



## *Design in Hand*

### A PEN FAIR!

Saturday, October 18, 2003  
10 am - 5 pm

Benefit Street Arsenal  
176 Benefit Street, Providence, RI

Prominent collectors will show, trade, and sell thousands of vintage and modern writing instruments. Bring pens in for repair, or just to find out how much your grand dad's pen is worth.

Calligraphers will be on hand to show how some of these pens can be put to good use.

### AN EXHIBIT!

### THE EVALUATION OF WRITING INSTRUMENTS SINCE 1784

October 5 to November 2, 2003

For more information:  
Providence Art Club  
401.331.1114  
[www.providenceartclub.org](http://www.providenceartclub.org)

\$5.00 admission, proceeds to benefit the restoration of the historic Deacon Taylor House.

Presented by the Providence Art Club

## *Next Newsletter*

Send in your holiday artwork for the next issue. Deadline for submissions is February 1. Also, do you have a favorite lettering arts book you look back to again and again? Write a review and share it with others.

Artwork should be black on white paper, as crisp a copy as you can provide, or a high resolution tiff or jpeg scans (300 dpi at full size). Text can be sent through the mail on disk (with an accompanying hard copy), or via email to: Jane Parillo at: [jane@janeparilloscribe.com](mailto:jane@janeparilloscribe.com) or 26 Main Street, East Greenwich, RI 02818.

### CORRECTION

In the last issue of Inkspots, we inadvertently forgot to credit Kathy Mogayzel for providing the photos from the Carl Rohr's workshop. Our apologies.

## WELCOME NEW MEMBERS!

Hilary Kiely  
Debby Reelitz Bell  
Lynn Snelling  
Catherine Yelle  
Jan Boyd  
Daniel Cronin  
Alan Embree  
Eileen McAllister  
Catie Nasser

### INKSPOTS

VOLUME 17 • ISSUE 3 • FALL 2003

#### ARTICLE CONTRIBUTIONS:

Len Colt  
Dave Flattery  
Norma MacKenzie  
Aimee Michaels  
Dan Mooney  
Linda Ohsberg  
Jane Parillo  
Carole Roy

#### ARTWORK CONTRIBUTIONS:

Dave Flattery  
Norma MacKenzie  
Aimee Michaels  
Jane Parillo  
Eileen Reutlinger  
Carole Roy  
Karyn Walsh

#### MASSCRIBES BOARD MEMBERS:

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# INKSPOTS

MASSCRIBES, INC.  
P.O. BOX 67132, CHESTNUT HILL, MA 02467

VOLUME 16 • ISSUE 3 • FALL 2003

## PRESIDENT'S PEN

### *Greetings!*

I can't believe this is my last President's Pen! The time went by so quickly. This Guild is so special to me and working with our Board members made the term as President go so smoothly. I want to thank all the Board members, especially thank Jane Parillo for all her help to me during my term. Although she passed the torch to me 2 years ago, her presence and assistance has made this one of the most wonderful experiences of my life.

I want to take this time to encourage all members of Masscribes to become more involved with our guild. I know the concepts of commitment and responsibility appear somewhat scary considering most of us have regular lives and don't need something else to tug at us. This Guild is made up of volunteers and I have never ever seen anyone pressured into doing anything. The Board meetings are a blast. Attending the meetings, getting input for the newsletter, participating in the workshops and basically being an active member of this guild is nothing but FUN! My passion for Masscribes is the comfort any member can feel about participating in an exhibit or attending a workshop without the stress of feeling that you aren't good enough! I love the fact that Masscribes is built on that foundation that EVERYONE is welcome and accepted no matter what level you are at. ("And this is a very good thing." M. Stewart.)

Please take some time to think about what you could be missing—the opportunity to work with the most wonderful loving people I have ever had the joy to work with (I'd hardly call it work)—by being more active in our guild.

