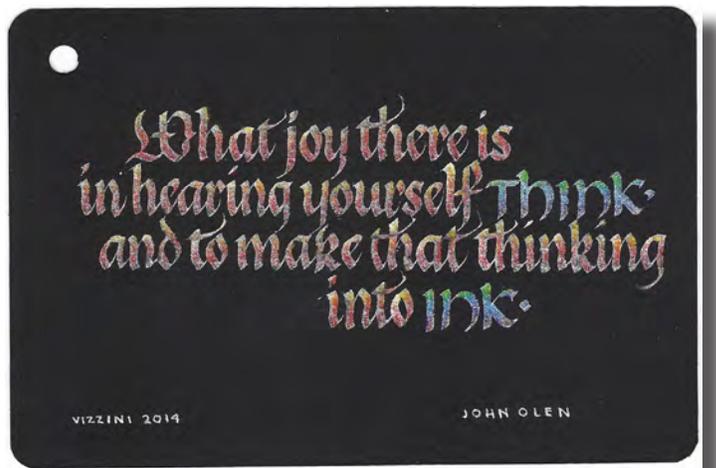
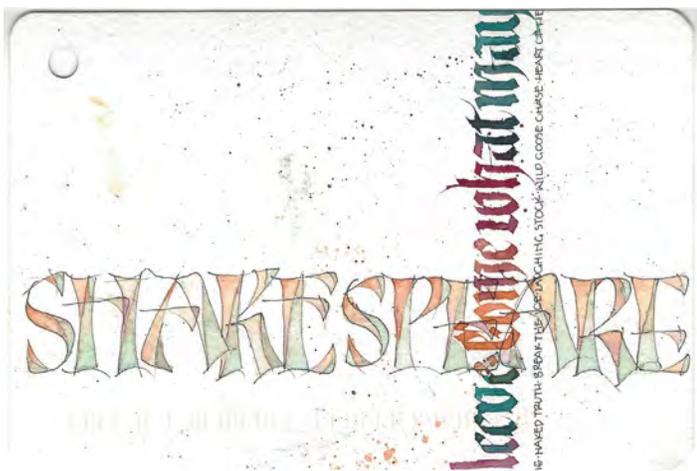
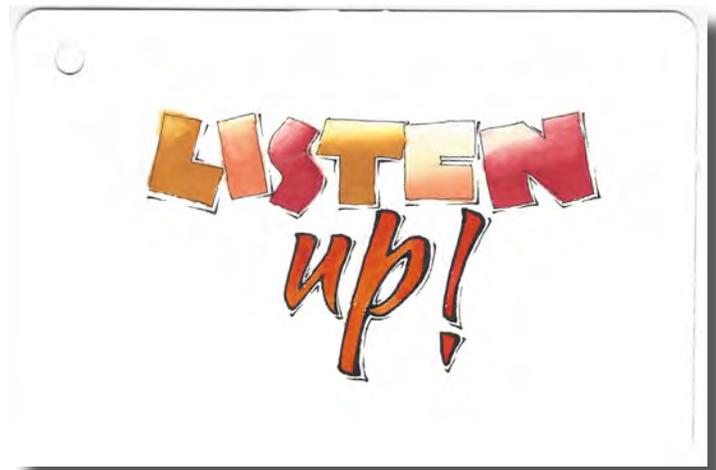
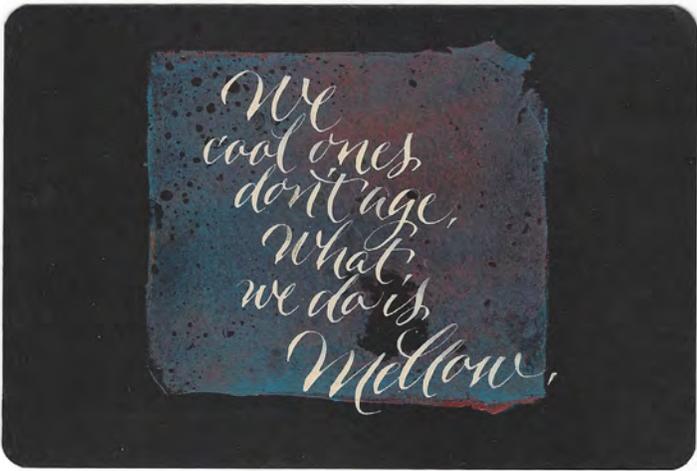


2017-2

ESCRIBIENTE



NOTICIAS

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

A WORD FROM YOUR

President



Evelyn Costello

Time to look back before we move forward into another year for our club. Thanks to everyone who participated in club activities especially doing weathergrams, hospice ornaments, and valentines. We had successful workshops (with Nancy Culmone and Yukimi Annand) and mini-workshops that hopefully enhanced your calligraphic repertoires. We took a few interesting field trips to the Santa Fe Archives, to see the St. John's bible Heritage edition and to Al Padilla's sign shop. We furthered our community outreach with a free beginning Italic class and presentations to elementary students. The holiday card exchange and the State Fair exhibit are always a good place to show off our talents and skills. Everything was documented in stupendous newsletters. Remember, dues are payable by June 1 and we start a new club year on July 1. This was year 39 as a club and we can look forward to continued camaraderie fueled by our love of lettering.

Escrībiente

P.O. BOX 30166
ALBUQUERQUE, NM 87190

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Cover Art

Cover art this issue is made up of some of the beautiful postcards produced by Pat Vizzini. See more of her work and her description of Postcard Journaling on pages 8 and 9.

Escrībiente 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 Manzano Mesa Multi-Generational Center (southwest corner of Elizabeth and Southern Streets).

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 check-out from our lending library, discounts to attend workshops and a discount at Artisan's Art Supply.

Dues should be mailed to:
Escrībiente, PO Box 30166, Albuquerque, NM 87190

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Escribiente member, Kathy and Lance Chilton marching in the Women's March on Washington-Albuquerque in January. Kathy probably has the most beautifully calligraphed sign of all! Lance's is pretty cool too!

THIS AND THAT

THE WRITE STUFF

Think you remember how to write in cursive? In a new quiz from TIME Labs -- "penned" in honor of National Handwriting Day, which was on January 23rd, use the interactive chalkboard to see how your own handwriting stacks up. Test yourself at: time.com/handwriting-quiz



Photo from Smokey Mountain News.com

Escribiente made a kind donation to master calligrapher Thomas Ingmire to help with medical expenses for his wife Akiho, who was badly hurt in a rockslide while hiking in Nepal. She is in a hospital in Japan, and it will be a slow recovery for her. Our best wishes for a complete recovery to Akiho, and much support to Thomas from his friends in New Mexico.



