
ESCRIBIENTE

2016-7



N E W S L E T T E R

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

A WORD FROM YOUR

President

This is my last letter as President and I thank everyone who, for the last 3 years, have helped make Escribiente the excellent calligraphy group that we are today. The Executive Board was top notch with Esther the Vice President, Ginger as Secretary and Evelyn our Treasurer, making my job as President easier with their assistance, experience and knowledge.

Our Committee Chairs were excellent. Rodger does our fundraising, and makes a gift for the Christmas party raffle. Hospitality was headed by the late Betsy Townsend, then Beth graciously took over. Library was headed by Donna and when she gave it up, Trish took over. Materials Chair is Janice. Membership is Sue. Lynda does the clever flyers. Our Newsletter was revived by Alma and Esther it now will be edited by Julie. Programs were organized by myself. Publicity is handled by Miriam. Refreshments were coordinated by Donna, Nancy N. and now Heidi. Shows have been under the care of Beth and her husband Rick, who volunteered to help. Beth, then Catherine were in charge of State Fair. Workshops are under the care of myself. Bill is the Town Crier, who keeps us in touch via email.

Non Committee contributions have been Bill and Julie giving 1 day or 2 day workshops at reduced rates. Caryl had the idea and organized a coloring book of letters; the letters of the alphabet are being drawn by Escribiente members, which should be for sale this summer. Diane hosts our Christmas party. Trish is in charge of the web site and has added a Facebook page, keeping us connected to the electronic world. Thanks to those mentioned above and the many others who have helped in various capacities. I couldn't have made it without each of you.

Please continue with your cooperation and support for the incoming board and we will have another successful and exciting year for Escribiente.

Jan Florence
President

ESCRIBIENTE

P.O. Box 30166
Albuquerque, NM 87190

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SHOWS • **Beth House** • house.richard807 at gmail.com
STATE FAIR • **Catherine Hogan** • chogan424 at gmail.com
WORKSHOPS • **Jan Florence** • jsfcallig at yahoo.com

Dues are due JUNE 1st!!!

Mail your check to:
P.O. Box 30166, Albuquerque, NM 87190

Dues are \$30., or \$40. to receive a printed and mailed copy of the Newsletter. Please include name, address, email, phone and birthdate with your check.

COVER ART

OUR BEAUTIFUL COVER ART IS BY JANICE GABEL, DONE IN THE LETTERING IN 3D CLASS.

Escribiente is a non-profit organization of persons dedicated to the advancement and promotion of calligraphy. Meetings are held at 6:30 pm on the first Wednesday of each month, except for January and July. December's holiday meeting will be announced. We meet at Manzanito Mesa Multi-Generational Center (southwest corner of Elizabeth and Southern). Yearly dues are \$30. with online newsletter and \$40. with printed and mailed newsletter. Dues are not pro-rated and are payable May-June. Benefits of membership include: receiving the newsletter, book, tape or DVD checkout from our lending library, discounts to attend workshops, and a discount at Artisan's Art Supply.

Dues should be mailed to: Escribiente, P.O. Box 30166, Albuquerque, NM 87190.

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Send information to:

Julie Gray, 29 Kiva Loop, Sandia Park, NM 87047 or email to inkster1 at junoo.com

Envelopes from Alan Blackman

by Bill Kemp

During a recent teaching engagement to Berkeley, California I had the opportunity to visit the San Francisco Public Library. There was an exhibit there called "Letters to Myself" that displayed envelopes spanning from 1968 through 2004. Over a 36 years period, Alan Blackman, a calligrapher from San Francisco, sent envelopes to himself. As a stamp collector, he wished to receive the "first day issue" of the new stamps and he also wanted to get his 11-year-old son interested in his hobby. To accomplish both of these, he would address an envelope to himself and to his son.

