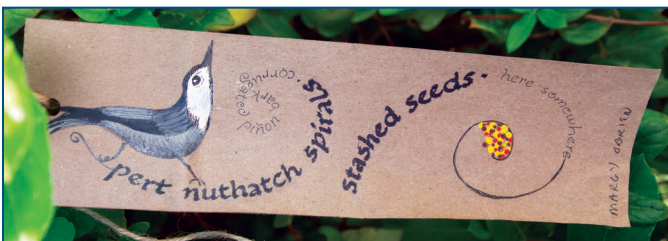
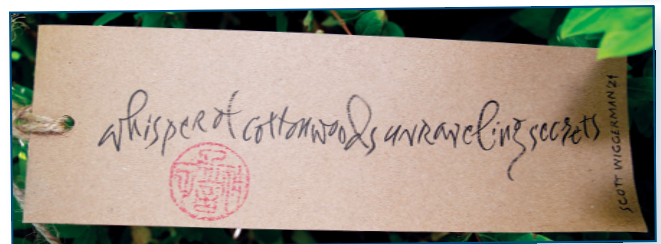


# Escribiente

## SPRING 2024-2 NEWSLETTER



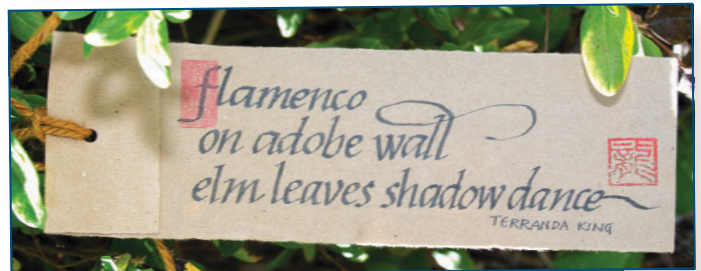
Kathy Chilton



Elizabeth McKee



Diane Inman



Suzi Ickles

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



### OUR PREZ SAYS:

Dear Escribiente Members,  
 Escribiente programs are being well attended. Thank you for your participation and support! Rick and I enjoyed visiting Thelma Hahn while presenting her with Escribiente's Honorary Lifetime Membership. She has enthusiastically shared her art knowledge with the White Rock community and school leaders in New Mexico for many years! Thelma has attended Ghost Ranch many times. We've enjoyed her enthusiasm!

Besides our first Wednesday-of-the-month 6:30PM Zoom classes and Board meetings, Escribiente has in-person demonstrations/presentations on the third Saturday of each month (except July) at Heights Cumberland Presbyterian Church. Our June 15th meeting was full of calligraphic ideas! We celebrated friendship and art with a huge selection of small items we've received from other calligraphers, especially from our dear member, Caryl McHarney! We are privileged to have the friendship and wisdom of our most long-time members, Caryl and Alma Sanderson, who is most remembered for her enthusiastic welcome routine for new members. We're so proud of the experience Caryl and Alma bring to Escribiente!



PO Box 8884  
 Albuquerque, NM 87198

### BOARD OF DIRECTORS 2024 - 2025

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EXHIBITIONS:	Trish Meyer
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WORKSHOPS:	Janice Gabel
COMMUNICATIONS:	TBA

Finally, please work on calligraphic pieces for the State Fair exhibit! Turn-in is scheduled for August 23<sup>rd</sup>. This show is enjoyed by so many people, especially those who stop to watch us lettering bookmarks for attendees! Our hand-lettered bookmarks have inspired others to take an interest in the art of beautiful writing for many years.

Best regards, *Beth House*

◆ **COVER ART** Escribiente, along with the New Mexico State Poetry Society and LIBROS Book Arts Guild participated in the annual *Poets' Picnic* at the Open Space Visitor Center. Weathergrams are hung on tree branches around the Visitor Center grounds as a temporary art installation.

◆ **ELECTION NEWS** It is our good fortune to have Beth, Sharon, Evelyn, and Polly all willing to keep Escribiente flourishing in 2024—2025. Now is a good time for us to volunteer, get involved and support each other as we share our lettering passion.

◆ **THANK YOU** Thanks to all who volunteered time and talent to the weathergram effort, and especially Sharon Shannon who coordinated the artists and contributed the photos to the newsletter.

Thank you Diane and Kasia for the workshop reviews! Thank you Janice for pulling together workshops for our education and inspiration.

## Hearing Wedding Bells?

Workshop Review by Kasia Stevens

Do you know the plural form of Mr., Mrs., Ms., or Miss? I know because I took **Suzanne Cunningham's class, *Envelopes & Etiquette***. Suzanne is like a sweet southern breeze and you'll want to take her class just to hear her accent and southern phrases—*Y'all, I tell you what*.

There were four lessons. The first takes you to Suzanne's desk (aka kitchen table) setup and introduces the key tools she uses. One is a thin light pad with white felt over it. The pad can be purchased on Amazon for less than \$20! Suzanne inserts guidelines inside light-colored envelopes. She keeps the formal inside and outside envelopes together and in order while allowing them to dry. Suzanne's hand glides across her envelopes partly because she uses baby powder on her palm. Other methods to glide along the page are to use a playing card under her hand or wear a cotton artist's glove with the fingers cut out.

Lesson two focused on rules. Suzanne's envelope "bible" is Crane & Company *Wedding Blue Book*. Any Emily Post book on wedding etiquette is a secondary resource. For military etiquette use *Honor & Respect* by Robert Hickey and Pamela Eyring. Suzanne has distilled the rules down to 36 for calligraphers. She only shares six rules with brides. One rule for brides is to mail invitations by handing them to a postal worker or using the inside postal mailbox. (Outside boxes can be nasty.) Don't worry too much about using waterproof ink—Pat Blair told Suzanne she used a variety of inks during her many years as White House Head Calligrapher and she worries more about how it looks than the ink being waterproof. (Suzanne doesn't use fixatives or any sealants).

Addresses are written from most general (zip code) to specific (person). Thus the apartment number should come *before* the street address, although most people flip-flop them. Square envelopes require 40 cents more postage, so that's a good tip to share with the bride if she hasn't purchased her envelopes yet. Request 15–20% more envelopes for errors and mistakes.

As calligraphers, we should know the rules, but if the client requests something else, do it the way the client wants. For example, if the bride wants "Uncle Bubba" on the invite rather than Mr. Wilbur Smith, write "Uncle Bubba." Good communication is key. Go through the bride's list and make note of all questions. Then send answers to the bride all in one email. Make notes on the address list if more questions arise.

When sending envelopes to the bride, make a beautiful presentation. Suzanne does this by using fancy string, vellum paper, and wax seals. Also, she addresses one envelope to the bride for a keepsake.

The third lesson was all about wax seals. It's fun to make wax seals the old-fashioned way with a tea candle; but if you are doing 150–500 envelopes, a glue gun with wax sticks is the fastest. You can add a floral paper circle, dried leaves, or flowers to a seal. If there is a seal pattern, you can fill it in using a Sakura Pen Touch gold pen. For other colors, Molotow pens are better. Keep your brass seal cold in the fridge to be able to remove it quickly from the wax. Mark the top of the back side of your seal so you know which way is up. Hold your wax gun close, almost touching the wax when you squirt it for a smooth finish. The post office is supposed to charge 40 cents for wax seals since the envelope might not go through the sorting machine, but most of the time they don't charge Suzanne.

Aim to return the envelopes to the bride two weeks before her mailing date. Figure out how many envelopes you can do in a day by doing a practice run for a couple of hours. (Suzanne does 20 per day, while some calligraphers can do 100). Then look at your calendar and count back the days to find when to start addressing.

Instagram is a popular place to advertise your work. Make sure you stage your work with pretty items. Make beautiful examples and take good pictures using fake envelopes.

In the final session, Suzanne demonstrated how she centers her envelopes. She uses 4mm x height and a Hunt 101 nib. Although Suzanne always centers her envelopes, one can indent them and charge more for centering. Many modern scripts look good indented rather than centered. She leaves off entry and exit strokes until she can look at the finished envelope as a whole and see what flourishes need to be added to each line to be centered. To center the address, print your Excel list in a centered form (sometimes found in a mail merge setting on your computer) to better visualize what letters go on either side of the center line. Ghostwrite each line before writing. Remember to spell out EVERYTHING except Mr., Mrs., etc. Since directional words, like SE or NW must be written out, move more left than you think you need to fit these words. Shorten descenders so they are less likely to bump ascenders. Try not to duplicate flourishes on the same envelope, but you can repeat your favorites on every envelope since the recipients are different. Suzanne proofs her envelopes twice by hiring college students to proof them a second time. (\$.50 per envelope).