The recipients of Meals on Wheels got colorful, heartfelt greetings along with their meals on Valentine's Day. The members of Escribiente made more than 600 special handmade valentines given along with the meals. Trish Meyer also arranged a small fundraiser in order to buy 600+ Ghirardelli chocolates to go with each card. Students from UNM were searching the internet for something kind to do for others, found out about our project, and delivered their own clever and beautiful handmade cards to add to the deliveries. Many hands, many hearts! Thanks to Kathy Chilton for organizing this massive task.

RICHARD III'S PRAYER BOOK GOES ONLINE

Stephanie Pappas Live Science Contributor LiveScience.com February 27, 2017

The personal prayer book of King Richard III — in which the English king likely scrawled a reminder of his birthday in his own hand — is now available to peruse online. Leicester Cathedral digitized Richard III's "Book of Hours" and published it on the church's website alongside an interactive interpretive text. The original manuscript is in Lambeth Palace Library and is too fragile for public display, according to the dean of **Leicester Cathedral, the Very Rev. David Monteith.**

SEE IT AT:

<http://leicestercathedral.org/about-us/richard-iii/book-hours/>

Sent in by Esther Feske



Textura and Fraktur

A Workshop with Yukimi Annand

Photos by David Gasser and Julie Gray

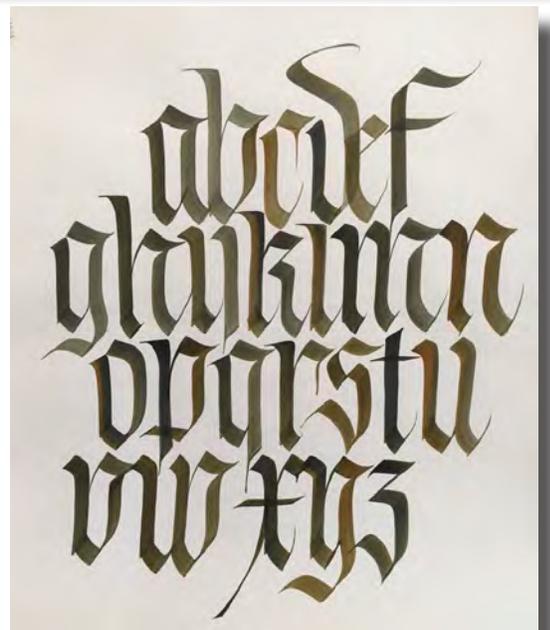


Many of us have been looking so forward to Yukimi coming to Albuquerque, and we were not disappointed! You can see from the photos here, that everyone really got a lot from the class, and maybe Textura or Fraktur might just become our favorite hand! Yukimi is a warm, encouraging, sharing teacher, who spent time with all of us helping to hone our skills. Her work is just beautiful, and she brought out the best in all of us. It was a workshop well worth waiting for.

*Art is the flower.
Life is the green leaf.*

Let every artist strive to make his flower a beautiful thing, something that will convince the world that there may be, there are things more precious more beautiful - more lasting than life itself.

CHARLES RENNIE ALACKINTOSH





If it wasn't for the last
minute nothing would
get done Pam Beas
annoyingrursitue



Remember that
wherever
your heart is,
there your
treasure will be.



the quick brown
fox jumps over
the lazy dog.



At the center
of your being
you have the answer:
you know who you are
and you know
what you want.



Photographing Calligraphy - Part 2

Choosing and Using a Camera *by David F. Gasser*

In my last article, I shared some ideas for capturing images of calligraphy with a smart phone. After all, most of us have smart phones now. I've heard it said that the iPhone is the most popular camera on the planet. Looking around almost anywhere that people gather, I would be hard-pressed to disagree. The smart phones are very convenient and improving all the time. They can take great photos and they can even make telephone calls. None of my other cameras can do that. There are, how-

ever, times in which a dedicated camera can provide images that would otherwise be difficult or impractical to capture with even the smartest of phones. This article will discuss cameras and lenses, providing a basic vocabulary for subsequent articles in this series.

Let's provide some new definitions and expand on some provided in the first article in this series.

● Cameras are classified by their function or their format. A point and shoot camera is a camera designed to allow the user to compose the photo and shoot. The camera makes the necessary calculations for proper exposure. The smartphone has a point and shoot camera. A very popular format is the 35mm camera. The number refers to the size of the film that originally fit in the camera. Even though film is no longer used by most photographers, the format still refers to the size of the most popular cameras with interchangeable lenses. The 35mm format remains the standard used to describe the interactions between the camera and the lens.

● Digital cameras with interchangeable lenses can operate in different modes that allow the photographer differing degrees of control of exposure and depth of field. Automatic mode, sometimes referred to as Program, allows the camera to pick the aperture and shutter speed based

upon its factory programming. Aperture Priority allows the photographer to determine depth of field and the camera chooses a corresponding shutter speed for proper exposure. Shutter Priority allows the photographer to choose the desired shutter speed, allowing any movement in the scene to be frozen (fast shutter speed) or



blurred (slow shutter speed). Manual Priority allows the photographer to select both aperture and shutter speed. Manual mode allows the greatest degree of creative opportunity and entails more risk in that the photographer is overriding the programming of the camera. Future articles will discuss the importance of this mode.

● A camera's lens is its light collecting component and has been engineered to be used with a specific camera and provide a specific angle of

view and perspective. Lenses are classified by their focal length, measured in millimeters. They are further classified as either zoom or prime. A prime lens has a fixed focal length and a zoom lens has a variable focal length allowing the photographer to change perspective without moving.

● The focal length is an optical quality of the lens and refers to the degree of magnification that the lens projects on the sensor. The larger the number, the more magnification. As the focal length increases, the angle of view decreases. A wide-angle lens has a much lower amount of magnification but captures a large scene. Correspondingly, a telephoto lens has a narrow angle of view, capturing a smaller part of the scene but at a higher



Figure 1. How focal length changes in perspective after correcting size.