*Hugs to you all,  
Dan Mooney  
President*

# ARTWORKS

*Karyn Walsh*

# From the Editor

## Greetings-

As you can see, it is once again post-conference time. I was fortunate enough to be able to attend "Celebration" in Ohio and having been on the organizing side of things so recently, I have a deep appreciation for the energies that go into producing such an event. Needless to say, it was a great experience—it was wonderful to see so many Massscribes members there. We hope that these reviews and anecdotes will help you to enjoy the experience. Thanks, as always to all who contributed.

I have a little story myself—it's a testament to the generosity of

calligraphers. I noticed on Cyberscribes (an e-mail list for calligraphers) a post regarding using a soapstone pencil for making lines on dark paper. Since I do so much envelope lettering, and some of it on dark papers, I wrote to the particular scribe who posted it, asking where such an item could be found. She told me a fabric store usually carried them and to let her know, she's pick one up for me. I thanked her, continued on my frantic schedule and never gave it another thought. At the conference, I ran into her (having never met face

to face before) and she told me she had picked up a soapstone pencil for me—just in case I hadn't found one. I was flabbergasted and touched at her thoughtfulness—but not entirely surprised. And... the technique works great!

Well, that's it... enjoy all the musings and reviews. And, if you haven't heard yet... Boston 2010!!

*Take care and be well-*  
*Jane Parillo*

## Member News

CONGRATULATIONS TO:  
Cindy Rudolph and Bob Boyajian—look for their beautiful work in the 2004 Calligrapher's Engagement Calendar.

E-MAIL NOTIFICATION OF MASSCRIBES EVENTS  
Massscribes has instituted an e-mail list for early announcements of events. If your e-mail address has changed since you joined Massscribes or if you haven't yet supplied it and you wish to receive these notices, please update or add your address by sending it to:  
jane@janeparilloscribe.com

ON-LINE REFERRAL SERVICE  
For those members who are taking advantage of our on-line referral service, please send any additions/corrections via e-mail to:  
jane@janeparilloscribe.com

# Review: MASSCRIBES GENERAL MEETING

*by Len Colt*

As a new Member of Massscribes I, along with another new member, attended our first meeting on July 10th at the Wellesley Community Center. We had no idea what to expect but were very interested to meet kindred souls who had the same interest in Calligraphy that we do. As a rank beginner I even brought a sample of a work that I had done. I took up the study of calligraphy a couple of years ago and up till last winter was pretty much self-taught. I then joined a class taught by Jane Parillo and the real learning process began.

When Alan and I walked into the meeting not only were we bowled over by the quality of the work that was on display but how friendly people were. I could have been intimidated when seeing my work along side the others but was greeted with encouragement and helpful suggestions.

For us this meeting added greatly to our education. We asked a lot of questions and listened to conversations going on that covered everything from paper and pens to other materials that are used in this art. The work on display covered different types of calligraphy that we had not seen before. The upshot of all this is that we learned calligraphy is an art form with a wide range of possibilities.

As we left the meeting and to drive back to Providence, we realized that we have barely scratched the surface in learning this fascinating art-form. With opportunities to attend meetings and workshops combined in getting back in the classroom with Jane we can start to really appreciate why the people we met were so enthusiastic and very talented calligraphers.

I might add that they eat well and the food that was brought in was delicious. Alan and I did not hold back. ☺

## NEXT GENERAL MEETING:

The next Massscribes General Meeting will be held on Sunday, November 16th at Carole Roy's home in Taunton. We'll be having a "Yard Sale" for Howard Glasser as well as a Book Sale, thanks to the generosity of Brenda Broadbent of Paper and Ink Art, who donated SEVERAL cartons of books to Massscribes. Proceeds will fund out Scholarship Program.

If you didn't receive a flyer with the details, contact Carolee Roy at 508-824-0045.

