

2017-4

ESCRIBIENTE



Newsletter

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

A WORD FROM YOUR

President



"A year from now you may wish you had started today."
— Karen Lamb

I'm delighted to welcome so many new members to Escribiente as we dive into our year of learning FUN-dational. It's our goal to not only learn this one hand together at our monthly meetings, but to encourage everyone to practice at home so that they see real progress. Of course, that's easier said than done!

It's easy to delay spending time on something we enjoy when other demands are, well, so darn demanding! Somehow I manage to practice piano more than I do calligraphy, so I wondered whether the concepts for practicing music could be applied to calligraphy. The most important technique is "chunking" – meaning you learn a difficult piece in small manageable chunks. Another is to only sit down to practice with a goal in mind for what you want to accomplish that session, and don't repeat a passage without an understanding of what needs to be improved. To play a piece at the correct tempo, first make sure you can play it slowly without mistakes before speeding up gradually. Also, I found I focus well for 20 minutes, after which I need a break. When I adapted this approach to learning a new style of calligraphy, I spent the first 20-minute session cleaning my desk! The next day, with everything ready to go, I "chunked" my new exemplar into small groups of letters; I practiced one group at each session until the alphabet was covered. Then I moved onto words, followed by sentences, and then I created some Weathergrams! In unrelated news, I've even chunked clearing out the garage (one box at a time!). Try it!

Escribiente

P.O. BOX 30166
ALBUQUERQUE, NM 87190

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VICE PRESIDENT - **Patty Hammarstedt** - pattyham at me.com
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Materials will now be presented at each meeting by anyone who has an interesting tool or technique to show.

Refreshments for the meetings will be provided by anyone who is willing to share. Please bring your own drink if you wish. None will be provided.

Cover Art

Cover art this issue is an amazing book by Elizabeth McKee that won a Best of Show ribbon in the 2017 New Mexico State Fair.

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 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:
Escribiente, PO Box 30166, Albuquerque, NM 87190

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Thank you to Jan Florence for doing such an amazing job painting the covers of the welcome packets for new members! We know they appreciate it when they get such beautiful packets in the mail!

THIS & THAT

A sign in Dion's Pizza on Central and Elizabeth!



Dennis Erb

Escribiente member, Dennis Erb, 74, a loving, laughing, dedicated father and husband, passed away unexpectedly on September 17, 2017.

Dennis was a talented calligrapher and a member of the Memphis Guild for 15 years, 2 of which he served as President. We were blessed to have him as a member of Escribiente for the 2 years he lived in Albuquerque.

Dennis was an Army Veteran, and pushed his sons through Boy Scouts, with both of them earning the rank of Eagle Scout, while also being a Scoutmaster and loving the outdoors.

Dennis is survived by his wife Kathy, and 2 sons, Bryan and Todd; and his honorary daughters, Linda and Suzannah, and his step grandson Christopher. He is also survived by his brother Glen Erb and cousin/best friend Dan Finke. Also touched by Dennis' life were many new and dear friends in Albuquerque and old friends in Memphis, TN.

We will miss Dennis.

A NEW BLUE!!

Mas Subramanian, a chemist and Oregon State University professor, became known in 2009 when his lab discovered the first new blue pigment, called YInMn Blue, in 200 years.

Now, Crayola is making the blue into a crayon. As NPR noted, the scientific breakthrough was a happy accident. In 2009, a student in his lab combined yttrium, indium, and manganese oxides (a chemical compound that contains oxygen) in a furnace. When the team pulled the mixture out, the substance was a bright blue.

Before the discovery, French chemist Louis Jacques Thenard was the last person to discover a new blue pigment - cobalt blue in 1802.

Consumers can't buy YInMn Blue crayons just yet, but it should be available by the end of 2017, according to Crayola.



Shepherd Color Company, which licensed it from Subramanian, is testing toxicity levels to get FDA approval. The new blue will replace the yellow Dandelion crayon, which Crayola retired in March.

The new company is also holding a competition to name the new crayon, since YInMn Blue is pretty hard to pronounce.

"We strive to keep our color palette innovative and on-trend, which is why we're excited to introduce a new blue crayon color inspired by the YInMn pigment," Smith Holland, CEO

and President of Crayola, said in a press release.

Since it's produced at a high temperature, YInMn Blue, is a very stable compound (i.e. doesn't react when heated, cooled, or mixed with water or acid.). When Subramanian's lab discovered it, he filed for a patent immediately. "It was serendipity, or a happy accident, because we weren't looking for it," he told Fast Company. "Most of the science discoveries come from an unexpected place."

