

Escribiente

**SPRING 2026-1
NEWSLETTER**



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



OUR PREZ SAYS: Greetings Escribiente Members! Welcome to Spring! Wait – is it really Spring yet? Our weather has been so warm and unseasonably beautiful. It seems like Spring and I sure hope it stays that way! Spring is the season of renewal. Life feels so fresh and cheerful with the sun shining and the plants blooming and it's a great time to start new and exciting art projects! And it's a great time to share your art projects, so please consider sending photos of your beautiful art to Lynda to publish in our newsletter. Also, if you've completed projects for any classes you have taken, please also consider sharing those photos along with the name and instructor for the class. We all love to see beautiful art and letters.

Now is also a great time to consider doing a project (or two or three) to enter into the State Fair in September. Entering the fair is a lot of fun for the artist and a lot of fun for fair visitors! No matter what type of piece you do, there's probably a category for it in the Fair.



PO Box 8884
Albuquerque, NM 87198

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There are different levels from beginner (two years or less experience) to advanced (ten years or more). Hint: there are usually very few beginner entries, so the probability of winning a ribbon in the beginner category is pretty high. PLEASE consider contributing to the beauty and success of the calligraphy exhibit at the fair! The exhibit offers opportunities for student to advanced artists to show the world what we do for fun.

Last month we were all excited to help Caryl McHarney celebrate her 100th birthday. She had a wonderful party at her church where she brought her artwork to sell to raise money for planting trees. Caryl has a special place in our hearts because of her kindness and generosity, because of her gift for beautiful art, and because of her extraordinary accomplishments in her lifetime. Caryl, we wish you many more birthdays!

I hope you all have a great Spring and Summer!



◆ **COVER ART** This beauty was created by Caryl as Sally Penley was presenting our April program highlighting etegami art. Caryl tells us, *It is absolutely wonderful when one finds a new expression of art that fits perfectly with such skills as one possesses. I've been in love with Japanese brush painting for a long time.*

◆ **THANK YOU** Thank you Kasia for the varied Zoom and in-person programs. We've enjoyed them all! Thank you Evelyn for all the newsletter photos (and just about everything else that keeps this machine flourishing)! Thank you Diane for leading the charge on the holiday card exchange (and the birthday cards to all). Pages of your holiday cards follow the workshop review pages. Thank you Diane and Bill and Evelyn for filling in the blanks for our April workshop.

♥ Thank you Elizabeth for all you have done for Escribiente over the years. We will miss you! ♥

DRUM LEAF BOOK BINDING WORKSHOP

November 2025

Sometime last April I was part of a Zoom show-and-tell group with my friend, Beth Lee, who was sharing a set of ten little drum leaf bound books. She had made them for a yearly book exchange with nine other calligraphers. Beth had successfully taught a drum leaf binding class to her group in Bozeman, MT, and seemed to be extremely comfortable with the method. I had taken one class in drum leaf binding and although I love the book that came out of the class, I was not sure that I could replicate the binding. I needed more instruction. So, I told Beth, you should come to Albuquerque and teach a two-day workshop in which we make four drum leaf bound books so that the method becomes second nature to us.

With all the Escribiente executive board members gathered to hang weathergrams in May, I proposed Beth's workshop of making four hard-cover drum leaf bound books in two days with the offer to become the Workshops Chairperson if my proposal was accepted. Although it was not a calligraphy workshop, the structure is so useful for calligraphers I thought everyone would want to learn how to make them. BUT if Escribiente members did not fill the workshop then we would be able to find book artists who would make up the difference.

And as the Yiddish saying goes: *Der mentsh trakht un got lakht*. Man plans, God laughs. At that time neither Beth nor I expected to be uprooted at the end of the year, so we forged ahead.

By the time November arrived Beth had already moved her studio to Redmond, WA, leaving her house in Bozeman to be sold in the spring. A less organized teacher might have said, "No, I can't do this now." But Beth did not.

Drum leaf bound books were developed by the book artist Timothy Ely as a way to showcase the work of photographers and other visual artists. I had spent a few pleasant days at the Lilly Library at the Indiana University Bloomington the year my daughter, Ruth, taught there and had been able to turn the pages myself on ten of Tim's fascinating books. Beth had studied with Tim, so we had a direct link to the developer.

Workshop Review by Elizabeth McKee

The drum leaf structure requires no sewing. The pages are glued together at the fore-edge and spine much like heavy cardboard early children's books. Since the writing or decorative elements only go on one side of the paper, both heavy and lightweight papers can be used. This structure lends itself to endless experimentation.



For the workshop, Beth had designed and printed text papers with directions for making all four sample books that we would make, so our first job was to assemble the text block. This would be the same process for all four books, but the next three books would be blank while we could add notes to our finished first book.

Book 1: Quick soft-cover version made with a glue stick. Especially suitable for binding workshop notes or daily practice sheets.

We had to come prepared with cover paper, spine paper and two sheets of end paper for which Beth had sent us the measurements. There was no time to waste since we relied on this book for the rest of the workshop!

With that successfully accomplished, we moved on to our second books after lunch.

Book 2: A paper hard-cover version made with mat boards and runner-tape. Suitable for binding workshop notes, daily practice sheets, and presentation portfolios.

We bound our text blocks and then proceeded to the covers. Beth had accidentally cut the mat boards a little too long, so we got to practice cutting mat boards. It was a lesson in book binding and also in making it work.

The next morning, we were ready for our third book. We already knew that the cover boards were too long, so Trish had brought her Kuttrimmer in case anyone wanted to use it instead of cutting the boards with a knife.

Book 3: A drummed-on-paper hard-cover version made with paper-pad backs and PVA. Suitable for more finished books of daily lettering or presentation portfolios.

Now we were into the PVA and the books looked a little sturdier.

Sunday afternoon we finally arrived at the version that I wanted to make most.

Book 4: A cloth hard-cover version made with book board, PVA and PVA/wheat-paste mix for artist books, blank books, and more.