During this period, Mr. Blackman was inspired by each new stamp being issued. Knowing that each stamp was different in design, he let that influence him on how

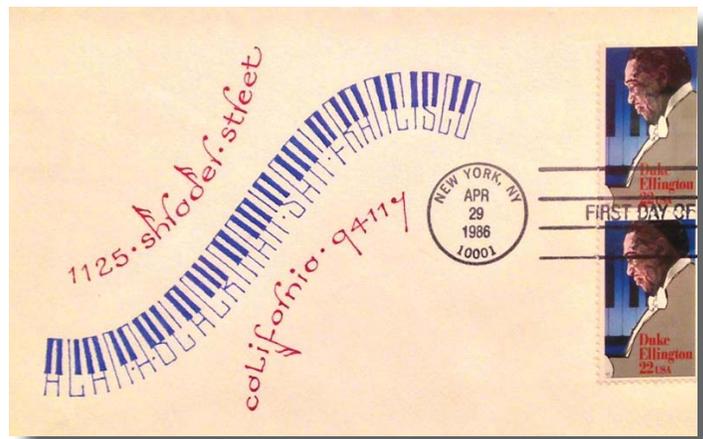
the address could reflect the design of the stamps. He did not really appreciate this concept at first, but after a while he became more and more interested in the idea. As he shared the envelopes with his friends, he became truly engrossed with the idea of designing the address to the new stamp. With new stamps being issued almost monthly, it became a habit for him to design each envelope to compliment the new stamp.

At the San Francisco Public Library two rooms were filled with his envelopes. As I went through the exhibit, I was completely captivated by his ideas for the design of his address for each new stamp. Incorporating a simple script to each new stamp was truly fascinating. For example, for a stamp about

watches he designed his address with gears to represent the working of the watch. For a stamp featuring ducks, his address was changed to represent cattails from a marsh, and you saw the connection immediately. His combination of the stamps and address designs were not only clever but remarkable.

I hope that the pictures of his collection will allow you to see this man's clever ingenuity of each stamp related to his address design. I could have spent hours and hours admiring each envelope and how he connected the address to the stamp placed on the envelope.

Editor's note: You can see more of Alan Blackman's wonderful envelopes in the latest issue of Bound & Lettered (Volume 13, Number 2).



Lettering in 3-D!

By Amy Jones

I had the opportunity to put several pieces I made during the workshop in an exhibit. The pieces contained cut paper words and 3D flowers. I heard numerous comments about the flowers and how impossibly intricate they appeared. My thoughts exactly, the first time I saw Julie's flowers in person. But by the end of the workshop, each of us had made one! Julie made it easy by first having us cut out something much harder. Armed with a quick demo, sharp x-acto blades and a ready-to-cut design, we each cut a 3D letter with its multitude of parts. Mine had 15! Then came the assembly, layering, intertwining and gluing – with the final addition of Bling. Voila, each of us had a beautiful letter ready to put in a frame. Compared to that, the flowers were easy, despite having as many pieces. Flowers are more forgiving and have character, so the petals can tilt here or leaves bend there. Add a bit of pan pastel color, and you have a beautiful accent for some calligraphed words.

Lastly, we learned the process of how to cut out words. The beauty of this technique is that the final design is drawn on tracing paper. This allows you to “fuss” with the design by outlining the letters and adjusting as needed to make everything perfect BEFORE transferring it and starting to cut. I learned that the trick to a successful design is connecting the letters in just enough spots,

and thickening up the hairlines. The Rives BFK paper that we used is amazingly strong, and it doesn't take much to connect the lattice. Here are Julie's important cutting tips: use a sharp blade; hold the blade straight down; pull the blade towards you: slow down around the curves; always pull towards a point; AND cut the counter shapes first.

Once I had cut out my first words, I played around with different backgrounds and found the ones that made my words pop. Then I had to decide how to mount the words to my background. The easiest way is to dot some Aleene's tacky glue in a few critical spots. Another technique is to use double-sided foam tape cut in narrow strips and applied in strategic locations – this is good for cards going through the mail. Or, make paper stilts that can be cut to height. It is amazing how much shadow is created using 1/4" stilts! These stilts are applied in enough weight bearing spots to keep the word lattice from sagging.

By the end of the weekend we each had several pieces on our display boards with 3D letters and flowers and cut out words. Such fun! A whole new world of calligraphic possibilities has opened up to me, and I've been using the paper cutting techniques I learned at the workshop in all my recent projects. I confess I'm hooked. Thanks Julie for being the catalyst!