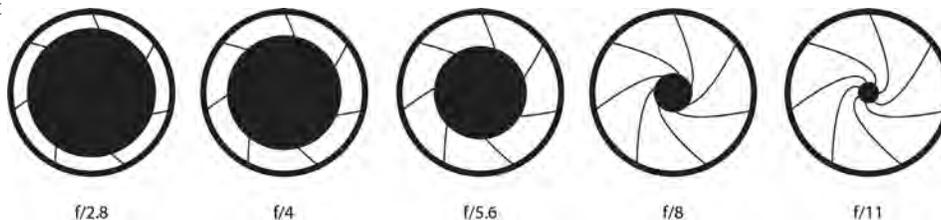


Figure 2. The inverse relationship between f-stop and the size of the aperture. As each graduated f-stop increases, the amount of light that enters through the aperture is cut in half.

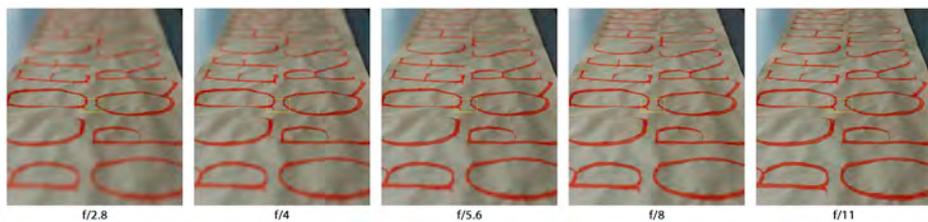


Figure 3. Examples of depth of field and f-stop. The yellow rectangle is in the same place for each photo and the differences in depth of field can easily be seen.

magnification. Focal length determines perspective; wide angle lenses tend to distort images and telephoto lenses tend to compress them. For a 35 mm format camera, a lens with a focal length of 35 mm to 60 mm provides a normal perspective while focal lengths below 35 mm provide wide angle images and those above 85 mm provide telephoto images. When photographing calligraphy, longer focal lengths will provide more pleasing, natural perspectives, especially if shooting from any position that isn't directly above and parallel to the subject. Extreme wide angle lenses will distort the work; this may or may not be appealing. See Figure 1. Feel free to experiment.

● f-stop refers to the size of the aperture, or opening in the lens through which light travels on its way to the sensor. It is like the iris in your eye. There is an inverse relationship between the f-stop and the size of the aperture; the smaller the f-stop, the larger the aperture. (See Figure 2).

● Depth of field has been defined as how much of the image is sharply in focus from the front to the back. Depth of field is controlled by the size of the aperture, or opening on the lens of the camera. All but the simplest cameras allow the photographer to control the aperture, although the size, weight and price of the lens will determine the maximum aperture, providing an idea of the shallowness that can be expected from the lens. (See Figure 3).

● Lens speed refers to the maximum aperture and is measured in terms of f-stop. A lens with a maximum aperture of 2.8 is considered fast, while a lens with a maximum aperture of 5.6 is considered slow. As focal lengths increase, a lens must become larger for the aperture to remain at 2.8. That is why professional lenses are so large and expensive; their front element must be large to collect a lot of light. Light passes through a fast lens in less time, allowing the photographer to freeze a fast-moving image or use a quicker shutter speed for a given amount of light, reducing the risk of vibration (and its subsequent blurring of the image).

Putting it all together, a prime lens with a focal length of 50mm and a maximum aperture of 2.8 is known as a 50mm f2.8. A zoom lens with a focal length that varies between 70mm and 210mm with an aperture that varies from 4 to 5.6 is known as a 70-210mm f/4-5.6. A zoom lens with a constant aperture throughout the zoom range will typically have a large front element, be much heavier and considerably more expensive than a slower, variable aperture zoom. The 50mm lens as described above can take a photo with a shallow depth of field when set at f/2.8. The zoom, on the other hand, will always have a greater depth of field as the zoom increases. If you want to zoom in on a part of your work and have only it in focus, you will likely experience some frustration because your maximum aperture is too small to provide a shallow depth of field.

Serious photography of calligraphy deserves a tripod. A solid tripod will hold the camera steady and can be used to position the camera directly above and parallel to the plane of the subject. Using a tripod will also allow you to use a smaller f-stop (and the correspondingly slower shutter speed reducing the risk of shaking the camera), increasing the depth of focus, helping to ensure adequate focus across the entire field of your image. This is especially valuable for copy work, i.e., reproduction of your work without distortion. Some tripods allow you to hang the camera upside down underneath the tripod so that the lens points straight down. Other tripods have an extendable arm that can



Figure 4. A tripod is a valuable piece of equipment for copy work.

swing to the side and allow the camera to be positioned pointing straight down. Whenever a tripod is used, it is very important that you check for stability and counterweight if necessary so that your tripod doesn't tip. You don't want to get hurt or damage your camera. (See Figure 4). It can be very helpful to use the viewing screen of your camera to help you position and focus your image. Light should come in from the side and at an oblique angle as discussed in Figure 1 of the first article in this series. You may have to experiment so that you don't get shadows from either your camera hanging over the subject or the legs of the tripod. Another option if you don't have a tripod is to tape the subject to a vertical wall and photograph the work from the front, taking care to hold the camera directly in front of and parallel to the plane of the subject to eliminate the kind of distortion shown in Figure 2 of the previous article in this series. Copy work requires oblique, diffuse lighting so that you don't get glare or other internal reflections, known as flare, in your final

image. Be prepared to experiment and then stick to what you find works. This will facilitate your workflow and speed it up.

While the cameras on smartphones behave in largely the same way, there is a lot more variation among cameras. The spectrum of digital cameras spans from the most basic to professional, with a dizzying array of complicated features. Digital cameras are essentially computers with lenses. While most people who purchase cameras compare megapixels (resolution), how many photos can be captured quickly (frames per second) and other technical considerations, the lens is the singularly most important feature deserving of attention. The lens is what sets the camera apart from the smart phone. A good lens provides clarity to the image. It also allows the photographer to control depth of field, a feature of central importance to the task of photographing calligraphy artistically. If forced to choose, I would spend more on a good lens than using a mediocre lens on a great camera.

Future articles in this series will deal with color rendering, image editing applications and variations to help you capture images of your work the way you want it to look. In the meantime, please feel free to ask me questions or provide suggestions at

david at davidgasserphotography.com.

Postcard Journaling

by Pat Vizzini

I love using postcards to practice calligraphy and design. Painting and drawing subjects are also options, but I always try to include calligraphy. It's a nice way to keep a record of progress while keeping in touch with friends and family. It's more personal than an email and I think they appreciate the effort. I started journaling shortly after taking my first calligraphy class.