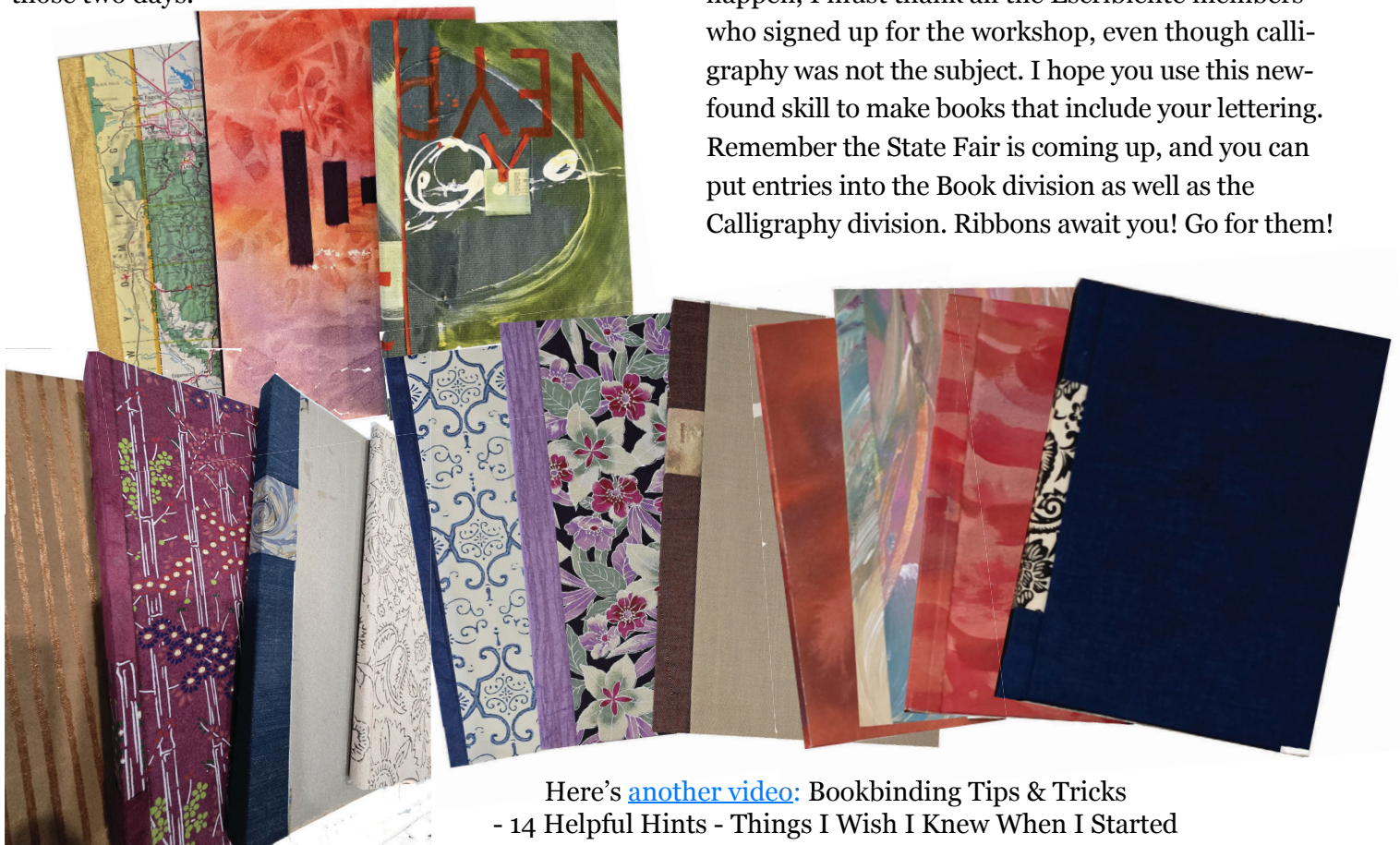
By this time, we were familiar with how to assemble the text block, line the spine of the text block, make the spine piece and assemble the spine piece and attach the cover boards. We just had to join the spine and the rest of the text block with the cover.

Because of my essential tremor, I rely a lot on tools that I couldn't bring to the workshop. I especially like to have my pages even at the head, tail and foreedge. I did not succeed very well with this, so I was not pleased with the books I produced during those two days.

But I was pleased with what I learned and before packing up my studio to move to Ottawa, I managed to put together ten text blocks and take them to Staples on Montgomery to have them trimmed. I had to wait a week for the Staples' employee to tackle the job (it was the beginning of December, so they were busy). The big ones are approximately 9" x 6" and the smaller ones about 4½" x 6". They charged a total of \$9.69 so it was worth the wait. Now I had ten books to practice putting covers on. I managed to do two of those before I was forced to pack up my tools. I made some beginner's mistakes which I hope I will not make again. They will be good as sketch books or for taking notes. I am eager to have the time to just sit down some day and finish the rest without interruption.

"If the student is ready, the YouTube video will appear." This one - [Drum Leaf Binding video](#). Or - [this quick one](#). These will be useful in giving you a general idea of the process.

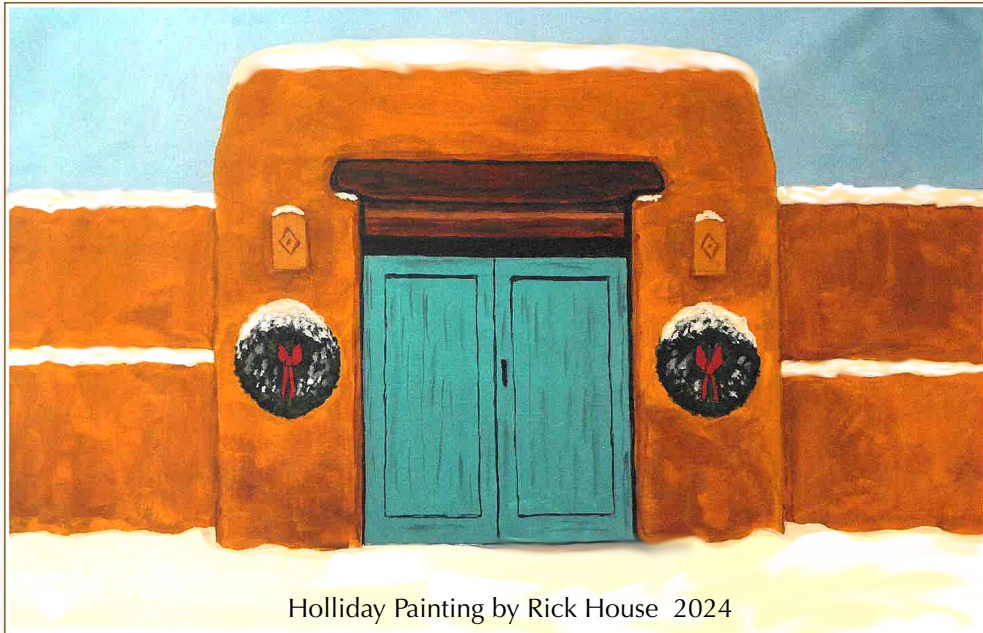
I would like to thank Beth Lee for designing this workshop for me in the middle of her move from Bozeman to Redmond, WA. And because I really wanted it to happen, I must thank all the Escribiente members who signed up for the workshop, even though calligraphy was not the subject. I hope you use this new-found skill to make books that include your lettering. Remember the State Fair is coming up, and you can put entries into the Book division as well as the Calligraphy division. Ribbons await you! Go for them!