Catherine Hogan



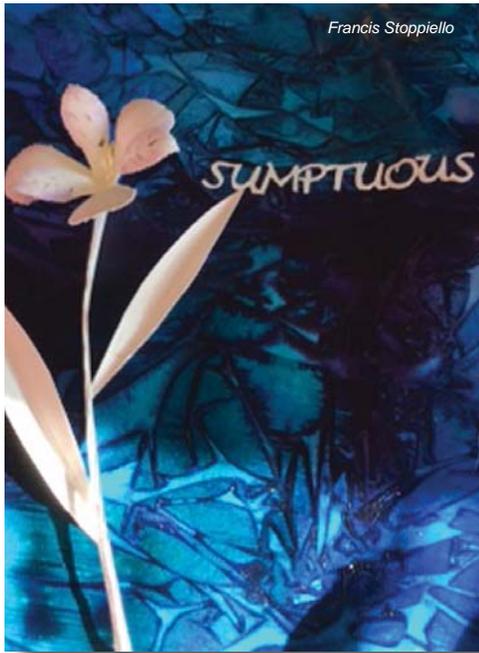
Ron Peterson



Kathy Chilton



Amy Jones



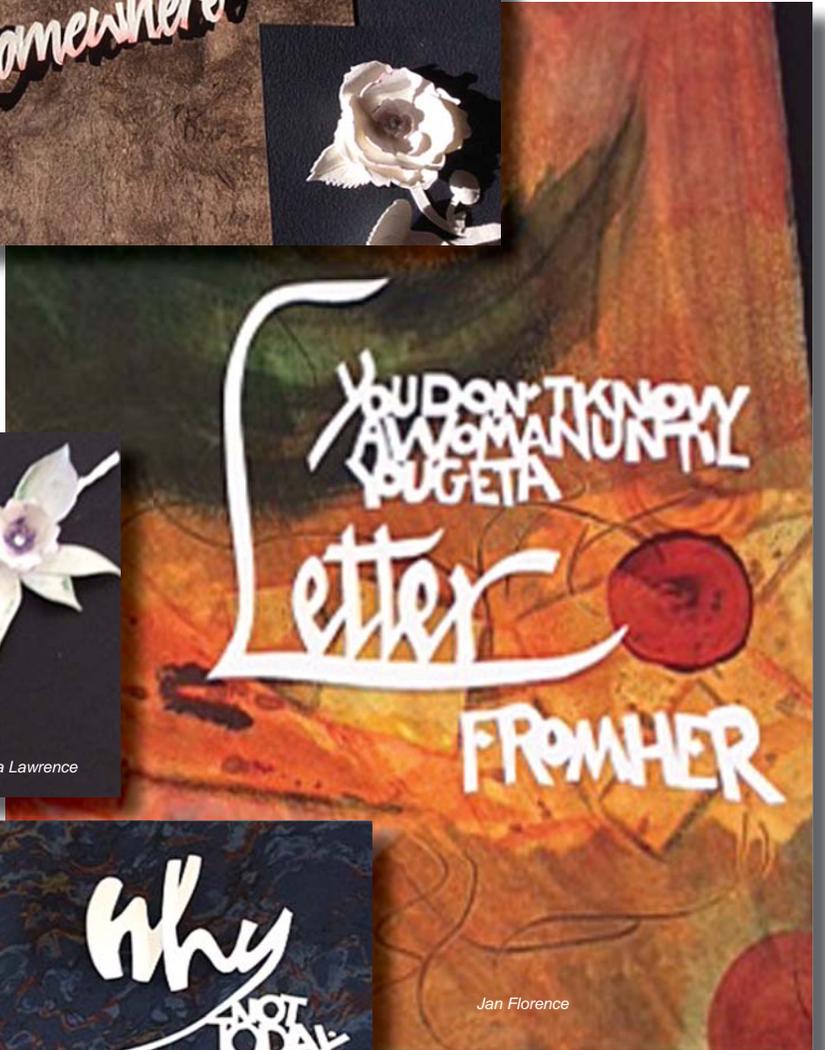
Francis Stoppiello



Pat Vizzini



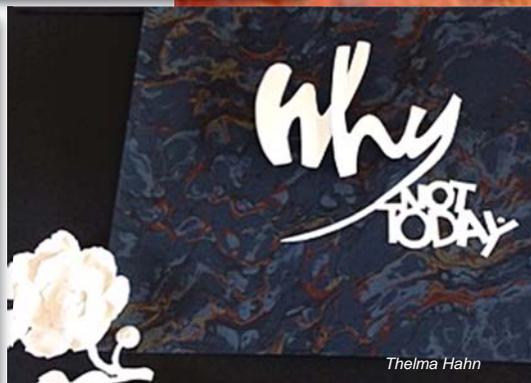
Lynda Lawrence



Jan Florence



Margie Disque



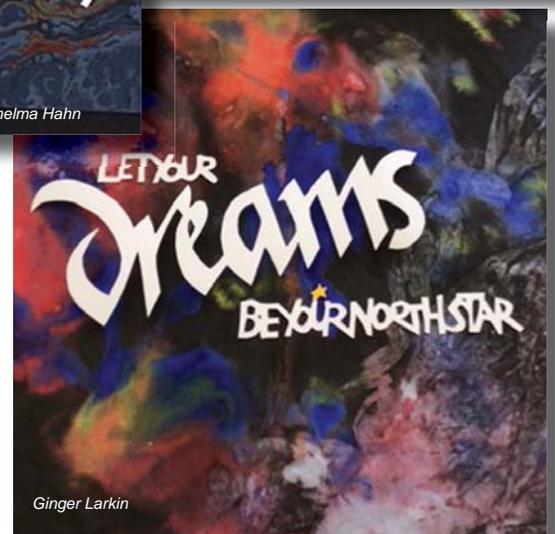
Thelma Hahn



Alma Sanderson



See Janice Gabel's artwork on the front cover.



Ginger Larkin

The Story of Yellow

Thanks to Margie Disque for this article.

Traditionally, yellow has come from five main sources—mango, gamboge, orpiment, ochre and saffron. In the case of the Indian mango bush, the leaves were forced to a certain type of cow. At this point the cow's bladder would produce a urine-dyestuff which could be harvested and exported in the name of Indian Yellow.

Gamboge, a corruption of the word Cambodia, first came from that country. It's an extract from the *Garcinia hanburyi* tree, which, when raw, forms into dirty brownish balls like earwax. When touched with water or other medium it becomes a brilliant yellow.

Both gamboge and orpiment are full of arsenic. "There is no keeping company with orpiment," warned Cennino Cennini, about 1390. Orpiment means "gold-like." It fascinated Middle-Ages alchemists.

Ochre is an iron-oxide mineral found on every continent, but notably in Turkey, southern France, and at Sienna in Tuscany. While less brilliant than most other yellows, ochre is perhaps the earliest artists' colour and, to this day, one of the more useful.

Among the yellows, saffron has the highest price tag. Used in both cookery and art, saffron comes from the delicately harvested pollen on the tiny stamens of a purple crocus.

Originating probably in Kashmir, saffron culture spread to Morocco, then Spain, and in the 16th century to a short-lived industry in and around Saffron Walden in England.

These days the pigment business is greatly synthetic. Colour-making represents the confluence of the art of chemistry and the chemistry of art. What we do with it is not too far removed from the day when some cave-dweller picked up a chunk of ochre and found that he could make his mark. "I have magic," he or she must have thought.

"There are painters who transform the sun into a yellow spot, but there are others, who, thanks to their art and their intelligence, transform a yellow spot into the sun." (Pablo Picasso)

Esoterica: For a fascinating artist's odyssey, see *Colour: Travels Through the Paintbox*, by Victoria Finlay, a passionate and brilliantly curious young woman. In one of her many colour-seeking adventures, she rickshaws out to the village of Monghyr, near Patna in Bihar State, India, to try to find out why the ancient cows died young.

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In Memory of

Joseph A. Teresi (1918 - 2015)



Joe Teresi, 97, died peacefully at home in Albuquerque on December 27, 2015, with family by his side.

