

Escribiente

**SPRING 2025-1
NEWSLETTER**

PLAY IS
THE HIGHEST
FORM OF
RESEARCH

E I N S T E I N

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



OUR PREZ SAYS: Hello Escribiente! Is it summer yet? If not, then it sure feels like it with our beautiful weather and upcoming summer activities.

I just returned from spending five days in lovely Santa Barbara, California at a retreat sponsored by the *Society for Calligraphy*. Our retreat was held at the Westmont College, which is a very beautiful and peaceful campus with wonderful staff who accommodated our every request.

During the retreat, we could all do our own thing, but we also had several planned activities. We played with eco-dyeing, cyanotype, paste paper, and painting with walnut ink and bleach. We also had demos on the Pointura hand, making a book using the Clarkson binding, brush lettering, learning about color swatching with watercolor in a fun way, and a fun way to make an envelope journal. Before I left for the retreat, I thought that over the five days I would have plenty of time to “do my own thing.” However, that wasn’t the case at all, as I was too busy learning and playing with new techniques, and also visiting with and getting to know some of the truly amazing calligraphers in the California neck of the woods. I couldn’t wait to finally get back home, but I sure hated leaving the retreat.

We just finished up with our Nancy Hays Hills workshop. From seeing the students’ homework, I can see that it was a huge success. Due to scheduling conflicts, Nancy’s workshop was modified from in-person to a series of four Zoom sessions—not what we had intended, but I think with her workshop, it was to our advantage to have the extended time between classes to complete the assignments. (More about that later in this newsletter.)

Our *Poets Picnic* activities were another huge success! Many thanks to all who contributed – all who lettered Weathergrams beforehand, all who lettered at the picnic, all who hung the Weathergrams, and all who otherwise gave their support. During the picnic, we always see many New Mexico poets who come and look for their Weathergrams in the trees. It’s rewarding to watch them as they find them and are delighted! The New Mexico State Poetry Society is exceedingly grateful to have us at their picnic.

Our June in-person third Saturday meeting featured our yearly *Quote Swap* of calligraphy meant to share with fellow members. This always proves to be an interesting and inspiring meeting. Happy lettering!

Sharon



PO Box 8884
Albuquerque, NM 87198

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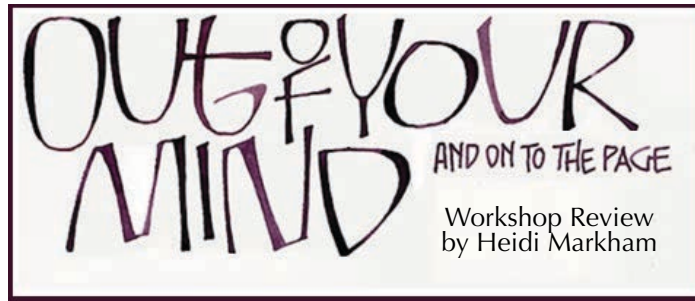
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◆ **COVER ART** This beauty by Angie Vangalis is one of her homework pieces created to satisfy homework suggestions in the recent Nancy Hays Hills Workshop, *Out of Your Mind and Onto the Page*. Just look what Angie did with the words “the highest” – pure genius!

◆ **ELECTION NEWS** It is our good fortune to have Sharon, Janice, Evelyn, and Sarita all willing to keep Escribiente flourishing in 2025–2026. Now is a good time for us all to volunteer, get involved and support each other as we share our lettering passion.

◆ **THANK YOU** Thanks to all who volunteered time and talent to the weathergram effort, and especially Sharon who coordinated the artists and contributed the photos to the newsletter. Thank you Heidi for the Nancy Hays Hills workshop review! Thank you Janice for coordinating workshops for our education and inspiration over the last few years! And thank you, Evelyn, for your ever-present camera and photos.



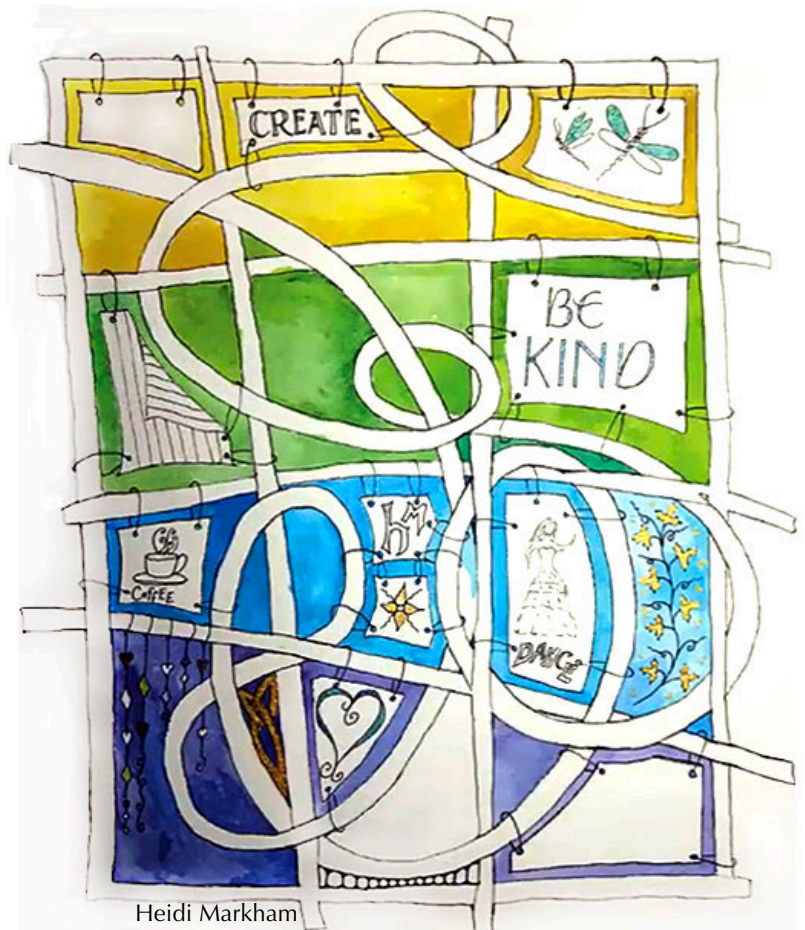
Since I find the blank page very intimidating, I thought the Nancy Hays Hills workshop would be a good way to learn some techniques to loosen up and play with the page and art supplies. I thoroughly enjoyed each of the four classes, and had fun with the techniques – just to relax, play, and make friends with that blank page. The weekday time and four separate sessions fit into my schedule, and we received links to watch recordings of all sessions for three months after the last class. I definitely plan to take advantage of this.

The tech people moderating the class were wonderful! The chat was good to have during the class for communication with others. Thank you Michal and Sharon! The basic supplies needed were what I had on hand—pencil, micron pen and watercolors. Nancy recommended Arches Text Wove. However, newer batches of this paper seem to have some ink-bleed issues. Homework assignments were due by Friday at midnight following each Monday class. A very doable schedule—after I figured out how to email a picture of my artwork (something else I learned with this class)!

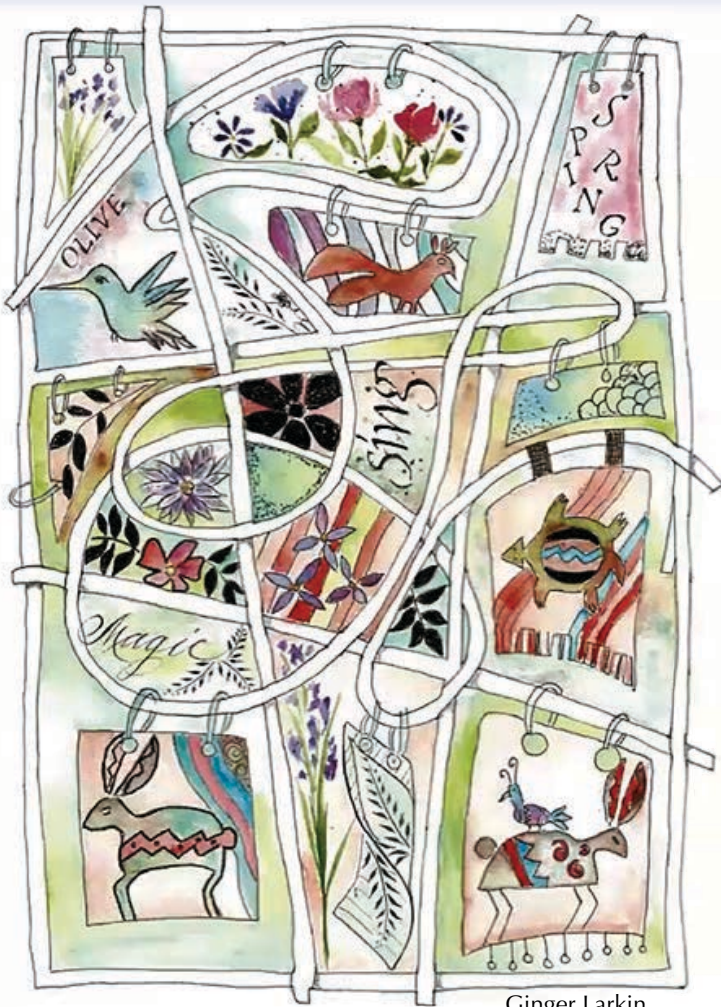
The First Class started with a show-and-tell featuring Nancy's own journals. Absolute eye candy, although a bit intimidating to see her detail. How is this accomplished? Well, the first project showed us how to break down the page into manageable portions so the page wouldn't seem so complicated!

We worked on an eyes-closed scribble on top of a loosely-drawn grid. In this way, we broke up the grid into individual spaces to be decorated, one small area at a time. Everything was first done in pencil which could then be tweaked until ready to ink.

