

2019-3

Escribiente

THE  
MOON  
IS  
NEVER  
HALF  
EMPTY

ANDREA MILLENSON PENNER

Newsletter

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

## A WORD FROM YOUR

# President



Hi Friends!

I welcome this opportunity with you to learn more about the hands of our Western Alphabets at monthly meetings. Our Vice President, Elizabeth McKee's monthly programs this year focus on Pointed Pen & Pointed Brush – certainly a challenge for me! Besides our own Pointed Pen Master Penman, Bill Kemp, we'll greet Lee Ann Clark, November 2nd and 3rd, 2019 to study her Pointed Pen style as the White House Calligrapher! Janice Gabel, Workshop Chair, has Mike Gold scheduled for April. Lynda Lawrence is Escribiente's Secretary. Her emailed minutes after each meeting are great reminders of dates! Evelyn Costello, our

Treasurer, keeps Escribiente in the black! Trish Meyer, our Past President, brings selections from our Library to each meeting for members to check out and Trish also plans our shows! The next show, after the State Fair, is a display of small books at the Special Collections Library in October. Trish also maintains our Web Page so the whole world knows about Escribiente! Julie Gray edits and publishes our Newsletter! It's on our website. Julie also maintains Escribiente's Membership, sends out Birthday Cards to members and new members receive a packet of goodies! New members are welcome to a "Calligraphy 101 Class" taught by Trish Meyer! The next class is August 31st. Various other classes are offered by members-see class notes on the website. Escribiente's email news is managed by Bill Kemp-meeting reminders, etc. Our December Holiday Party hosted by Diane Inman is lots of fun! Sharon Shannon, Refreshments Chair may call you to bring snacks to one of our monthly meetings! And our Alma Sanderson is Hospitality Chair, welcoming guests to our meetings! Finally, I'd like to have your calligraphy entered into The New Mexico State Fair Juried Show (all artwork is hung/showcased)! Entries are delivered to the Creative Arts Center August 19 & 20 from 9:00am to 5:00pm. Also, during the fair (September 5 – 15) we letter names on bookmarks and impress all with our varied calligraphy! Sign up!

I look forward to sharing a fun calligraphic year with you!

*beth.house107 at gmail.com*

*Beth House*

## Escribiente

P.O. BOX 30166  
ALBUQUERQUE, NM 87190

### BOARD OF DIRECTORS 2019-2020

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REFRESHMENTS - **Sharon Shannon** - sshannon2 at swcp.com

Materials will now be presented at each meeting by anyone who has an interesting tool or technique to show.

## Cover Art

The beautiful art and lettering on the cover is part of the scroll done for the Open Space Center show, created by Trish Meyer.

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.

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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“Helvetica is like water,” says a recent video about the most popular typeface in the world. The 62-year-old font family, with its sans-serif shapes and clean corners, is ubiquitous. It is used on the signage in New York’s subway system. It is the brand identity of American Airlines, as well as American Apparel. It is on those unfortunate T-shirts that say things like “John & Paul & Ringo & George.”

“When something is constructed as well as Helvetica, it should last for a couple of hundred years, just like great architecture,” designer Danny van den Dungen told *The New York Times* in 2007, when the Museum of Modern Art held a retrospective in honor of the typeface.

But Charles Nix is not a fan. Nix is the director of Monotype, the world’s largest type company, which currently owns the licensing rights to Helvetica. He doesn’t like that the letters scrunch together at small sizes, that the kerning isn’t even across the board. Designers have gotten used to all sorts of magic tricks to make Helvetica look more legible, like changing the size of punctuation marks to balance the letters. “We jokingly refer to it as Helvetica Stockholm Syndrome,” says Nix.

A few years ago, Nix and others at Monotype decided a change was due. The whiff of Helvetica had begun to stink. Major companies, which had used Helvetica for years in branding and other materials, had begun to eschew the typeface. Google stopped using it in 2011, in lieu of a custom font that looks a lot like Helvetica, but better. Apple followed suit in 2013 with its own font. So did IBM. Ditto for Netflix.

Now, Monotype has given Helvetica a face-lift, in the hopes that it can restore some of the magic to the iconic typeface. The new version, Helvetica Now, updates each of Helvetica’s 40,000 characters to reflect the demands of the 21st century. It’s designed to be more legible in miniature, like on the tiny screen of an Apple Watch, and hold its own in large-scale applications like gigantic billboards. Nix, who has spent two years reengineering the letters, hopes it will let designers see Helvetica in an entirely new way. To him, it’s like looking at “someone you love, when the light hits them the perfect way on a Saturday morning, and you suddenly see them like you’ve never seen them before. It’s like falling in love all over again.”

Helvetica then, Helvetica Now

Before there was Helvetica, there was Neue Haas Grotesk. Created in 1957, the typeface had

sprung from the mind of Swiss designers Max Miedinger and Edouard Hoffman. Emblematic of Swiss design and midcentury modernism, it was meant to be simple and clean—a set of letters that would disappear to let the words speak for themselves. In 1961, typeface maker Haas rebranded it as Helvetica and introduced to the wider world.

As Helvetica became more popular, Haas began issuing new weights and sizes to meet growing demand. A bold weight here, a hairline version there. But some of those additions to the Helvetica family introduced inconsistencies. Peculiar characters began to emerge. In 1982, the type company Linotype issued a new version of Helvetica, called Neue Helvetica, which sought to resolve some of those issues and make the typeface available to the blossoming desktop computer market.

“Neue Helvetica was the first digitization of Helvetica,” according to Nix. “That was a long time ago, and so much has happened in our world since then.” For one thing, the type on the internet was not a factor in 1982. Neue Helvetica was made with a single master—one drawing, cut at one size—which lost the nuance of optical sizing. Punctuation looked off-balance next to display-size text. Currencies, like the pound sterling, crumpled in small sizes.

Helvetica Now seeks to remedy some of these issues. The family includes three versions: Helvetica Now Micro, designed for use on small screens, recasts the font with more open forms, open spacing, and larger accents. Helvetica Now Display evens out the kerning for larger type sizes. Helvetica Now Text, the workhorse of the three, is intended for visually crowded environments, so it incorporates more white space into the design for greater legibility.