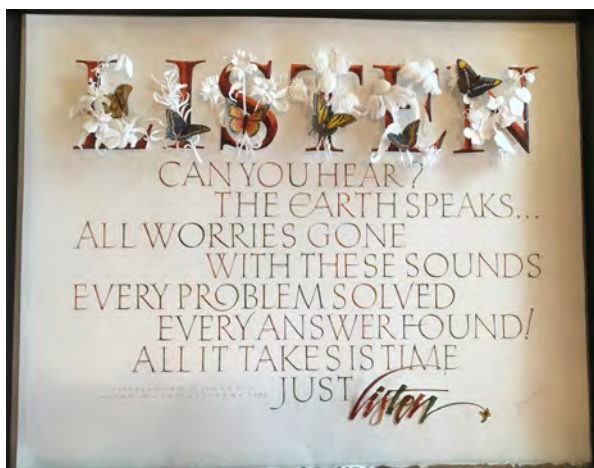




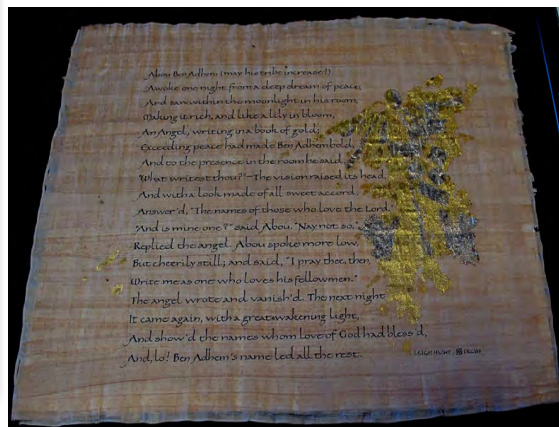
The quality of work in this year's calligraphy section was first class. Our judge, Randall Hasson, an artist and calligrapher from Santa Fe, had a very difficult time choosing only 3 for ribbons in each category. This year they ALL deserved ribbons!



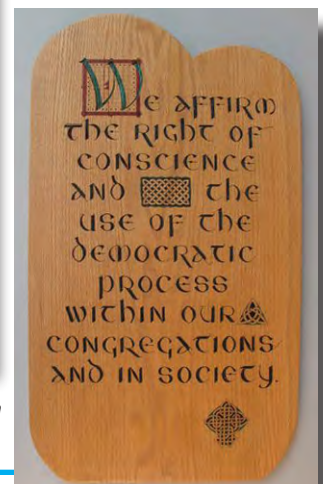
Julie Gray



Julie Gray



Elizabeth McKee



Ron Friederich



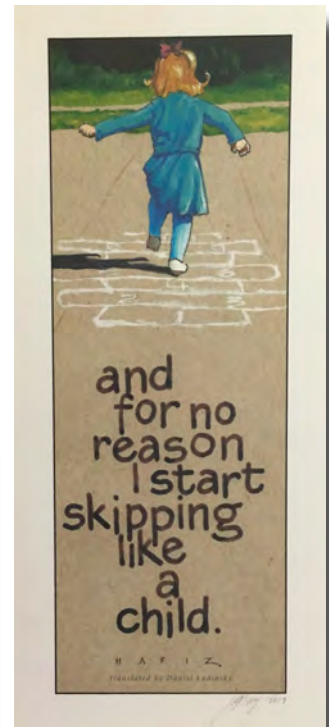
Elizabeth McKee



Janice Gabel



Ginger Rice



Julie Gray



Beth House



Alma Sanderson

Our Judge...

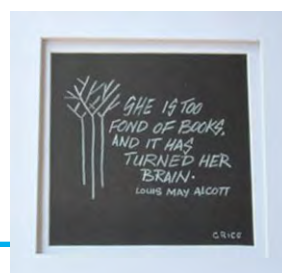
Randall M. Hasson is an artist, calligrapher, instructor and speaker who has appeared on the faculty of Arts, Lettering Arts, and Educational Conferences in the United States, Canada and England. He is the author of articles on a variety of Art or Lettering Art related subjects. His most recently completed project was the 24th (Centennial) Edition of The Speedball Textbook, which he co-edited. He has spoken for the C.S. Lewis Foundation in Oxford England, and has appeared on the faculty of fifteen International Calligraphy conferences as a mainstage presenter and/or teacher with lecture topics covering Public Art, Art History, the Painting Process, Collaborative Art Projects, and the History of Writing including the recent invention of the ADLaM Alphabet which originated in western Africa. He is currently writing the history of Ross George, William Gordon and the Speedball story, due to be published in 2018.