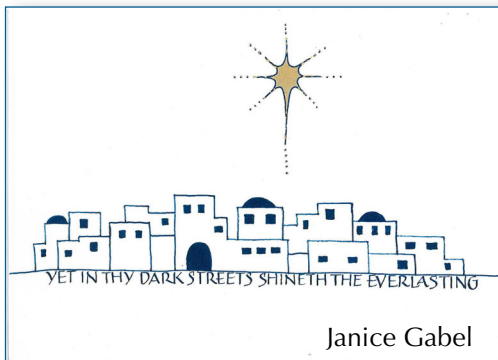
Here's [another video](#): Bookbinding Tips & Tricks
- 14 Helpful Hints - Things I Wish I Knew When I Started



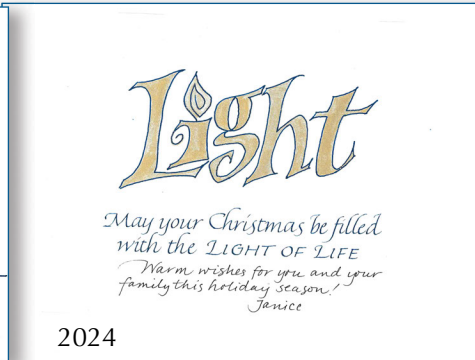
APOLOGIES ARE IN ORDER! Some of the holiday cards you see here are those shared among members in 2024! They were not included in the early 2025 newsletter! But, voilà — in keeping with the Escribiente tradition of caring and sharing, here are the holiday greetings for 2024 and 2025.