Helvetica Now also restores some of the original characteristics of the font that have been lost along the way—a single-story lowercase “a,” a capital “R” with straight legs. Those details gave Helvetica its original charm, and Nix says Monotype’s designers paid extra attention to bringing these back into Helvetica Now. “It is kind of like visiting the Metropolitan Museum of Art with an easel and canvas and painting a Rembrandt,” he says. “You’re following clearly what the master has done before you, and the big difference in our case is that we’re looking to make the type, the artwork, more suitable to the age in which we live.”

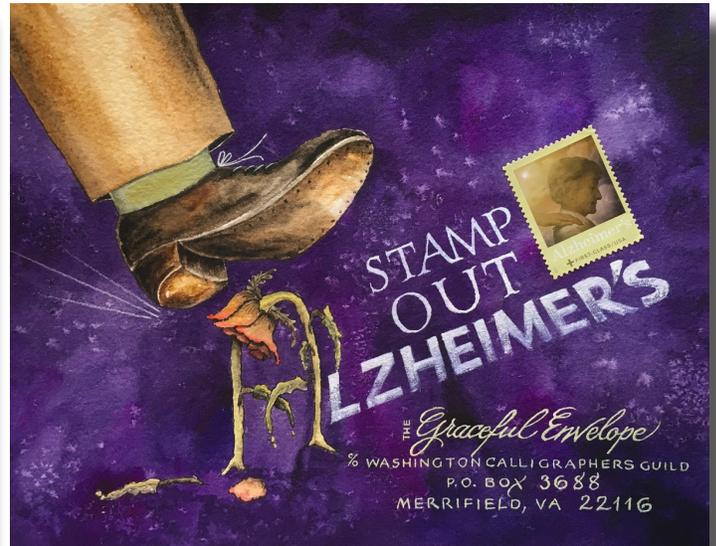
As for the Helvetica you already know, it will remain on T-shirts and websites for now. Companies and their designers will have to buy the rights to license Helvetica Now, which means it won’t replace everything you see right away. But Nix thinks that, like a software upgrade on a phone, eventually everyone will upgrade. “You will see it everywhere, for everyone, for everything,” he adds. “It’s going to be everywhere.”

## HELVETICA, THE WORLD’S MOST POPULAR FONT, GETS A FACE-LIFT

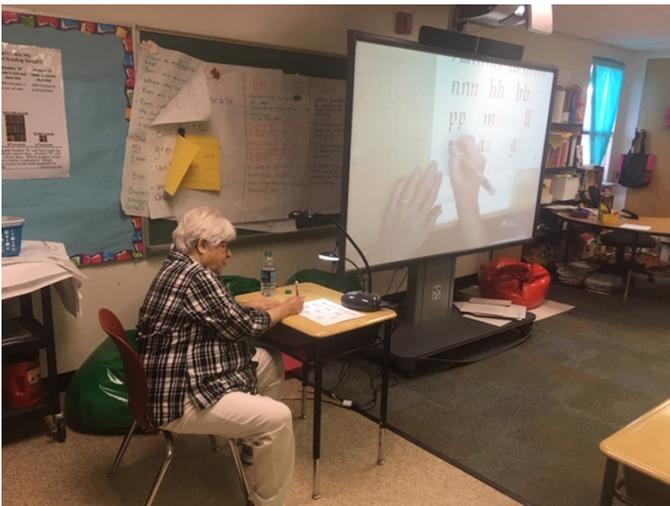
*Submitted by Esther Feske*



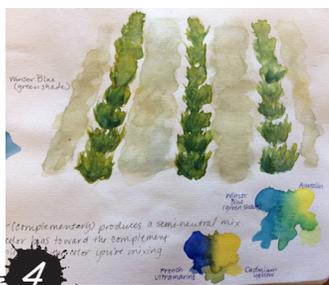
A class at the Meadowlark Senior Citizens Center lead by Beth House created lots of beautiful Weathergrams to hang from the trees! Of the 14 students, pictured above are: Front Row, Annette Donelson, Beth House (teacher), Norma Bobotis, Lynda Lawrence (co-teacher). Back row: Jan Heath, Diane Inman (co-teacher) and Beverly Tones.



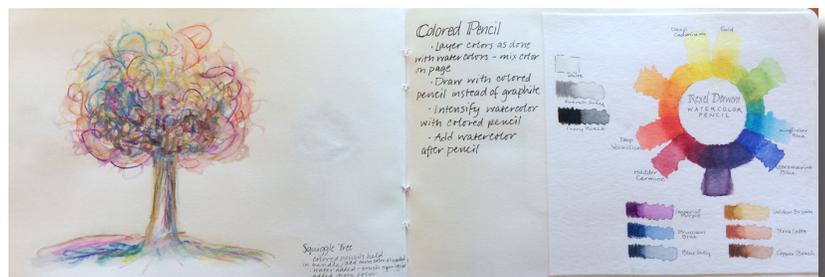
A winning envelope for the 2019 Graceful Envelope Contest, Julie Gray did an interpretation of the Alzheimers Stamp. The theme this year was "Put Your Stamp on It". This year's theme celebrates the 25th anniversary of the Graceful Envelope Contest and the 125th anniversary of US commemorative stamps. Winners are chosen based on artistic hand lettering, creative interpretation of the theme and effective use of color and design, including incorporation of postage stamp(s). The contest was created in 1995 by the Smithsonian Institution's National Postal Museum, the Washington Calligraphers Guild and the National Association of Letter Carriers.