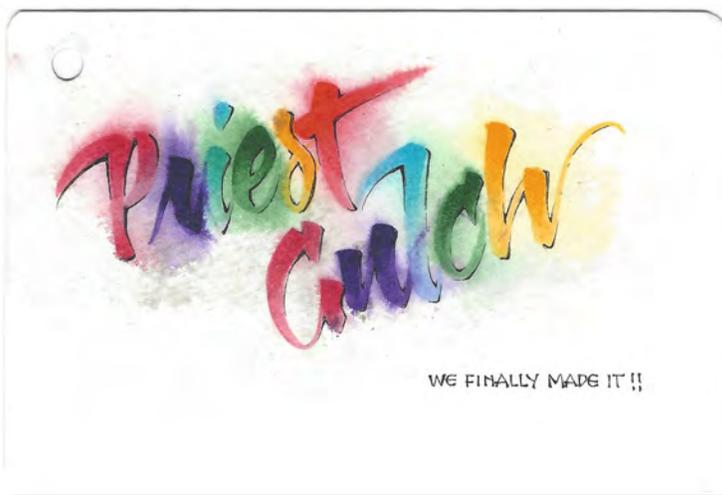
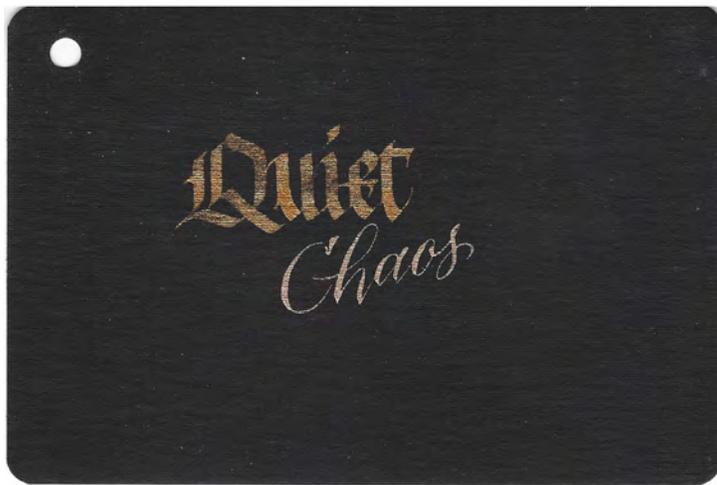
Buying packs of precut postcards are fine, but can be expensive, so I usually buy large sheets of paper such as cold or hot press watercolor paper. It's heavier and more suited for this purpose. It's easy to cut it down into 4 inch by 6 inch cards. The other type of paper that I love to use is Arches Black Cover. It's great for using bleach, gouache, chalk, metallic inks and pencils. Lighter weight paper sheets can be used, but they need to be backed with heavier paper or self adhesive postcard backings such as for photo postcards. Just remember that any paper you use has to be durable enough to go through the mail, and a postcard isn't a postcard unless you put a stamp on it and stick it in the slot. Take a picture of it if you are worried about it getting lost in the mail.

It's a great way to experiment with different tools for writing. Starting with parallel pens and moving on to brushes, various types of pointed and broad edged nibs, brushes, automatic pens, clarinet reeds, bamboo reeds, credit card edges, markers, balsa wood, popsicle sticks, carpenter pencils, any new tool, etc. I've even used a stone crab claw and the pointed tip of a seashell. Anything is worth trying.

Then try different styles of calligraphy and design. This is such a good way to practice and keep a record of your progress by mailing it to yourself. Be bold and don't be afraid to experiment. Even if it didn't turn out the way you expected. The challenge is to mail it.

The following is a list of tips and tricks that I've used since 2009 when I started all of this. You will have your own ideas that you develop once you get started. This is in no particular order.

Besides the obvious variety of calligraphy hands...



ALPHABETS: It's where the letters start.

BLEACH on dark papers, whether writing with a nib dipped in bleach or spraying bleach on dried ink or masking fluid. This always has a nice effect. Make sure you rinse the nib often to keep it from corroding when using bleach.

BORDERS help define the space sometimes. You can use tape or any manor of lined designs.

CARVING STAMPS using eraser, corks, linoleum, etc.

COLOR your backgrounds using watercolors, coffee stains, sink art, diluted inks, fabric dyes, shoe polish (on top of finished work). Adding masking fluid (lettering, of course) before coloring the background is also a nice touch.

DOODLES

DRAWING with pointed or flat tools. Drawings of anything whether they are flowers, trees, tree roots, scenery through a window or what's on the desk in front of you, cracked cement sidewalk, weeds, etc. Can fill in with color.

EXPERIMENT with different color combinations to use as guides for future projects.

EXPERIMENT with different calligraphy combinations.

EXPERIMENT with different medium combinations and on different paper surfaces.

FAVORITE RECIPES

MAIL YOUR MISTAKES to yourself and keep a record of what to do differently (good subject for the back of the postcard).

MEDIUMS beside using different types of ink are, chalks, markers, watercolors, gouache, colored pencils graphite, charcoal, pastels, crayons, finger painting, acrylic paint, luminous watercolors or sprays, metallic pencils, gel pens, etc. Use spray fixative if

you need to.

PHOTOS can be cut and glued onto the postcard, then draw a frame around it or photo transfers. Don't forget to write something on it...a favorite quotation, word, etc.

PRACTICE the techniques learned in classes you've taken.

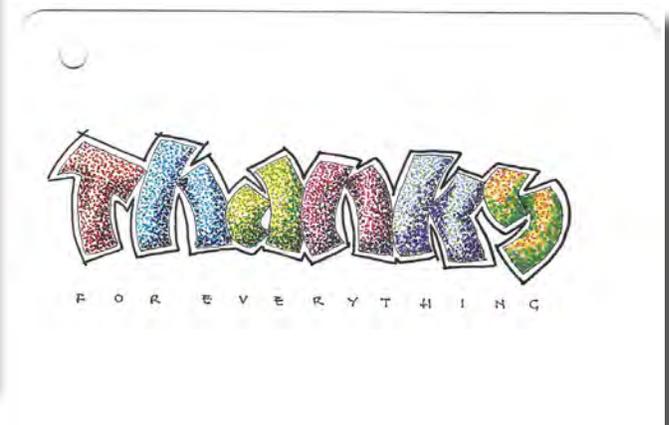
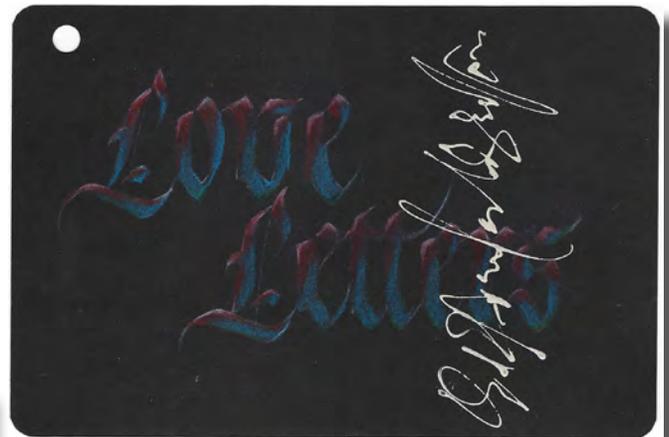
SCRAPS from practice sheets, samples or from previous class samples can be cut into 4"x6" postcard sizes if large enough or smaller pieces can be made into a postcard collage.