Holliday Painting by Rick House 2024



Janice Gabel



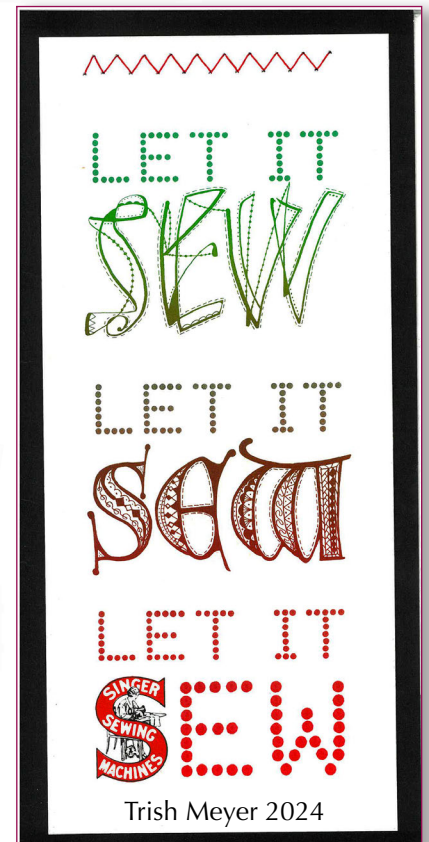
2024



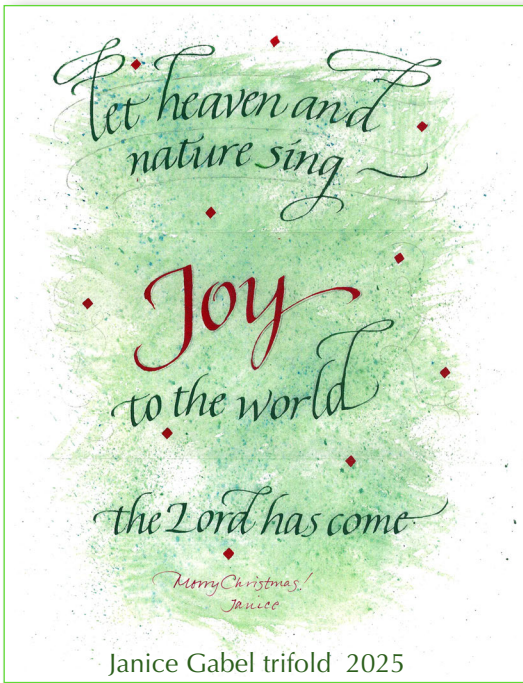
Caryl McHarney 2024



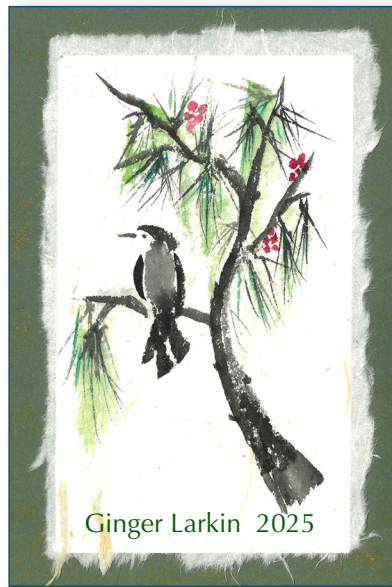
Michal Sommers 2025



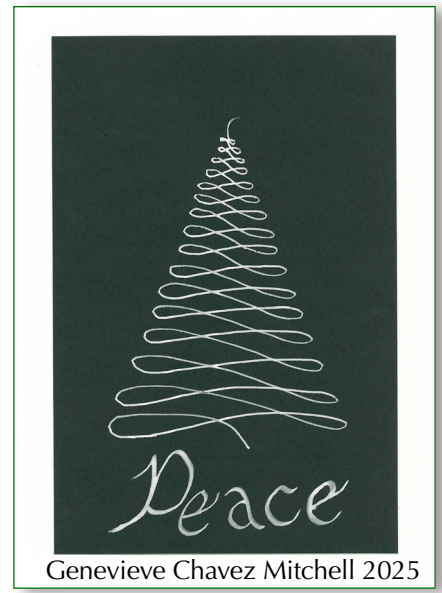
Trish Meyer 2024



Janice Gabel trifold 2025



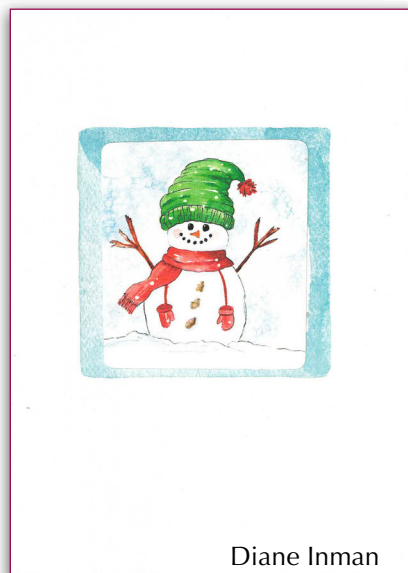
Ginger Larkin 2025



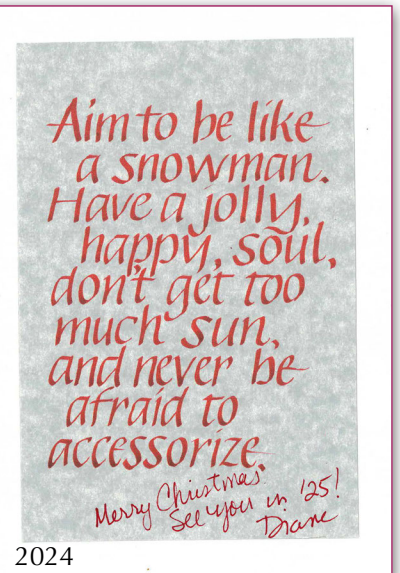
Genevieve Chavez Mitchell 2025



Maria Mercado 2025



Diane Inman



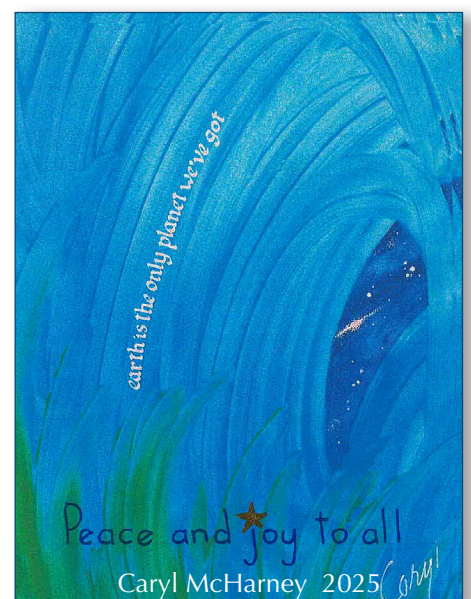
2024



Sharon Shannon 2025



Sharon Shannon



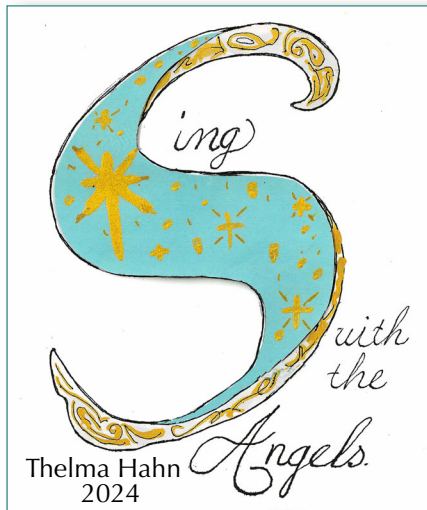
Caryl McHarney 2025



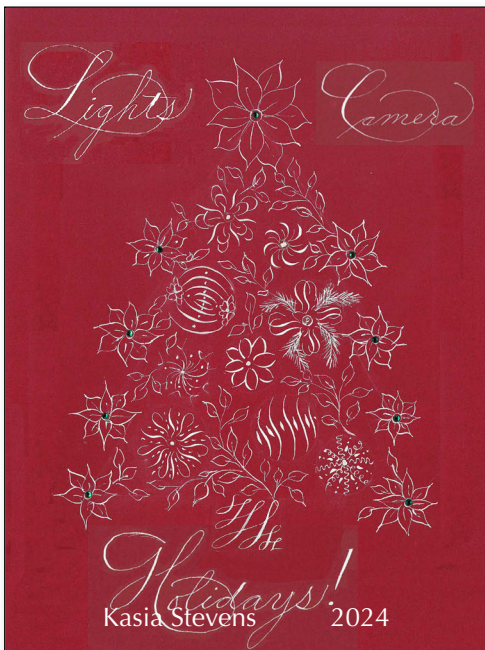
Ginger Larkin 2024



Diane Inman 2025



Trish Meyer 2025





Thank you Lisa for a great party! And Elizabeth for hosting our holiday celebration in your home. Food was great and gifts were exchanged to add to the fun.



Above: Good info to know for addressing envelopes for holidays. There are calligraphers among us who letter formal invitations for clients who wish to add a touch of elegance to their weddings.



February is all about Valentines & hearts & flowers and all things pink and red. Every year Kathy recruits a team of volunteers with magic pens to letter and assemble Valentines to be placed with the meal deliveries for clients of *Meals on Wheels*.



This from Kathy: *I have delivered 608 beautiful handmade valentines from Escribiente to Meals on Wheels, Adalante (a care center for many with disabilities), and to a small nursing home in the South Valley. The greetings were greatly appreciated. The nursing home staff said their small residence is not noticed by many. Most of the clients are without family and are seldom remembered with any kind of treat. A huge, thank you to all of you who lent your time and talents to bring joy to these neighbors.*



Left: Here's the team - Sarita, Kathy, Diane, Kasia and Evelyn at a gathering at Kathy's house in January. They enjoyed the chance to get together to letter and assemble valentines. The team extended to members who made valentines at home and delivered or mailed to Kathy. She has commandeered this effort for many years.

MONTHLY ZOOM PROGRAM ° FEBRUARY

The program for Wednesday, February 4th featured
“Write On” – The Lettering of Wes Wilson
 Presentation by Amity Parks

Many of us grew up familiar with the images of the psychedelic concert posters of 1960’s California. The bright colors, illegible texts and groovy images are cultural icons. Legibility is on the edge of impossible. Compositions are dense, crowded with jam-packed spaces. Colors are intense and vibrant with text tightly filling spaces.

Of the San Francisco “Big Five” poster artists, the work of Wes Wilson most strongly showcases the lettering style of this genre. Inspired by the artists of the Viennese Secessionist Movement, Wilson took those forms much further, creating emotional, vibrant and densely-packed compositions. In this presentation, Amity introduced us to Wes Wilson’s influences, his work, and why it is a unique and enjoyable way of composing text for modern-day lettering artists.



Each letter is made up of a box and one or two lines to cause the letter to emerge. Letters are defined by white paper or painted background.



Matthijs Herzberg ‘Libido’ Font

Amity is a visual artist and calligrapher based in Missoula, Montana. With a deep passion for the lettering arts, she has spent many years studying calligraphy through intensive week-long workshops and private instruction with internationally-acclaimed teachers.

Amity’s work and course information can be found on Facebook, Instagram, and on her website:

amityparkslettering.com



Left: It’s clear that Eva enjoyed and was inspired by Amity’s presentation. Thank you Eva!

MONTHLY ZOOM PROGRAM ° MARCH

The Program for Wednesday, March 4th featured
Pointed Pen Flourishing
 Presentation by Nina Tran

Calligraphic flourishes are known to bedazzle and bewilder the viewer. They are decorative, flowing strokes added to letters—typically on ascenders, descenders, or terminals to enhance elegance and composition.

Enter **Nina Tran**, a calligrapher based in sunny Los Angeles, California. She was introduced to formal calligraphy in 2015 and has not put the pen down since! Her passion and enthusiasm to learn calligraphy and penmanship is what propels her to teach.

Flourishes are best applied to, or around letters with loops and ovals (e.g., *l, g, y*), or at the end of words to create balance without obscuring. One rule of ornate flourishing is to keep the long axis of your flourishes horizontal to the baseline. In this case, flourishes are defined by ovals attached to letters. Simple or intricate—your choice. Another key stroke in flourishing is the loop. Pressure creates the shade.



