5. **3-D Calligraphy** – Includes original work on such materials such as paper, glass and wood, etc.
6. **Miniature – 3D Calligraphy** – Same as #3, but no larger than 3 x3 x3 inches
7. **Book** – Utilizing calligraphy in a one-of-a kind book format
8. **Miniature – Book** – Same as #4, but no larger than 3 x3 x3 inches
9. **Mail Art** – Calligraphy sent in the mail (greeting cards, postcards, envelopes, etc.)
10. **Artists Trading Cards** – Size 2½ x 3½ inches – Must be an original and must include calligraphy.

**Calligraphy Sections 392-396****Section 392** – Youth 18 years and under**Section 393** – Beginner two years or less experience**Section 394** – Intermediate two years or more, but less than five years experience**Section 395** – Advanced 1 – five to ten years experience**Section 396** Advanced 2 – ten years or more experience



## KEMP'S SCRIPT—OUR NEXT IN-PERSON WORKSHOP



**SAVE THE DATES:** *Kemp's Script*, a pointed pen style developed by Master Calligrapher, Bill Kemp, will be presented in a two-day, in-person Escribiente workshop on November 11<sup>th</sup> and 12<sup>th</sup>. We will meet in our Albuquerque location in Four Hills Mobile Home Community Center. Further details will be available in August, and registration will begin on September 6<sup>th</sup>. See [escribiente.org](https://escribiente.org) for more information.

This from a page on the Gentle Penman's website:

"I am sure many calligraphers have come across this situation with a client handing you a font, thinking it was a script, and wanting other items such as addressed envelopes to match that font."

That is what happened to Bill, and he had to develop this script when the client gave him just an invitation card for a wedding, and there were only the names of the bride and groom in that font. All the lettering on the invitation was in lower case, with no capitals (only twelve letters to work with). This was a font, and Bill researched many fonts before he came close to what he was asked to emulate. Bill found a similar font, and from that he developed a pointed pen version to fit the clients' needs. He had to address envelopes and place cards for the wedding to make them look very similar to the invitation. Bill used a Nikko G nib. He came to truly like the script. Bill has since used this script to write several poems and short quotes over the years and now wants to share it with others. It is a very vertical script and can be written with an oblique or straight penholder. The class supply list will be forthcoming as the workshop registration time approaches.

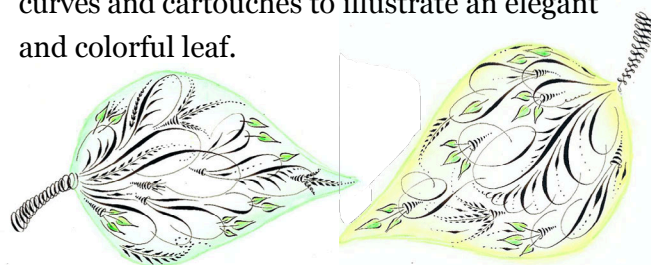


Over 40 years studying lettering, Bill earned a certificate of Merit in Engrossers Script. He is past president of IAMPETH and Escribiente. Not only does Bill do this stuff because he's a very cool

dude, he also does it for profit! Check out his website: [BillsCalligraphy.com](https://BillsCalligraphy.com).

Bill is a patient and helpful instructor who shares his knowledge freely; he is an excellent and seasoned teacher and mentor for many. For our members who are not local and not able to attend our in-person *Kemp's Script* class, this workshop is also being hosted online in August by [TheGentlePenman.com](https://TheGentlePenman.com).

You may recall the fun we had in April when Bill led us in a hands-on program as part of the monthly membership meeting. Bill showed us how to use some simple strokes of compound curves and cartouches to illustrate an elegant and colorful leaf.





## IN OTHER NEWS:

Saturday, July 22<sup>nd</sup>, 11:00AM members will meet for Program Planning at Elizabeth McKee's home; bring your lunch. Suzanne, Program Chairman, is developing a survey to determine member program preferences and suggestions. The survey will go to all members via email.

**Rio Rancho Calligraphy Club**—meets the second Thursday of the month at Meadowlark Senior Center in Rio Rancho from 1:00 to 3:00; organized by Lisa Rodriguez. Classes with Beth House begin July 6<sup>th</sup> and continue on the first and third Thursdays from 1:00 to 3:00pm at Meadowlark Senior Center. Senior center membership is \$2. Because classes are held in a senior center, students must be 55 or older.

**LIBRARY**—A reminder that when you check out a book, you need to return it within three months! (If you can't return it in person, mail it to Trish Meyer.)

Your Escribiente membership **dues are due**; to renew your membership, you can do so at [escribiente.org](https://escribiente.org) for the upcoming year. Please pay online at [escribiente.org](https://escribiente.org) via PayPal, or download the form and mail a check to Escribiente

PO Box 8884

Albuquerque, NM 87198.

Ginger Larkin is our Membership Chair.

THIRD SATURDAY in-person meetings each month in Room 403, Heights Cumberland Presbyterian church, 8600 Academy Blvd. NE (east of Wyoming) 1:00 to 3:00PM. (No meeting on the third Saturday in July). August third Saturday will be John Neal art supply *Try and Buy*. Orders can be placed with Sharon Shannon and will be delivered at our third Saturday meeting in September. There is a 10% discount and reduced shipping on anything in the [John Neal Catalog](#).



Above left — Julie Wildman post-workshop gathering of some of the cool kids.

Above right — The rest of the cool kids in Julie's workshop



Left — Poetry in the portal. Calligraphers ready and willing to letter haiku on weathergrams for the *Poet's Picnic* at the Open Space Visitor Center.





## BULLETIN BOARD

We welcome new members — both young and old!



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

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

### OUR NEXT BIG THING

#### John Neal Try 'n' Buy

Saturday, **August 19<sup>th</sup>** 1:00PM  
Heights Cumberland  
Presbyterian Church



September 7—17<sup>th</sup>  
(projects drop-off  
**August 25—26<sup>th</sup>**)

NM State Fair Exhibit/Bookmarks  
September 7-17<sup>th</sup>  
Pick up your art at the fair on  
September 18<sup>th</sup>

**Kemp's Script Workshop**  
November 11—12<sup>th</sup>

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.

**[escribiente.org](http://escribiente.org)**

### NEXT VIRTUAL MEMBERSHIP MEETING

Wednesday, **August 2<sup>nd</sup>** 6:30PM  
*Padlet Show and Share*  
hosted by Elizabeth McKee

Wednesday, **September 6<sup>th</sup>** 6:30PM  
Bill Kemp intro to upcoming  
In-person lettering workshop

#### Next in-person meeting

We welcome Show & Share  
calligraphic art at our in-person  
meetups on the third Saturday  
of each month, 1:00—3:00PM, at  
Heights Cumberland Presbyterian  
Church – Academy east of Wyoming

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-linked 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 link is sent to members via email in advance. In-person meetings take place on the third Saturday of each month at Heights Covenant Presbyterian Church, 8600 Academy NE

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](http://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.