Joe was born in Pittsburgh, PA, on April 20, 1918. He came to work and study at the University of New Mexico in Albuquerque in 1939, then relocated to Carnegie Institute in Washington D.C. in 1941-42, where he was instrumental to the development of the artillery proximity fuze, one of the most important technological innovations of World War II. Joe returned to the UNM Physics Department to continue work on military defensive devices until 1948, at which time he joined Sandia National Laboratories to continue his career for 34 years as a safety and quality assurance engineer.

Joe was a natural engineer, architect and artist. Over many fruitful years, he designed and built "things". He built quality furniture. He designed and built boomerangs. As a calligrapher, Joe was well known for his artistic and humorous personal greeting cards. He even designed and constructed his beautiful and innovative home. Joe was President of Escribiente from 1985-1987.

Joe was a lifelong athlete. As one might guess, he not only made boomerangs, he threw them artfully too. He played softball, tennis, skied and sailed, tossed horse shoes and corn bags. He was always cheerful.

He embraced deeply the beauty and potential of life and helped all around him to see the splendor. You could count on him. If you were down, Joe would bring you up. If you were up, Joe would elevate you higher. He never failed to provide his gift of appreciation for life to others. Now it's our turn to carry his example. "Remember the wonderful times together." Welcome the beautiful times to come. Thank you, Joe.



Jan Florence creating her watercolor flowers.



Bill Kemp showing David how to hold the pen for a nice Copperplate script.



Carol McHarney showing work in a Round Robin.



Painting glassware taught by Diane Inman.



Versals taught by Trish Meyer

Graphite Glory!

A workshop with Amity Parks September, 2015

Even though I grew up in Albuquerque and my parents are still there, I can't return more than two or three times a year for a visit. Fortunately, I have been able to plan my last two visits to coincide with Escribiente activities. Last weekend I participated in Amity Erwin Parks' two-day workshop, A Sharp Pencil and a Keen Eye. I remember when Trish Meyer told me about Amity's work. I was so impressed that I contacted her because I wanted to find out where she would be teaching in 2015. Fast forward to September and we get to the course I had been hoping to take.

I have spent the greater part of the last year working on Roman capitals. Brush, pens and, to a lesser extent, pencils. I don't have training as an artist and I could not control pencils well at all. I was most pleasantly surprised however that my year of concentrating on letterforms allowed me to work on the outlines of my letters using a pencil. The automatic contours produced by brushes and broad-edge pens no longer in the picture made me slow down and think about weight and geometry. Difficult and decidedly shaky at first, I was pleased to see my lines smooth out and begin to take on the appearance I was looking for. There is still a long way to go but I am pointed in the right direction.

Amity's course was simultaneously entertaining, informative and demanding. Normally, I fall behind because I haven't been doing this very long and many techniques take me a lot of time. For the first time I was able to keep up with each new technique as it was introduced and produce a corresponding example. That was very gratifying. It's such a joy to create something that only a short time before seemed impenetrably difficult or mysterious.

I work alone most of the time because our community in Puerto Rico is small. I appreciate the colleagues in Escribiente very much. I feel welcomed when I arrive and I am sad to leave. I am delighted that I have found Escribiente and look forward to planning more trips to Albuquerque to coincide with future workshops. There is so much talent in the room. Looking at the sketches and final layouts was very motivational and I am grateful for the experience.