Visit Randall's website:

<http://randallhasson.wordpress.com/>



Diane Inman



Ginger Rice



Evelyn Costello

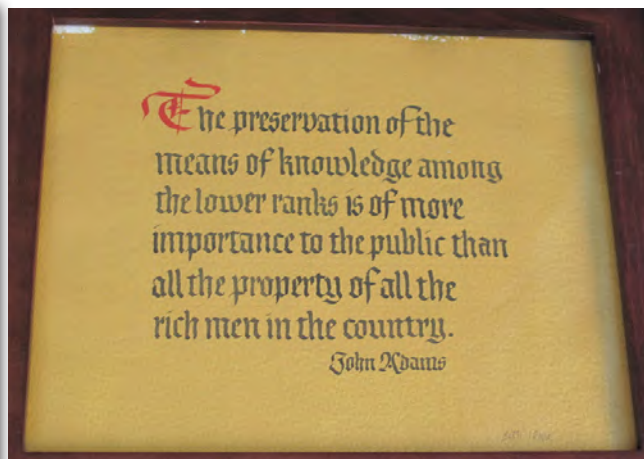
More Fair pictures
on pages 6 & 7



Alma Sanderson



Trish Meyer



Beth House



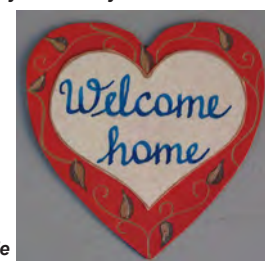
Donna Fastle



Caryl McHarney



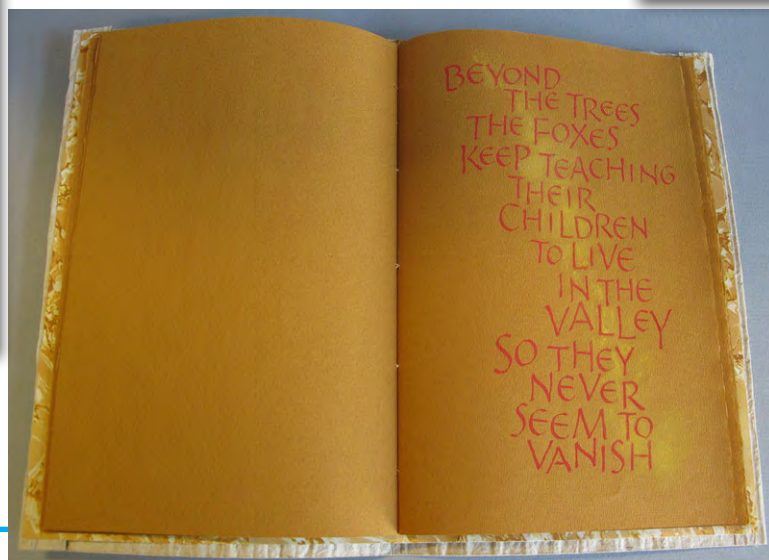
Caryl McHarney



Donna Fastle



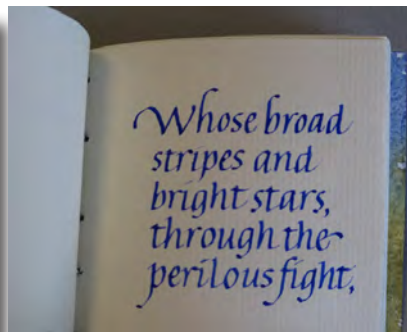
Caryl McHarney



Beth House



Alma Sanderson



Beth House



Pat Vizzini



Caryl McHarney



Julie Gray



Julie Gray



Alma Sanderson



Caryl McHarney

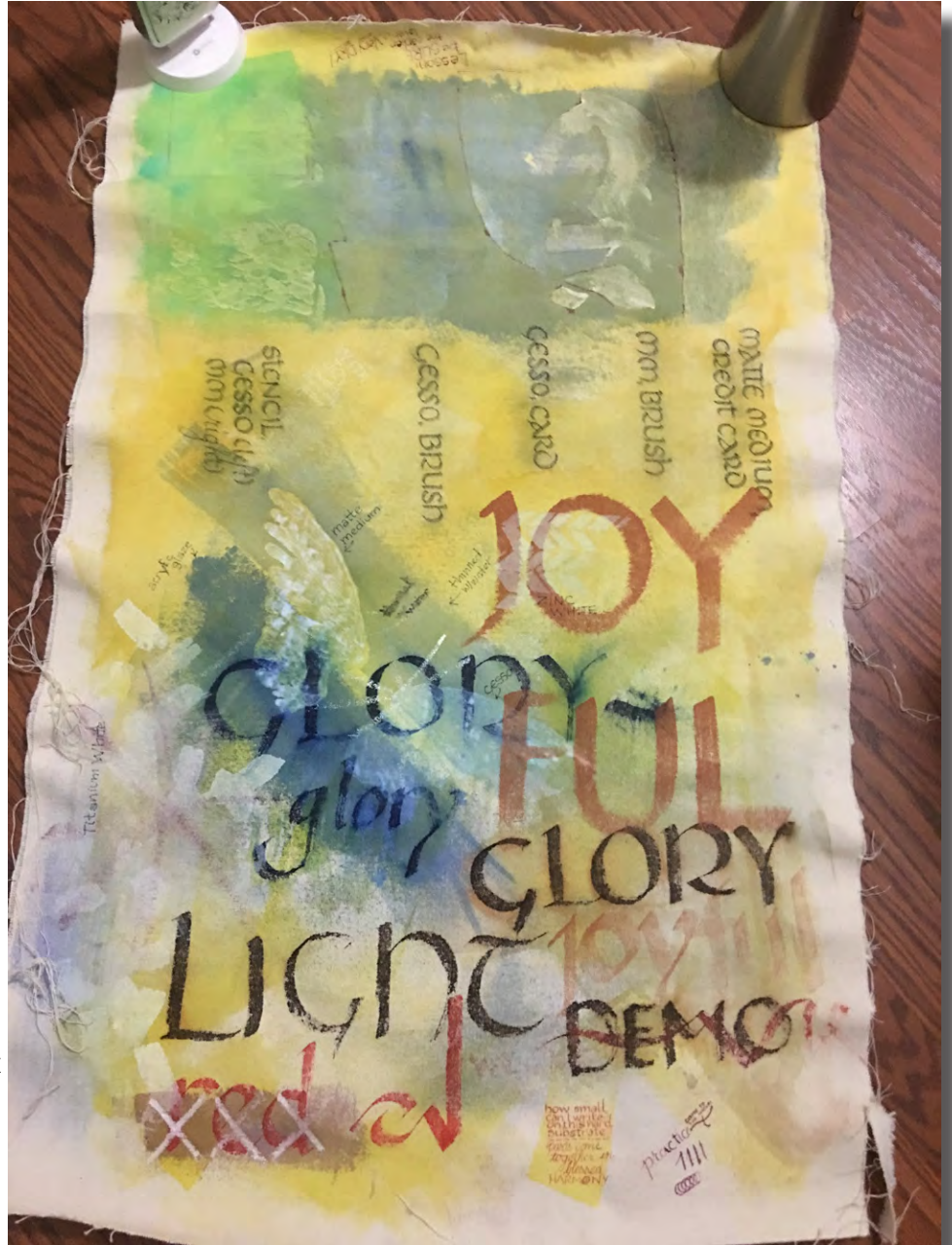
A Week in Pecos, NM
(or a Baptist in a Monastery)

by Margie Disque

I went to Pecos, NM, to stay in a Benedictine monastery for a week, to study with Randy Hasson of Santa Fe, NM. There was a time when I thought we'd get a huge legal payout from damage done to John: during that time, I dreamed of buying an original Hasson. His work is densely layered, delicately nuanced, and just plain delightful to spend time with. I can lose myself, contemplating each piece. I am definitely afraid that I cannot produce this type of work.

Before the class began, Randy asked us each to think about what expresses "sacred." Randy asked us to bring texts and images. Being who I am, I of course thought a lot about the subject but brought neither text nor image. I was not expelled. The other students, being far more prepared, went to work immediately on their pieces. I needed to just noodle around with the supplies: canvas, Golden Paints, (mostly high flow and liquid acrylics), and time. Randy let me. He is a deep scholar and it shows in his teaching.

So, basically, I got nothing done but I had a lovely time playing around. It was what I



needed at the time, and Randy was perceptive enough to give it to me, all the while encouraging each of the other students in her artistic development. The Monastery was awesome – nicer than adequate, not at all luxurious, overall delightful. I'd love to see Escribiente hold retreats up there.

A Week in Ogden, Utah

(or a Baptist in Mormon Country)