WORDLE from a patchwork of words.

ZENTANGLES - use masking fluid, when dry, outline with a waterproof marker such as a Micron 005 or 01, then erase mask. 'Tangle' within the letter outline or in the negative space.

Finally, **CONNECTING THE POSTCARDS:** I use a corner cutter to round the edges, a hole punch for one corner, a screw post to attach them AND a wrap-around cover (measure a sheet of heavy paper, decorate and cut to dimensions of the width of the card which is 4 inches x 2 inches being 8, and allowing an extra inch if you are using a 1 inch screw post, total length of the cover, then being 9 inches by 6 inches wide for the wrap-around cover.

The point is to create these little pieces of art for yourself. If nothing else, record on the back of the card the process that you used, such as medium used, paper type, size and type of tool used, etc. This will be a helpful, future reference for a larger piece. You can include whatever you wish in your journal... **THEN MAIL IT!!**



The Improbable Calligrapher

by Caryl McFarney

Julie asked me to do this...ninety-two years and some photos in two pages. Ha! But calligraphy has influenced my life in unexpected ways and, as the unplanned roads can be the most interesting, here are some of the places it took me.

Mother knew every free day of every museum in Great Depression Chicago when I was small. The Art Institute was heaven and I knew early I would be an artist. A student scholarship there fulfilled my dreams, I was on my way! Then Pearl Harbor was bombed in 1941 and while FDR declared war on Germany and Japan half of the boys in my high school were out of school enlisting to fight them. My generation was called on to win WWII...or die trying. I took a crash course in mechanical drawing and at seventeen became the only female in the drafting room at Swan Island Shipyard in Oregon. Carefully drawn block letters on blue prints were my first paid calligraphy.

The war ended, I went to UNM to resume my studies to be a real artist. I painted modern art, was included in a show at the Museum of Modern Art, NYC. I was on my way! Ralph Douglass taught calligraphy as a required subject then. He was precise and caring although his disciplined approach made me a rather stiff calligrapher. It was because I liked him that I enrolled in his Commercial Art classes where I learned type design, book layout and production methods so primitive by today's standards it took us days to do things I can do in minutes today on my computer and printer.

Then along came Mr. Right still wearing the Navy flight jacket he won the war in and I would be Mrs. and we would teach in Clayton NM for seven years. Out on the Great Plains among the cows was far from the real art scene so I designed and illustrated a monthly magazine and books for clients in Albuquerque. And on our return to Albuquerque I had four children in six years. **This was my Stoneware period.** The children and I could play in the clay together. I lettered in the clay plaques things like "Bless This Mess". And, having a kiln and a short attention span I soon found things I wanted to do with glass. No studio yet, my children grew up thinking what mothers did was cut glass on the dining room table between meals. I created windows around town and believe I was awarded the St. Mark's-on-the-Mesa commission because I calligraphed the proposal. **This was my Glass Period.**

My calligraphy took a wonderful, liberating turn when PBS ran a series on Japanese Brush Painting. We sat on the floor in front of a 12" black and white TV and learned to grind the ink on the stone, hold the brush, let the line flow from it, swelling, thinning. Flying white! I was enchanted. It is, to me, where calligraphy meets art and it opened up vast new areas for me to explore as an artist.

We were asked to work with the Navajos at St. Luke's-in-the-Desert on a



person-to-person arts program during their summer Bible Schools. After seven years we received a commendation from the POTUS for this work from which the red lettering has faded, the White House could use better lightfast ink. But more importantly, we fostered two Navajo sons. One of them worked in metals and he taught me. **Thus my Metals Period.**

We joined a history recreation group, The Society for Creative Anachronism, where, as Princess Mistress Irminsul, Known as the Improbable, I calligraphed and illuminated scrolls and taught Kings and Queens how to sign edicts with quill pens. It was here I met Rodema Ashby, founding member of Escribiente and an inspiration to me.

Wanting to understand my Navajo sons better I enrolled at UNM to study the language. It was now being taught as a Modern Language instead of Anthropology so the increasing number of native speakers could fulfill their language requirement with it. It was amid this group I found myself at Navajo Reading Study. Here linguists, students, reservation teachers were working on a grant to study the language of six-year old Navajos, then write stories for them so they could learn to read in the language they spoke. While this was going on around me I struggled with "Navajo Made Easier" a text the author dared not call "Navajo Made Easy", there is no such thing. What I managed to absorb I spoke with a thick Chicago accent that Navajos found entertaining. **And so began my Bilingual Period.**

And then one day their stories were finished, ready to send to classrooms on the Reservation to be mimeographed for the teachers to use and evaluate, and improbably, amid these linguists, I had something to contribute. I said, "Six-year old children make value judgments, even if they can't express them aloud. If the children see English books, hardback, illustrated and in color and Navajo books come to them looking no different than the notices sent to their parents that they stuff in their backpacks and forget, which one do you think the children will value most? You've worked hard on the stories. The books should look like books for children, with color and pictures." Dr. Bernard Spolsky, linguist and project director, understood immediately what I was saying but, incredibly, until that instant had not given one thought to the actual, hold in your hand, books they were writing! And further, had not put a penny in the budget to produce them! The only money available

was Work Study for students so, to produce the first readers and train students in book design and illustration for which they got college credit I had to keep enrolling in classes as a student which is how I inadvertently earned a Masters Degree in Bilingual Education.