## Here by popular demand:

### Oriental Spinach Salad

#### Chill together:

1 pkg. spinach

2 bunches scallions, chopped

#### Crunch Mix: toast then set aside to cool

2 pkg. Ramen Noodles (discard spice pack)

1/2 cup sesame seeds

2 small pkg slivered almonds

#### Dressing: boil together for 1 minute

1/2 cup sugar

1/4 cup white vinegar

2 Tbs. soy sauce

1/2 cup (or less) oil

Toss together just before serving.

*from Gini Howard  
by way of Eileen Reutlinger*

*A popular item from past pot-luck  
brunch general meetings.*



*Jane Parillo*

## HOW I SPENT MY SUMMER VACATION: *A TRIP TO FRANCE*

*Carole Roy*

At the end of April, just as my last semester of school at UMass Dartmouth was ending, I was given the opportunity to fulfill a dream first dreamed in my high school French class: to live in France with a French family. I was interested in the language, culture, art and the French Quarter in Paris. I only went to the Pont Aven School presentation to see pictures of France. I certainly couldn't leave my responsibilities for four weeks... not to stay with a French family in Pont Aven, the very place where Paul Gauguin painted while in Brittany, not to experience daylight until 10:30 at night, not to take an art class sponsored by RISD, meet other students from around the world and do all this with no mosquitoes around... could I? Turns out I could, once I had liberally lavished on the appropriate guilt and made arrangements with my wonderful family and friends.

The Pont Aven School of Contemporary Art is in a little village on the southern coast of Brittany, about a seven hour drive from Paris. All the buildings are

old, made of stone, decorated with geraniums or any other flower that looks gorgeous in a window box between Breton Blue shutters (yes, the color of choice is a vibrant blue, just a bit darker than the sky). I could walk anywhere in the town in about ten minutes, or ride my bike to go out a little further. The school itself was formerly a Catholic grammar school built at the highest point of a very hilly place. I will always think of those 108 steps to the building (the equivalent of five stories straight up) as either the counterbalance to all the butter, croissants and cheese, or my hardest workout since... OK, my hardest workout. The class I chose was Illustration, which met Monday thru Thursday from 1:00 to 6:00 p.m.. It was very intensive but included some great field trips. We went to a pasture to draw cows, who happened to live right next a beautiful white sandy beach on the other side of our Atlantic Ocean (the water was just as cold). We drew and painted an old thatched-roofed village, standing stone formations at Carnac, a lovely chateau and sculpture garden,

a donkey at his stone barn and the abbey at Mont St. Michel, as well portraits, French food, costumes and fairy tales.

There were 25 students in all, from Jamaica, India, France, Korea, and in the U.S., Florida, Georgia, Indiana, Maine, California,



*Carole Roy*

Texas, Rhode Island, Washington and of course Massachusetts. With a couple of exceptions most were in their twenties. We all had fun together, but I didn't spend quite as many late nights as they did in the Cafe des Arts!

My "host mother" was a mere five years older than me and we got along well. She also hosted three other students. The house was right in the center of the village with a flower-filled courtyard and a cat named Hector. We spoke English at school, but French in the house. Luckily for me, Madame Rannou knew quite a bit of English. I remembered a lot of my high school French and could say most of what I wanted to. Unfortunately, I couldn't understand much unless it was slowed down about 80%, or written. Still, now that I am home I find myself thinking of how I would say a certain thing in French, and impress myself by knowing whole sentences before I have to look a word up. I am studying so the next time I go to France (yes, definitely!) I am not restricted to speaking only in the present tense.

I expected to find some cultural differences, but there were a few that surprised me. Much more than

*continued on next page...*

## FROM THE EXHIBIT COMMITTEE

### JOIN US AT THE "WORD AS ART" EXHIBIT OPENING

Masscribes in conjunction with the Bedford Public Library will open its fall exhibit "Word as Art" on November 1, 2003 with the opening reception on November 9th, from 5 - 7 pm. Carol Rissman of the Bedford Arts Steering Committee is the curator for the show and everyone is very excited to see our calligraphic work. If you plan to attend and are interested in bringing an appetizer or dessert please Contact Karyn Walsh at 781-826-0299) Hope to see you there!!