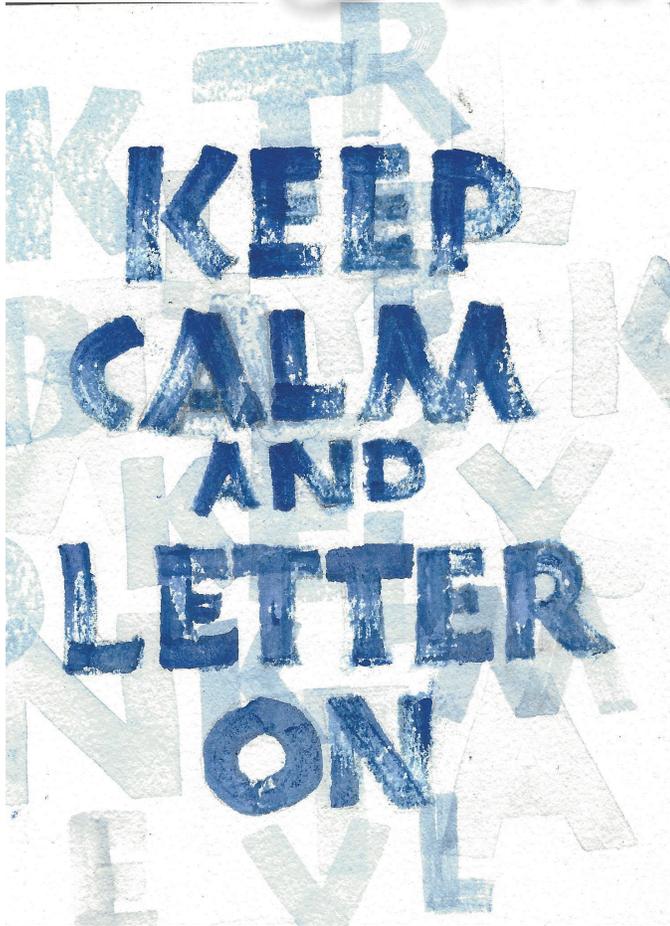
( above) Beth House teaching calligraphy to 3 fifth grade classes at Governor Bent Elementary School. 75 children in total!



Pages from Janice Gabel's traveling sketchbook done in Janet Takahashi's class at Ghost Ranch. See full article on page 11.



# Member Gallery



Another amazing piece of artwork by Escribiente member and Secretary, Lynda Lawrence. She lettered this with a doll house shingle on cold press Watercolor paper!



Escribiente Member Bev Taylor's beautiful piece done for the show "Have Passport Will Travel", at the Artifacts Gallery in Farmington.

When you are  
dissatisfied and  
would like to go  
back to youth,  
think Algebra.

Practicing Foundational, lettering by Julie Gray



Our new 2019-2020 Board of Directors: Seated, Beth House, President; back left to right, Elizabeth McKee, Vice President; Lynda Lawrence, Secretary; and Evelyn Costello, Treasurer.



of Haiku was designed to be a contemporary interpretation of Haiga, a traditional Japanese art form combining art and poetry, with a reception during the Poets' Picnic event on Saturday, May 25th.

Local artists (mostly members of *Escribiente*) were invited to create unique scrolls using either their own haiku or to select a poem from the Poets' Picnic chapbooks. The artists were encouraged to create their own design and the twelve scrolls featured a diverse range of styles and materials from delicate washi paper to calligraphy on fabric.

The only stipulation was that each scroll should be the same width and height when finished (15" x 42"). Also, to connect to the surroundings, the scrolls were hung using sticks of tamarisk harvested from the Open Space grounds. Elizabeth McKee created the logo using brush calligraphy, which was then vectorized so it could be rendered by a vinyl cutter.

Thank you to everyone who made this unusual show such a success. It was so well received by Open Space visitors that we have been asked to organize *The Art of Haiku* on an annual basis! —

*Trish Meyer*

*Photos by Chris Meyer*

Following the success of last year's *Weathergrams* installation at the Open Space Visitor Center, an idea was born with poet Dale Harris for *Escribiente* to develop a group show to be held at the Open Space Visitor Center lobby gallery. *The Art*



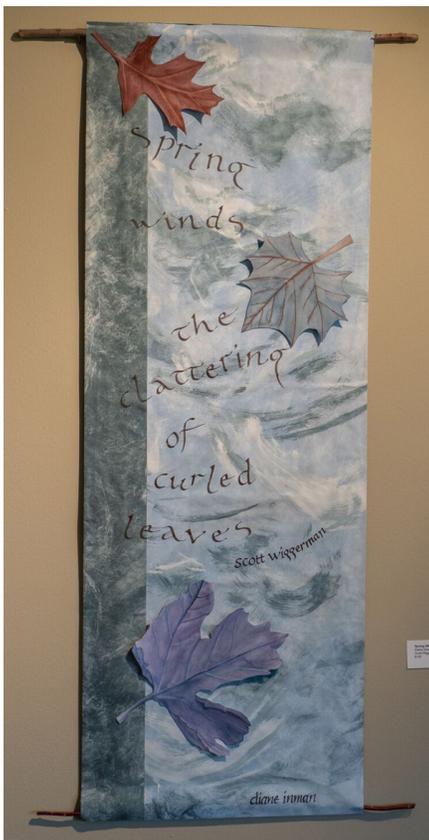
Paired artists and poets:  
Beverly Tones with Dale Harris