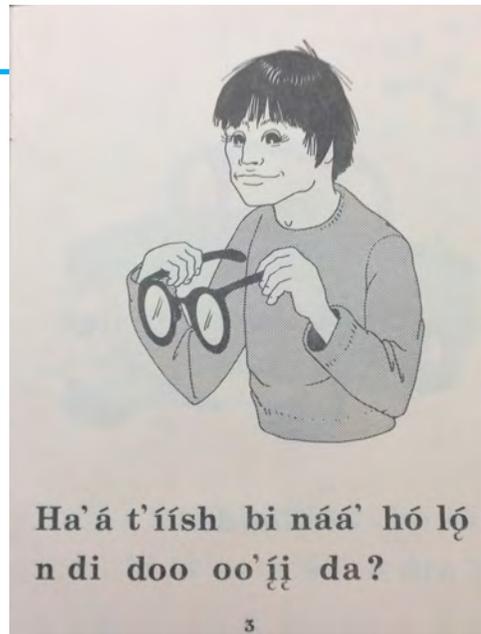
Navajo has diacritics, marks such as a nasal hook, high tone, glottal stop and an L with a slash through it for which there was no type font available. So



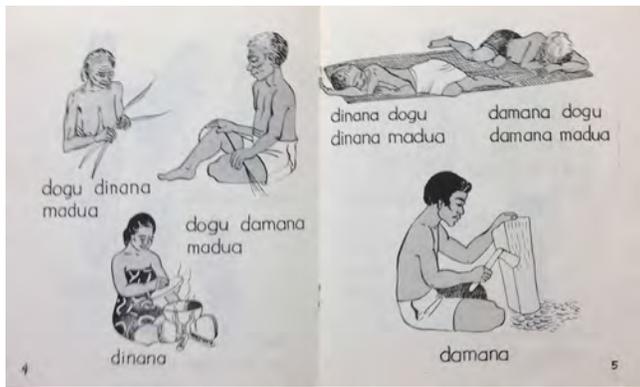
Caryl's favorite and only sport

the first books were done in calligraphy, mine. Today one can download fonts for every language on earth free on your PC. The books were well received and Dr. Spolsky, Linguist, Irene Silentman, Curriculum Developer, and I, Classroom Materials Production person became a team. We were invited to do workshops for other Native Language projects in New Mexico and then other parts of the country. One day Dr. Spolsky asked Irene and me if we would like to do some in Micronesia. We nodded yes and rushed to the library to find out what Micronesia was. It is those tiny islands sprinkled across the Pacific from Hawaii to Guam that had belonged to Japan until they lost the war. I worked with thirty-two language groups through the years and at each one learned far more than I taught.

One day a son went on a Boy Scout camping trip to the Bosque del Apache. He came home and said, "Mom, you're not going to believe what I just saw!" I went down to see and he was right. That day **I entered my Crane Period**, migrating with the birds, doing watercolors, etchings, serigraphs, books. I'll have a crane show at Open Space in November, **you are all invited.**



We designed rub-on diacritics to add to type.



These illustrations were used for beginning readers in five Pacific languages.



Photography class trying to stay dry.



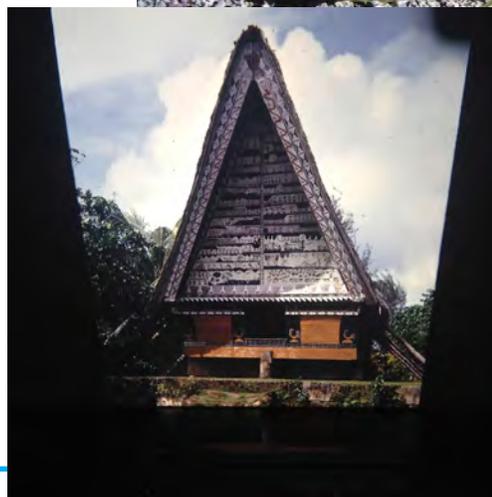
First Navajo Reader in color. Illustrations and calligraphy by Caryl.



Food was served in wonderful, biodegradable containers.



First grade on Yap.



In Palau, the history is written in stories painted and carved.

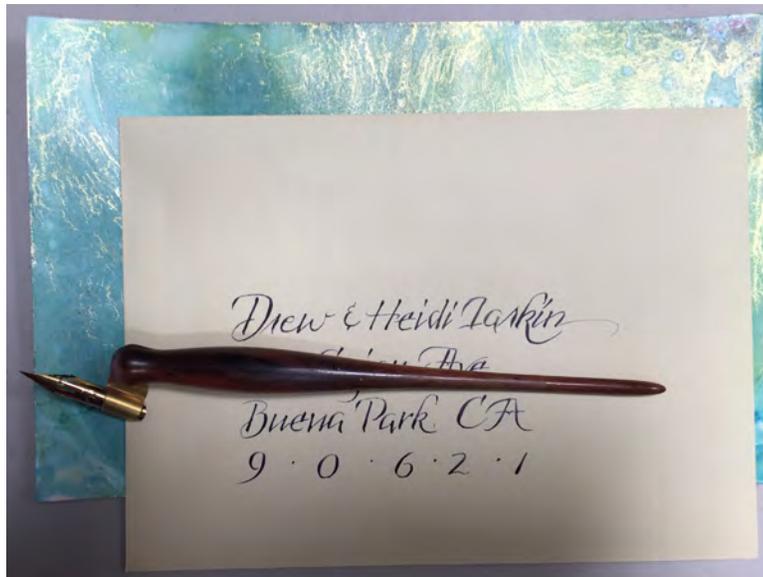
Pointed Pen Variations

A Class taught by Jane Shibata, reviewed by Ginger Larkin

Jane is a professor in the art department at Santa Monica College and teaches lots of calligraphy classes for the Society of Calligraphy in Southern California. I took her class at Letters-California Style in February.

We started with a Copperplate review then went right into Mike Kecseg's informal pointed pen variations. Our goal was to pretty much forget Copperplate and open up the letters to a more informal style like Italic. Jane wanted us to make a one inch border on each of our papers, number them and fill up the page to see progress. To get a flat top stroke instead of rounded, we made a small mark and pulled to the right (if right handed), then straight down. This will take some practice.

We then went on to Jane's version of the alphabets and her capitals. We worked on Gothic, Uncial,



pointed variations and flourished letters as well as a combination of all. Jane is very knowledgeable and gave us lots of handouts and great tips! Everyone enjoyed the class.