My travel back to Puerto Rico was much more enjoy-

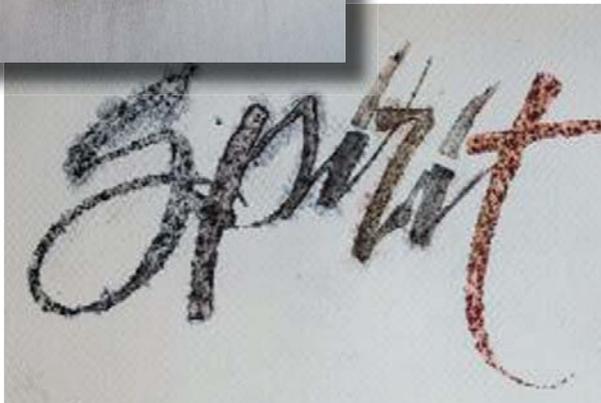
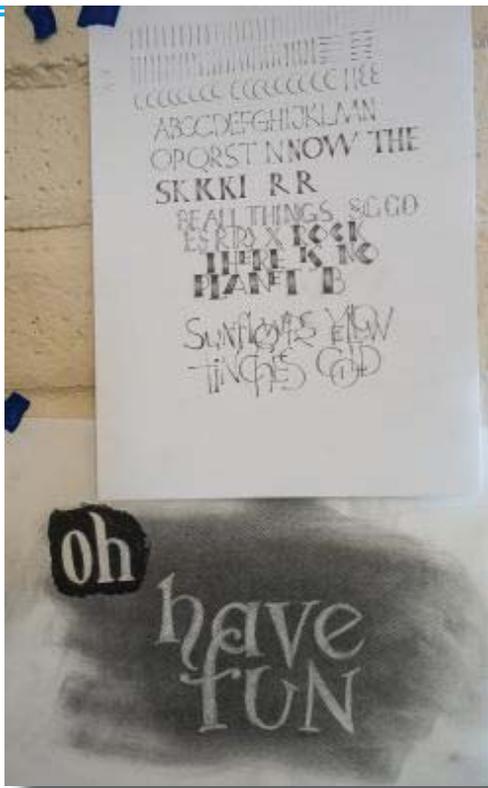
able because I spent most of my time drawing letters, shading letters, shadowing letters and working on layouts. The noise-cancelling headphones were on, the pencils were sharp and the paper was waiting.

David Gasser



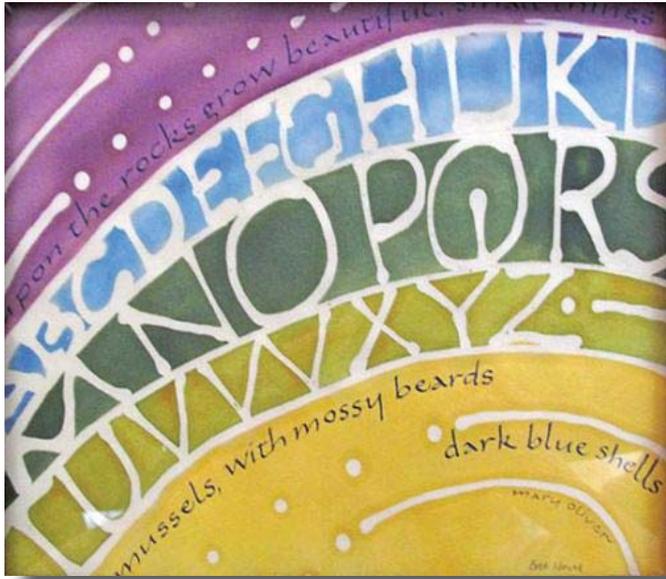
Having admired Amity and her work for many years, I'm so glad she was able to come to Albuquerque. I was not disappointed! You would think playing with the simple pencil would be a snap. Far from it! It takes patience, perseverance and a love of having messy fingers! Amity is organized, patient, and got around to everyone in the large class. Her work is extraordinary, not only from the graphite point of view, but her lettering is exquisite. This class is well worth taking!

Julie Gray



JULIE HEIDI MARGIE DAVID
 JAN JAN GINGER GINGER JANE
 LORA DIANE SHERRY TRISH
 RON RON PAT LYNDA BETH PAT
 NANCY FRANCIS JANICE CARYL

Library New Additions



Batik on paper by Beth House



Speedball Textbook 24th Edition

Vangalis/Hasson

The Complete Book of Chalk Lettering

Valerie McKeehan

In Progress: See Inside a Lettering Artist's Sketchbook Process, from Pencil to Vector

Jessica Hische

Journeys in Calligraphy:

Inspiring Scripts from Around the World

Denise Lach

Rachel Yallop Workbook

Rachel Yallop

Sumi Workbook

Christine Sato



Glassware by Diane Inman



Pam Beason studiously studying Bill Kemp's beautiful lettering.

Welcome New Members!