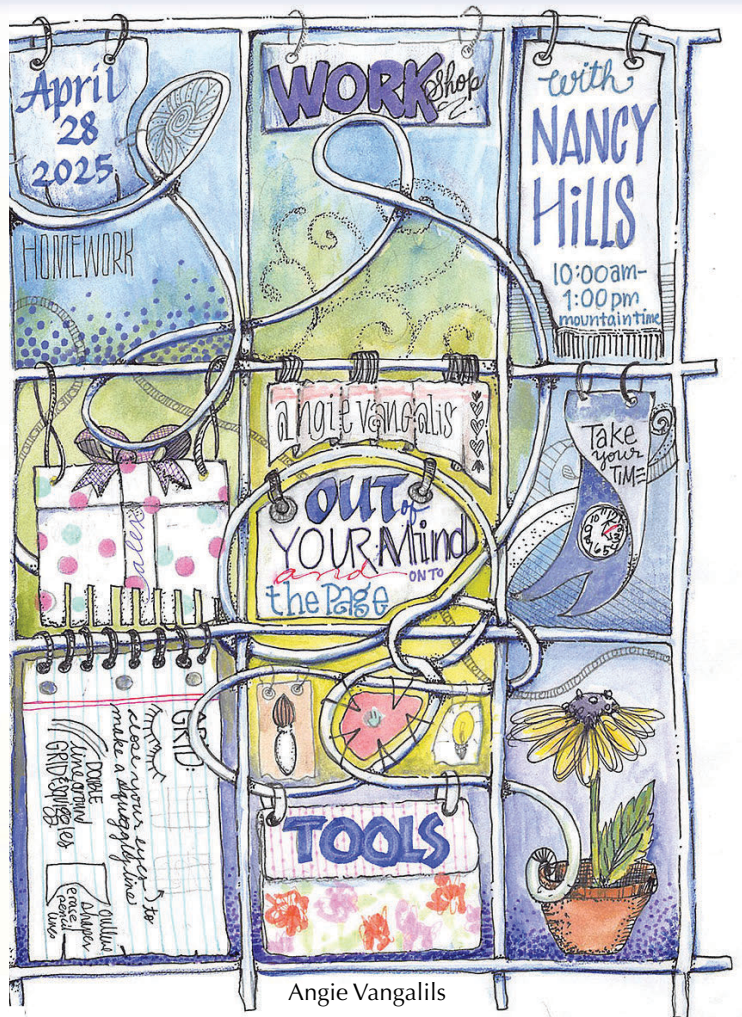
I love pencil! The home-work assignment was to continue the class work. I so enjoyed this class that I actually did the homework and turned it in! It wasn't finished, but I did it!



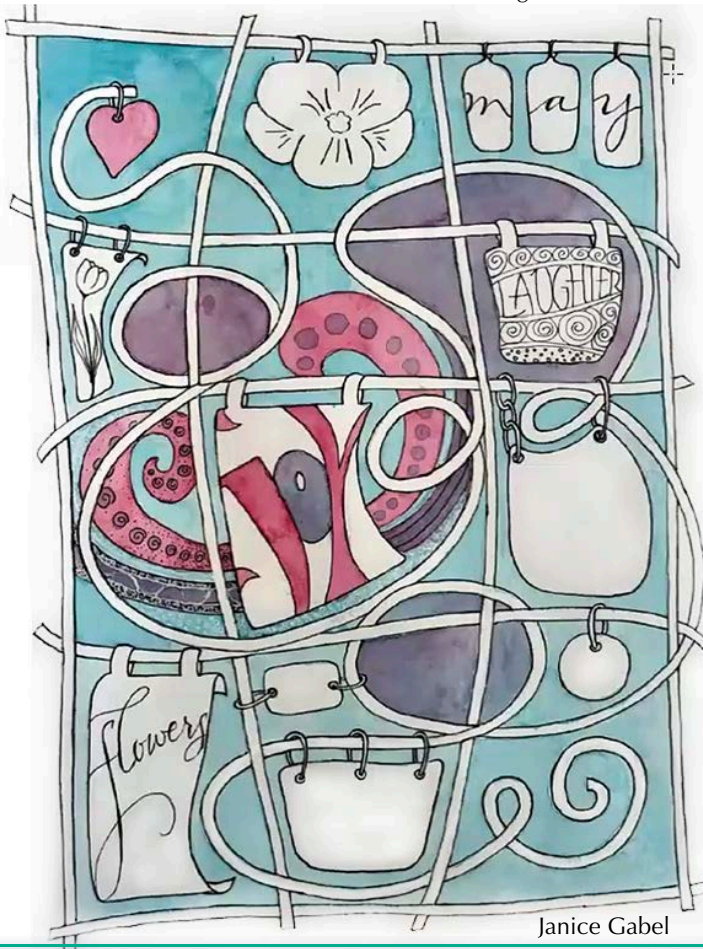
Heidi Markham



Ginger Larkin



Angie Vangaliis



Janice Gabel



Carol Erickson

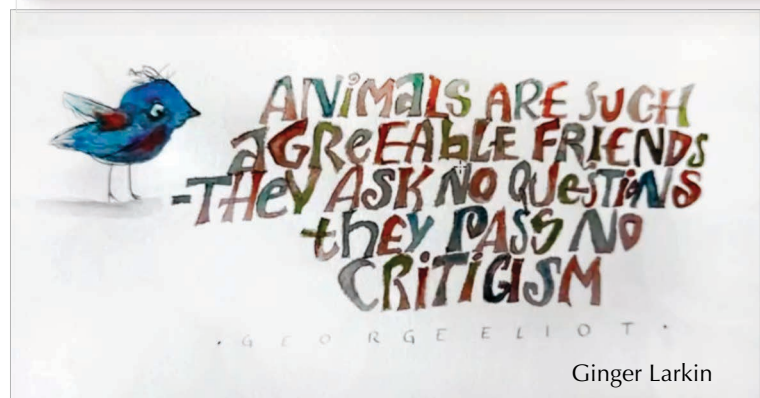
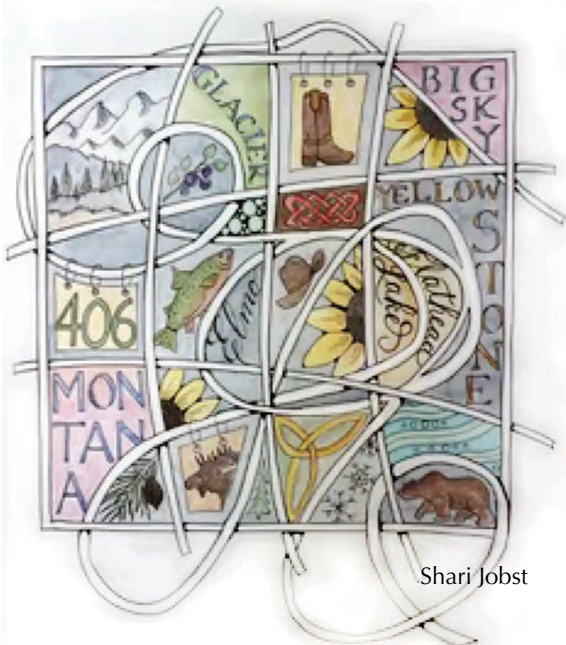
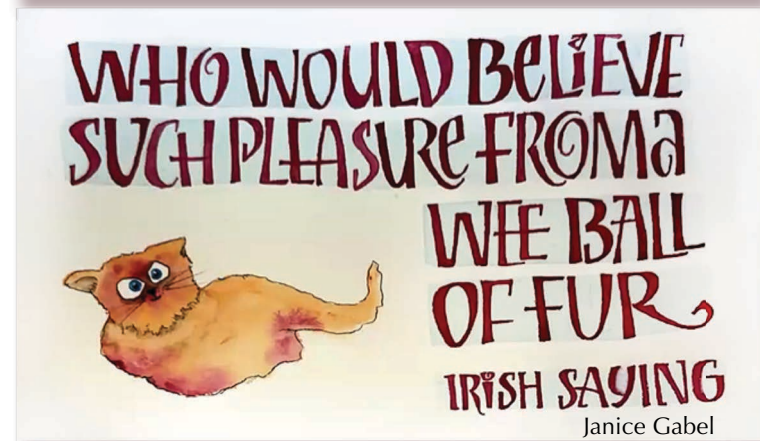


In the second class, we started with the homework review. It was good to see everyone's homework and hear the positive, constructive comments. Nancy explained how the eye flows over the page to control how and what the viewer notices. For instance, the angle of some of the detailed work in each section of the piece controls how the eye moves through the rest of the page.

The variety of student work was fun to see. In this class, we used watercolor again and also added lettering.

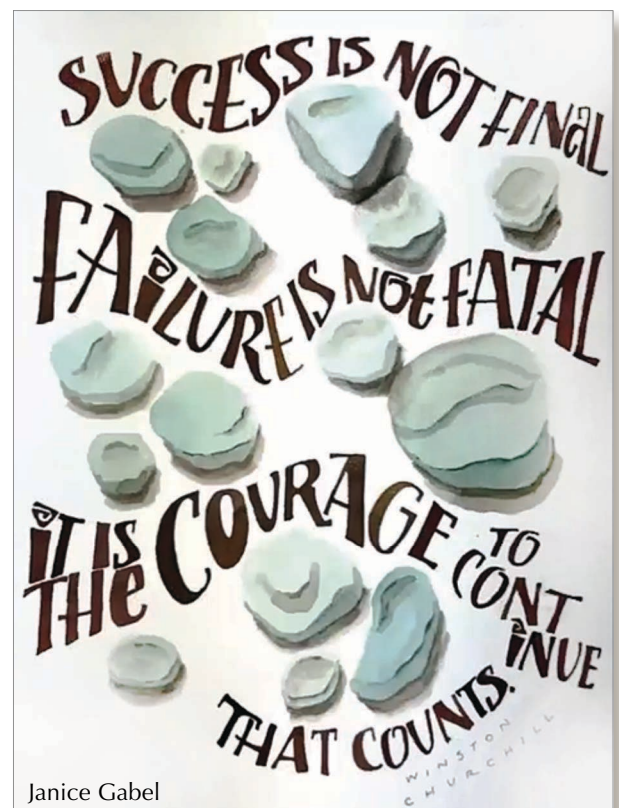


Nancy introduced the Kemper fluid writer tool and she was very detailed in its preparation and use. The tool comes in two sizes and she was using the larger size. I don't have one, so for my work I used a pointed brush to paint the color into the pencil-sketched letters.





The third class began with a homework review, and then Nancy explained how she made those cute Blob Critters to go along with the Kemper-tool lettering. I made a few practice pages of the Blob Critters to just play. The homework was to include at least one Blob Critter to go along with a quote. Nancy did a demo of her hand-drawn contemporary letters and included a handout illustration of multiple letter variations. Her basic technique is to outline a pencil-drawn letter with the Kemper tool. And then, before it dries, she fills in the outlined letter with watercolor using a pointed brush.



The fourth class tied everything together. We used a grid and Kemper-tool lettering to work on a final piece. The grid was a visual clue to cause the letters to touch each other on all sides. Nancy encouraged playing with the design of the letters mixing upper and lower case. The design elements included coloring in the negative spaces created by the touching letters. We watched as the Bister inks blended as she changed colors with each individual letter. She started with a limited palette of three or four colors. I don't have Bister inks so I used my watercolors and pointed brush to letter. I included a Blob Critter in my grid, as suggested by Nancy. Those critters are fun!

Nancy patiently answered questions giving lots of information that left room for improvisation using the supplies at hand. The handouts had lots of detail and were easy to follow along during the class. I especially liked that we used pencil to design the page before committing to ink and color! So much fun!

The main rules:
Play! Relax!



Make messes!
Enjoy!