Caryl McHarney



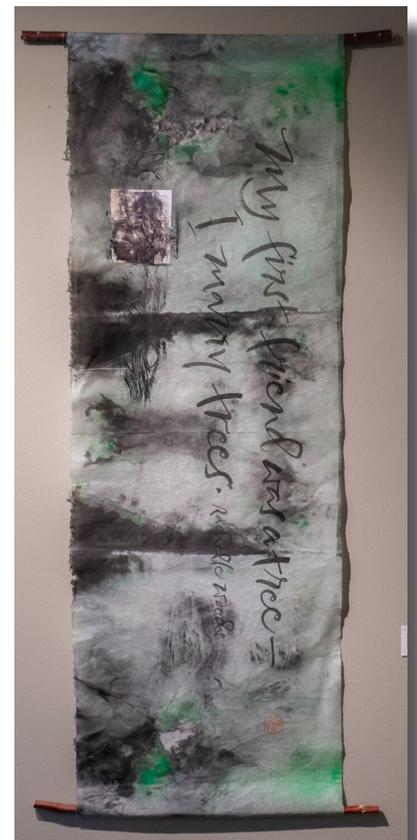
Colleen Konetzni



Diane Inman with Scott Wiggerman



Elizabeth McKee



Kent Swanson and Elizabeth McKee with Rachelle Woods



Esther Feske with Mary McGinnis



Janice Gabel with Kate Alsbury



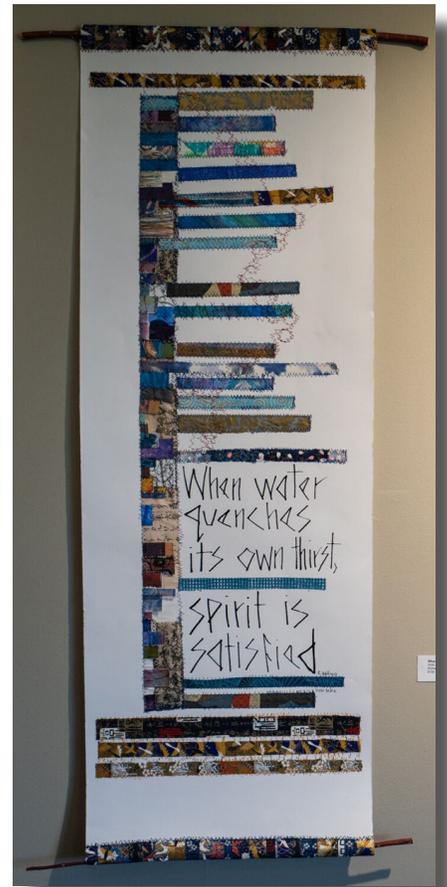
Julie Gray with Trish Claflin



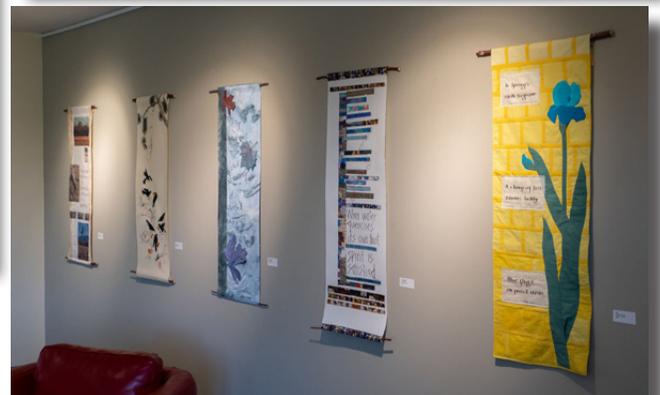
Kathy Chilton with Mary Dudley



Trish Meyer and Meredith McPherson with Andrea Millenson Penner



Vicki Bolen with Richard Wolfson



# WEATHERGRAMS



BETH HOUSE



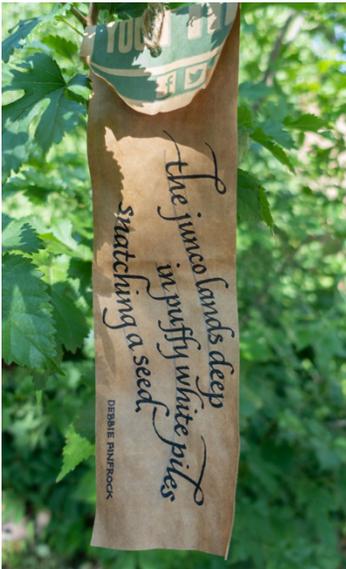
ELIZABETH MCKEE



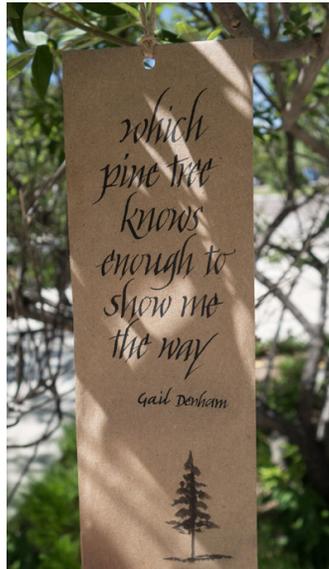
ELIZABETH MCKEE



ELIZABETH MCKEE



ESTHER FESKE



GINGER LARKIN



JANE ROBERTSON



JANICE GABEL



JULIE GRAY



JULIE GRAY



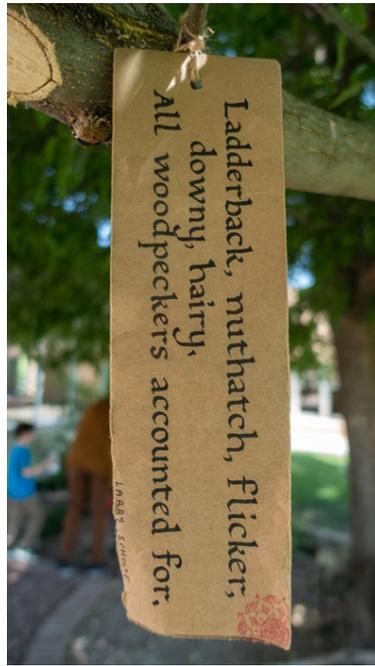
JULIE GRAY



KATHY CHILTON



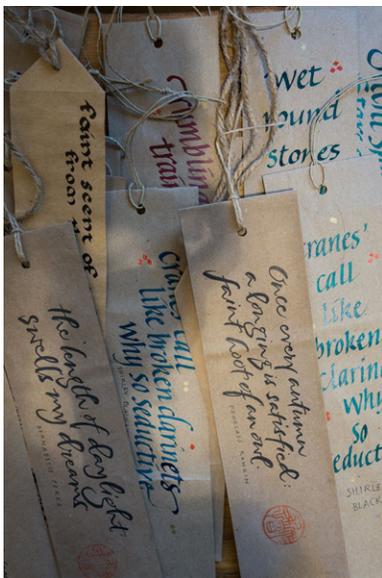
LYNDA LAWRENCE



SHARON SHANNON



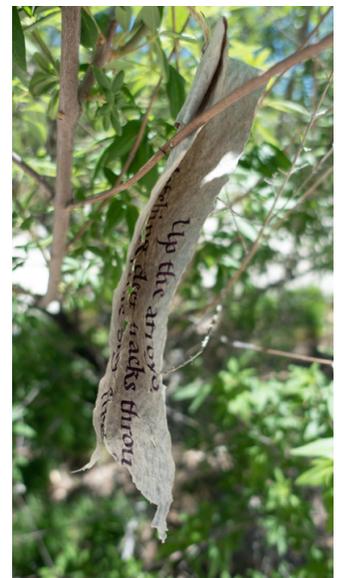
STEPHANIE TUTTLE



Weathergrams before they are hung outside.