by Margie Disque

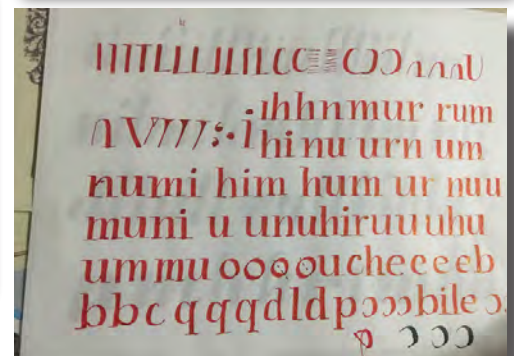
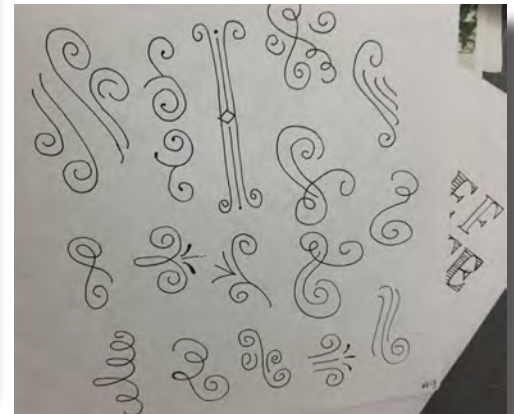
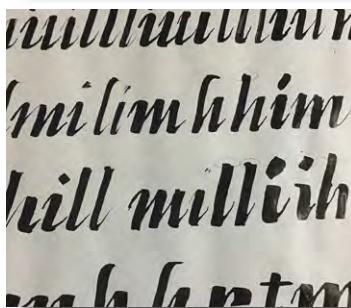
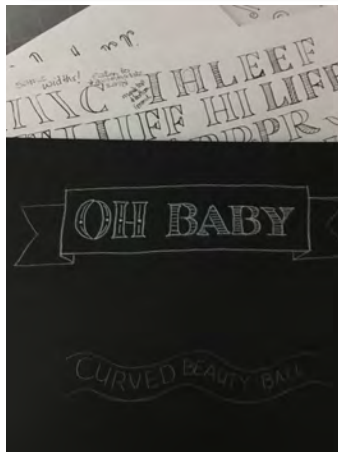
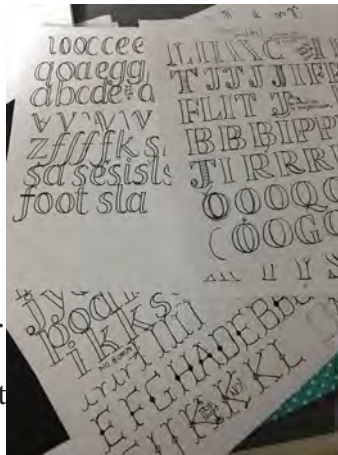
I signed up for Cora Pearl's classes at Letterworks, this summer's International Conference. The first was in chalkboard lettering (my slew of nieces are marrying; this is what they want for their wedding presents), the other in ruling pen mayhem. I actually thought I was signing up for lightweight classes. Man, was I wrong! And Man, am I glad I was!

I have never had a teacher so committed to each student's success. And I've had some awesome teachers (See Pecos, NM). We lettered our little hearts out, all the while soaking up details I'd never thought to look at. In a brief 2.5 days, she somehow managed to convey several hands, PLUS layout help. The closest we got to chalk was the pastel pencils we used, but they were awesome on the black paper. Can you imagine how hard it would have been to provide chalkboards for each student?

Whew. A half day of breather, and I was ready for the ruling pen. I've had a couple of classes in this tool, but never one like Ms. Pearl teaches. To begin, we each made our own "cola" pen--that's right, we made our own! Cola cans are far too thin these days, so we used brass shim. She taught us how to adjust them for our hands. (there was a cola pen kit in the conference goodie bag, which used copper instead of brass shim. This is a mistake, as copper is waaaaaay too soft.) Again, Cora's handouts are a treasure trove of information. We did several hands--how in the world did we get through so many?--and even played with letter variations. We