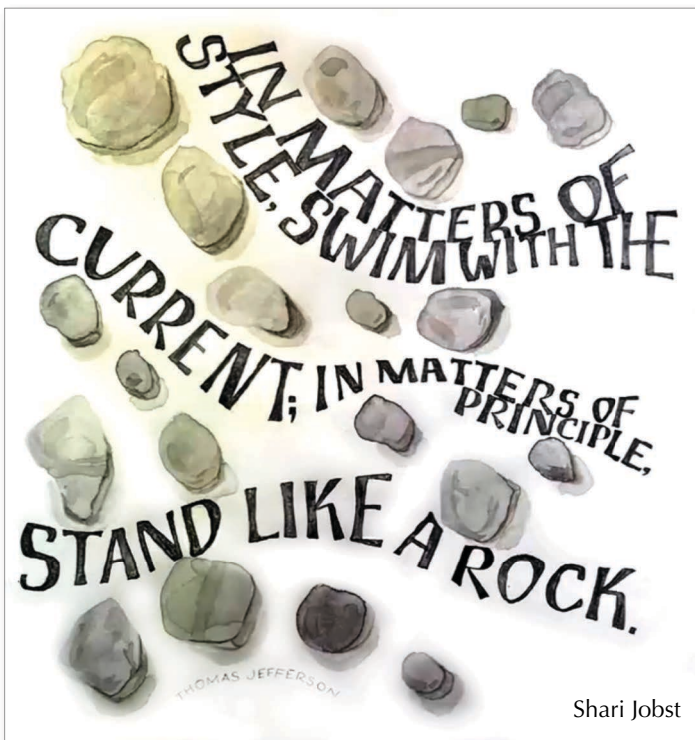
and HAVE FUN!



Petrea Tomko



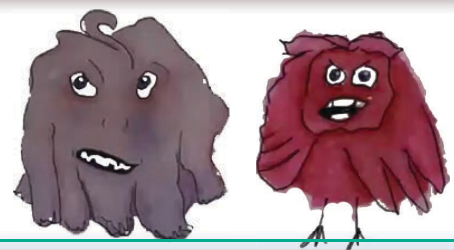
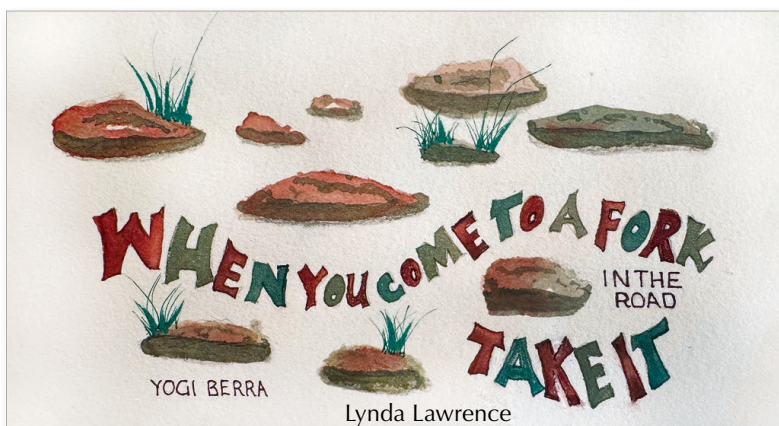
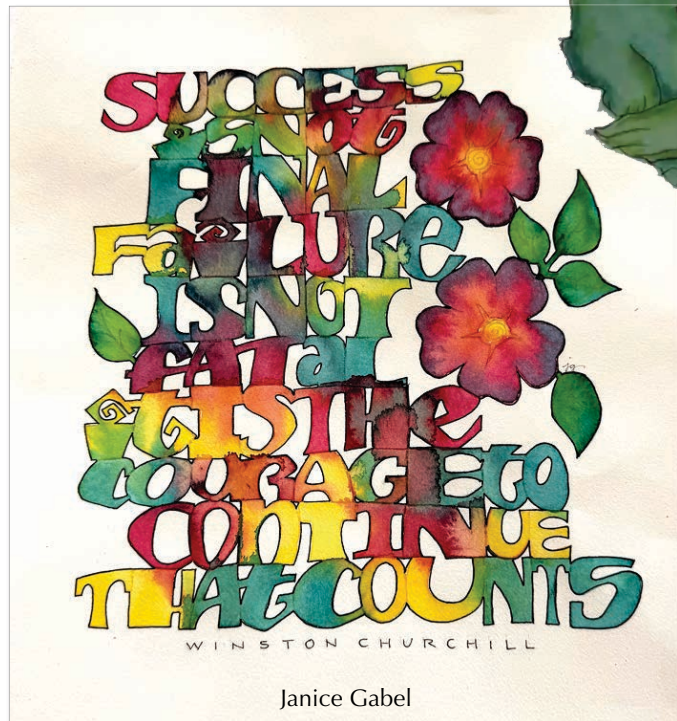
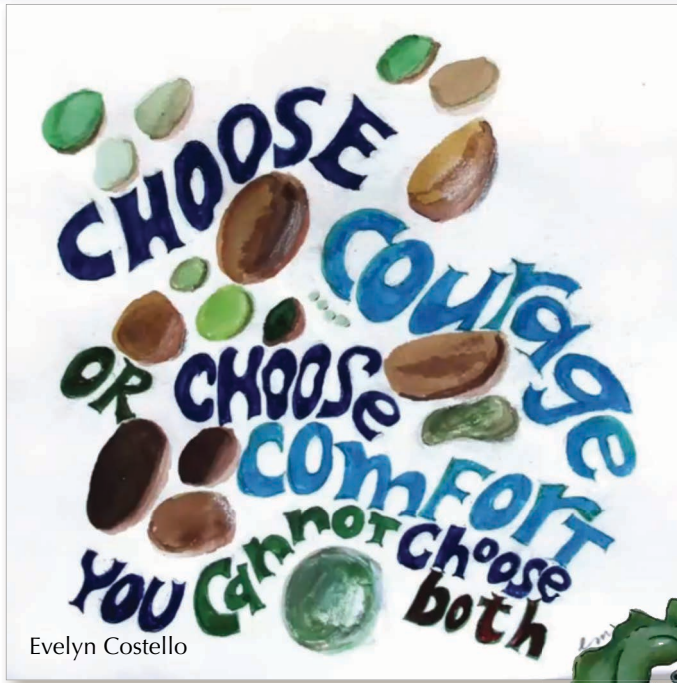
Angie Vangelis



Shari Jobst



Heidi Markham



EVENT ALBUQUERQUE

POEMS AS LOVELY AS A TREE

Tap into your inner bard with the Open Space Visitor Center Poets Picnic

BY LOGAN ROYCE BEITMEN
JOURNAL STAFF WRITER

“I think that I shall never see a poem as lovely as a tree,” the poet Joyce Kilmer wrote. But why choose?

At Albuquerque’s annual Poets Picnic at the Open Space Visitor Center, you can have both.

Walk or lounge beneath the trees, while you unlock your inner poet in this family-friendly celebration of creative wordsmithing. This day-long free event, organized by Albuquerque poets Dale Harris and Scott Wiggerman, combines fresh air with fresh approaches to language.

Kicking things off at 10 a.m., Wiggerman will lead a popular workshop, “How to Haiku: What Teachers Never Taught You,” where you can practice expressing your deepest thoughts in just 17 syllables.

Headlining this year’s event is New Mexico’s poet laureate, Lauren Camp, who has spent the past three years bringing poetry to rural and arts-underserved areas of the state.

“It’s been exciting to meet with people, some of whom are secret poets, or even poets out in the open, but some of whom have no real experience with poetry and are just open to having a conversation about it and trying their hand at it,” she said.

Camp believes poetry can enrich anyone’s life who’s open to it.

“For me, poems often carry a mystery, or a kind



COURTESY OF LAUREN CAMP

“In Old Sky,” Lauren Camp, 2024.

POETS PICNIC

WHEN: 10 a.m. to 4 p.m.
Saturday, May 3

WHERE: Open Space Visitor Center, 6500 Coors Blvd. NW

HOW MUCH: Free

of magical awareness of the world,” she said. “It isn’t telling a whole story that’s as prescribed and clear as a short story or a novel or a

letter. So, it lets the reader or listener have the chance to bring their own experience or curiosity or personal history into the poem.”



Lauren Camp

Camp will be reading from her most recent book of poetry, “In Old Sky,” which she wrote in a residency program at Grand Canyon National Park. While there, she focused on what she called the “pristine natural darkness” of nighttime in the canyon.

“It was a life-changing experience,” she said. “I had to keep figuring out a way to experience the darkness

anew — to describe the sounds and the quality of the air, and to just use different senses to come at the subject, to use different language, to take out the word ‘dark’ sometimes and say, How else can I define this that is both true and real and surprising?”

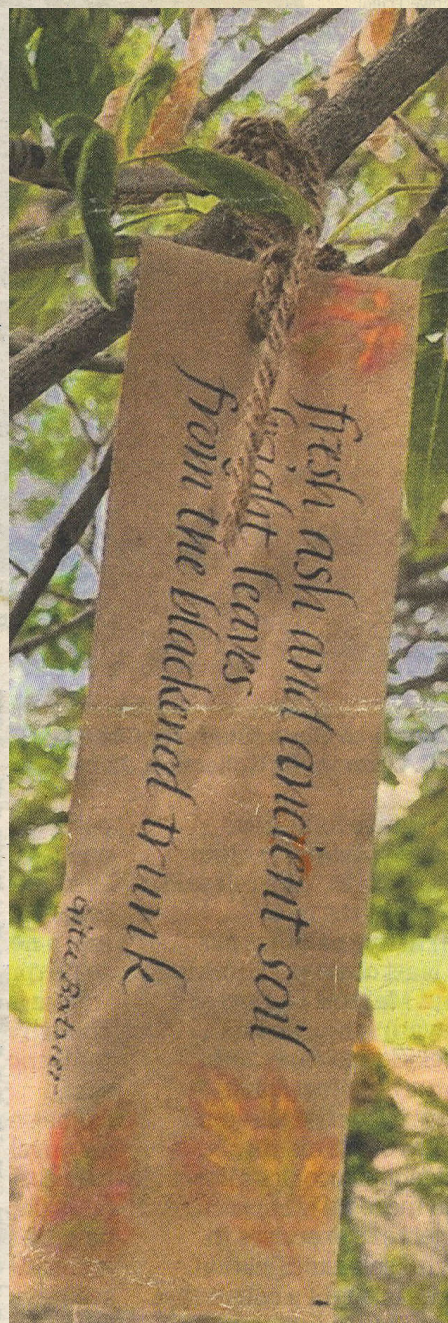
Other featured poets reading in the afternoon include Albuquerque Poetry and Beer founder Matthew John Conley, Chicharra Poetry Slam Festival founder Zachary Kluckman and “ABQinPrint” poetry editor Hilda Raz. Then, beginning at 3 p.m., Harris and Wiggerman will host an open mic.