Nina currently teaches both in-person and online classes in Copperplate, Spencerian, Pointed Pen Flourishing, Gothic Textura and Fraktur, Gothicized Italic, Gothic Cursive, and Monoline Foundational, Italic, and Stunt Roman. Learn more about Nina on her website. Love the quote that opens her website: “Anything worth doing is worth doing poorly until you can do it well.” She will be one of the instructors at **The Heartland Artist Retreat** in Itasca, Illinois, in July and IAMPETH in Salt Lake City.

FEBRUARY IN-PERSON

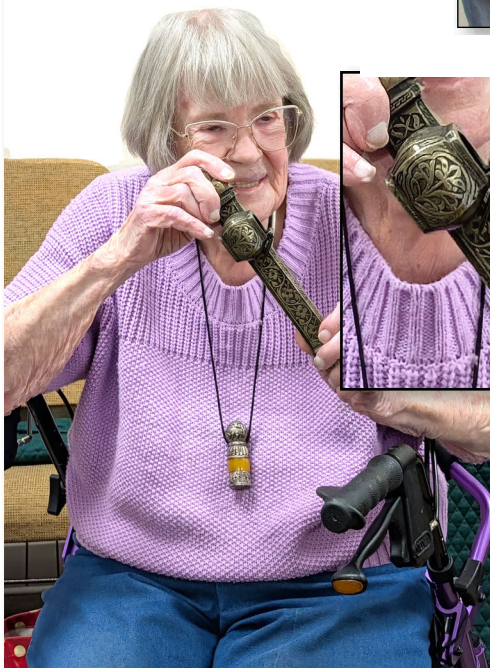
In this Saturday in-person gathering, we had to bid bon voyage to our cherished friend and creative, Elizabeth McKee! She's moving to Ottawa, Canada. So we will sadly continue our friendship in a long-distance Zoom relationship. We wish Elizabeth all good things in her new home — and studio.

Also, on the agenda for the day was Bill Kemp who shared the joy of collecting calligraphy tools. His extensive array of tools had us all wanting to learn more! Thank you Bill!

Members were invited to bring their favorite or most unusual tools. As we all know, our favorite tools can be anything from finely tooled vintage nibs to the carefully modified stir stick from our favorite coffee shop.

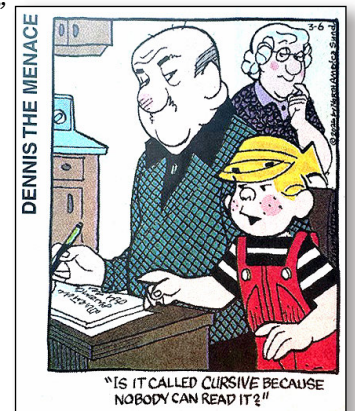
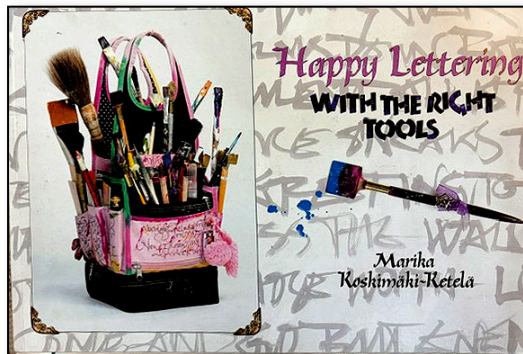


"Don't let anyone tell you you have too many art supplies. You don't need that kind of negativity in your life."



Caryl contributed to the tools discussion by bringing a tool that comes with a story(!): *"I found it at a flea market in Istanbul when I was studying Islamic calligraphy there. It is a divit, a beautiful tool carried by old-time Islamic scribes to hold their reeds and ink. It is heavy solid brass, and when my luggage was X-rayed at the airport, it set off the alarm. I was marched through the airport by armed soldiers to be questioned about it. Trying to explain a calligraphy tool to the head of a Turkish security system was as terrified as I have ever been as a traveler. Pointing to myself and saying I was a 'hot tot' didn't help, even though I believe it was what a calligrapher was called in Turkish. Eventually a young guard in that room full of men figured it out, or I guess I would still be in a jail in Turkey instead of writing this."*

Right: This book is available for check-out from our Escribiente library. Check with Trish. Current members can request books from the inventory list via phone or email, and Trish will arrange to have the requested books available at the next in-person meeting.



Here's a list of [Winsor & Newton's most popular colors in 2025](#). A long-time favorite of artists and calligraphers, this historic British company also shares free articles, masterclasses and information about their pigments.

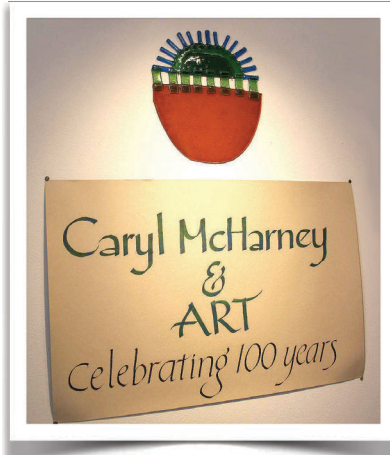
Note the left-hand top of the page: [RESOURCES](#) - Click here to discover: Articles, Masterclass (Free), How-to's, Guides, Color Charts and Composition and Permanence Tables.



What an honor it was for Escribiente members to be asked to play a part in celebrating Caryl's innumerable contributions to the world on her 100th birthday!

Caryl's parents did not know just how prophetic her words were when she announced at the age of four, "I want to be an artist!" She has told us her family thought the Art Institute of Chicago was a suitable place to take children. Monet and Van Gogh appealed to her innate desire to color outside the lines. It might be said that became the hallmark of her countless creations over the decades.

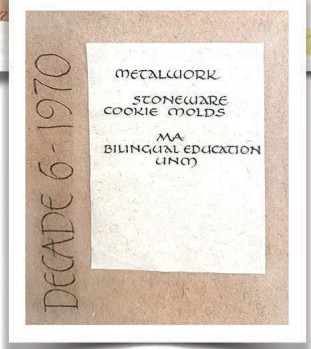
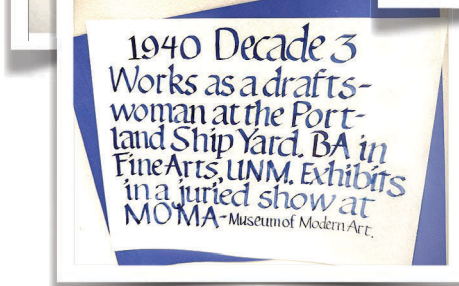
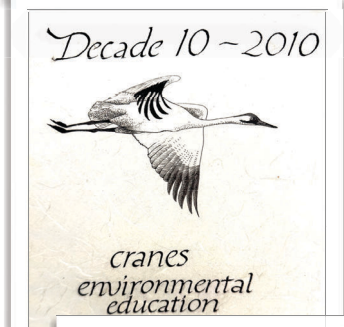
Escribiente members enjoyed the wonderfulness of Caryl's birthday party. It was a perfect way to spend our March third-Saturday in-person gathering. Thank you Kathy for recruiting members to honor Caryl with a lettered decade-specific art timeline.