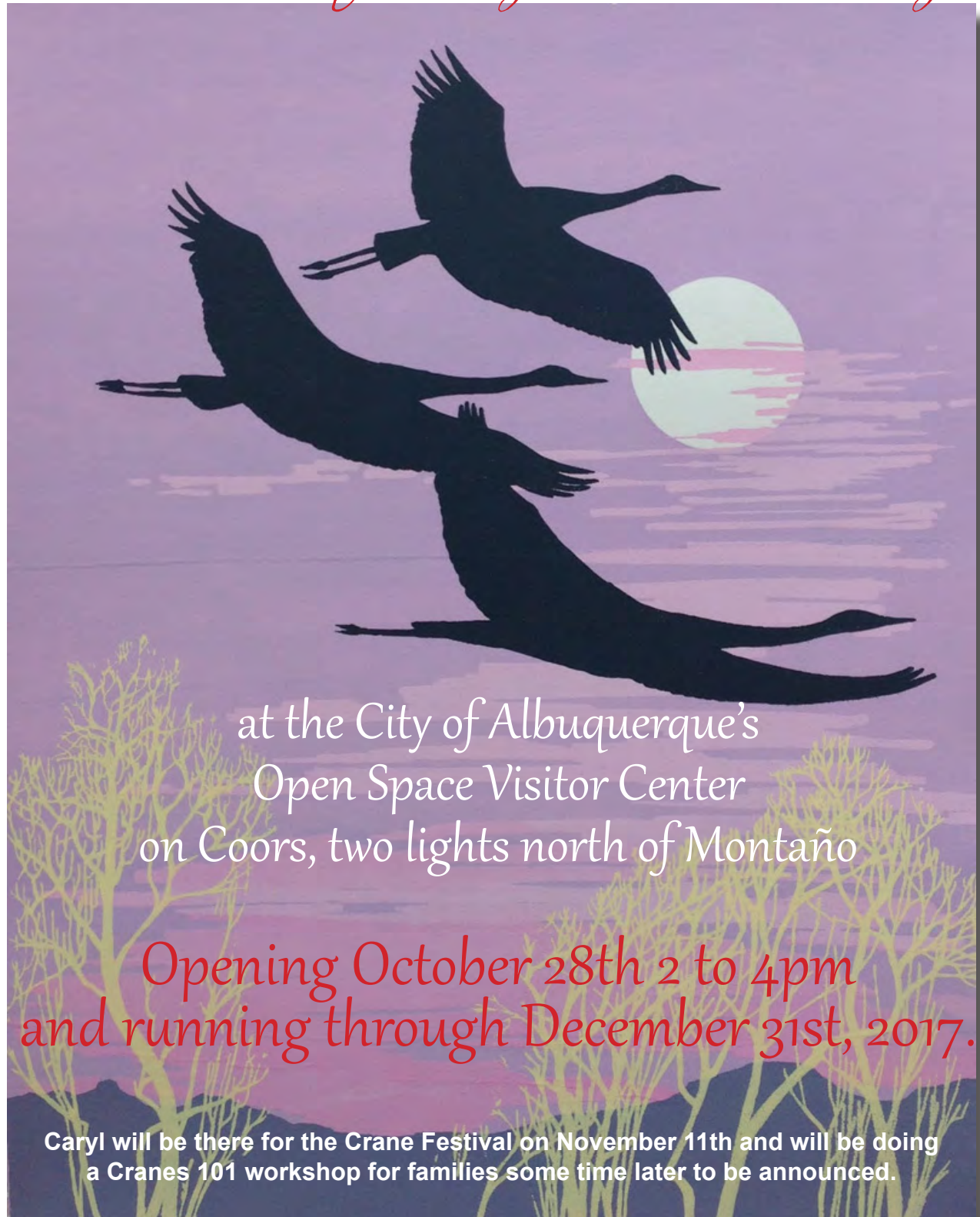
also tried a couple of different tools, including the Luthis pens from John Neal (johnnealbookseller.com) our handmade "cola" pens, and the radial-cut parallel pens, also available from John Neal. Each tool is very different and very useful and we somehow managed to explore them all in just 2.5 days. In this class, Cora had a spectrum of students from a brand-new letterer to a couple of extremely accomplished letterers. She handled each with grace and humor. Cora Pearl is really a phenomenal teacher.

So, I definitely played with artists who are better than I am, and I definitely faced some inky fears. I cannot think of a better way to spend my calligraphy budget!



A CELEBRATION OF CRANES

The Art of Caryl McFarney



at the City of Albuquerque's
Open Space Visitor Center
on Coors, two lights north of Montañño

Opening October 28th 2 to 4pm
and running through December 31st, 2017.

Caryl will be there for the Crane Festival on November 11th and will be doing
a Cranes 101 workshop for families some time later to be announced.

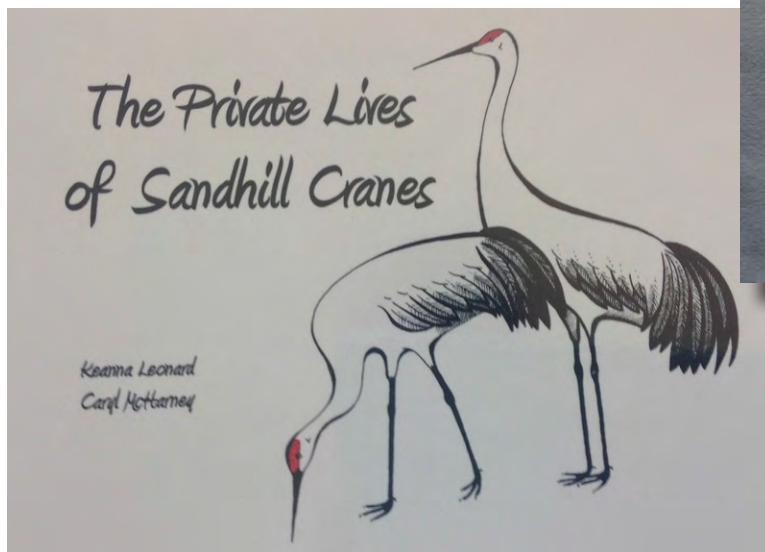


MIMBRES CRANE

This is not a copy of a Mimbres design. The ancient Mimbres Tribe recorded celebrations, procreations and every aspect of the natural world around them in fantastic designs Caryl is in awe of and views with delight. In the textbooks about this marvelous tribe, there is a photo of a beautiful Mimbres bird with long legs and long neck down which a series of fish are sliding. It is labeled “crane”. No group of people were keener observers of nature or more capable of rendering it accurately with sophisticated abstraction than the Mimbres. They knew cranes do not eat fish – they had painted a heron. Caryl has tried to honor them and correct this with her version of a crane done in the Mimbres style and eating a frog, which is what cranes do.