Throughout the day, the Escribiente Calligraphers will be demonstrating their weathergrams — strips of paper inscribed with poetic verses, which they will tie to tree branches to flap in the breeze like Tibetan prayer flags. Get close and you can read their messages — a multi-vocal poetic chorus.

There will also be food and music, plus a chance to purchase books from New Mexican small presses, including Casa Urraca Press, Dos Gatos Press, Hummingbird Hollow Press, Jules’ Poetry Playhouse and Read or Green Books.

“I just think it will be glorious to be out in nature with a forum that is powerful and very much like a gift,” Camp said.

Logan Royce Beitmen is an arts writer for the Albuquerque Journal. He covers music, visual arts, books and more. You can reach him at lbeitmen@abqjournal.com.



Escribiente, along with the New Mexico State Poetry Society and LIBROS Book Arts Guild again participated in the annual *Poets’ Picnic* at the Open Space Visitor Center. Weathergrams are hung on tree branches around the Visitor Center grounds as a temporary art installation.

POETS' PICNIC 2025

Open Space Visitor Center
6500 Coors Boulevard NW

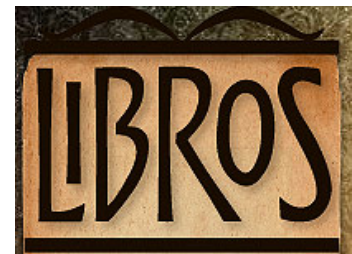


Escribiente, along with the New Mexico State Poetry Society and LIBROS book arts guild are community sponsors of the annual *Poets' Picnic* at the Open Space Visitor Center. The day includes calligraphy demonstrations, a haiku workshop and nature walk in the morning, and an afternoon of music and poetry. Calligraphers lettered weathergrams for the public at the event in the portal area outside the main entrance.

Escribiente supports this yearly event, and all proceeds from our activities go to the Open Space Alliance. Thank you to all who volunteered time and talent this year, and especially Sharon Shannon who coordinated the artists and photographed the weathergrams. Authors of the haiku love to see their poems hanging in the trees!

Based loosely on the traditions of Japanese Haiku, weathergrams have a place in calligraphic history. Lloyd Reynolds, Master Calligrapher (1902–1978), brought the term to life in 1972. He defined the weathergram text as *sudden insight at a moment in time*; so brevity (ten words or less) is essential.

The subject matter is seasonal and the resulting vertical paper flags (preferably cut from brown paper grocery bags) are hung on a tree branch in a garden, at a campsite, or along a mountain trail and left outdoors between Solstice and Equinox. The three-month weathering of this written poetry is essential to the weathergram as it begins its journey back to nature.



nmpoetry.com

The weathergrams you see on the following pages are just a small selection of those on display through rain or shine at the Open Space Visitor Center. We leave them to weather and wither like the changing leaves of autumn.

Acequ floodgates
Five centuries of longing
Built before my time

Maude Beakley

JULIANA COLES

First bird seen New Year's
Jaunty crane, bright red lined eyes
Graceful predictions

Melissa Smith

Stephanie Chao

hummingbird at the
yucca stalk a feast
for both of us

SABINE SCHULZE STEELE

Stephanie Chao

year of tree snake
inspiration waits
for words to uncoil

Thelma Hahn

R. Bodner

On the longest night
Coyote sings in the Solstice

PALE HARRIS

Janice Gabel

Across the field coyotes yip all night~
I'm not invited

HEATHER ANDERSON
Thelma Hahn

Brittle leaves snap crackle pop
under my feet
Some tap dance across the street.

Thelma Hahn

Debbi White James

enchantment
bumbling
bees

flower
to flower

AURELIA VALENTE



Diane Inman

Gusty winds may exist
Tumbleweeds rejoice!

Suzanne Daley

red and black on leaf.
Child happily scoops him up.
Fly, ladybug, fly.

LESLIE GRUER
Janice Gabel

A Chameleon Moon Rises
In Rocky Mountain Majesty

Maude Beakley

DINO de LEYBA

December's full moon
Breathes with you, savors the fire-
Pine in the dark

Suzanne Daley

Leaves drift downstream
Steeping in snowmelt
Dreaming of summer

Suzi Ickles

Monica Kemsley



Blue skies with no rain
Dry sense of humor

Maria Mercado

Kurt Reed

Cold
wind
Carries
piñon
smell
Through
the
night

CAROL ERICKSON

Ginger Larkin

Pyracantha's red berries
give Winter their color

Lisa Rodriguez

Susan E. Page

Apple blossoms blanket the orchards like frost

Elizabeth McKee



BRAY McDONALD

narrow trail—
listening for the stone
to hit bottom

Elizabeth McKee



CARL MAYFIELD

the smell
of October—
green or red?

Maria Mercado

Ana Dora Rosa

Dusky oranges, yellow, blue,
Mt. Taylor tucked in for the night.

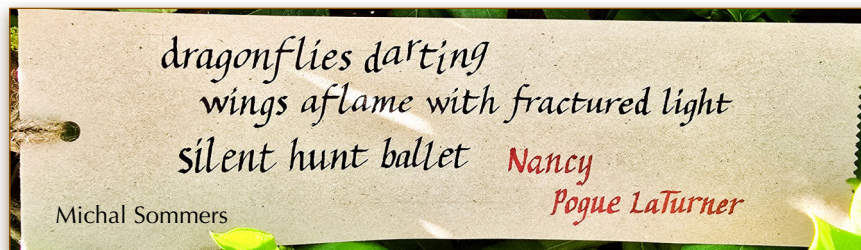
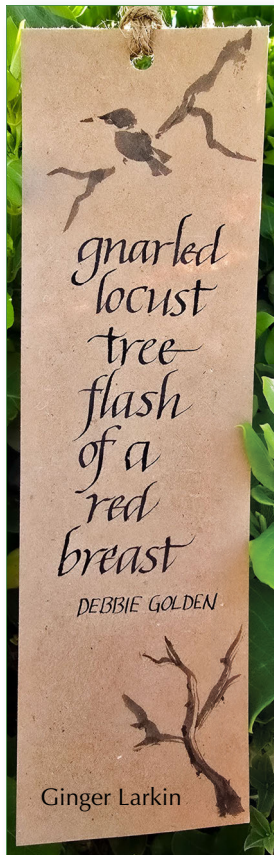
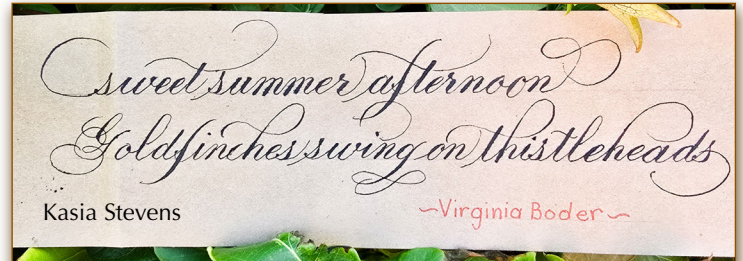
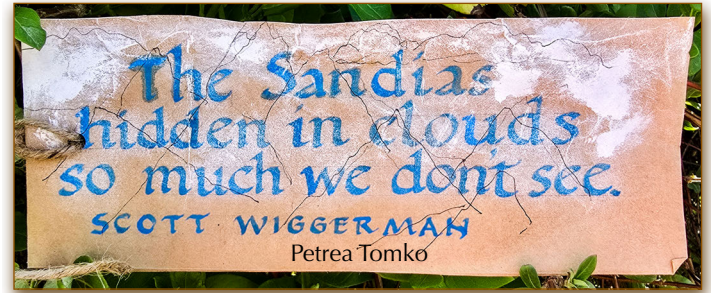
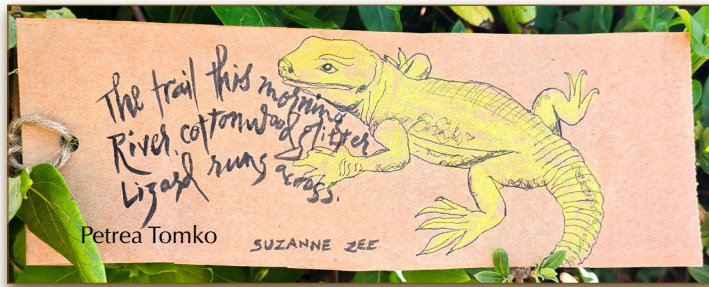
~Tiffany Corder~ Kasia Stevens

August heat
a single cricket...
then the chorus

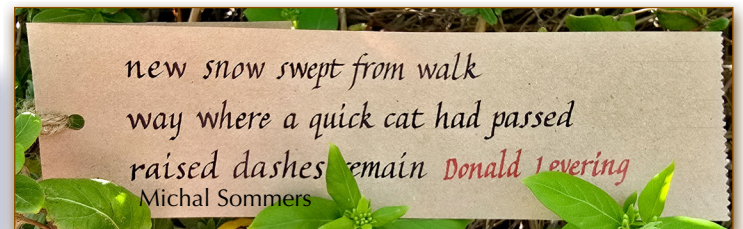
Diane Inman

j rap





Michal brought along
an assistant



In the Pacific Northwest in the 1970s, Lloyd J. Reynolds brought to life the Japanese tanzaku, a form of ephemeral poetry combining fine calligraphic artistry and the brevity of haiku.

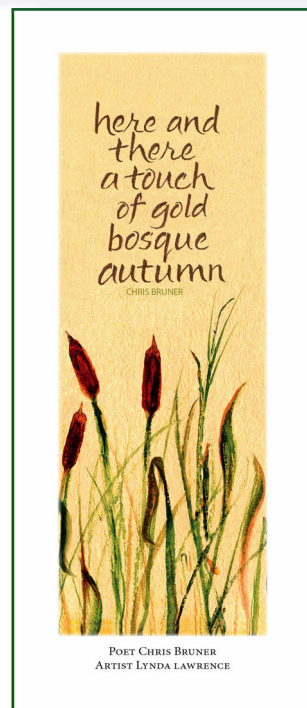
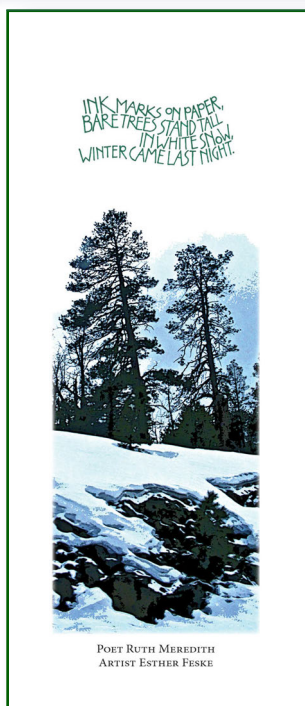
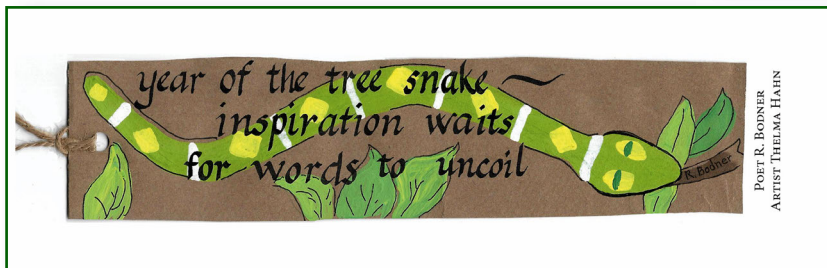
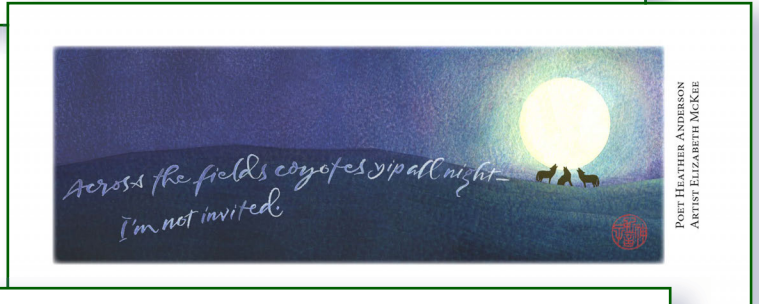
Calligraphy guilds around the country have taken on the craft innovations to produce this unique poetic form. It's a rare, one-of-a-kind publication.