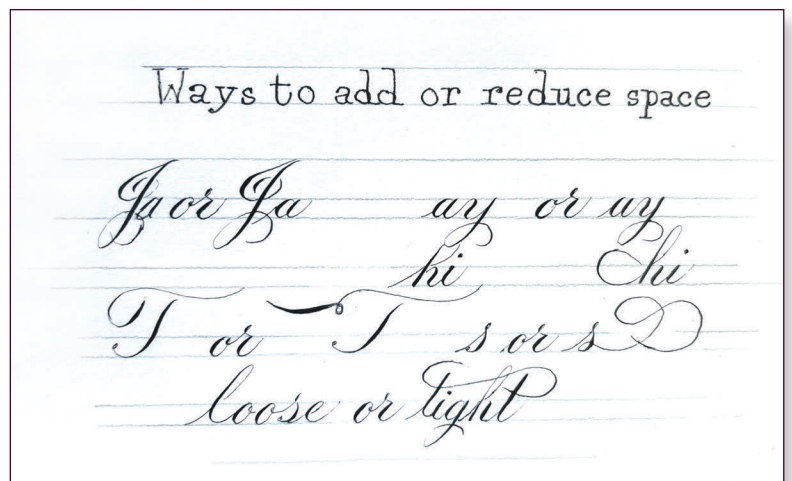
Suzanne charges \$10 for an inside and outside set and \$8.50 for single envelope. Others charge \$3–5 per envelope. There will always be someone cheaper, so set a fair price.

Suzanne teaches online at [learncalligraphy.com](http://learncalligraphy.com). Kestrel Montes hosts and screens questions thoroughly so a lot of material is covered, but you are not able to ask direct questions to the presenter—boo.

By the way, the plural of Mr. is Messrs.



Usually, wedding envelopes are good quality and don't bleed. A light coating of super-hold hairspray on envelopes can prevent bleeding. Adding gum arabic to ink can also help.



### Winners of national penmanship contest crowned as handwriting is 'having a moment'

A growing number of states are requiring cursive instruction in schools. Recent research supports the benefits of writing on paper. A recent national penmanship contest (Zaner-Bloser contest, now in its 33<sup>rd</sup> year) crowned grand champions just as hand-writing is "having a moment." A growing number of states are requiring cursive instruction in schools. Recent research supports the benefits of writing on paper. [Check this out.](#)

"Super Bowl" of penmanship tournaments? Really?!

Now might be a good time to be buying Forever Stamps

### New USPS® rates announced for July 14, 2024

Product	Current	Planned
Letters (1 oz)	\$.68	\$.73
Domestic Postcards	\$.53	\$.56
International Postcards	\$1.55	\$1.65
International Letter	\$1.55	\$1.65

## Cora Pearl: The Wonders of the Folded Pen!

Workshop Review by Diane Inman

I can't think of a better way to spend a windy, rainy weekend than learning new calligraphy techniques with friends from Escribiente. And that's exactly what I did with fifteen other students when Cora Pearl from Portland, Oregon visited us. Maybe she brought the rain with her.

Cora started making calligraphy at age eleven and currently teaches in person and online. She has been a professor of lettering arts for ten years at Portland Community College. How lucky for them to have such a program and Cora as a teacher.

Throughout the workshop Cora had us do a "word-check." She asked each of the students to say one word that described our state of mind at the moment. At the beginning of day one some said "excited" while others said "nervous." No matter how we felt, we all jumped right in and learned how to make and use the folded pen.

Folded pens are made with a folded metal nib. The metal can even be cut from a soda can. The beauty of these pens is that they can make very thin strokes or thick strokes depending on how the pen is held. The letters and marks made are organic and sometimes sketchy.

It was a tool that was new to many of us. Some students said it is a tool they already own but rarely use because they have not been successful with it.

Cora makes her own pens, and they have a slightly different shape than traditional folded pens. Instead of a more triangular shape, Cora's are rounded with a nice sweet spot for wide strokes. Thin strokes come from "keeping the flaps open to the ceiling" as we were reminded many times during the workshop.

We made our own pens in seventeen steps with kits Cora provided. We cut a thin metal sheet with scissors using a template. We folded the metal around a dowel, sanded the metal, and used a heat gun on an electrical tube (heatshrink), which attached our nib to the dowel. We tested out our creations and modified them by sanding and shaping as needed. Fortunately, Cora made a pen for each of us to have. The nib on the pen I made bent right away under my heavy hand. The pen she gave me is still working great.



Then we started writing with our pens. We began with a basic italic alphabet, but it was less precise and more organic than broad-edge italic writing due to our new tool. Later in the day, for a fun break we made "splashy" letters. They are made by making strokes from the bottom up and are gestural. By doing this the letters are ragged and loose — splashy.

At the end of day one Cora did another word-check and of course many of us were "exhausted" but also "pleased" and "happy."

On day two we tackled monoline lettering. We didn't get the fine lines as we would with other calligraphic tools. But that's the fun of the folded pen — it's sketchier and more forgiving. Our monoline letters were then used to make scribble lettering made using the tip of the folded pen. These letters were fun because anything goes. The rest of the day was spent making typewriter-inspired letters which is the hand I think I will use the most. It is precise, but not fussy and will look great on cards and envelopes.

I liked so many things about this workshop. As one of three left-handed calligraphers attending, I appreciated that Cora went out of her way to accommodate us. She gave us special attention and even changed to her left hand when she was demonstrating for us. Also, she wasn't set on her alphabets. When students questioned letters, or asked about making a change, she welcomed it and was flexible. And she met us where we are on our calligraphic journeys. Beginners and advanced students I talked to felt good about their experience. One person said that before the class, she couldn't make a single thing with a folded pen. Now she said, "it's not mysterious and useless and messy. I can make a big variety of marks." And a student new to calligraphy said she will use the letters she makes with her new folded pen in her handmade books.

So while the wind howled through the canyon, we had a great time "opening our calligraphic wings" meaning being loose with arms wide, making less precise and more organic letters.



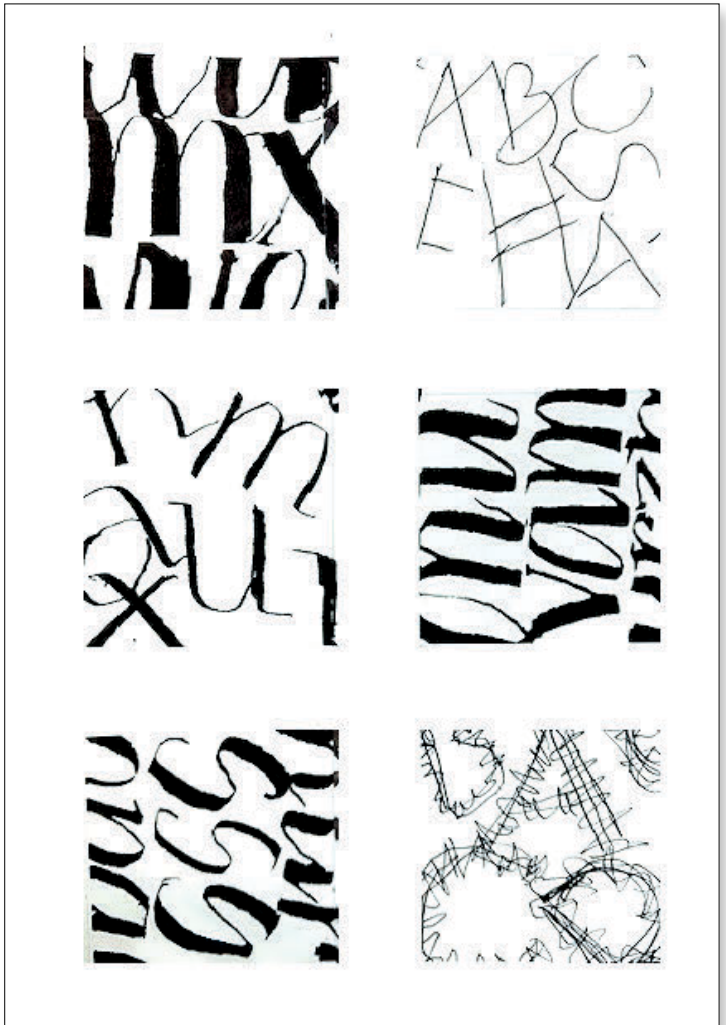




Follow-up from Cora:

*It was lovely working with all of you over the weekend, introducing you to the wonders of the folded pen! I hope you will continue to practice what you learned and if you complete the project, please send it to me—I'd love to see your work.*

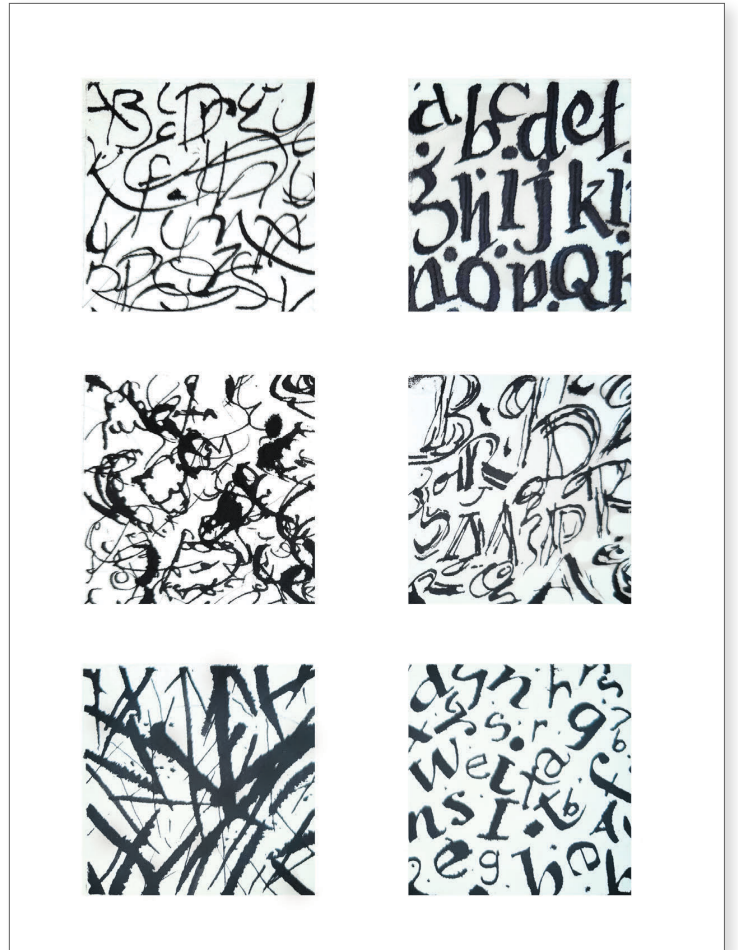
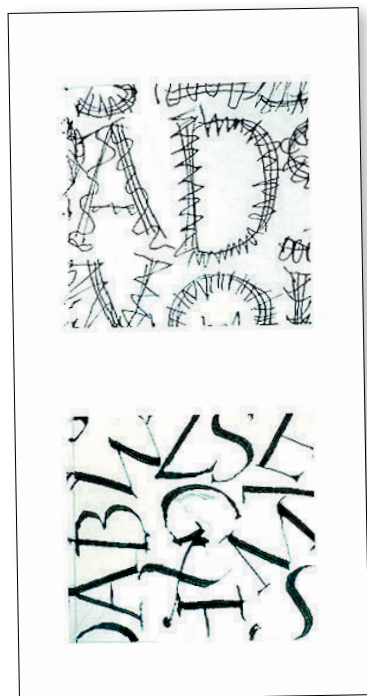
*If you would like to stay connected on social media, I am @corapearlcalligraphy on both Facebook and Instagram.*







Esther's practice work in progress



Any member interested should email Evelyn at [evylncostello@msn.com](mailto:evylncostello@msn.com) to be considered for reimbursement of \$100 for any Escribiente-sponsored workshop. For a non-Escribiente workshop we will reimburse 50% up to \$100. A review of the workshop for our newsletter is required.

### 2024 QUOTE SWAP

Thank you Elizabeth for this challenge.

[Escribiente Quote Swap 2024 Padlet](#)  
[Quote Swap/June meeting recording](#)



Beth pulled out her sadly forgotten stash of paste paper to give this colorful piece a new life. The heart shape is an opening to reveal the lettering inside.



Caryl carries a box with handy expressions of gratitude for service and kindness shown as she navigates in our world.



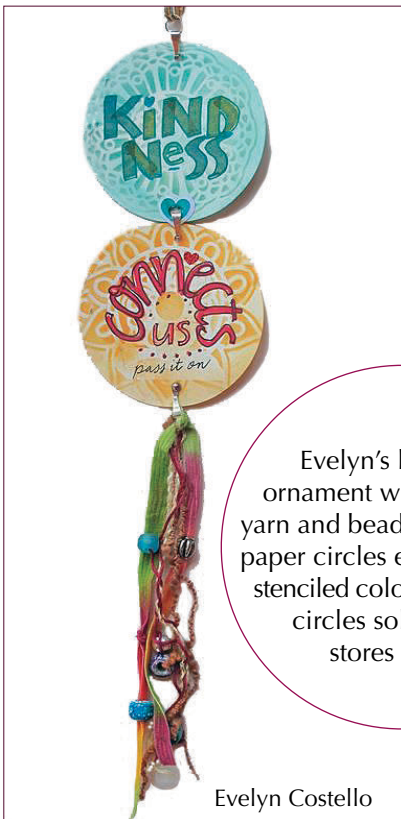
Class assignment was to do four versions of a quote – with each one emphasizing a different word. This one was Janice’s favorite.



Elizabeth went for adorable on this one! B nib lettering. She said she found filling in the spaces with watercolor to be very time-consuming.

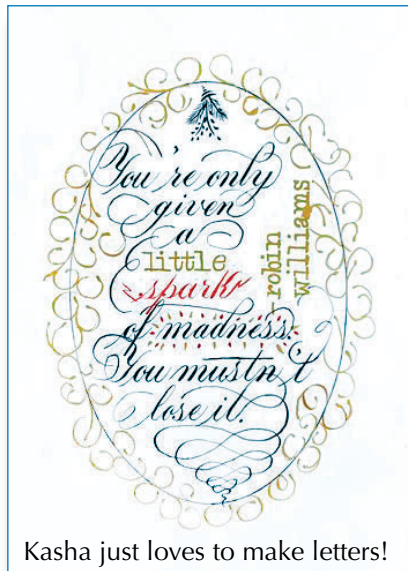


Kasia chose the elegance of black and white for her Copperplate lettering with florals.



Evelyn’s hanging ornament with dangling yarn and beads. Three-inch paper circles enhanced with stenciled color. Plain paper circles sold at craft stores locally.

Evelyn Costello



Kasha just loves to make letters!



Ginger was up for a challenge and created this beauty. The many leaves surrounding the quote were done with 6mm parallel pen and pointed pen.



Each year Kathy recruits a team of volunteers with magic pens to letter and assemble Valentines to be placed with the meal deliveries to clients of Meals on Wheels.