Cranes are symbols of love and fidelity, because they mate for life and the young stay with their parents an entire year, hence the most common grouping you will see here during the winter is three. If you happen to see four that stay together, it could indicate they have managed to bring two hatchlings south with them, not an easy thing to do.



To the left is a book illustrated by Caryl “The Private Lives of Sandhill Cranes” and will be available throughout the show at the Open Space Visitor Center

Haiku Weathergrams!

*Weathergram Event Haiku North America
2017 Conference
September 14–17, 2017*

Haiku North America (HNA) is a biennial conference in celebration of haiku poetry. For their 2017 conference, held at the beautiful Hotel Santa Fe, Escribiente was invited to demonstrate calligraphy for attendees on the opening day (September 14), as well as hang a selection of weathergrams from the trees in the Hotel Santa Fe courtyard for the duration of the conference. Conference participants from all over the world were delighted to have their original Haiku calligraphed and were allowed to take weathergrams home as keepsakes. Thank you to all our members who contributed their talents and especially to Pam Beason, who collaborated with poetry organizer Scott Wiggerman. Our efforts were much appreciated by all. Event Demonstrators: Thelma Hahn, Beth House, Caryl McHarney and Pam Beason. Weathergrams created in advance of the conference: Janice Gabel, Julie Gray, Thelma Hahn, Elizabeth McKee, Trish Meyer and Pam Beason.

For more information on this conference, visit
<http://www.haikunorthamerica.com>



Above, Beth House and Thelma Hahn, Thelma to the right, and below, Caryl McHarney creating haiku weathergrams.



Photos by Trish Meyer

TIPS FOR DIPS

by Esther Feske for Escribiente (Albuquerque's Calligraphic Society), March 2009

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/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.

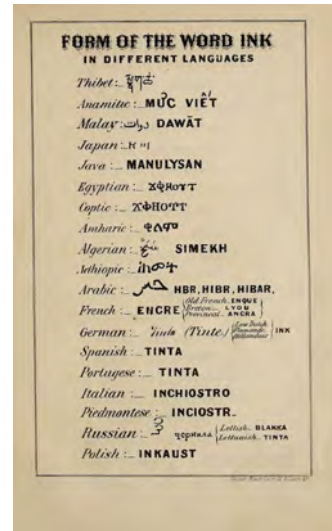
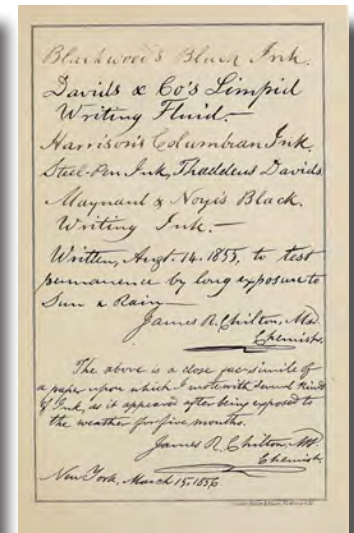
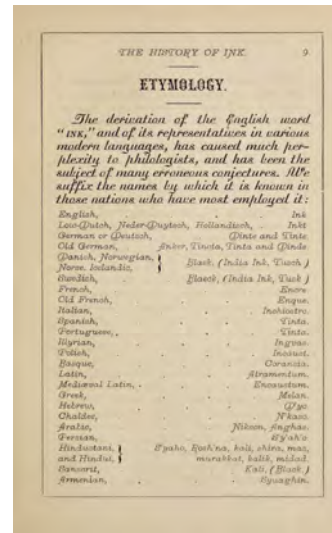
SPEEDBALL/REED/BAMBOO/QUILL: Bend the end of the reservoir so reservoir is farther from the nib and parallel to the nib, as much as possible. This will be no more than 1/16"

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 some-thing, 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.





Sent in by Margie Disque

The History of Ink, including its Etymology, Chemistry, and Bibliography; 1860; New York, T. Davids and Co.

This delightful little book — the creation of Thaddeus Davids and Co, one of the largest ink manufacturers of its day — is a wonderful example of form matching content. Not only is the main body text in a kind of a cursive type that points to many hours of labour with pen and ink pot, but the pages are also adorned — in the titles, headers, initials, etc. — with a multitude of typefaces that combine to boast of the sheer variety of their subject's history. As the subtitle indicates, the book comes at ink from

a number of different angles, and is full of surprises, including a page — before the plates at the end — listing different inks (“Blackwood’s Black”, “Harrison’s Columbian”, etc.), each written out in that respective brand, and exposed to sun and rain for five months to test their staying power. Needless to say that “Davids and Co Limpid Writing Fluid” stands out amid the competition. The extensive plates at the end are also a delight, providing writing samples from the “oldest Hieratic writing extant — about the 15th century BC” to “Wellington, April 21, 1884”. We are also treated to three pages detailing how more than fifty different languages say the word “ink”.