For information on the [original weathergrams](#). This site is complete with multiple weathergram images! A 20-page (pdf) booklet, *Weathergrams*, includes many of Reynold's hand-lettered Italic poems and may be [downloaded](#) for free. He also has written two booklets on weathergrams! You can read more about his interesting life and calligraphic heritage as a teacher at Reed College in Portland, Oregon. [Here's the link.](#)

Here's an enjoyable [YouTube video](#) by Tiny Oryx, a Barcelona calligrapher. She follows the tradition of nature-centered quotes and enjoys "art bombing" special places near her home.

The images you see on this page were created by Escribiente members to be an added feature for the chapbooks compiled, edited and assembled by members of **LIBROS** Book Arts Guild. A poetry chapbook is a short collection of poems that serves as an introductory publication for emerging poets. In this case, the chapbook is a collection of the poetry offered by New Mexico State Poetry Society poets for this annual *Poets' Picnic* event. Thank you Esther for recruiting artists and processing the images for this chapbook treasure.

Proceeds from the sale of the chapbooks were collected to benefit the Open Space Alliance, a non-profit organization whose purpose is to promote public awareness and conservation of Open Space lands.



LIBROS is New Mexico's Book Arts Guild offering a variety of inspiration for both traditional and experimental artists' books.

New members and guests are welcome – see the [Calendar](#) for a full list of upcoming events.

LIBROS meets on the first Saturday of each month from 9AM to 12 noon

Manzano Mesa Center
501 Elizabeth SE
Albuquerque, NM 87123

<https://www.librosnm.org>

**YOU ARE
JUST
"write"
FOR ME**
HAPPY VALENTINES DAY

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



Wonderful, clever, beautiful valentines were delivered to Meals On Wheels, Adelante, and South Valley Nursing Home. The total was about 750 cards. Thank you all for making them in-person or mailing them or delivering them to get them to me for delivery. Thank you, thank you. Kathy



Yes, those are heart-shaped glasses!
Thank you Beth!

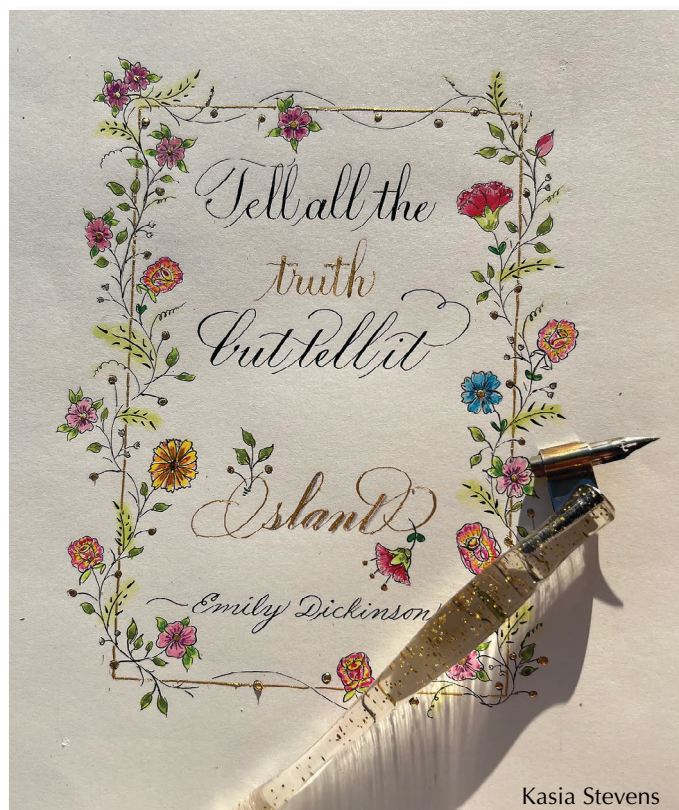


A little different take on our annual **Quote Swap** this year. Instead of one specific quote being completed by all participants, artists were free to select their own choice of message to convey. Suggestion was to choose a quote on the topic of bravery in venturing outside our comfort zones to grow and take risks in overcoming challenges in all phases of our lives, including our art journey.

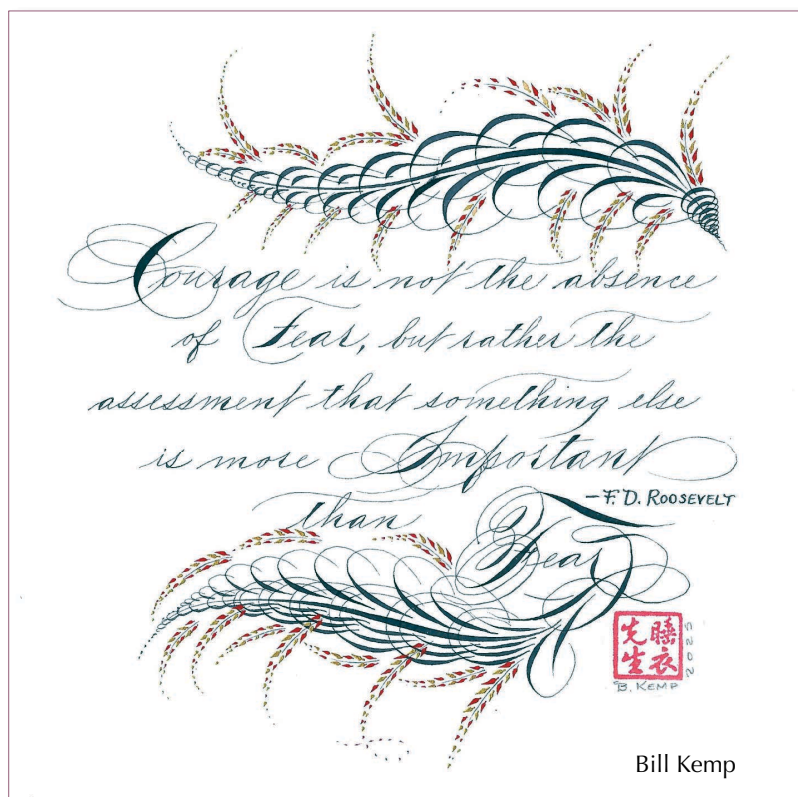
The format choice was wide open! Artists chose whether their piece would be framed or not, whether it would be a greeting card, a postcard, a mobile, an accordion book, a bookmark, an ornament — on paper or bark or stone or in a book, a shopping bag or on a gourd, or whatever.

At the Wednesday, June 3rd Zoom meeting, we all had the opportunity to view the lettering gems created by our fellow members on Padlet.

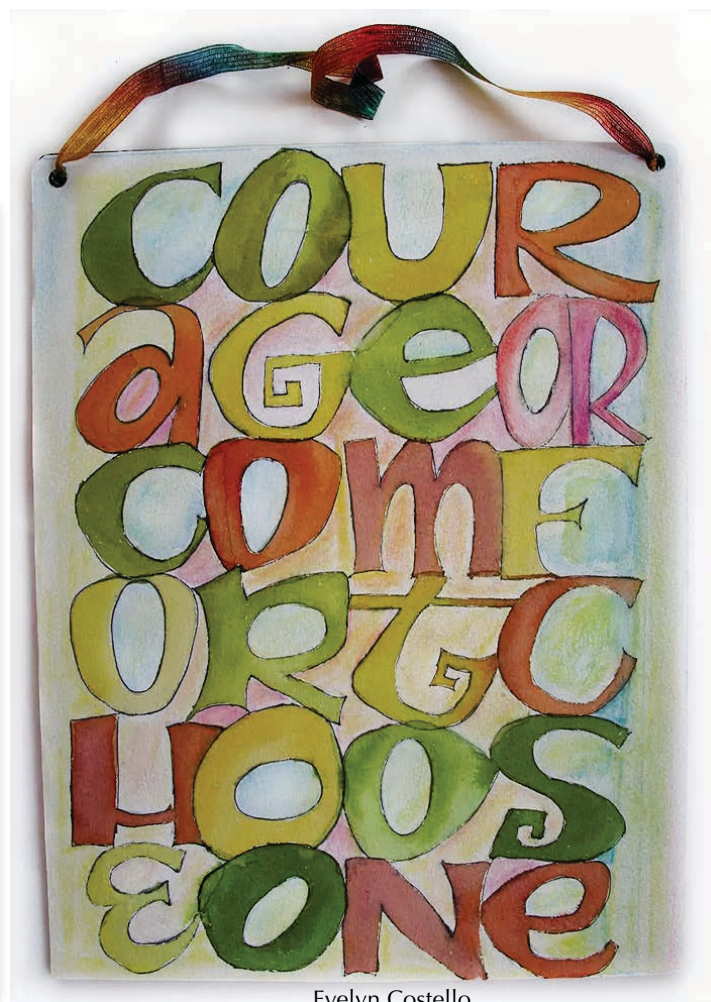
The physical trade (swap) took place at our June 21st in-person meeting.



Kasia Stevens



Bill Kemp



Evelyn Costello

Success is not final,
failure is not fatal;
it is the courage to continue
that counts. —WINSTON CHURCHILL

Courage doesn't always roar.
Sometimes courage is the quiet
voice at the end of the day
saying, "I will try again tomorrow."
—MARY SHNE RADMAUER

Out of a mountain of despair
a stone of hope.
— MARTIN LUTHER KING

Elizabeth McKee

SUCCESS
IS NOT
FINAL
FAILURE
IS NOT
FATAL
IT IS THE
COURAGE TO
CONTINUE
THAT COUNTS
WINSTON CHURCHILL

Janice Gabel

You might remember our first
Quote Swap in 2023. **For all the
gifts they give us, thank a tree**
— inspired by Caryl McHarney's
passionate concern for the health of
our planet.