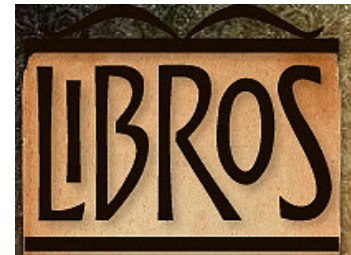
OVER THE TOP

Escribiente members created more valentines than requested! And the designs were over the top. The valentines went to Meals on Wheels, Adelante, and the South Valley Care Center! These beauties just kept flowing in. I'm proud to be a part of this group of generous, caring, and talented people! The valentines are treasured by the recipients! Thank you to the creators of delight. — Kathy



# POETS' PICNIC 2024

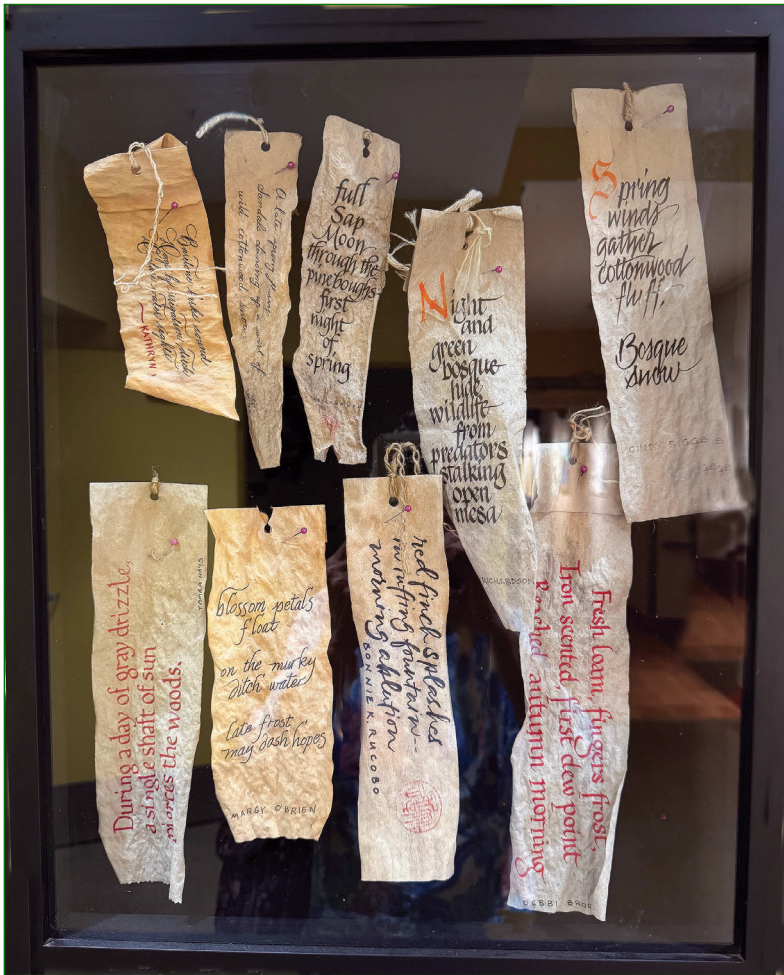
Open Space Visitor Center  
6500 Coors Boulevard NW



Escribiente, along with the New Mexico State Poetry Society and LIBROS book arts guild 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 Center grounds 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.



Open Space staff has chosen to memorialize this special annual event with a glass-enclosed display case of time-aged weathergrams from past years.

For information on the [original weathergrams](#). Be sure to click on the **Weathergrams Booklet** icon to learn more. The eighteen pages of text is hand-lettered Italic by Lloyd Reynolds.

Great [YouTube video](#) by Tiny Oryx, a Barcelona calligrapher. She follows the tradition of nature-centered quotes and enjoys “art bombing” special places.



This from Dale Harris, *Poets' Picnic* coordinator:  
*The Weathergrams really put this event over the top. I really enjoyed seeing the visitors go on a “haiku hunt” and their amazed expressions when they located their own poem. Each Weathergram is its own little treasure. And having calligraphers right there who will render Weathergrams to take home with them is incredible! The calligraphers seem cool and unflappable, I’m in awe. Please thank the Escribiente members who participated. They’re my heroes.*

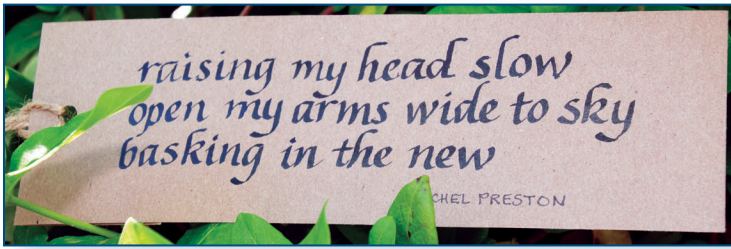
And from Sharon:

*Thank you all so very much for coming out and lettering weathergrams on Saturday, especially when things got a bit hectic. And thanks, too, to Rick who helped out on the sidelines. I’m with Dale, you are all my heroes!*

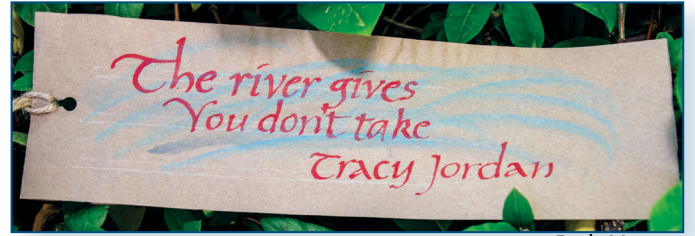
### Open Space Visitor Center



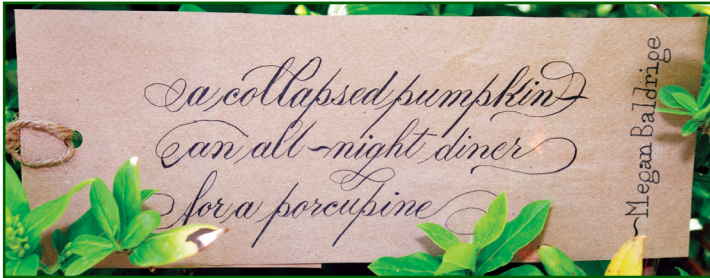
Here’s the whole shebang for 2024



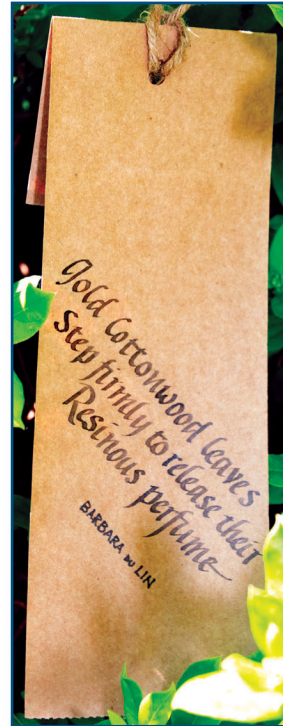
Maude Beakley



Beth House



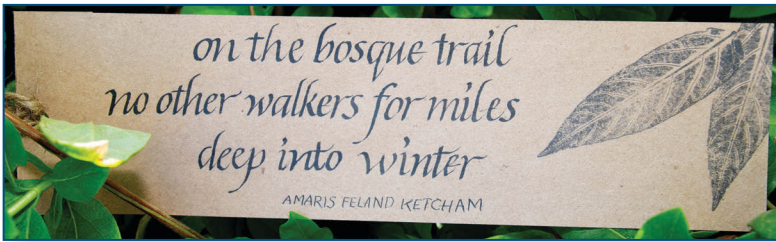
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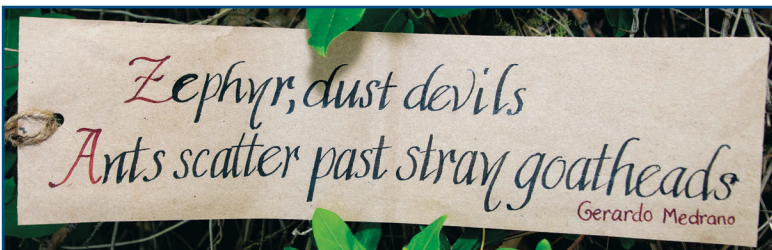
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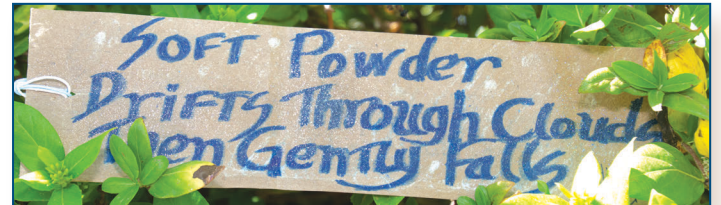
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Ginger Larkin