The White House spends \$263,000 each year on calligraphers - here's why...

An article from Business Insider Magazine, written by Chris Weller

On June 30, the White House released a 16-page document listing the salary of every executive employee under President Trump.

Most of those salaries are paid to people in advisory or assistant roles, such as Assistant to the President and Senior Counselor Kellyanne Conway, who makes \$179,700 a year.

But three salaries go to calligraphers, whose combined income amounts to \$263,140. Chief Calligrapher Patricia Blair gets the largest sum: \$102,212 a year.

It might seem odd that the White House spends more than a quarter of a million dollars on fancy penmanship, but calligraphers have been held in rather high esteem at the White House for years. Blair, for example, has been chief calligrapher for at least five years--her job is to create official greetings from the president, place cards for White House dinners, handwritten proclamations, military commissions, and service awards.

Elegant calligraphy has come to be an important factor in seeming presidential, whether that be in letters to heads of state or invitations to balls and other events. Blair consistently out earns the average White House employee. But after the salaries were made public, people on Twitter has a hard time reconciling her six-figure salary. One called it "strange," while another said it was "kind of cool and kind of weird".

But it's not the first time presidential calligraphy has made waves over the internet. The same thing happened in 2013, when the Obama administration released its salaries--the calligraphy staff at the time made a combined \$277,000.

Amid an impending sequestration, people called it "calligraphy gate".

"Like all Americans, I want White House invitations and name cards to look as first-class as possible," Nick Gillespie wrote for *Reason* at the time, but "shelling out a quarter of a million bucks a year" on three calligraphers "undercuts the idea that President Obama thinks there's a spending problem for sure".

Cutting those salaries would have only saved one one-millionth of the \$28.7

billion in cuts in domestic spending, though – a small price to pay for world-class cursive.

(Editor's note: Seems well worth it to me. Watching Pat Blair and her staff in lettering action would prove they are probably underpaid.)



**QUID ENIM DULCIUS
OTIO LITTERATO**

*Is there anything sweeter than free time
spent with letters?*

Cicero

Helpful Tips for Lettering Artists

For a colored, deckle-like edge:

1. Score a line 1/2 inch from the edge of your paper.
2. Add a little pigment to a small amount of water.
3. Using a brush, eyedropper or Ruling Pen, run a thin line of your colored water along the scored line.
4. Wait a few seconds for the water to weaken the paper fibers.
5. Pull apart slowly and gently.

Houston Guild

Use calligraphic practice papers to make envelopes or origami boxes or postcards.

Kathy Chilton

To make a Black Walnut Ink: Use a hammer to crush 10 black walnut shells into very fine pieces. Place the shells in a saucepan and cover with boiling water. Simmer until water becomes dark brown. At that time, add 1 tablespoon of salt and 4 tablespoons of vinegar - these make the ink permanent. Strain the ink through cheesecloth, into a small jar. Keep the container tightly capped when not in use.

Western Reserve Calligraphers-Cleveland

Likem-Stickem: For envelopes and stickers...

- 1 Tablespoon Elmer's Glue
- 1 Tablespoon White Vinegar
- 1-2 drops Peppermint Flavoring

Mix the above together and paint on an envelope that does not have "stickem" already on it, or on the back of a small design you would like to use as a sticker. Brush on flap and allow to dry. Press flat and store away from dampness. When dry, it will be ready to lick and seal.

Flourishes-San Antonio Calligraphy Guild

Preserving Newspaper Articles: Add one tablet Milk of Magnesia to 1 quart club soda and let stand overnight. Place clipping in flat pan and cover with the solution. Soak one to two hours. Remove, pat dry and gently flatten. Air dry. Note-this process does weaken the newsprint fibers.

Cincinnati Guild-Marietta Calligram, Feb. 95

Recipe for White Out: Squeeze out a nickel size of Windsor Newton Permanent White into a dish. Let it dry to remove the sizing, wet and apply with a pointed brush.

Harvey's Helpful Hints, Sept. 03

Coffee filters make excellent lintless pen and rubber stamp wipes.

Harvey's Helpful Hints, Sept. 03

To clean rubber stamps, pour hydrogen peroxide on them. The color will foam out.

Olympia Calligraphers Guild

Simple Green is an environmentally friendly, safe cleaner to use for cleaning your rubber stamps. It won't harm or deteriorate the rubber wither.

Society for Calligraphy and Handwriting

Stoe X-acto blades and holder in an old plastic cigar tube or travel toothbrush container.

Fort Worth Calligraphy Guild

If you don't have a sharpening stone handy, use the striker on a book of matches for sharpening nibs.

San Francisco Calligraphers

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 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@hotmail.com** and he will add you on.

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

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

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

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

2018-4 ISSUE: deadline is OCTOBER 1ST, 2018

2019-1 ISSUE: deadline is JANUARY 1ST, 2019

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 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