And in 2024, **Kindness connects
us. Pass it on** was the members'
choice among the quotes suggested.

FAILURE
IS A
BRUISE,
NOT A
TATTOO.

Sarita Bedge

Some of the images you see here were created
after being inspired by the lessons learned in the
recent Nancy Hays Hills *Out of Your Mind and
Onto the Page* workshop. We hope you enjoyed
the images you saw on the workshop pages.

WHEN YOU COME TO A FORK
IN THE ROAD
TAKE IT
YOGI BERRA

Lynda Lawrence

courage
DON'T UNDERESTIMATE THE IMPORTANCE OF COURAGE BECAUSE COURAGE CAN BE CONTAGIOUS AND MORE CAN
OWN IT

Caryl McHarney



Creating a Calligraphic Night Light Lithophane in 3D

by Trish Meyer

After I bought a 3D printer, I became enamoured with the idea of creating a *lithophane* (see definition, right) from calligraphic art. As I needed a contribution for this year's Quote Exchange, it was finally time to dive in. You will need access to a 3D printer (or a friend with one) for the final step.

Step 1 Write the calligraphy with black ink on white paper. I don't mind making mistakes as I can "fix it in post" (Photoshop).

W W When hen
hen it rains:
la Look
Look for rainbows. Look
when it's dark.
Look for stars stars:
stars stars. stars.

Step 2 Scan your calligraphy and apply Levels if it's not a high contrast B&W image.

I tend to rewrite words and letters as needed and then assemble the best combination in Photoshop. After you are finishing editing, Invert the text so it is white on black as white areas will let through maximum light.

Save your original file, then also Save a Copy as a JPG for use in the next step.

Optional: I created a second Photoshop file and composited the final calligraphy as the top layer over some stars and clouds; otherwise the background would be a solid opacity (flat plastic when printed). The stars and clouds range from black to gray to allow the white text to shine through the most. Note that the white calligraphy layer has a black Outer Glow effect; this glow stops the stars from touching the edges of the text.

A lithophane is a three-dimensional, translucent image that reveals itself when backlit. It utilizes varying thicknesses of material, where thinner areas allow more light to pass through, creating lighter areas, and thicker areas appear darker, forming the image. Historically made from porcelain, lithophanes can now be easily 3D printed, allowing for personalized and detailed images.

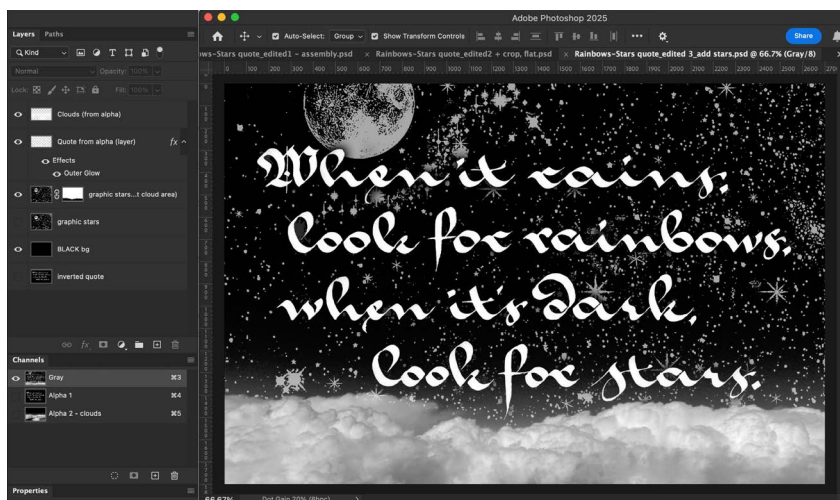
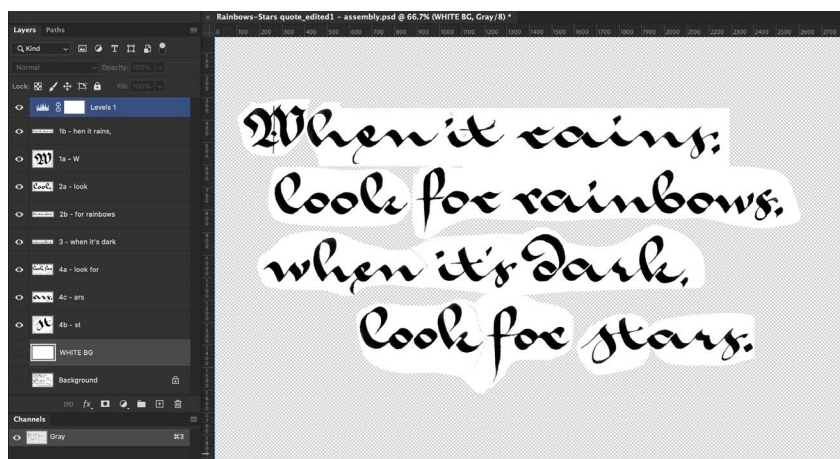
Night Light Lithophane Maker



Lithophane Light Box Maker



Just a couple of options for creating lithophanes from [LithophaneMaker.com](https://lithophanemaker.com). Just upload an image and it will create the 3D model for you to print!



Step 3 Now it's time to make the 3D model. Navigate in your web browser to the [Night Light Lithophane Maker](#) (there are instructions lower down on this webpage along with a video). Upload your grayscale JPG image and adjust the settings to taste.

The Night Light [video on YouTube](#) is worth watching but don't be overwhelmed – I just used the default settings! I also purchased the recommended Warm White lights from [Amazon](#) and they fitted perfectly.

If you create an account, it will save the settings for you in case you want to revisit the project later.

When done tweaking the settings, click the **Create .STL** button; a Zip file will be downloaded containing the STL file and a text file of your settings.

If you don't have a 3D printer at home, you would send this STL file to your friend or printing service.

Step 4 If you have a 3D printer, open your slicer software and import the .STL file. Make sure it comes in standing upright, not laying down flat. (Ignore any warning saying the model needs "repair"!)

The Lithophane Maker has a [Facebook user group](#) where I learned that White PLA (or Bone White) is the preferred filament for night lights.

When printing is complete, the bottom cutout will fit around the LED light's base.

Once the night light is lit, it does appear much warmer – see image at lower right.



[Lithophane Makers](#)
[Store](#)
[Printing Guide](#)
[Printing Services](#)
[About Lithophanes](#)
[Account](#)

Night Light Lithophane Maker

Input dimensions to turn an image into a night lithophane stl file. The default design is compatible with the night light that can be purchased [here](#).

Upload your image
 Rainbows-Star...s_Final1.jpg

☒ Crop?

Lithophane Resolution (mm/pixel):
0.25

Maximum Thickness (mm):
2.8

Minimum Thickness (mm):
0.5

Frame Width (mm):
7.5

Slot Width (mm):
17

Slot Depth (mm):
17

Adapter Thickness (mm):
1.8

Light -> Lithophane distance (mm):
30

Radius of Curvature / Flatness (mm):
80

Night Light Width (mm):
119.56

Night Light Height (mm):
105

Est. Run Time (s):
1

Est. File Size (MB):
17.26

☐ Save settings to your account

[Read the Terms of Use](#)

Design Schematic

TOP VIEW

Night Light Width

Slot Width

Light to Lithophane Distance

Slot Depth

Frame Width

Radii of Curvature

SIDE VIEW

Adapter Thickness

Night Light Height

Your Design

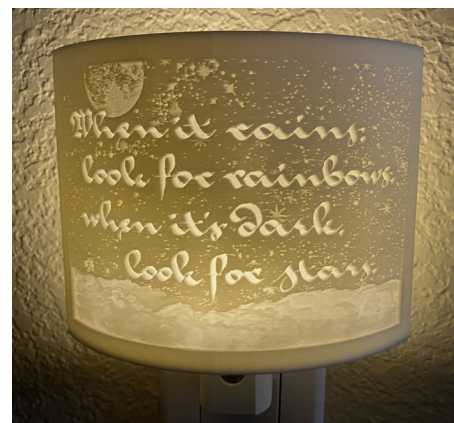
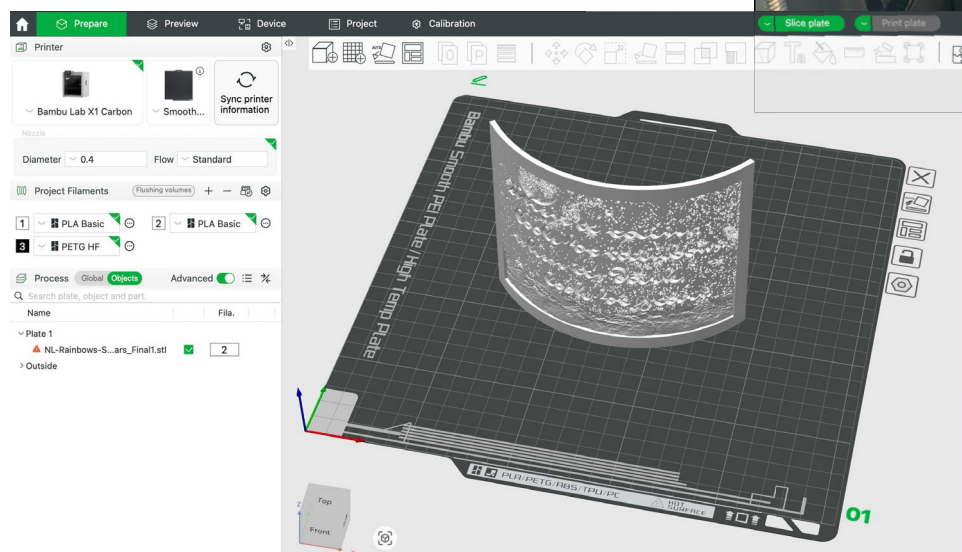
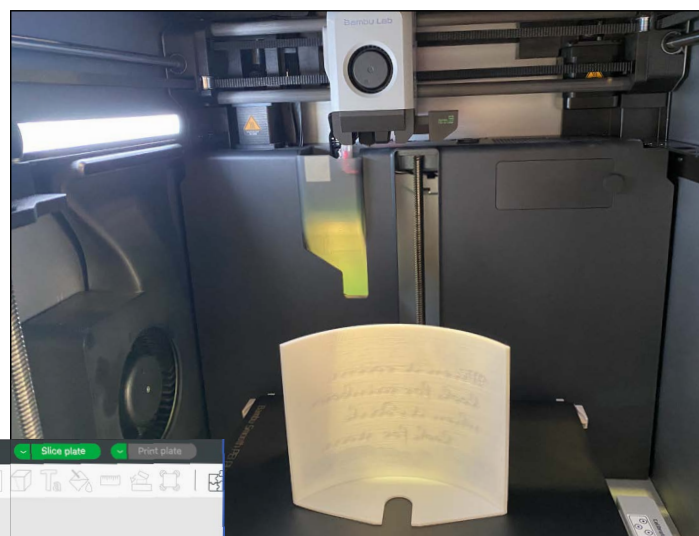
Crop your image

X Shift (0-1):
0.5

Y Shift (0-1):
0.5

Rectangle Scale (fraction of max cropping rectangle):
1.0

If you feel these tools add value, please consider [becoming a patron](#). By becoming a patron, you will help pay for a faster server, and ensure that these tools continue to develop at a rapid pace. Patron's suggestions on how to improve the tools will also gain priority.