Escrribiente's March 2017 Meeting

Program Paper and Ink Sampling

Photos by Trish Meyer



Presented by Janice Gabel, Trish Meyer, Patty Hammarstedt and Bill Kemp. Our March program was a wonderful round robin where we sampled a variety of paper and inks. Trish prepared paper samples of 10 fine art papers. Janice shared a variety of inks, including fountain pen, sumi ink and Hydrus watercolors, and shared her ingenious lightfast testing chart. Patty explained how to mix gouache to the consistency of half & half, as well as how to grind ink sticks – a first for many of us! Bill shared his special ink recipe – a mix of Higgins Eternal and gum arabic – that he prefers for pointed pen work. Needless to say, we all went home with a few new items on our shopping list...



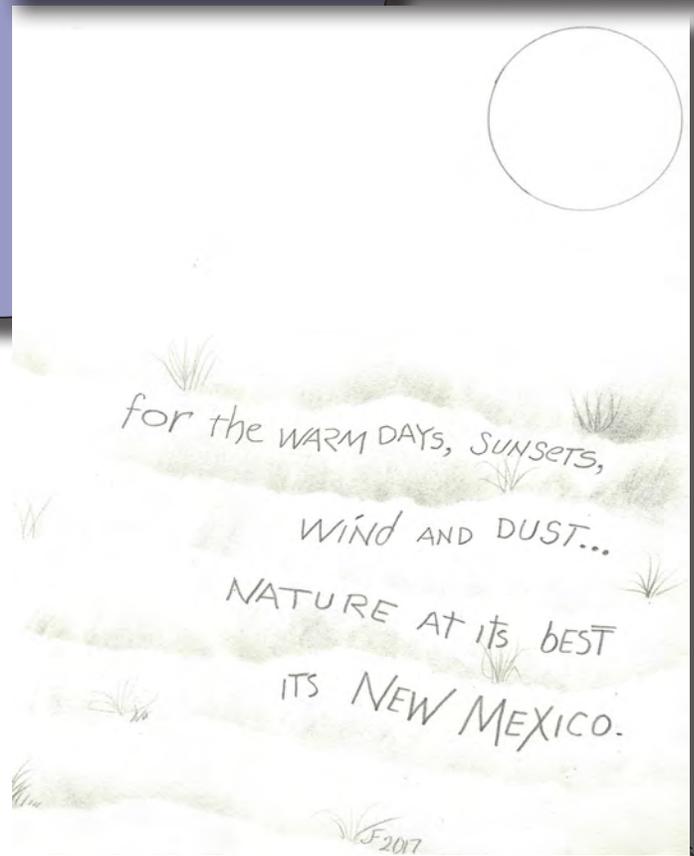
Gestures in Graphite

A Class taught by Barbara Close, reviewed by Jan Florence

In February, Ginger Larkin, Lynda Lawrence, Bill Kemp and I drove to Letters-California Style 2017 in Pomona, California. Lynda and I took Barbara Close's class in Graphite. We needed 3 pencils and a few sheets of paper. I have never ever had such a short supply list for a 3 1/2 day workshop (except for pointed pen classes taught by Bill Kemp). There were a few optional tools, but you usually have them in your "always take with you stuff".

Barb was full of energy and enthusiasm with her recent discovery of Graphite in a calligraphic way. She loves it and passed it on to the entire class, showing us many ideas and samples before turning us loose to create our own. We learned about making backgrounds, ways to highlight, do a fast nature sketch, to get ideas. We learned simple techniques that work for sky or land and highlighting with colored pencil, splattering, making large and small designs. The ideas are endless.

We ended the class with making a book, holding all our samples and attempts and it was also a new book style and binding for me. Now I will be able to find everything in one location. It was a stimulating and fun class, learning new things to do with Graphite. A highly recommended class if you get the opportunity to take it.



Esther Feshe Teaches Blackletter

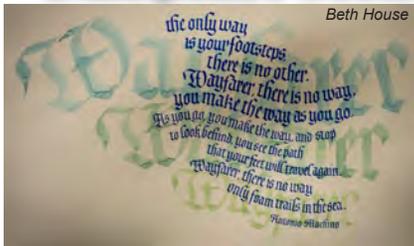


Photos by Evelyn Costello



Blackletter Series of Mini-Workshops

Photos by Trish Meyer



Beth House

Beth McKee organized a series of three mini-workshops over the winter in her cosy garage to help prepare us for Yukimi Annand's Blackletter/Fraktur workshop (see pages 4 &5), led by three different instructors: In October,

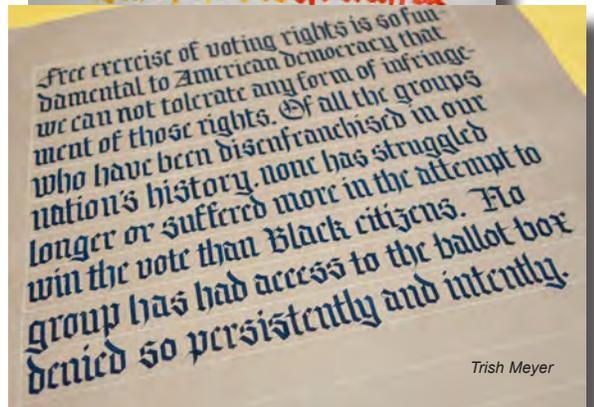
Beth showed us how to examine a manuscript, demonstrated Gothic Textura hand, and gave us homework (imagine!). In January, we explored the wide range of Gothic Capitals with Beth House and we each chose our favorite to practice. At our final meeting in February, Patty Hammarstedt shared ideas for modernizing Gothic and we critiqued the homework displayed around the room. All the workshops came with a feast of handouts and we all agreed that our "study group" was a success worth repeating! – Trish Meyer



Beth McKee

Beth McKee

what is it about us, the public, and what is it about conformity itself that causes us all to require it of our neighbours and of our artists and then, with consummate fickleness, to forget those who fall into line and eternally celebrate those who do not? might not one surmise that there is some degree of nonconformity in us all, perhaps conquered or suppressed in the interest of our general well-being, but which is able to be touched or rekindled or inspired by just the quality of unworthodoxy which is so deeply embedded in our art? i doubt that good psychological or sociological opinion would allow such a view - on the contrary, i think that the most advanced opinion in these fields holds that we are by nature doomed to con-