### NEEDED: PROMOTIONAL MATERIALS

We are in the process of updating our promotional packet. If you have recent slides of your work please consider sharing them with the exhibit committee. You could bring them to any meeting, or send them directly to Karyn Walsh at 13 Highland Dr. Pembroke, MA 02359. Thank you!!

Americans, the French are likely to have a cigarette in one hand and a dog's leash in the other. Public places are smoky in a way they haven't been here since I was a teenager. But I loved the dogs... they are everywhere, in restaurants, on busses and around town. They play with each other and are very polite, going about their own business as their people attend to theirs.

The biggest surprise was the length of the days. Yes, I had been told it would be daylight until 10:30 p.m., but experiencing it continued to be amazing. I was there the month of June, which of course has the longest days of the year anyway, but on my last day in Pont Aven I was in a restaurant facing a clock that said 5:30 and that was what it seemed to be outside. I didn't question the time until I noticed the clock wasn't moving. Suddenly it occurred to me that we had gone to an out-of-town bon voyage party at 6:45, had been there for a while, drove back and ate a late dinner (dinner time traditionally started at about 8:00 p.m). I looked at my watch and found it was actually 9:45 p.m.!

Now that I think about it, the meal times contributed to my chronological disorientation.

Everything closed for the mid-day meal, from 12:00 until 2:00... stores, banks, the post office... and you'd better eat then because after 2:00 the restaurants were closed. Our school had a special arrangement for dinner with a nearby restaurant. They would feed us in their banquet room if we went there "early", at 7:15. The restaurant didn't open for its customers until 8:00 p.m. Before returning home I got to spend three days in Paris, with a few of the other students, in the Latin Quarter I had dreamed of. The hotel was right next to the Sorbonne, near a maze of interesting little streets that I never did figure out. A tour guide for a boat trip on the Seine pointed out many of the famous sights, which we walked to later. Although I visited many art museums in France, I saved the Louvre for a return visit, since I knew the short time I had would never do it justice. They said a patron who spent three seconds in front of each exhibit would need three months to see the whole museum. So, I guess I'll have to set aside three months for my next visit! Everybody I met was friendly and cooperative, perhaps because I spoke to them in French first. Often they would then speak to

me in English, relieved that they didn't have to suffer through more of my French. I saw much more nationalistic fervor in the United States than in France, but then, as I said, my comprehension of the spoken word was limited to slow speed.

I certainly hope to return to France someday, perhaps with my children, although a three month stay might be a tad optimistic. Even staying for a month again seems a bit of a stretch, but then, so was the dream I had held since high school. ☺



*Carole Roy*



*Carole Roy*

# HOW I SPENT MY SUMMER VACATION: *CELEBRATION*

by *Aimee Michaels*

If you had told me a few years ago that I would be spending my 2003 summer vacation in Ohio, I would have laughed aloud... but the joke was on me!

Delaware, Ohio not far from Columbus, home of Ohio Wesleyan University was the site of CELEBRATION, The 23rd International Gathering of Lettering Artists, and thanks to a scholarship from Masscribes I was able to attend.

Reciprocating the efforts of the CELEBRATION crew who came early to help us set up for Odyssey, Jane, Elissa, Linda, Lois, Dave and I departed for CELEBRATION a few days early. As with Odyssey a city and community sprouted from the emptiness of a sleepy summer campus. People began arriving in a steady stream—like ants to a picnic. Boxes sorted and sent to their approximate appropriate locations, Paper and Ink Arts (supplies), John Neal, Bookseller (book store) and The Scribe Store (purveyors of conference merchandise, trinkets, posters, cards etc...).