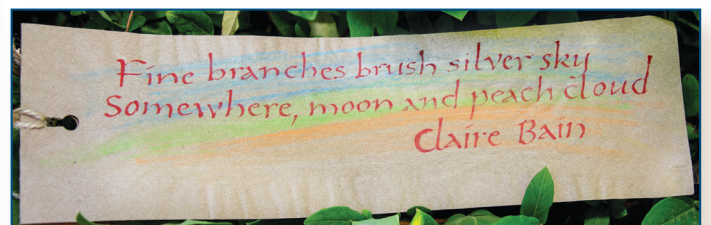
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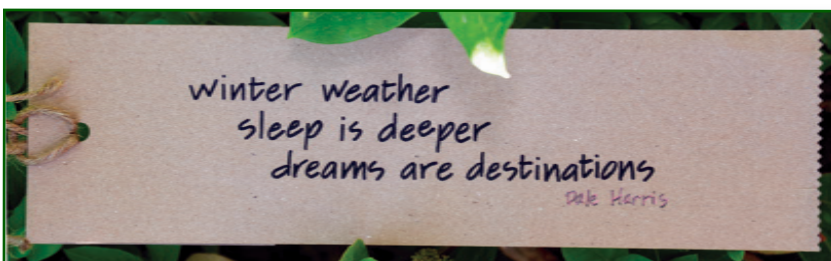
Suzanne Daley



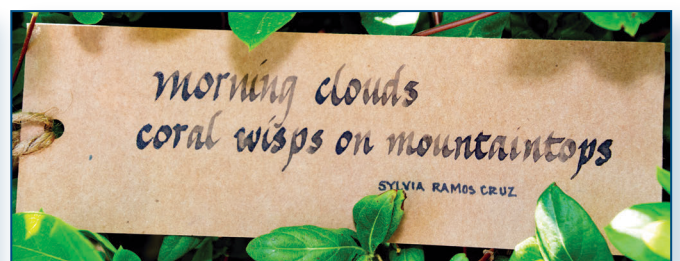
Thelma Hahn



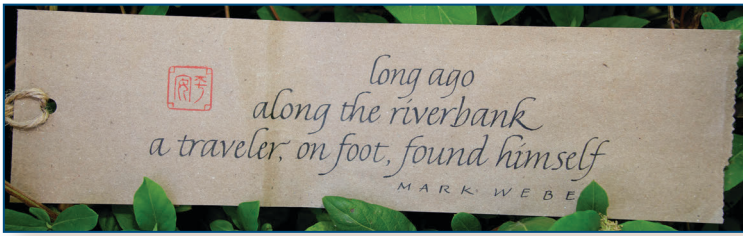
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Michal Sommers



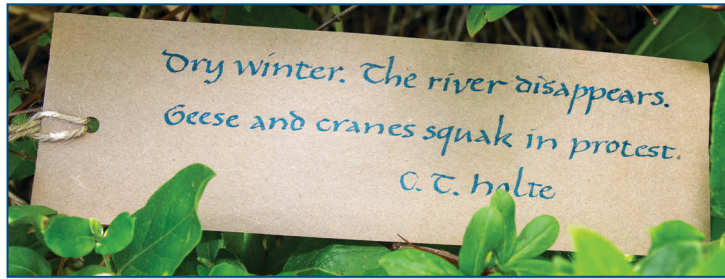
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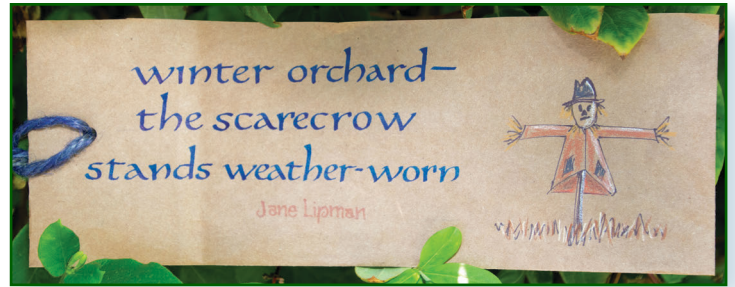
Janice Gabel



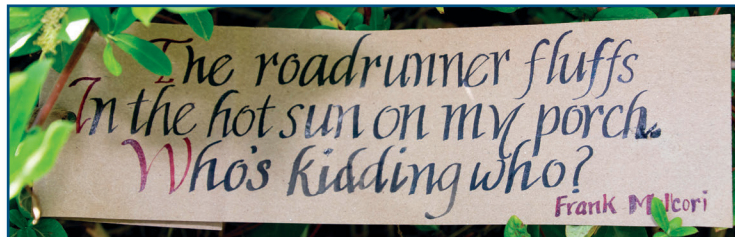
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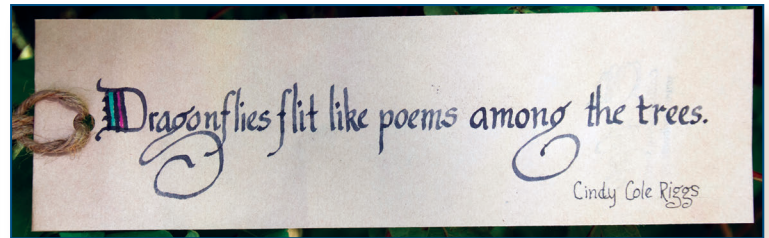
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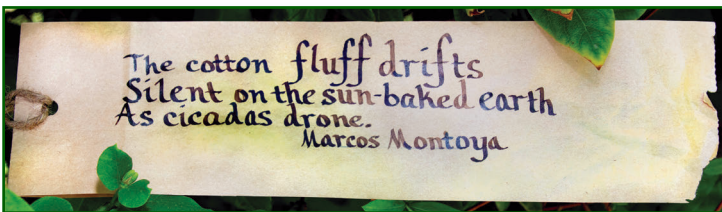
Diane Inman