Thank you Caryl for being our friend, our inspiration, our advisor, our teacher, our super star!



February 1960 - Four black college students stage a sit-in at a segregated Woolworth lunch counter; one of the starts of Civil Rights movement. July 4, 1960 - The fifty star flag of the United States debuted to reflect admission of Hawaii to the Union. April 17, 1961 - Bay of Pigs invasion to overthrow the regime of Fidel Castro. May 5, 1961 - First U.S. manned space flight with Alan Shepard. February 20, 1962 - John Glenn first U.S. astronaut to orbit the earth. October 4, 1962 - The Cuban Missile Crises begins. August 28, 1963 - Dr. Martin Luther King delivers 'I Have a Dream' speech from the Lincoln Memorial. November 23, 1963 - President John F. Kennedy was assassinated in Dallas, Texas. January 16, 1964 - Beatlemania hits the United States with John, Paul, George, and Ringo. July 2, 1964 - Landmark Civil Rights Act passed. March 25, 1965 - Voting Rights marches from Selma to Montgomery, Alabama. May 12, 1965 - Donald Goerke invents SpaghettiO's. March 1969 - First mammogram for early detection of breast cancer. April 22, 1969 - Big Mac burger debuts. April 4, 1968 - Dr. King is killed. July 20, 1969 - Armstrong and Aldrin walk on the moon. In this decade Caryl experiments with fused glass art. A technique of layering, cutting, and arranging compatible pieces of glass and heating them in a kiln to melt them into a single, cohesive piece.



This heartfelt thank you from Caryl: "Dear ink-stained friends, I was overwhelmed at the party and want to thank each and every one of you for all the work you did to make it a once-in-a-lifetime event! Your friendship and wonderful work has been a joy and inspiration to me for years. Earth thanks you too, we planted almost seventeen hundred trees."

MONTHLY ZOOM PROGRAM ◦ APRIL

Sally Penley presented the **Japanese Art of Etegami** for our April Zoom program. Etegami literally means “picture letters.” This quickly became Sally’s favorite art form after joining a Sumi artist group after retirement. She was so impressed with the colorful, friendly, fun, often humorous messages on postcards that members were creating and sharing with each other. These are simple painted images along with a few heart-felt words or a haiku intended to be mailed to a friend or loved one. Give joy and get joy is what it’s all about! She was hooked from the start!

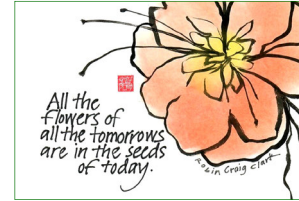
Objects are outlined in Sumi ink and enhanced with water color, typically flowers, animals, or objects from nature. Bouncy and lively letters are written in a very simple, almost childlike way. The motto of etegami is “clumsy makes it better.” The Japanese call the wobbly lines “living lines.” The brush is held vertically at the end of the shaft so it is purposely hard to control. Essence of color goes on very quickly.

Objects usually bleed off the edges. The carved stamp (or chop) is your personal signature stamped in Chinese red or vermilion ink. Digital clip art is a great source for reference.

Etegami literally means “picture letters.” You don’t have to be a fine artist or seasoned calligrapher to enjoy this simple art. It’s truly a fun way to give joy.

Sally Penley is a graphic designer, calligrapher and sumi artist living in Olympia, Washington. Sally is a full-time working artist at her studio. She also conducts various Zoom workshops on calligraphy, Sumi art, bookmaking and painting techniques. Website: sallypenley.com
Free our spirits and create etegami post cards.

Wabi-sabi is a Japanese philosophical and aesthetic concept that finds beauty in imperfection, impermanence, and simplicity. Rooted in Zen Buddhism, it encourages embracing the natural cycle of growth and decay, highlighting rustic, weathered, or flawed objects, and finding tranquility in life’s transient nature. “Nothing lasts, nothing is finished, and nothing is perfect.”



April 11th and 12th had members gathering in our workshop space for lettering and watercolor and stamping. Weaver Writing with pointed pen taught by Bill Kemp was the focus on Sunday. On Saturday, Diane and Evelyn demonstrated use of watercolor in making colorful backgrounds. Evelyn showed how she uses rubber stamps to jazz up lettered pages.

On April 18th members enjoyed an **in-person** Saturday afternoon with a presentation by Genevieve who enlightened us on care and feeding of fountain pens.

Diane showed us how she uses postage stamps to add special interest to her cards, bookmarks, etc. Photos will appear in the next newsletter.

Next up: **May 6th** Zoom meeting **Borders & Other Hands** presentation by Kalo Chu speaking to us from Hong Kong.

Keep an eye on your email for news about our May meetup.

Quote swap viewing on Padlet will be **June 3rd** zoom meeting. Also physical exchange of our quotes will take place at our June third Saturday in-person meeting.

And don't forget about entering the New Mexico State Fair!

USPS Postcard Information

Postcard mailing info

- A standard postcard is 3.5" x 5", with maximum size 4.25" x 6" (\$.61 stamp)
- Larger postcards (up to 6 x 11)—use a first class stamp (\$.78)
- International (from U.S.): \$1.70 for standard postcard up to 4.25" x 6"



Watch your email. Evelyn is querying members to gauge interest in creating an etegami postcard exchange among members.

2026 CREATIVE CHALLENGE

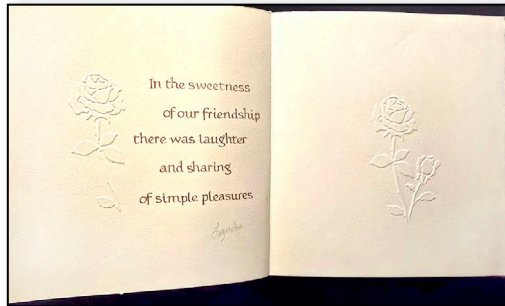
All guild members are invited to participate in this year’s **Quote Swap** to be shared at our June meeting. No judging is involved, just a desire to challenge yourself and share with others. No one should be concerned about ability level, since we are all on a lifetime continuum of learning! You can use any media, lettering hand, layout, tools, size, etc. You are only limited by your creativity and imagination! This year’s challenge is **any humorous quote** that will bring a smile.

Photos of all quotes will be featured in our June Zoom Padlet meeting and the Summer newsletter.

Beth House remembrance book. These are images created and bound into a book for Beth's family.