Weathergrams after being hung from bushes and trees.



A weathergram that has aged outside for a year.

# IAMPETH 2019 DENVER, COLORADO

Photos by Beth House



Member Bill Kemp demoing



Former founding member, Cindy Haller (now of Texas)



Randall Hasson of Santa Fe at the Round Robin

# GHOST RANCH, 2019

*by Beth House*

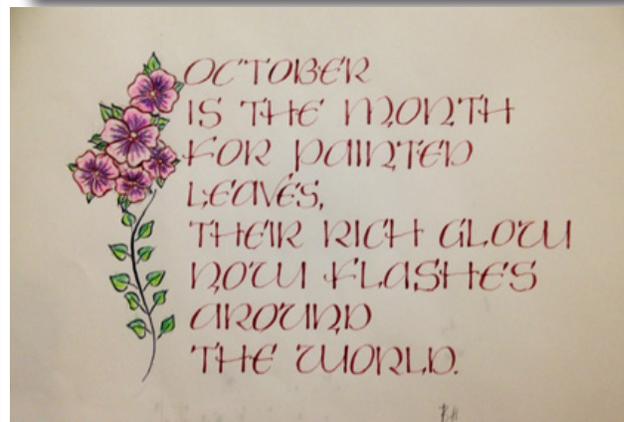
*Literally Letters at Ghost Ranch, June 2019 & June 2020*

Amy Jones and I (Rick too) planned this year's Literally Letters. We sent letters to the teachers and students as they registered to remind them of the high desert climate, etc. Twenty five percent of the students this year were first timers to Ghost Ranch! In total fourteen new and old friends enjoyed the Literally Letters program, plus three teachers and one hubby. Teachers this year were Barbara Close, Bill Kemp and Janet Takahashi! We advertised for this summer at last years' IAMPETH via postcards in goody bags and emails to guilds in CA, AZ, UT, CO, IL, TX and NM. Preplanning involved teachers' classroom supplies and physical needs, plus two Document Cameras and projectors. Bill's high tech Document camera, projector and lap top were useful for evening programs. Escribiente gave "Welcome Baskets" to the teachers: small cooler, tissues and flashlights, etc. which were appreciated very much!

Next years' teachers have been determined: **Annie Cicale, Elizabeth McKee, Julie Wildman and Carol Pallesen.** They are presenting a variety of classes for beginners and experienced students! **2020 is the 40th Anniversary of Literally Letters!** Ghost Ranch is highlighting this celebration in their advertising! 2020 post-cards have been sent to the International Conference in Canada and IAMPETH in Denver. Also, Julie Wildman designed a layout of teachers' artwork to go out on Social Media. It's beautiful! More info to follow in October. Questions...

*Beth House beth.house107 at gmail.com*

In my Literally Letters class with Bill Kemp using a pointed pen, we learned Weaver Writing Script and Uncial. Also, the class drew feathers and flowers to add decorative elements to words. We used and tried different handmade inks that flowed beautifully! Different flexible nibs were tried. Bill is an experienced and patient teacher. Two in the class were beginners using pointed pen; they succeeded very well! He showed us how to use a Ruling Writer and an Ames Lettering Guide to swiftly draw lines onto paper. Bill showed examples of his studies with Mr. Bill Lilly who guided him to attain The Master Penman Award! I enjoyed Bill's class very much!



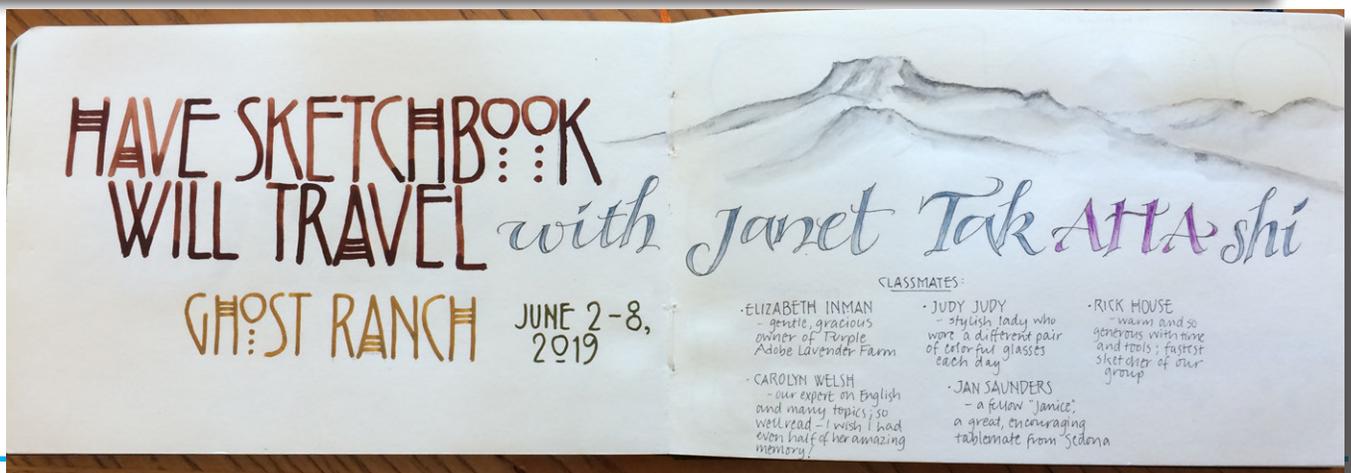
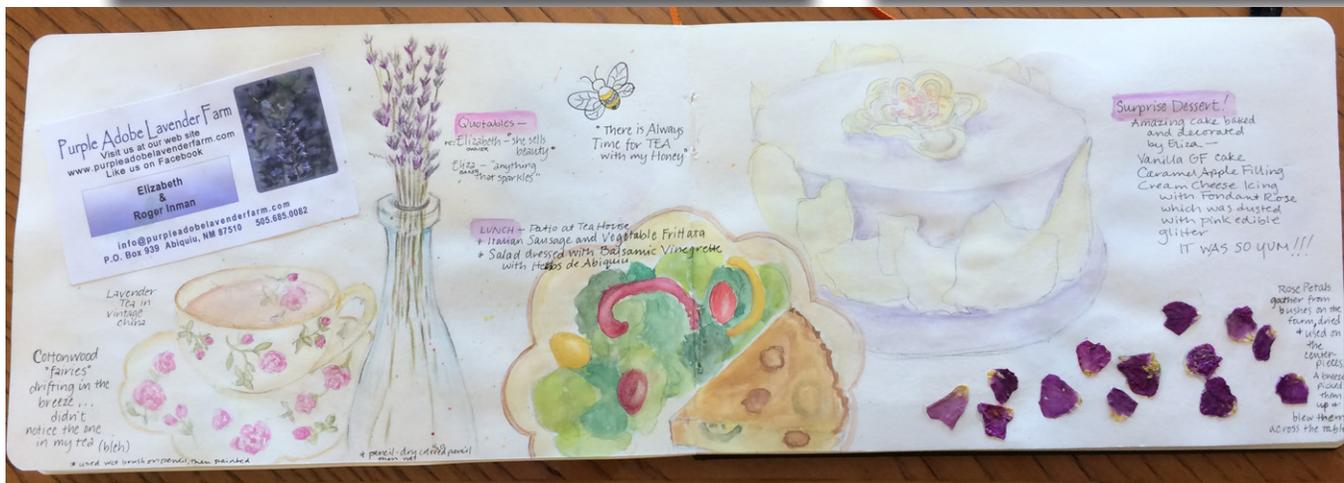
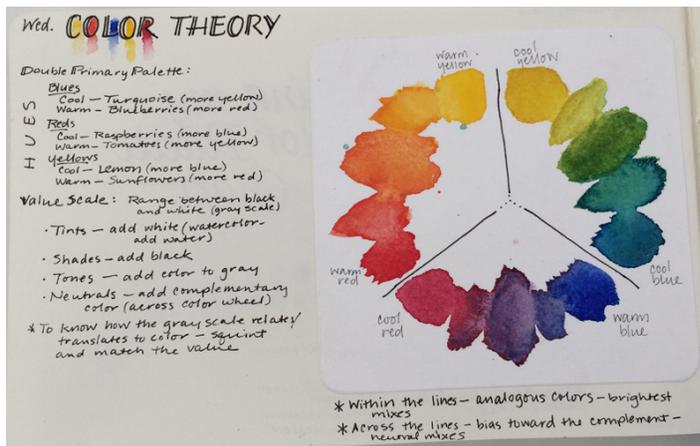
# GHOST RANCH, 2019