Maria Mercado



Thelma Hahn



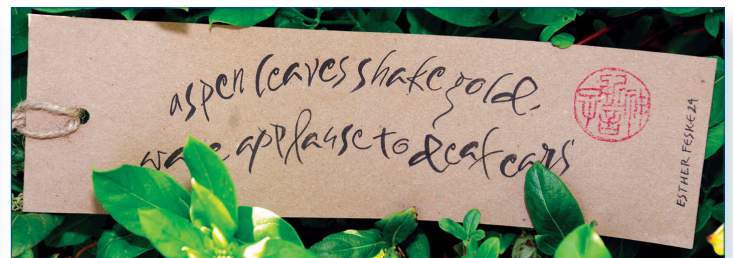
Lisa Rodriguez



Janice Gabel



Michal Sommers



Elizabeth McKee



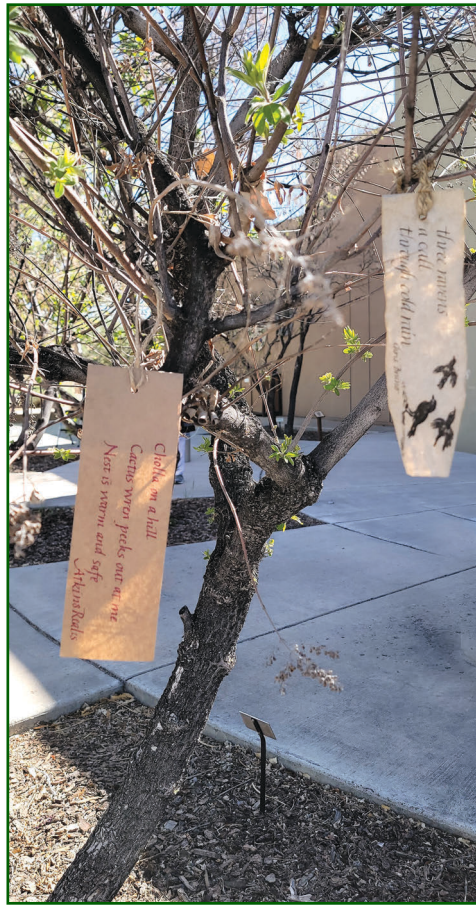
Maude Beakley



Beth House



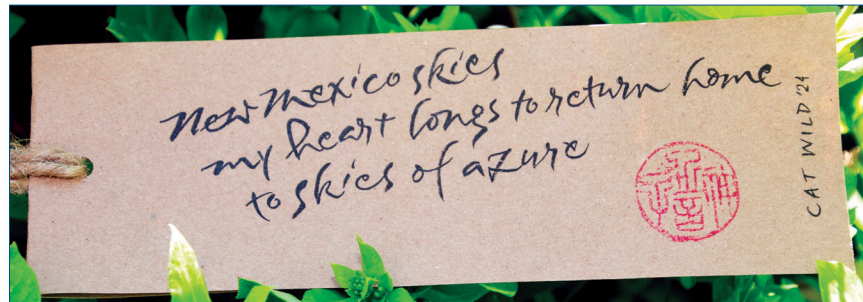
Ginger Larkin



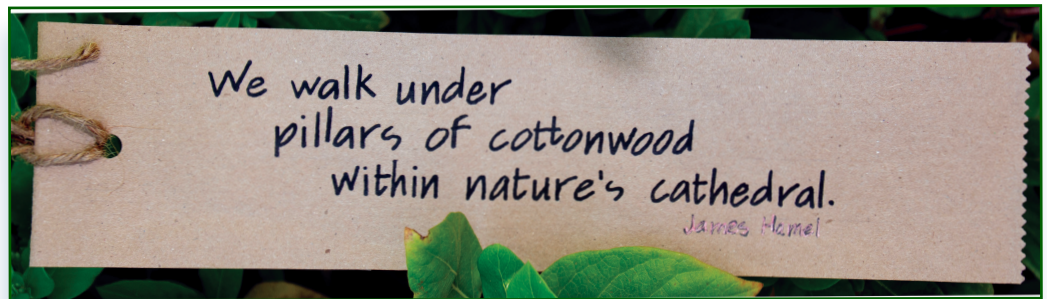
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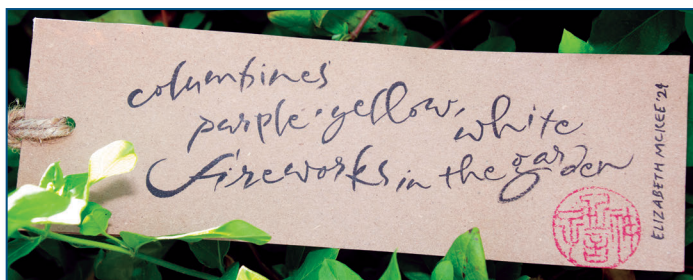
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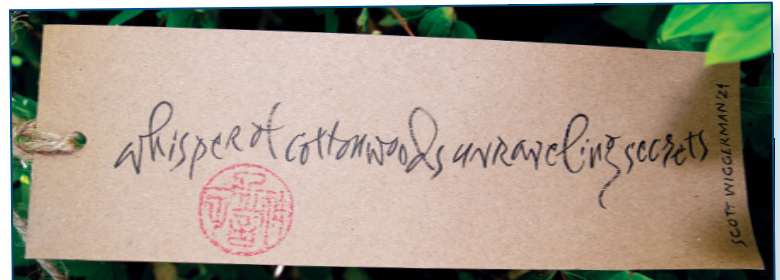
Elizabeth McKee



Michal Sommers



Elizabeth McKee



Elizabeth McKee

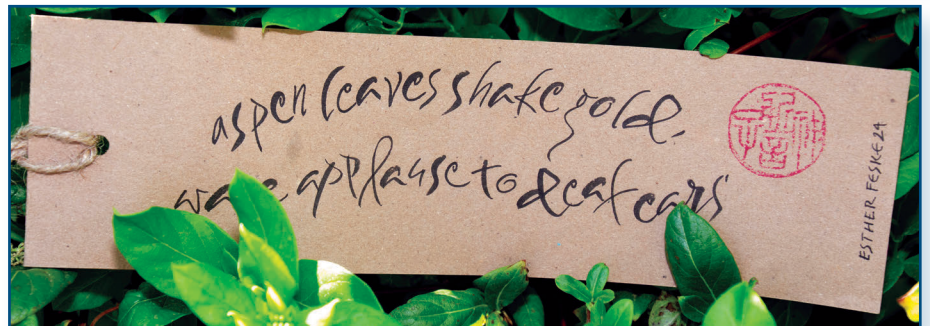




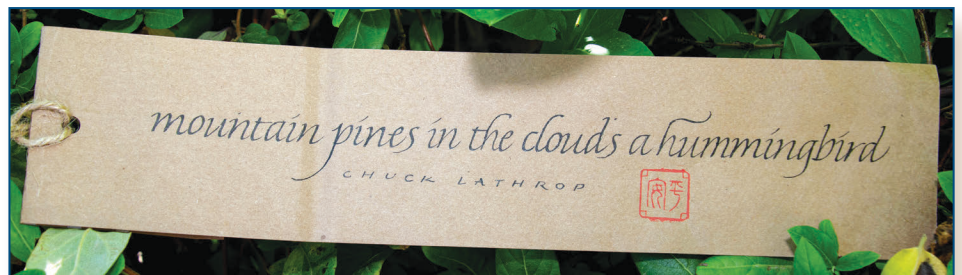
Diane Inman



Sharon getting onsite photos



Elizabeth McKee



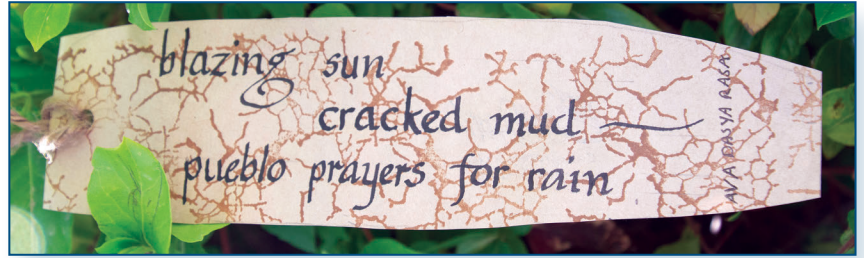
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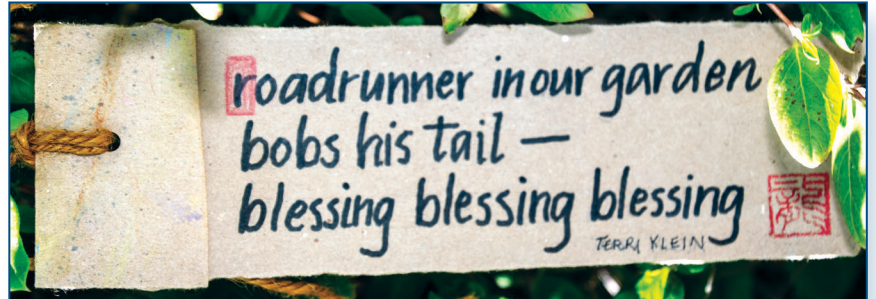
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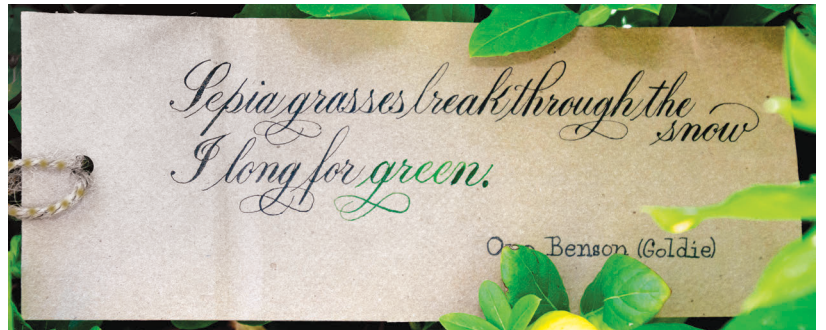
Lisa Rodriguez



Thelma Hahn



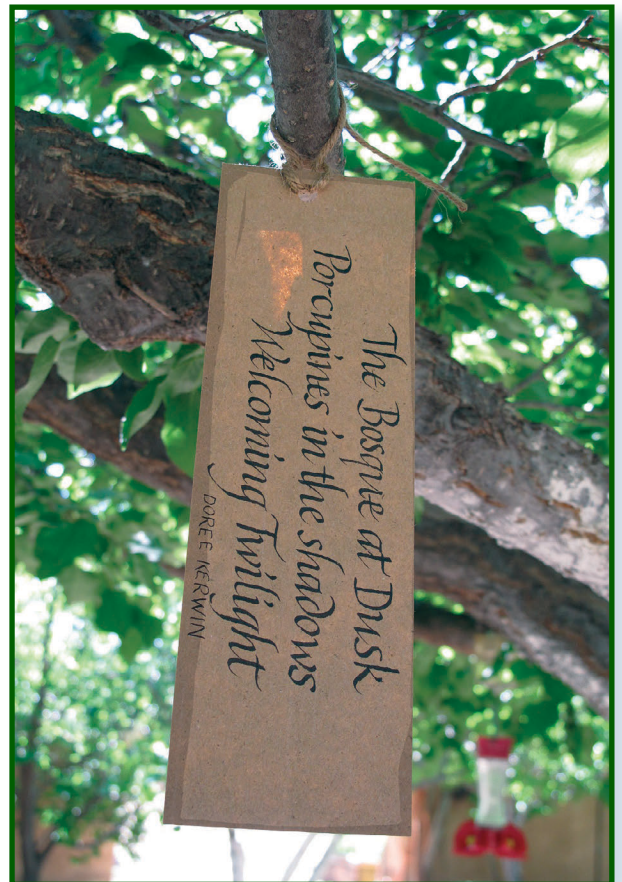
Suzi Ickles



Kasia Stevens



Thank you Sharon and Evelyn for the photos!