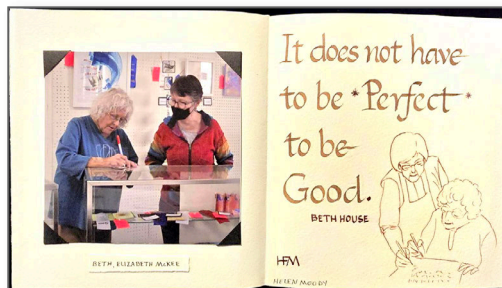
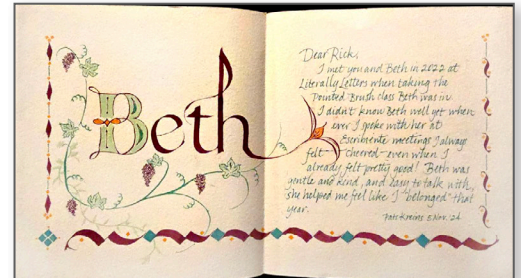


Sharon and Michal assembled these page spreads into a bound book that was presented to Beth's husband, Rick, at the Holiday Party in December.

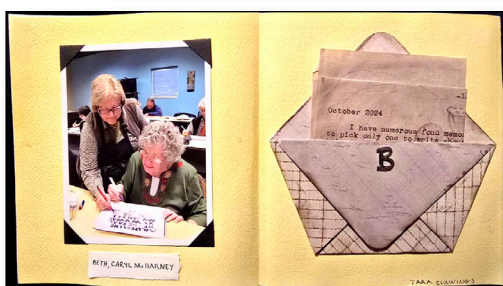
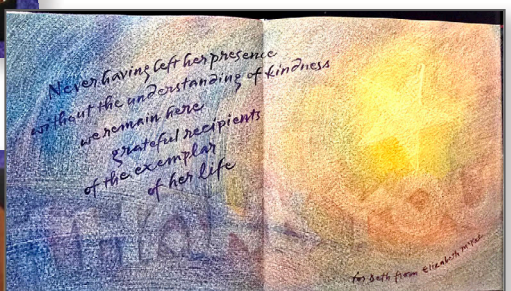
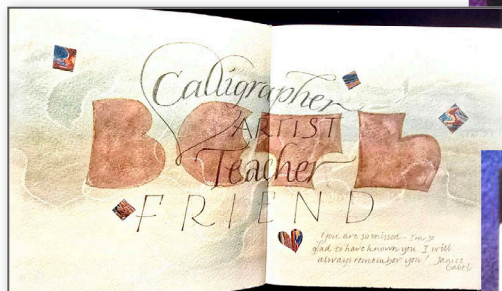


The artists —

- | | |
|-----------------|-----------------|
| Evelyn Costello | Thelma Hahn |
| Lynda Lawrence | Pats Kreins |
| Helen Moody | Maria Mercado |
| Ginger Larkin | Edi Klingner |
| Janice Gabel | Elizabeth McKee |
| Tara Cunnings | Diane Inman |



Thank you, Sharon, for this book and for giving us this chance to honor our friend.



WORKSHOPS

Escrībiente-sponsored workshops are offered by international, national and local scribes. They are a great chance to learn from some of the best teachers of calligraphy. Escrībiente's next formal in-person workshop will be announced when arrangements can be finalized. Normally our workshops are scheduled twice yearly for April and November. Thank you Bill, Diane and Evelyn for filling in the blanks for our recent April workshop weekend. Currently, the Workshop chair position is vacant!

When we have a scheduled workshop on the calendar, registration forms are emailed to current members initially; workshops usually fill quickly. Scholarships are available for all workshops. Our policies regarding priority registration for members, cancellations and refunds are posted on the [Workshops Policy](#) page of our Escrībiente website.

Learning Calligraphy Online

There are many online calligraphy classes offered by instructors from all over the US and beyond.

John Neal Books lists current classes on their [Online Classes](#) page.

A **Paste Paper class** recording (2.5 hours) is available by contacting Elizabeth McKee. Cost is \$25.

The [Meeting Archives](#) on our website includes descriptive text and images starting with the most recent programs all the way back to 2018. These programs have entertained, educated and inspired us for many years. (Thank you, Trish for all things tech related.)

Only Members have access to program replays on our YouTube Channel, but some programs are edited and available to the public on this [YouTube Playlist](#). Please encourage your friends to subscribe to our YouTube channel! There are nine videos including a fabulous presentation by Nancy Hayes Hills.



Into the Heartland is a boutique artist retreat. It is an experience of connection, creativity and curiosity that will leave you renewed and enthused long after you return home.

Come and gather for a time set apart from your regular everyday to intentionally create and learn together. Find space to breathe, to elevate the ordinary, to step into a week of community, creativity and inspiration that will nourish you in the best of ways.

All are welcome! Beginners and old hands alike will benefit from 5 days of classes immersed in art and camaraderie in an exceptional setting at [Eaglewood Resort and Spa](#) in Itasca, IL. Our fabulous instructors include talented, professional calligraphers, bookbinders and watercolorists!

For more information and to register, visit: www.chicagocalligraphy.org or email: intotheheartland2026@gmail.com

Our Weeklong
Instructors &
Courses



Cheryl Dyer
Writing and Writing:
Penning Your Poetry in a
Unique Script

Daniel Essig
Altered Mica Book

Joseph Lappie
The Book Bind-a-Palooza or How I Learned To
Bind Dozens of Books in A Very Short Time

Alida Márquez
Carved in Paper: A Lettering Exploration

Jesse Marsolais
Brush Kinetics, A Modern Look at Ancient
Forms, or A Funny Thing Happened on the
Way Back from the Forum

Christopher Reno
Experimental Pictorial Watercolors with Fr.
Edward Colich

Sherri Thornton
The Art of Painting with Light: Utilizing Color,
Design, and Innovation

Nina Tran
Blockletter Fever

Participants will choose one 5-day course for the week.

Into the Heartland is a new take on the annual calligraphy conference, but it offers SO much more for artists looking to up their game!

Learn to add a new twist to your lettering projects by studying watercolor, or jazz up your letters using a stained glass effect. Try delving deeper into bookbinding, making lovely sketchbooks and journals, or creating a one-of-a-kind artist book.

Of course, there are also opportunities to brush up on your lettering or learn a new hand. Most of all, it's an entire week to create and be together with like-minded friends! Classes fill up quickly, so make sure you're in by completing your [registration!](#)

Into the Heartland runs July 19–24, 2026. For more details, visit this link [here](#).



[Link to join IAMPETH](#)

- Log into your IAMPETH member account to ensure you remember your password.
- Use the worksheet in the Registration Booklet to plan your class schedule.
- Locate the Registration Portal in the Events tab.
- Chat with friends to make sure they are ready too!

Note - Bill Kemp and Nina Tran (among others) are on the faculty.

Have you picked your classes?

Registration opens this Saturday!