by Janice Gabel

I always look forward to spending a week at beautiful Ghost Ranch for Literally Letters and this year was no different. I took Janet Takahashi's *Have Sketchbook, Will Travel* class. While the basic instruction was a repeat of her workshop that she taught for Escribiente in 2014, I did not mind the review. I was encouraged to note that my drawing skills have improved from five years ago. We were a small class, which was a benefit in that Janet was able to address many specific areas that we struggled with.

The highlight of the week was learning to mix the color purple at the Purple Adobe Lavender Farm in Abiquiu. While the lavender was not quite in bloom, we found much inspiration to sketch, including, of course, our delicious lunch at the Tea Shoppe on the farm.

Janet is an excellent teacher and I look forward to studying with her in the future!

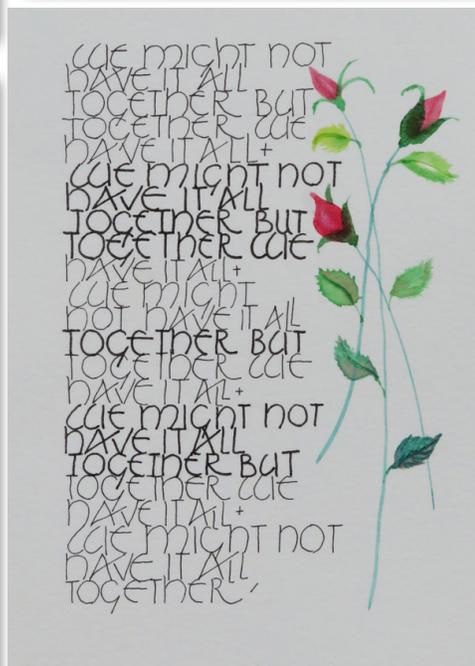
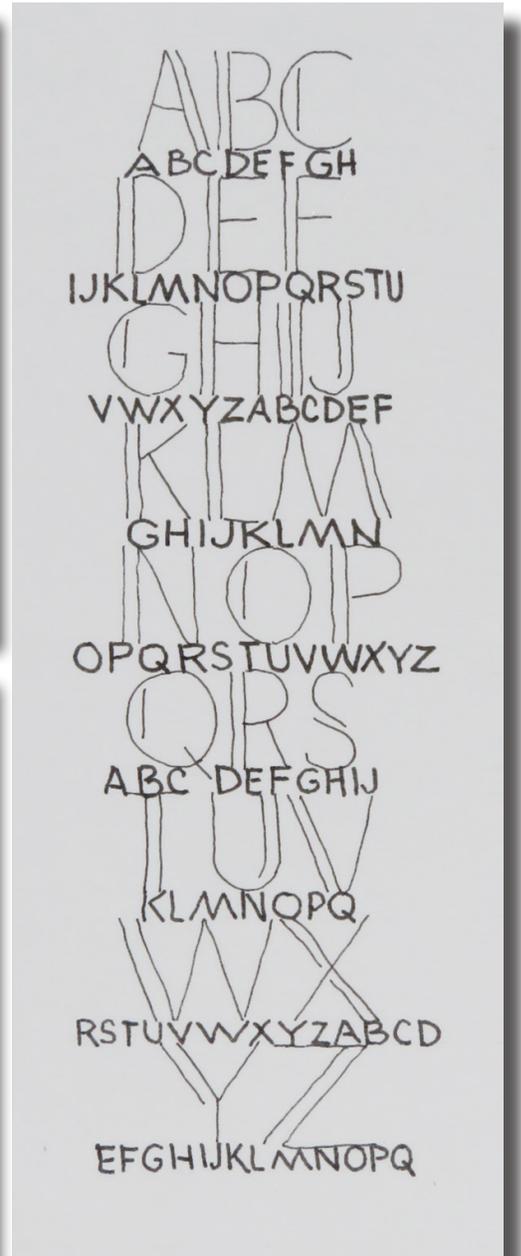
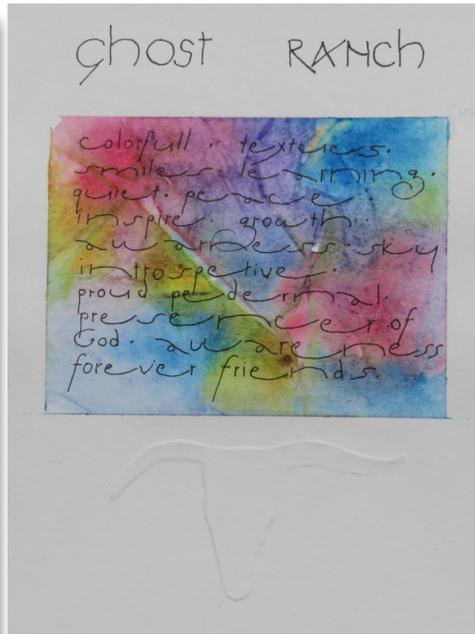