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 content. It is a collection of the poetry offered by New Mexico State Poetry Society poets for this annual *Poets' Picnic* event. Thank you Esther for recruiting artists and processing the images for this chapbook treasure.

Proceeds from the sale of the chapbooks were collected to benefit activities at the Open Space Visitor Center.



Poet Suzanne Z  
Artist Elizabeth McKee

Poet Shirley Balance Blackwell  
Artist Evelyn Costello

Poet Scott Wiggerman  
Artist Elizabeth McKee



Poet Esther Feske  
Artist Caryl McHarney

Poet Gail Murray  
Artist Gail Murray

Poet Joy MacLean  
Artist Esther Feske



LIBROS is New Mexico's Book Arts Guild offering a variety of inspiration for both traditional and experimental artist's books.

New members and guests are welcome – see the [Calendar](#) for a full list of upcoming meetings.

LIBROS meets on the first Saturday of each month from 9AM to 12 noon

Manzano Mesa Center  
501 Elizabeth SE  
Albuquerque, NM 87123

<https://www.librosnm.org>

LIBROS - The New Mexico Book Arts Guild Presents!

# ANYTHING GOES

OPENING - Friday, July 5th - 4pm to 7pm - 2024



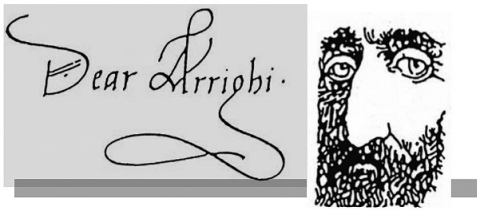
Saturday, July 6th - Saturday, July 13th

11am to 5pm Daily - July 13th Closing at 3pm

## TORTUGA GALLERY

901 Edith SE - ABQ - Parking on Pacific Ave

LIBROS is an Albuquerque based educational organization whose mission is to create interest in and encourage development of the book/paper arts.  
[www.LibrosNM.org](http://www.LibrosNM.org)



Dear Arrighi,

My teacher recommends different brand chisel point nibs for different types of writing. What is the difference in the nibs and why not just use one brand with many sizes?

Testing My Nibs

Dear Testing,

Let me start by describing the nibs that are available in the United States and then which one is best for specific types of writing.

**Brause nibs** are made in Germany and are excellent nibs for most work. They have a reservoir on top of the nib, which usually gives a very reliable ink feed to the tip. You can adjust the reservoir forward to feed ink faster, or farther back to slow the flow down. For large nibs, it is helpful to have it forward and small nibs benefit by having the reservoir as far back as you can make it. The Brause nibs are rather stiff but have relatively thin metal. These nibs can be sharpened as they are used and will last a long time. It helps to rub Gum Arabic onto any new nib, or put it in your mouth to get saliva to allow the ink to stick to it; therefore it won't flood out too fast. The reservoir should be removed at the end of each writing session so you can clean the nib thoroughly.

**Mitchell nibs** are made in England. We normally use the Rexel "Round Hand" version. These work for all chisel point writing. The reservoir fits onto the bottom. It's very flexible but you need to be sure the tip of the reservoir comes close or touches the nib so the ink won't flood out too fast. The reservoir is not as easy or effective as the Brause nibs. You can use these nibs with or without a reservoir; you will need to experiment with the fluid you are using. The advantage of the Mitchell nib is that the metal is fairly thin and makes the nib sharp and flexible. You need to have a light touch or it gives you trouble, but it gives really great hairlines. I prefer the Mitchell nibs for small writing (from #3-#6), but I like the larger Brause nibs better than the Mitchell. You can sharpen these nibs when they become dull.

**Speedball**, American made, is a one-piece nib where the reservoir is permanently attached to the broad edge. They come in many lettering nib styles; the chisel edge ones come with a "C" designation. I use the "B" nibs for monoline writing. The largest nibs work the best. I prefer them to both Mitchell and Brause. The reservoir and the extra slit in the nib allows the ink to flow freely. The nibs aren't particularly sharp so they don't drag, making them easy to use, especially for beginners. I like these nibs down to the C-3; any smaller than that and you don't get a very fine hairline.

I usually don't use anything smaller than the Speedball C-2. But I know a lot of calligraphers who use the smaller ones also. Speedball nibs last a long time and can be sharpened to some degree. You can't remove the reservoir so it helps to clean the nibs often with an old toothbrush.

**Tape nibs** are made by the Hiro company in England and are very similar to the Brause nibs. Their metal is a little thinner so the nib is slightly more flexible. Otherwise the same applies to this nib as the Brause.

**TO nibs** are made in Germany and look just like Brause nibs. I don't have enough experience with these nibs to see the subtle difference between these and Brause. I'm sure they are very similar.

Mitchell and Speedball have readily available left-hand nibs. There are hand-ground Brause nibs for left handers that are available through some mail order companies, such as [John Neal Books](#).

There are a number of "poster" pens. **Automatic pens** and **Coit** have the holder with nib attached. Others have poster size nibs that fit into regular pen holders. These include Hiro and Speedball "steel brushes." There are suede-covered nibs and felt nibs that all work nicely for very large writing. I think we should learn to use all the different brands and determine which ones work best for our own particular "touch" and which is best for the job at hand.

This column is reprinted with permission from author, DeAnn Singh. Her column appears in the Society for Calligraphy Bulletin based in California

◆ **Envelope Art** —February Zoom program featured **Carol DuBosch** presenting many possibilities for using art and calligraphy to make unique envelopes for every-day mail! Carol regularly enters and wins awards in



annual [Graceful Envelope Contest](#) sponsored by the Washington DC Calligraphy Guild and the National Association of Letter Carriers. Carol presented slides of her past entries, with sketches and drafts to show the design process as she encouraged all to enter the contest.

Learn more about Carol and her class offerings on her [website](#).

**In-person hands-on media demos** February 17<sup>th</sup>

Lettering and Painting on Dura Lar – Diane Inman

Mixing and Using Gouache and acrylic ink using various nibs and papers – Beth House

Exhibit using Alcohol Inks on Coasters – Lynda Lawrence

Exhibit of Valentine Cards made by the Calligraphy Club of Rio Rancho.

◆ **Writing on Glass** – April in-person Presentations



Our third Saturday meet-up was jam-packed with multiple presentations by members showing how to apply calligraphic skills on glass.

There were five hands-on play stations for writing on glass:

**Bill Kemp** demonstrated writing with an [engraver tool](#) and let everyone test drive the engraver.

**Trish Meyer** gave us the opportunity to experience etching with [Etchall Creme](#).

**Evelyn Costello** let everyone test-write seven different removable markers for glass: acrylic paint, oil based, chalk based or resin.

**Beth House** shared writing with Neuland markers which are available from [Heather Martinez](#).

**Elizabeth McKee** had her supply of Pebeo/Vitrea glass paint and markers for members to play.



**Adding a Graphic Element to Calligraphy** – March program presentation by Sue Greenseth

In traditional calligraphy, an emotional message can be conveyed without using a graphic element by choosing an appropriate hand, a pleasing layout, the right inks, tools, papers, and creating powerful contrasts. However, there are times when adding a graphic element can make a piece stronger. Sue Greenseth shared her many methods for successfully adding a graphic element to a calligraphic piece.