Virginia Hines
ginrioabq08 at gmail.com

Beatrice Miles
penelpepls at aol.com

Laura M. Miller
miller_lm at aps.edu

Rodema Ashby
mrashby9 at gmail.com

Elizabeth McKee
alphabeth55 at gmail.com

Diane Reiter
letterreiter at gmail.com

Dorothy Armstrong
divaarmstrong at hotmail.com

Christine Heckel
crheckel at gmail.com

David Flores
dflores at cabq.gov

Study OPPORTUNITIES

GHOST RANCH-Literally Letters

Ghost Ranch Literally Letters is offering four calligraphy courses June 12-18 in Abiquiu, New Mexico. In addition to the stunning landscape, the Ranch has a unique history which includes Georgia O'Keeffe and countless other artists, painters, and calligraphers. Santa Fe is just over an hour away, and the ranch is near Abiquiu where you can visit Georgia O'Keeffe's home. Accommodations on the Ranch range from primitive to modern, and people with disabilities can make arrangements with staff to help them navigate the rugged landscape.

Literally Letters has a long tradition of offering classes taught by world class calligraphy/book arts instructors and 2016 will be particularly outstanding.

Gemma Black, from Tasmania, Australia will be teaching "Versatility in Versals" <https://www.ghostranch.org/retreat/the-versatility-of-the-versal-calligraphy/>

Louise Grunewald from Durango, Colorado is offering "Finding the Sweet Spot: Inspiration Meets Design" <https://www.ghostranch.org/retreat/finding-the-sweet-spot-inspiration-meets-design/>

Bailey Amon, from (Austin by way of Colorado) will teach "Traditional to Modern Pointed Pen." <https://www.ghostranch.org/retreat/pointed-pen-calligraphy-traditional-to-modern/>

Suzanne Moore who lives in Washington state will offer "Landscape, Language and Letters: Landscape as Inspiration in Letter Design." <https://www.ghostranch.org/retreat/landscape-language-letters-landscape-as-inspiration-in-lettering-design/>

Don't miss such a wonderful opportunity to study with these outstanding artists. To Register, go to www.ghostranch.org and look under 'find a workshop'. You can find these courses under the calendar dates of **June 12-18**, or instructor names. Questions? Contact Literally Letters Program Coordinator, Sharon Zeugin at sharonzeugin@yahoo.com <https://www.ghostranch.org/>

LA ROMITA SCHOOL OF ART Umbria Italy

Sketch Umbria! in Letters, Lines and Images--

September 3-17, 2016

Sharon Zeugin, Austin, Texas

This stress-free workshop will focus on "sketch-journaling." What is "sketch-journaling?" Combining sketching, writing and lettering to create pleasing & unique pages in blank books. No drawing or lettering skills? No problem! The "open studio" and "on the go" style workshop is geared for all levels. Each day we will have a lesson geared towards the type of things we will encounter as we visit the sights of Umbria: olive leaves, pots, vegetables, bridges, stone walls, pottery, vineyards, ruins, Mediterranean Sea, Sarcophagi, landscapes, architecture. In addition to focusing on drawing skills, Participants will learn cursive and printed "mono-line Italic and Monoline Roman Capitals," as well as the Lombardic Versal Capitals found throughout Umbria. Daily writing prompts might include haiku poetry, "spilling" about one's experience on the trip. We will also play with informal approaches to watercolor painting in journals. All participants will have the option to make a hand bound journal of their La Romita experience. Accommodations are wonderful--we are housed in a restored 16th Century Capuchin monastery, complete with former chapel as studio and home-cooked, locally sourced meals.

Art Exercises:

- A) fundamentals of drawing, as well as specific approaches to drawing differently, abstract mark-making
- B) Intro--to advanced Cursive and printed Italic
- C) Fundamentals of INFORMAL, journal-style watercolor
- D) Lombardic Versal Letters

Daily excursions include visits to a medieval papermaking studio in Bevagna, the Etruscan Museum in Tarquinia, Spoleto, Stroncone where we will handle beautiful 14th century illuminated manuscripts, the charming medieval villages of Narni and San Gemini, Roman ruins at Carsulae, music in a restored 8th century Benedictine Monastery.