# GHOST RANCH, 2019

by *Thelma Hahn*

Literally Letters at Ghost Ranch offered some fine workshops this summer. The workshop by **Barbara Close** was one of them. Monoline was done with 01-03-05 Pigma Pens. She had us embellish with watercolors, small pointed brushes and embossing. Friedrich Neugebauer's monoline UNCIAL was explored in weight and texture. Akim cursive was also studied. I found this to be especially pleasing to the eye.

Barbara's tips on painting small flowers and leaves were helpful. Always use more than one green on leaves, usually in the veins. Adding a bit of darker color, such as brown, to some edges while still damp, will give a 3-D effect. Removing some of the paint on the wet leaf with a dry clean brush will also add some interest. To begin painting a rose make 2 "commas" as the center and then expand. Instructions on painting flowers in pots was also demonstrated. Barbara gave us many ideas and techniques to try.



# *A Scramble to Transcribe Historic Documents Before We Forget Cursive.*

The seventh-graders from Berkshire Country Day School in Stockbridge, Mass., bend close over a handwritten copy of the Judiciary Act of 1789, expanded large, in the basement of the National Archives. “Oh, that’s an ‘A’,” one boy says with a flash of insight. “This is, like, really skinny writing.”

A girl tries to make out the squiggly handwritten characters on the page: “Smile...by the...sardine?” she reads. Hmm. It’s not very likely the first Congress wrote that.

Leigh Doherty, associate head of the school, looks on. She admits that, even though the private school offers a cursive writing class called Handwriting Without Tears for younger students, most revert to printing “as soon as they can.”

We all know that cursive has gone out of style. To modern young people, deciphering the wavy old-fashioned script can seem as relevant as dialing a rotary phone or milking a cow. For institutions like the National Archives, this poses a very specific problem. The archive is “sitting on 15 billion pieces of paper and parchment,” says David Ferriero, archivist of the United States, and as much as 80% of it is in cursive. With schools today emphasizing keyboarding over handwriting, numerous documents - from the Constitution to the correspondence of Abraham Lincoln to the diary of a Gold Rush traveler - may soon appear as foreign as ancient Sanskrit to most American children. “We’re sacrificing generations of students who won’t be able to read our records,” says Ferriero. The Archives, along with a host of other institutions, has a long-term solution that would address this problem: enlisting an army of “citizen archivists” - via a medley of crowdsourcing initiatives, transcribe-a-thons and transcription field days - to type out the nation’s mega-trove of handwritten documents for the Web. The only sticking point, of course, is that declining cursive literacy makes assembling that army a challenge.

In 2011, the Archives launched its Citizen Archivist Dashboard, an online portal where 13,654 people have so far performed some transcription. The Archives also offer learning labs in which visiting students look at a variety of documents, including a 1958 letter that schoolgirls wrote to President Dwight D. Eisenhower asking him not to let the Army cut Elvis Presley’s hair, and a ledger kept by Benjamin Franklin.

Last fall, the Library of Congress got into the act, rolling out an initiative called By the People, a website where volunteers can transcribe items such as the journals

of African American leader Mary Church Terrell, letters written to Lincoln, or the writings of Civil War veterans who had lost limbs in the conflict. Georgetown University history professor Chandra Manning got her class working on the letters-to-Lincoln project. At first, she says, the students were frustrated, but eventually they got it. “That’s somebody’s actual handwriting there,” she says. “There’s a certain intimacy, of suddenly making a connection with another person across time.”

When Sarah Gehant, an eighth-grade teacher at Northbrook School in Mendota, Ill., showed her students letters written by Civil War veterans who had lost their right arms and were entering a left-handed writing competition, the “kids were like, ‘What?

This really happened?’” she recalls. Gehant told them: “No one would really know about it unless you transcribe it. Otherwise, it just sits in a box in an archive.” The class worked together to transcribe one document, which culminated in a four-minute debate over a single punctuation mark. “We had three different interpretations,” she says. “Some thought it was a comma, some thought it was a semicolon, and some ignored it because they thought it was a flick of the pen.”

Ford’s Theatre has also gotten into the transcription game. Its ‘Remembering Lincoln’ project has reached out to schools to help with transcribing about 850 documents, newspaper articles and images recording contemporary reactions to the former president’s assassination.

The Smithsonian, with its 19 museums and nine research centers, offers up a quirky collection of papers to transcribe, including such items as the notes of Harvard’s 19th and early 20th century “women computers” - scientists who catalogued the stars and made discoveries in astronomy and astrophysics. Popular items such as the jokes Phyllis Diller scrawled on index cards were finished off pretty quickly.

At some point, machines will take over; optical character recognition, or OCR, will be able to do much of the job of transcription. But that could be years from now. In the meantime, we can take some inspiration from the D.C. middle and high school students who came to the Library of Congress late last year to transcribe a draft of the Gettysburg Address. At first, says Meghan Ferriter, an innovation specialist at the library, the students insisted, “‘We can’t read it!’ Then they just took off.”