August 3—8, 2026

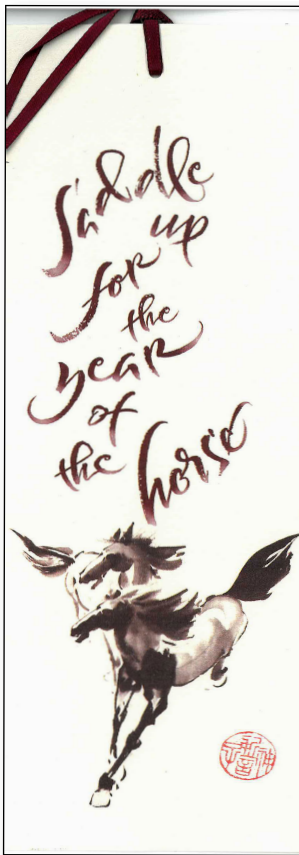
[Link to Conference details](#)

- Log into your IAMPETH member account and register for your classes!
- The portal opens at 1pm Eastern (New York time)
- We highly recommend you use Chrome (if you are having any technical difficulties, this is likely the solution).

MONTHLY IN-PERSON PROGRAMS

Monthly in-person meetings are held on the third Saturday of each month (except January, July, and December) at Heights Cumberland Presbyterian Church, 8600 Academy Road NE (near the corner of Wyoming & Academy) from 1:00 to 3 p.m.

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-sponsored workshops will be reimbursed at 50% of the workshop fee (up to \$100). A review of the workshop for our newsletter is required.



2026 is the Year of the Fire Horse in the Chinese zodiac beginning on February 17, 2026, and ending on February 5, 2027. As a rare, once-every-60-year event, the Fire Horse symbolizes intense resilience, passion, rapid change, and bold ambition. It is associated with high energy, freedom, and significant, often transformative progress. The Horse represents independence, intelligence, and a spirited, energetic nature, while the fire element brings intense, transformative energy for rapid change. Thank you, Elizabeth

ESCRIBIENTE LIBRARY

Escribiente's library has a wide variety of DVDs and books for self-study. Our Librarian has updated the master list of library books. There are two PDF links below – one sorted by genre and the second sorted by author. Thank you Trish, for all you do in maintaining our library!

Current members can request books from the inventory list via phone or email, and Trish will arrange to have the requested books available at the next in-person meeting.

[Download Library List By Author \(PDF\)](#)

[Download Library List By Genre \(PDF\)](#)

Member websites:

[Bill Kemp](#)

[Lets Letter Together](#) Heather Martinez

[Elizabeth McKee](#)

[Louise Grunewald](#)

[Trish Meyer](#)



My teacher told me not to worry about spelling because in the future there will be autocorrect. And for that I am eternally grapefruit.



Refrigerators and magnets – a match made in heaven





Dear Arrighi, Could you review what whites to use for what task? I can't remember which one to use for tints and which one to use for writing on dark paper. Is gouache the only thing you can use? – *White Out*

Dear White Out, A good resource for this information can be found in Marie Angel's book, *Painting for Calligraphers*. She writes that gouache is watercolor that has the addition of white fuller's earth, such as clay or barite. This is what makes them opaque. Zinc White is ground finer and is easier to write with. It is the best for clean and lightfast tints. Always start with the white first, then add the color to that. Permanent White is a more opaque paint. If you add white to a color it does make it a little more fugitive. When writing on dark paper it needs to be really opaque, yet when it's opaque enough it is difficult to write with. I start with Zinc White because it's easier to write with.

Then add Permanent White to it until it's opaque but you can still write with it. Many times you have to flood the stroke as you write. This is a process by which you press the nib and release a little paint onto the already wet stroke. It is laborious and must be done as you go along, but it really helps make the white more opaque. Some of the other helpful hints to make more opaque white is to add Dr. Ph. Martin's Bleed Proof White or Pro White to Zinc White (these come in a small jar). Or write with one of the bottled whites by themselves. Ziller has a very opaque white ink that gives lovely hairlines but doesn't have enough binder in it to make any erasures. Luma Pearlescent ink is a white that works well for copperplate but doesn't work well with chisel point nibs. It is an acrylic and is water-proof when dry. It is not as opaque as gouache. For writing on dark shiny stock, Badger acrylic paint writes well.

Credit for this article goes to DeAnn Singh and the Society for Calligraphy Bulletin.

Cursive Makes a Comeback in schools under New Jersey state law. New Jersey joins 25 states that have mandated a return to cursive handwriting in public schools.



Open Space Visitor Center



6500 Coors Boulevard NW

We've been invited again to participate in the annual *Poets Picnic*. Escribiente, along with the New Mexico State Poetry Society and LIBROS Book Arts Guild are community participants in the annual *Poets' Picnic* at the Open Space Visitor Center. This year Saturday, May 2nd, will see poets and calligraphers converge to bring letters and haiku to the public.

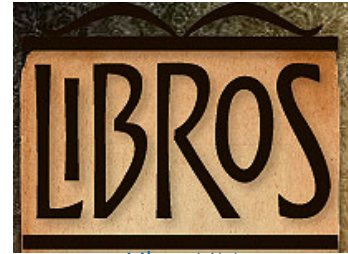
There will be a haiku workshop for poets and a nature walk in the morning, and an afternoon of music and poetry. Volunteer calligraphers will letter weathergrams in the portal area outside the main entrance. In advance of the event, members have lettered 114 weathergrams to be placed in the trees on April 28th.

Thank you to all who volunteered time and talent this year, and especially Sharon Shannon who coordinated the artists and will photograph the weathergrams. Authors of the haiku love to see their poems hanging in the trees! The subject matter is seasonal and the resulting vertical paper flags (preferably cut from brown paper grocery bags) are hung on a tree branch on the grounds of the Open Space.

A poetry *chapbook* is compiled, edited and assembled by members of LIBROS BookArts Guild. Escribiente members have contributed images to be included on some pages of the chapbook. Thank you Esther for recruiting artists and processing the images for this chapbook treasure.



Escribiente
escribiente.org



LibrosNM.org



nmpoetry.com

FLEA MARKET 2026

SATURDAY, MAY 9th
 10am to 2pm

LIBROS

New Mexico
 Book Arts Guild

**CREATIVE BARGAINS!
 PAPER ARTS EXTRAVAGANZA!
 CRAFTING GOODIES!
 FUND RAISING SALE TABLE!**

SAGA GYMNASTICS GYM
 3400 Candelaria Road NE
 ABQ, NM 87107

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 following each meeting. Watch your email from Bill Kemp for the link.

◆ ◆
OUR NEXT BIG THING
WEATHERGRAMS

The Poets Picnic
May 2nd

In collaboration with NM State Poetry Society and LIBROS Book Arts Group, Escribiente will again letter the poets' haiku on weathergrams to be hung on foliage on the grounds of the Open Space Visitor Center.

◆ ◆
 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

Meeting via Zoom
May 6th 6:30 PM

Borders & Other Hands
 Presentation by Kalo Chu

◆ ◆
Next in-person meeting will be May 16th. Check your email for details. We welcome Show & Share calligraphic art at our in-person meetups on the third Saturday of each month, 1:00–3 p.m. 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 are 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 for many years 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.