DANCING VERSALS



Every human heart
is made for
Joy

POPE JOHN PAUL II

NEW YEAR

January

NEW BEGINNINGS

May in-person meeting was a **White Elephant sale** including books. Members were asked to bring any excess art supplies or books to contribute to the selection for all to share. Evelyn took any leftover books to *Quirky Used Books* where we have an agreement to earn a small amount of profit from any sales. The meeting included a show-and-share of projects created in the *Out of Your Mind* workshop.

PILOT PARALLEL PEN CLIFF NOTES

INK - The ink in the cartridges that comes with the parallel pen is dye-based and **NOT lightfast**. The cartridge ink is very likely to **bleed and feather** on light-weight papers.

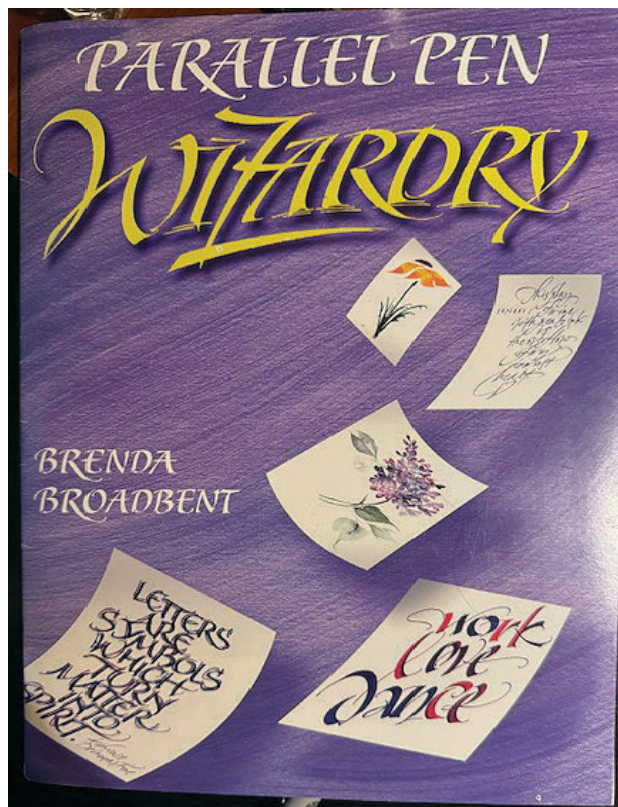
There are two ways to work with high quality lightfast archival inks in your Parallel Pen: fill the barrel using a pipette, **or** replace the cartridge ink with bottled ink using a pipette. Keep in mind this is a *fountain pen*, so **acrylic inks, India ink and shellac-based inks are not recommended**, as they can clog and damage the pen. Instead, use inks specifically designed for fountain pens.

Several good **ink choices** include Higgins Eternal and Walnut ink or Bister ink. Winsor Newton Calligraphy inks are another good choice, but only their *blue*-capped bottles contain thinner, more transparent inks with a satin finish. They are archival and lightfast.

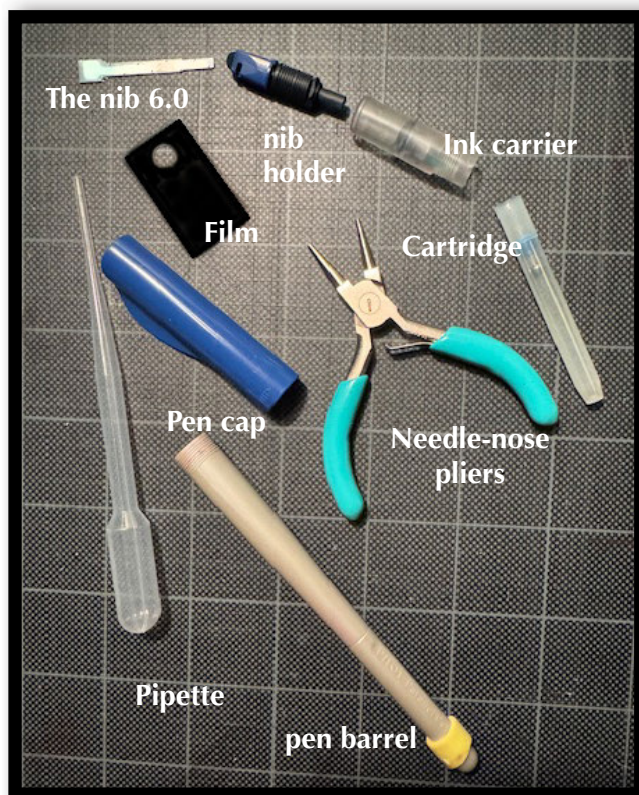
To replace the ink in the empty cartridge: The pen will pierce the end of a new cartridge to cause the ink to flow into the nib. Use a pipette (or an applicator bottle) to fill an empty cartridge.

Keep the plastic film (included in new pen packaging) nearby at all times. Use it before and after each and every use. It is used **to clean between the two parallel plates** that form the nib. Simply push the film between the two parallel plates to remove any lint or dried ink that may be impeding the ink flow. Acetate transparency film or photo negatives can substitute for this piece of dark film.

TO CLEAN – The pen can be completely taken apart for cleaning **if needed**, or if ink color change is the goal. Refer to images of pen parts on the right. Use needle-nose pliers to pull out the nib. The nib holder is easily twisted out of the transparent section. Soak the parts in plain water and dry them before reassembly. Soak in ammonia (window cleaner) for very stubborn blockage.



Parallel Pen Wizardry book is available for loan from the Escribiente library. It's available for sale from [John Neal Books](#) and [Paper & Ink Arts](#). There are six possible nib sizes available and a selection of colors in cartridge form. Locally, all nib sizes of the pens and cartridges are available from [Pen and Pad](#) on Eubank in NE Albuquerque.



2025 Graceful Envelope Winners —

The Washington Calligraphers Guild, in collaboration with the United States Post Office, sponsors an annual contest featuring decorated envelopes. Here's the [link to view](#) the winners. (Here's your inspiration for your next envelope.) In 2025 we reached the first quarter of this century — one-fourth of 100 years. Therefore, the theme of the 2025 Graceful Envelope Contest was **Go Fourth**. Entrants were challenged to explore something that comes in fours, is associated with sets of four, is commonly cut into fourths, and so on. The winning envelopes were based on the creative interpretation of the contest theme **Go Fourth**, including artistic hand lettering and integration of postage stamp(s). The 25 winning artists were from 13 states and 3 other countries.

This from Bill — He received a recent **Bound and Lettered** magazine, and was surprised to see his letter (the red one below) posted in a recent issue of the magazine.



Customer: I'd like to buy a letter P.

Scribe: A normal P or one with a naked windsurfer chasing a fish?

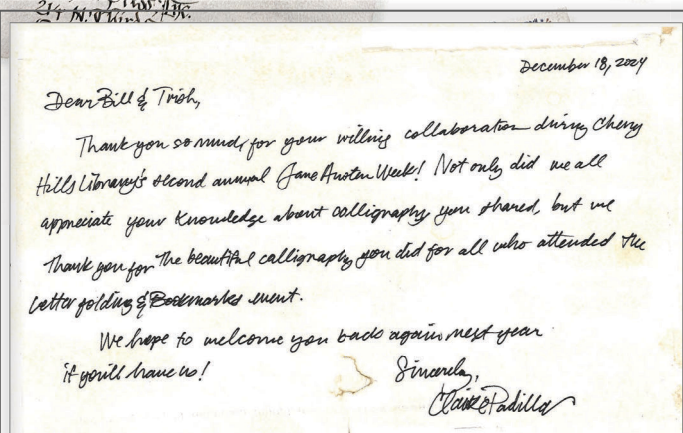
Customer: Is the fish stylish or-

Scribe: It's definitely wearing lipstick.

Customer: I'll take it.



Thanks Kathy



Trish and Bill added something special to the Cherry Hills Library celebration of Jane Austin Week. The bookmark you see on the left is the Gothic Cursive lettering presented to members in the 2024 series of mini-workshops. On the right, Bill's beautiful flourishes!

HERE'S A SUGGESTION TO MAKE LETTERING PRACTICE MORE PRODUCTIVE—FOR EVERY ROOM IN YOUR HOUSE, MAKE A LIST OF EVERY POSSIBLE REASON WHY YOU MIGHT HAVE GONE INTO THE ROOM. THEN KEEP THEM HANDY!



Included with permission from
DeeAnn Singh and SfC Bulletin

Dear Arrighi, I was wondering if you, or anyone in your guild, could share some of your expertise. Do you know the general viscosity of medieval inks? I am assuming they were much thicker than fountain-pen inks used today. In attempting to use hand-made quill pens, I've found that thicker inks work much better and that trying to use quill pens just isn't effective. Is this true, or am I just designing the quill incorrectly? – Inquiring

Dear Medieval Inquisitor, According to information that I learned in a class by Paul Werner, who studies Medieval materials, the inks that were used during that time were much more astringent and didn't absorb into the quill and make it swell. The Medieval

inks were often made with ferrous sulfate and tannic acid. These were made by grinding gall nuts from an oak tree and making a "tea" from soaking them in water and strained. Then combined copperas (ferrous sulfate), the binder was gum arabic which was very expensive and hard to come by. The galls provided the tannic acid and therefore the astringent properties that keep the tip of the quill from absorbing the liquid. This is then heated to a gentle boil and cooled. But the ink itself was very liquid and not very thick. The formula is 1 part gum arabic, 2 parts ferrous sulfate, 3 parts galls, 30 parts water. When I made this recipe, the ink was very thin and started out a light black but over time it has darkened up considerably. This ink flowed very nicely from the quill and was no problem, but if the ink that you are using is different than that, it may not work as well. Then the other question is if you have "cured" your quills properly. When they are both working they perform beautifully.

Here's a link to a **lecture by Randall Hasson** that you might find interesting. It was his presentation to the Annual General Meeting of the Society for Calligraphy. It's just over 50 minutes. [The link](#) to the talk: ***Infusing Your Personality into Letterform***

Calligraphy & Lettering Arts Society (CLAS), a UK-based organization for calligraphy and lettering enthusiasts sends this [short video](#) on how to prep a new calligraphy nib. Nibs are shipped coated in oil, so when you try to write for the first time, ink beads up on the nib and you end up with a blob on your paper.