Sharon Zeugin lives in Austin, Texas where she teaches in her studio and at the Austin art museum school. She also teaches throughout the USA, Canada and Europe. Her award winning work is exhibited widely, and appears in several publications including the Lark Book "The Art and Craft of Hand Lettering" and the brand new Speedball Textbook. Inspired by nature, the inner world, dance, swimming and drawing, Sharon loves to help students get over fear of the blank page. This will be her fourth trip to La Romita. For registration information, email: sharon@sharonzeugin@gmail.com

TIPS FOR DIPS...

by Esther Feske

SHARPENING YOUR DIP NIB

A pen nib can wear down, and you can resharpen it to restore the thinnest thins.

STEEL NIB: Carefully sand the nib on an Arkansas Stone (very fine sharpening stone). Hold nib at 90° to stone, and don't let nib rock, or you'll get a rounded end that won't write correctly. Then feel it to see if there are sharp corners, which can grab paper fibers. If you feel sharp corners, rub them on the stone a few strokes.

BAMBOO/REED/BAMBOO/QUILL PEN:

On a very firm surface like a small ceramic tile or smooth stone, lay nib top up. Cut with a strong utility knife downward to get a new writing end. An angled cut will give a sharper – and longer-lasting- edge.

TIP: Steel nibs come with a little oil on them; wash them so they don't repel ink. Some have said to hold them in a flame, but you risk un-tempering the steel. Some have said to lick them, but why eat what you don't know?

TIP: Keep it clean. Leaving nibs in ink overnight or longer will corrode the steel, as ink is acidic. Scrape off built-up ink with a thin craft knife, and scrub with a toothbrush and soap.

ADJUSTING THE RESERVOIR

You can use the pen the way it comes from the store, or you can make it hold more ink per dip. Reservoirs hold ink by capillary action; in other words, the surface tension of the ink keeps the ink in the pen. I try to adjust the reservoir so it holds the most ink without losing capillary action.

SPEEDBALL/REED/BAMBOO/QUILL:

Bend the end of the reservoir down a little, so reservoir is farther from the nib and parallel to the nib, as much as possible. This will be no more than 1/16"

BRAUSE, BAMBOO, ETC.: Adjust the distance of the reservoir from the end of the nib to control the ink flow. The closer the reservoir is to the end, the more ink flows. (Too close and it blobs.)

The further the reservoir from the end, the less ink flows. (Too far and nothing flows.)

TIP: For a dense black with no grays, my favorite is Higgins Black Magic Ink. It is pigmented, and has a varnish or something, so it clogs up in an hour or so. You must wash the nib regularly. Don't use this in a technical or fountain pen – it is very hard to clean out! But for excellent reproduction and dense black, Black Magic is wonderful.

BE SURE TO SEE YOUR NEWSLETTER AND OTHER INTERESTING ITEMS RELATING TO CALLIGRAPHY ON
ESCRIBIENTE'S WEBSITE: <http://www.escribiente.org>

If you would like to have your monthly flyer, produced by Lynda Lawrence, mailed to you, please contact her at:
lynda33 at hotmail.com
otherwise she will e-mail it to all members.

If you would like to receive up-to-the-minute information and news relating to Escribiente and it's members, send your e-mail address to Bill Kemp at:
brotherbill55 at hotmail.com
and he will add you on.

The deadline for submissions for upcoming issues of Escribiente...

2016-2 ISSUE: deadline is AUGUST 1ST, 2016

2017-1 ISSUE: deadline is DECEMBER 1ST, 2016

2017-2 ISSUE: deadline is APRIL 1ST, 2017

2017-3 ISSUE: deadline is AUGUST 1ST, 2017

2017-4 ISSUE: deadline is DECEMBER 1ST, 2017

Any information and/or artwork you have is welcome! Classes you've attended, artwork you have done, tidbits of news, awards you've won, book reviews, a favorite material you can't wait to tell everyone about, upcoming shows, classes you are teaching, etc. etc. This is YOUR connection with the calligraphic world in New Mexico and beyond...we always welcome your input!

We have the most amazing printer for our newsletter!

**SPEEDZONE
Print and Copy**

6000 Lomas NE

Support them with all your copying and printing needs. They are good...and fast! Plus they can even make rubber stamps for you!

Contact: Frank Horner or
Nanette Ely-Davies at:

505-262-2679