**Carve a Letter Use it Again and Again**

May Zoom program with Michal Sommers



Michal demonstrated tools and processes to make hand-drawn letters to use again and again by turning the drawing into a hand-carved stamp. Members followed along to learn fundamentals for designing, carving, and printing their own letter form or design embellishment from reusable soft carving blocks. Even one carved block offers an array of design options. Caution: you'll want to make so many more!

Michal will take her tools and techniques to another level when she teaches stamp carving as one part of the four-part workshop

November 16– 17<sup>th</sup>.



◆ **June third Saturday in-person gathering** featured the **Quote Swap project** — The quote: *Kindness connects us. Pass it on.* (See Page 10). The June 5<sup>th</sup> Zoom meeting displayed members' creations via Padlet prior to exchanging them with another member at the June 15<sup>th</sup> in-person gathering. This occasion gave members a chance to display members' small gifts received or given to others. Tables were covered with select small items that featured calligraphy such as cards, books, bookmarks, mobiles, ornaments, etc. The generosity of Caryl McHarney was on full displays as multiple tables were almost exclusively covered with art and items received from Caryl over the years.



There will be no Saturday in-person meeting in July.

The first Wednesday Zoom meeting July 3<sup>rd</sup> will be a Board meeting for program planning for the next year.

Watch your email for link to this 6:30pm meeting. All members welcome to attend.

**Fall workshop:** November 16–17<sup>th</sup> will be two days with two classes per day lasting three hours each. Attendees will be able to choose exactly how many classes they would like to attend. Classes will be taught by Michal Sommers, Trish Meyer, and Esther Feske. Topics (and a fourth class option) will be announced at a later date.

**Winners of national penmanship contest crowned as handwriting is 'having a moment'**

A growing number of states are requiring cursive instruction in schools. Recent research supports the benefits of writing on paper. [Read about it here](#)

It's regarded, hands down, as the **Super Bowl** of penmanship tournaments. ("Super Bowl" — Really?!)

◆ **Escribiente dues are due** by July 1st for July 1, 2024, through June 30, 2025. Dues are \$30.00 per year and can be paid through PayPal at the website [escribiente.org](https://www.escribiente.org), or you can go to the website and download the membership form and mail with a check to **Escribiente, Post Office Box 8884, Albuquerque NM, 87198**. Please e-mail [ging1330 at aol.com](mailto:ging1330@aol.com) with any changes for the directory. Thanks for your support and prompt action.

Ginger Larkin, Membership

Wednesday evening Zoom membership meetings and programs are recorded for later viewing. There is a specific link for public programs that are edited and the business meeting has been removed. Some programs are available only for a limited time (as per the presenter).

You can freely share the public programs [YouTube channel](#) link. Please encourage your friends to subscribe to our YouTube channel. We currently have seven videos from past programs. There are some additional programs that will be posted at a later date.

Visit our [Facebook page](#). For added security, add two-factor authentication in Facebook's Settings so you are alerted when anyone tries to sign into your account.

**Meeting Archives** View descriptive text and images starting with the most recent programs all the way back to 2018. Thank you, Trish for all things tech related. And Elizabeth, your choices for programs have entertained, educated and inspired us. Thank you!

## NEW MEXICO STATE FAIR 2024

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. Watch for turn-in details in the near future.

All skill levels welcome. Exhibit entries are open to all New Mexico residents. See the following page for entry rules.

**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





Well people, here we are at home this week when all the cool kids are in Davenport, Iowa. Check the conference [website](#) to see what we're missing.

Too late for **IAMPETH** too (International Association of **Master Penmen, Engrossers, and Teachers of Handwriting**). It's a good membership to add to your resume though. IAMPETH promotes excellence in penmanship, exchanges and disseminates knowledge in the fields of handwriting, engrossing and all related lettering arts. The **75<sup>th</sup> Annual Conference** is a wonderful week spent learning the pen arts with some of the best penmen and calligraphic artists in this country.

The 75<sup>th</sup> IAMPETH Conference  
is on the calendar for  
July 1-6, 2024, San Antonio, Texas

Everything you need to know about IAMPETH conference can be obtained by clicking on the registration booklet on their [website](#).

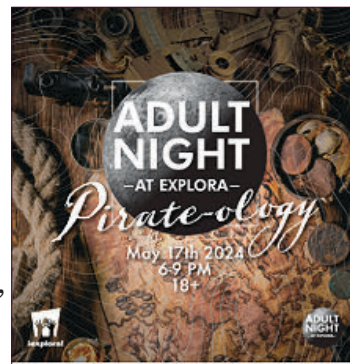
Not a member? If you love the art of handwriting, you'll want to see what IAMPETH has to offer!

[IAMPETH Membership Details](#)

New York Times reports the ancient art of calligraphy is seeing a surge of interest from younger people who say it offers a meditative and creative escape. [See it here!](#)  
(Inevitable ads interrupting the text – keep scrolling)

### Pirate-ology at Explora

**Explora** had a Pirate-themed evening for adults on Friday, May 17<sup>th</sup>. Quoted from their website: *Avast mateys! Learn about the benefits of Vitamin C against scurvy, how to preserve your ship and gear in the salty air, make sure you don't sink in the high tides, and more.* Escribiente members joined in the fun by lettering bookmarks for visitors. Bill Kemp, Trish Meyer, and Beth House were very busy (!), and thoroughly enjoyed the contribution they made to the festivities.



**LIBRARY**—Escribiente provides a very extensive library available to members for checkout. Trish is available at our Saturday gatherings for check-out and check-in on most third Saturday in-person meetings. Our library also has a variety of DVDs for self-study.

Trish is our Librarian. Current members can request books from the inventory list, and Trish will arrange to have them available at the next in-person meeting. Check our website for the current list by Author or Genre, and look for an upcoming sale of extra books!

**Rio Rancho Calligraphy Club**— For the summer, members have decided to meet on the first, second and third Thursdays from 1:00 to 3:00 for fun and practice at the Meadowlark Senior Center. Senior center membership is \$2. Because classes are held in a senior center, students must be 55 or older.

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

**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 in-person meeting on the third Saturday in July).**



Just when the newsletter is “done,” but there’s a huge hole on one page with no way to fill it, — along comes an email with this photo attachment! This is Heather Martinez and Beth and Elizabeth. We don’t see Heather often as she lives in Colorado, but she has a huge presence [on the web](#) with her many learning opportunities.

To recognize World Pangram Day February 1st, Heather coordinated a contest for original pangrams and announced winners on her [YouTube Channel](#). Pangram phrases contain all the letters of the alphabet. Here’s the link to order winning [Pangram stickers](#).



LRL

Desk pen-and-pencil cup.  
(You just gotta know where to shop.)

I know you’re all wondering where  
you can get the cup. 😊

Well, sadly, I don’t remember where I got it.

Speaking of member websites, check in with **Louise Grunewald** on her [website](#). Louise is a visual artist working in the disciplines of drawing, painting, hand lettering, printmaking, and book design. She operates her studio, *Western Hands*, in Durango, Colorado. Her art and writing is largely inspired by time spent outdoors in the natural world and traveling to new environments with her sketchbook in hand.

One member who has made unlimited contributions to Escribiente is **Elizabeth McKee**. [Her website](#). She is a book artist who teaches pointed brush lettering as well as paste paper and paste cloth classes. She spent time during the pandemic creating an introductory series of pointed brush classes to help make lettering with pointed brush more accessible to beginners and she has been teaching it online. She was introduced to paste paper and wasn’t impressed until she saw it used as a background for fine art. She has developed an exploratory class in which students create reference books that can be used for recreating patterns and background. She last taught this in the summer of 2021 at Ghost Ranch, New Mexico. Here is a link to the article that she wrote for the [Escribiente newsletter](#) (pages 11–14).



## BULLETIN BOARD

We welcome new members — both young and old!

*Escribiente* It's all fun & games until someone puts an *i* 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 ◆



**2024 State Fair**  
September 5<sup>th</sup> — 15<sup>th</sup>

Projects drop-off  
**August 23<sup>rd</sup>**

NM State Fair  
Creative Arts Building



**Fall workshop:** November 16–17<sup>th</sup> will be two days with two classes per day lasting three hours each.

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**

Board meeting July 3<sup>rd</sup>  
at 6:30PM via Zoom —  
program planning  
for next year

All members invited to attend  
Please come prepared with ideas

**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-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 link is sent to members via email in advance. In-person meetings take place on the third Saturday of each month at Heights Cumberland 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.