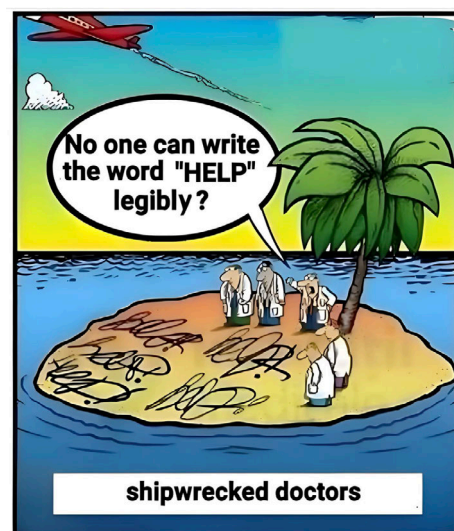
NEW MEXICO STATE FAIR 2025

The Creative Arts Department of the New Mexico State Fair showcases the work of talented New Mexicans of all ages in arts and crafts of all kinds. Escribiente members present a juried exhibit each year as part of the Creative Arts Showcase. Turn-in dates this year are **August 22nd and 23rd 9:00 to 5:00** – NM State Fair Creative Arts Building. All skill levels welcome. Exhibit entries are open to all New Mexico residents. See the following page for entry rules.

Citizen Archivist Missions

❖ Decipher cursive for the National Archives.

In celebration of the 250th anniversary of American independence, the **National Archives** has been training volunteers to transcribe Revolutionary War Service pension applications. These hand-written records may contain valuable details about veterans and their families, information pertaining to military activities or details about soldier's lives. By deciphering and typing documents written in cursive but not successfully read by machine, they will be more searchable and discoverable. [Learn more here.](#)



JUST A FEW SIMPLE RULES:

1. Entries for judging may not have been submitted at any previous New Mexico State Fair.
2. All calligraphy within an entry must be original artwork created by the submitting artist. The calligraphy within an entry may not be reproduced, copied, duplicated or transferred from the artist's original artwork by any means or method. Note: This restriction does not apply to Class Three (Non-traditional).
3. Two-dimensional pieces must be mounted or framed and wired appropriately across the back to hang on pegs.
4. Three-dimensional pieces must be sized appropriately to fit in a standard display case.
5. This Escribiente-sponsored event is open to all New Mexico residents.
6. The non-calligraphic elements of an entry may be reproductions, and will be judged as part of the overall artistic presentation of the entry. The judges will determine qualification or disqualification of any entry in question; judges may reclassify entries if needed.
7. If work is signed, it must be concealed during judging.
8. It is the responsibility of the exhibitor to obtain permission for any work containing material covered by copyright.
9. Only one entry per class – except in the Traditional Class where TWO entries will be accepted. (See class distinctions in the column to the right.) One entry will be accepted in each of the four Miniature Classes (#2, #4, #6, and #8.) You have the opportunity to enter one, or up to a total of eleven pieces, as long as you can tailor the development of your collection around the ten class specifications you see listed as follows:

Each Section will Compete in the Following Classes:

1. Traditional Calligraphy - Includes traditional and non-traditional materials in conjunction with calligraphy (i.e. pen and ink, gold leaf, decorated letters, watercolors, paste paper, pastels, fabric, photograph, hand-made paper, collage, etc.) Art must be original.
2. Miniature – Traditional Calligraphy – Same as #1, but no larger than 3" x 3" x 3"
3. Non-Traditional Calligraphy and Lettering – Innovative piece that maintains calligraphic integrity including two dimensional pieces. Must be original.
4. Miniature – Non-Traditional - Same as #2, but no larger than 3" x 3" x 3"
5. Three-dimensional Calligraphy – Includes original work on such materials such as paper, glass and wood, etc.
6. Miniature – 3D Calligraphy – Same as #3, but no larger than 3" x 3" x 3"
7. Book – Utilizing calligraphy in a one-of-a kind book format
8. Miniature – Book – Same as #4, but no larger than 3" x 3" x 3"
9. Mail Art – Calligraphy sent in the mail (greeting cards, postcards, envelopes, etc.)
10. Artists Trading Cards – Size 2½ by 3½ inches – Must be an original and must include calligraphy.

Calligraphy Sections 392-396**Section 392 – Youth** - 18 years and under**Section 393 – Beginner** - two years' or less experience**Section 394 – Intermediate** - two years' or more, but less than five years' experience**Section 395 – Advanced 1** - five to ten years' experience**Section 396 – Advanced 2** - ten years' or more experience

Workshops

Escribiente-sponsored workshops are offered by international, national and local scribes. They are a great chance to learn from some of the best teachers of calligraphy. Escribiente's next formal in-person workshop will be in November with **Beth Lee** showing us how to make Drum Leaf Binding-style books. Prior to the November workshop, you might want to view this [Drum Leaf book binding video](#). Scholarships are available for this workshop.

Registration forms are emailed to current members initially; workshops usually fill quickly. Our policies regarding priority registration for members, cancellations and refunds are posted on the [Workshops Policy](#) page of our Escribiente website.

Learning Calligraphy Online

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

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

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

You might want to bookmark this handy Playlist link: The [Public programs](#) are edited and the business meeting has been removed. View [Meeting Archives](#) link to view descriptive text and images starting with the most recent programs all the way back to 2018. Thank you, Trish for all things tech related. These programs have entertained, educated and inspired us for many years.

You can freely share this [YouTube link](#) to view public programs! Please encourage your friends to Subscribe to our YouTube channel! There are nine videos including the most recent presentation by Nancy Hayes Hills.

Escribiente Library

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

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

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

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

Oh, by the way, **DUES ARE DUE** on July 1st to keep this marvelous machine humming. Members' \$30 dues payment will help keep us moving forward.

By the way again, suggestions are solicited for program presentations for monthly zoom meetings, as well as our third Saturday in-person gatherings. Watch your email for announcement of the date for the July Board meeting via zoom. All members are invited to attend. Please bring ideas.

Any member interested in receiving a **scholarship** for an upcoming workshop (Zoom or in-person) should email Evelyn Costello. Escribiente-sponsored workshops will be reimbursed at \$100. Non-Escribiente sponsored workshops will be reimbursed at 50% of the workshop fee (up to \$100). A review of the workshop for our newsletter is required.

Rio Rancho Calligraphy Club meets the second Thursday of each month at Meadowlark Senior Center in Rio Rancho from 1:00 to 3:00. Senior Center membership is \$2. Must be 55 or older.

Classes are also available on the first and third Thursdays from 1:00 to 3:00. Students continue to work to refine our Italic lettering led by Sharon who keeps us all on track. An Alphabet Book with pages contributed by students will soon be in print.



This gem from Bill – He created it based on an effect he learned as a student in a class with Barb Close in 2022. He still enjoys playing with this technique/design. It is a great class taught by a great teacher. Barb was a recent guest-presenter with her *Magic Lines* lecture at our March Zoom meeting.

Here's a useful tip from Elizabeth – Her friend, Pats Kreins, sent this hint for care and feeding of our brushes: *I managed to bend the tips of some of my tiny pointed brushes using them for stippling. (I now use Rotring drafting pens or a pointed ruling pen.) Plus the water pens I got for your classes never did come to a good point. I tried shaping all of these with soap, multiple applications, even pinching them with clips to at least unbend the tops if not point them; couldn't do it. Then I thought of hair gel. I had some LA Looks extra strong gel mostly used by guys who wanted hair spikes. So far it has worked on the pointed brushes. The large size water brush tip comes to a perfect point. It looks like the tiny brushes are good too. Beats buying more brushes!*

Here's a link to some good advice to pass on to all, but especially the younger generation in our lives. Writing by hand may feel difficult for many of us as we engage less in fine motor activities and use devices more. Here's [a link](#) to a very interesting article. Always the inevitable random advertising to scroll past, but it's free. A pop-up says "link has expired." Click on the X on the upper right - the article is still there.



WANNABE CALLIGRAPHERS EVERYWHERE

"Please don't pick our flowers" — and there was not a flower in sight! Hand lettering is everywhere, some very carefully scripted, some obviously done by an amateur.



BULLETIN BOARD

We welcome new members — both young and old!

Escribiente It's all fun & games until someone puts an /out

Zoom membership meetings are recorded and are available following each meeting. Watch your email from Bill Kemp for the link.

◆ OUR NEXT BIG THING ◆



2025 State Fair
September 4th — 14th

Projects drop-off
August 22nd and 23rd
9:00 to 5:00

NM State Fair
Creative Arts Building

◆ ◆
Fall workshop: November (date TBC) workshop will be in-person with Beth Lee. Topic is Drum Leaf Book Binding.

Subscribe to
[Escribiente YouTube](#)
channel to view replays of past meeting programs.

Follow us on Social Media:
[Escribiente Facebook](#)

We welcome guests and the public who have interest in learning more about the fine art of beautiful lettering.

NEXT VIRTUAL MEMBERSHIP MEETING

Board meeting via Zoom

July 16th, 6:30 PM
program planning for the year.
All members invited to attend
Please come prepared with ideas

Next in-person meeting

will be August 16th. We welcome Show & Share calligraphic art at our in-person meetups on the third Saturday of each month,
1:00—3:00PM, at
Heights Cumberland Presbyterian Church — Academy east of Wyoming

Escribiente's Newsletter is published two to four times per year. Articles and images from this Newsletter are covered by copyright and may not be reprinted without permission.

Our newsletter is one of the many things that keeps this well-linked machine flourishing. Send information and/or suggestions to lynda33 at hotmail.com. The power of the friendship and passion we have in common are all about caring and sharing. Escribiente is the channel for that to happen.

This newsletter is for and about you, so it's only as good as you make it and contribute to it. Any information and/or artwork you have created is welcome! Classes you've attended, tidbits of news, awards you've won, book reviews, a favorite material you can't wait to tell everyone about, upcoming shows, classes you attend as a teacher or student, etc. This is our connection with the calligraphic world in New Mexico and beyond. We always welcome your input, comments, or suggestions. We hunger for the companionship of artists who speak our quirky language and lingo.

Founded in 1978, Escribiente is a non-profit organization of persons dedicated to the advancement and promotion of calligraphy. Virtual meetings are held at 6:30 on the first Wednesday of each month, except January and July. Meeting access link is sent to members via email in advance. In-person meetings take place on the third Saturday of each month at Heights Cumberland Presbyterian Church, 8600 Academy NE.

Yearly dues are \$30, are not pro-rated, and are payable in July. Members receive discounts to attend workshops, along with access to our extensive library collection. Newsletter back issues for many years can be viewed on our website escribiente.org. Members also receive a discount at Artisan art supply store in Albuquerque. Dues can be paid online or mailed to: Escribiente, PO Box 8884, Albuquerque, NM 87190.