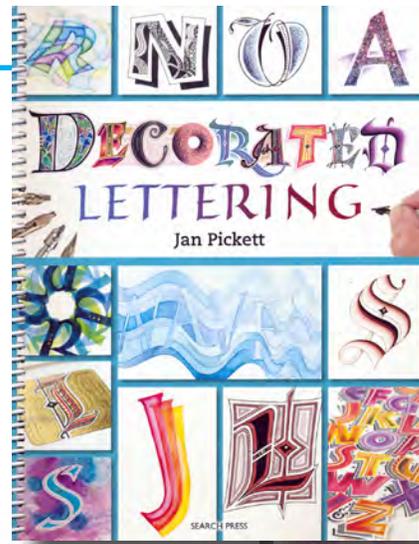
Trish Meyer

Decorated Lettering

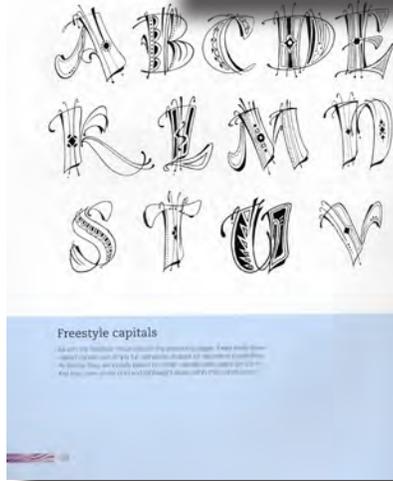
by Jan Pickett
Published by Search Press, 2016 144 pages
ISBN: 978-1-78221-155-6

Over the past few years I've purchased a number of books on "creative lettering" and have, for the most part, been disappointed by the lettering styles on offer. Most authors seem to come from a background in the hand-lettering and scrapbooking fields resulting in overly cute examples, or they ask that you use your own handwriting to create whimsical styles that appear amateurish to anyone with training in traditional calligraphy. What a nice surprise to find *Decorated Lettering* was written by a serious calligrapher who has been teaching for twenty years! Jan Pickett is a Fellow of CLAS (the Calligraphy and Lettering Arts Society) and a Fellow of the Society of Scribes and Illuminators. Her highly-visual guidebook is well thought out, includes myriad step-by-step examples of contemporary lettering, beautifully executed and copiously photographed. The huge variety of colorful exercises and projects add additional variations which make them eminently flexible. The opening chapters include Materials required (which most of us will have in our toolbox already), as well as a few basic techniques that beginners will find useful (such as how to load your pen with a brush). There are the ubiquitous calligraphy exemplars (Foundational, Gothic, Italic, Neuland and so on), but then the fun begins with Freestyle miniscule and caps (see figure), decorated Lombardic capitals and more. Now you move into the heart of the book – decorating your letters. Ideas abound for wet and dry blending, watercolor techniques, shadows and perspective effects, embossing, playing with dots and pastel, masking fluid, layering, stamping and so on. The book is a quick read, but you'll have ideas to explore for life! *Decorated Lettering* has been added to the *Escribiente* library and coil-bound to lay flat. Check it out at the next meeting! —

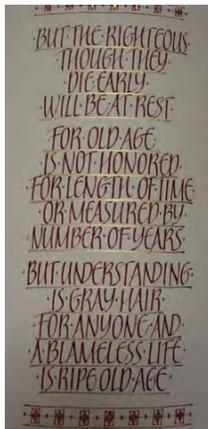
Reviewed by Trish Meyer, *Escribiente* Librarian



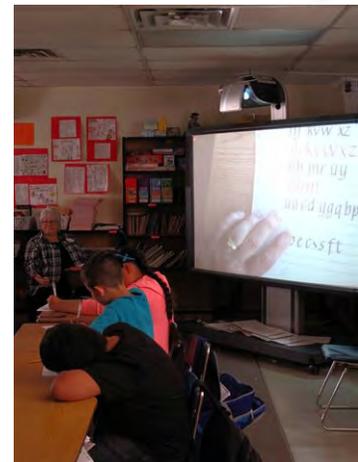
A BOOK REVIEW



A FIELD TRIP TO SEE HERITAGE EDITION OF THE ST. JOHN'S BIBLE



BETH HOUSE TEACHES 5TH GRADERS at Gov. Bent Elementary School



QUID ENIM DULCIUS OTIO LITTERATO

Is there anything sweeter than free time spent with letters?

C I C E R O

Helpful Tips for Lettering Artists

Wrinkled artwork can be ironed. On your ironing board place a piece of mat board, then a piece of waxed paper, then the artwork over which you lay a sheet of clean white paper. Have the iron on the warm setting.

Friends of the Alphabet, Atlanta, GA

If you have a technical problem, change only ONE technique at a time to see which one is not working. Check these four things: ink, tool, hand and paper.

Suzanne Moore

Use Aluminum Leaf sheets from the hardware store for substitute Silver Leaf work. It doesn't tarnish and is inexpensive. Apply the same way you would Gold Leaf.

Capital City Scribes, Austin, TX

Stand a roll of toilet paper in your work area for blotting purposes while you store pens and brushes in its cardboard tube.

Bill Gray

For an inexpensive, portable storage container for pencils or tubes of paint, try using transparent video cassette containers.

Edmonton Calligraphic Society

The smudge tendency of certain colors can be solved with the addition of egg yoke mixed with

ample water (about twice as much water as yolk).

Donald Jackson

When you get yourself in a 'zone' while working on your lettering, remember that creating healthy working conditions in your studio is one of your goals and that you need to take scheduled breaks. Every 15 minutes or so, look up and away, blink, relax your arms, hands and back. Every 30 to 60 minutes, stand up, stretch, take a few deep breaths, do something else: get a drink of water or make a phone call or check your e-mail. Then, every hour or two, take a short walk, do some yoga or other mild exercise. Taking these breaks increases productivity, reduces injuries and is a worthwhile investment of time.

Society for Calligraphy

It is easier to flourish a down stroke than an up-stroke, so when doing a flourish on an ascender, turn the paper upside down.

Reggie Ezell

Corrections can be made on black paper using a Berol Prisma Colored Pencil, Cold Gray Dark #965 or Cool Gray #1067.

Reggie

Only the King James version of the Bible is copyright free.

Calligraphy Guild of Oklahoma

BE SURE TO SEE YOUR NEWSLETTER AND OTHER INTERESTING ITEMS RELATING TO CALLIGRAPHY ON ESCRIBIENTE'S WEBSITE:

[HTTP://WWW.ESCRIBIENTE.ORG](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](mailto:lynda33@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](mailto:brotherbill55@hotmail.com) and he will add you on.

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

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

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

2018-1 ISSUE: deadline is JANUARY 1ST, 2018

2018-2 ISSUE: deadline is APRIL 1ST, 2018

2018-3 ISSUE: deadline is JULY 1ST, 2018

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!

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