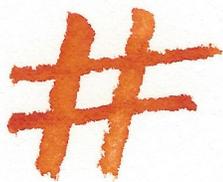
*Written by Debra Bruno, first appearing in The Washington Post Magazine. Used with permission*

*We all know that cursive has gone out of style. To modern young people, deciphering the wavy old-fashioned script can seem as relevant as dialing a rotary phone or milking a cow.*

*There’s a certain intimacy of suddenly making a connection with another person across time.*

# Strange Facts About Symbols You See Everywhere

by Brandon Specktor, rd.com  
<https://www.rd.com/culture/punctuation-mark-facts/>



## ...HAS A NAME YOU'D NEVER GUESS

Depending on when you were born, you probably know the # symbol as a pound sign, a number sign, or, for the Twitter junkies among us, a hashtag. Turns out, none of those names are right: According to an engineer at Bell Labs (formerly part of AT&T), which made the symbol mainstream via its touch-tone telephones in 1968, that little hex is called an **octothorpe**.

The *octo* logically describes the symbol's eight points. As for the *thorpe*? Some theories say it comes from the Old English word for *village* (*thorp*), referencing the hex's appearance of eight little fields surrounding a central square; others say the Bell researchers were just really big fans of the late Olympian Jim Thorpe and needed a cool-sounding syllable to finish their new word.



## ...HAS HILARIOUS NAMES AROUND THE WORLD

A Dutchman calls it a monkey's tail, while an Israeli insists it's a strudel. They aren't bantering about some new simian-themed bakery; they're just describing the @. Though shorthand use of the @ dates back to the 16th century, it took English speakers a remarkably long time to settle on a name. Today, we know it as the "at mark" or "commercial at" and are used to seeing it in e-mail addresses. Meanwhile, the rest of the world was inventing brilliant descriptors, like the "little dog" (Russian), the "small snail" (Italian), and the straight-up "crazy A" (Bosnian).



## ...WAS A WORK OF ART BEFORE IT TURNED INVISIBLE

Before printed type, the paragraph mark (or pilcrow) was not only essential punctuation but also a medieval style icon. In the Middle Ages, there were no standards for indenting paragraphs or using line breaks to indicate a change in

topic; instead, every new paragraph was denoted by an elaborate, colorful ¶ (even if it fell in the middle of a line). These pilcrows were ornately drawn by specially trained scribes called **rubricators** and often added in red ink at the end of a manuscript's construction. If a rubricator was on a deadline, he might choose to skip drawing the laborious pilcrows altogether - which is why, hundreds of years later, they have all but vanished from the page.



## ...WAS A BIG PAIN TO TYPE

Though the exclamation point has helped express strong feeling on paper since the 15th century, this upstanding punctuation mark didn't get its own dedicated typewriter key until the 1970's. Before then, typists who wanted to use interjections in their work had to type a period, then backspace and type an apostrophe atop it. Secretarial manuals of the '50's called this Franken-symbol a "bang"- not to be confused with an "interrobang", which is an exclamation point overlapping with a question mark to indicate incredulity. Can you believe we stopped using this ?

## ...HAS A MORE COMPLEX MEANING THAN YOU THINK



You know when you see an & symbol (or ampersand) to pronounce it like the word *and*, but the word and the symbol aren't always interchangeable; the & symbol can denote a cozier relationship between two things. For example, have you noticed in movie credits that sometimes two names will be joined with an & and others with the word *and*? That's because the Writers Guild of America uses the & symbol to say two writers collaborated directly with each other, while the word *and* means the writers worked on the script individually, at separate times. & that's a wrap.

Courtesy of Reader's Digest/rd.com  
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# Techniques for Lettering

## Pointed Pen

In order to create smooth Pointed Pen curves and flourishes, you should always have several sheets of paper under the writing paper.

## Spacing

There are three main spacing problems to consider:

- Two round shapes are placed the closest together.
- A round and straight shape are slightly further apart.
- Two straight shapes are the farthest apart.
- It is the space between the forms that is of greatest concern. These spaces should be equal in volume.

## Working Tips

- Keep a record of the pen sizes used on your work and any other pertinent information in the margin of a rough draft.
- Keep your place on a list when you are copying names by moving a Post-It note down the page as you work.
- According to a museum curator, Post-It notes leave a residue on paper, which attracts small particles of dirt and other microorganisms which will hasten the deterioration of the paper.
- Spray a workable Matte Fixative or brush with acrylic Matte Medium on items such as seashells, acorns, leaves, eggs, tree bark, etc., to make them ready for lettering.

## Measuring Tips

- Use two L shaped pieces of mat board and move them around to get a balanced look for your project.
- Perspective- Stop occasionally and look at your work from a distance. Look at it in a mirror or upside down, or stop and look at it the next day. You will get a better sense of balance. Avoid poor spacing and be able to see it as other than connected letters.
- Always file away guidelines you have prepared for one piece or another. They may come in handy at some time and keep you from ruling another set of guidelines. This includes guidelines for envelopes, placecards, poems, any work you have done. The lines should be very black and crisp, accurate to the millimeter and on a clear film or vellum paper.
- To divide any area into equal parts such as a rectangle into five equal parts, hold ruler with 0 at the bottom left and corner. Angle it across to the other side until it meets any measure divisible by five. Mark these divisions and use a T-square or triangle to draw lines.

## Transferring Lines and Images

- To create invisible guidelines on paper, slide the tines of a fork or a stylus along the edge of a T-square or ruler.
- In order to avoid erasing lines from your good paper, rule your lines on the back of the paper (best technique) or rule them on a sheet of layout paper and place this on a light box.

*from The Calligraphers Recipe Book  
created by The Marietta Calligraphy Society*

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

- 2019-4 ISSUE: deadline is OCTOBER 1<sup>ST</sup>, 2019
- 2020-1 ISSUE: deadline is JANUARY 1<sup>ST</sup>, 2020
- 2020-2 ISSUE: deadline is APRIL 1<sup>ST</sup>, 2020
- 2020-3 ISSUE: deadline is JULY 1<sup>ST</sup>, 2020
- 2020-4 ISSUE: deadline is OCTOBER 1<sup>ST</sup>, 2020

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!

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