The building of the conference infrastructure was measured in hours; the pace frenetic, full piles of boxes becoming empty piles of boxes as contents were displayed for the onslaught of participants due in a few short days. And how lucky were Jane, Elissa, Linda and I who got the first glimpses of all the new toys as we unpacked and displayed the wares at Paper and Ink Arts? I immediately began a stash of things I had to have. The Optical Visor with 3 changeable magnifications, The Carpenters Pencil Sharpener with two blades to sharpen carpenters pencils to a chiseled edge, The Parallel Pen Book and Dr. Martins Hydras colors to fill them with, water soluble colored pencils and I hadn't even looked at papers yet! So much stuff... so little money!

Each hour the campus reflected the excitement of the week to follow, Saskia arrived and the Conference Office opened! Signage appeared on the campus, classrooms were prepared (yeah! Lois and Dave), dorm rooms became occupied, faculty arrived and we unpacked more boxes and displayed more wares. Aside from the stores and office opening the first official event was the faculty dinner on Friday evening. The dinner was held at one of the building on campus that had multiple uses. This particular building housed a library and for conference purposes it also served as exhibit space for The Friedrich Neugebauer exhibit as well as an exhibit of Illuminated Manuscripts.

Saturday evening... the conferences official beginning and I was already exhausted luckily the adrenaline of seeing old friends helped me make it through the day.



*Aimee Michaels*

Classes began on Sunday morning. I chose to take two, two and half day classes rather than one 5-day class. My First class was Jean Formo's Alphabet Inventions. A class designed to teach us "how to fish". Jean spent the first morning boning up on our italic forms then walked us through how to analyze it (and other alphabets) by figuring out its pen angle, x-height, slant and width. An invaluable tool when studying any alphabet.

With a basic knowledge of italic we moved on to monoline letters with embellishments, each exercise building on the previous until we had a set of examples to build a repertoire for all alphabets. Then color (paper and inks) was added, as were words (text) to finish off the exercises. The class was structured in a way that we had a working portfolio at its end.

Jean's easy going manner, wit, knowledge and adaptability of tools make her a wonderful teacher. Her concise exemplars and instruction are easily followed making for a rewarding experience with much to show for the time spent in class. I highly recommend this class to others.

The second half of the week I took Sheri Kiesel's Contemporary Decorated Letters class. I thought I'd branch out and use a few tools I don't usually use due to fear, colored pencils—the water soluble ones, brushes, technical pens and really wide nibs.

Sheri methodically demonstrated to half the class at a time. Each series of strokes was broken down to its most basic form (so us righties could do Sheri's lefty letters) and forms were put together to construct a lively, exciting alphabet which we then returned to our places and worked using exemplars until we'd done an entire alphabet.



*Aimee Michaels*

Color (paper and medium), gold, boxes around letters, ink around letters, masking fluid as well as personalizing names in monoline with color were used to stylize each decorated capital. Each additional change was done in a sequence that enabled us to grasp the concept and translate it to our own uses and needs. The results of these gestural, expressive forms were astounding!

Sheri's enthusiasm, keen eye, concise handouts and sharing nature helped us all to come away with many beautifully decorated capital letters as well as the ability to duplicate our class room endeavors on our own. I have already used the knowledge I've garnered from this class to create cards... Don't you all hope you are on my birthday card list?

So many things to do and so much to see in a week... Besides classes (which were interrupted constantly by meals and snacks) there were a host of other activities (besides shopping) at CELEBRATION.

All in all CELEBRATION was as its name is—a week long celebration of all that is lettering, learning, sharing and friendship.

If you haven't been to a conference there is no better way to spend your summer vacation so plan ahead.

2004 - St. Louis, MO  
Confluence II  
[www.confluence2004.org](http://www.confluence2004.org)

2005 - Dallas, TX  
Legacies  
[www.legacies2005.com](http://www.legacies2005.com)

2006 - Washington, DC  
Letterforum

2007 - open

2008 - Chicago, IL

2009 - Open

And there is no better way to experience a conference than by being involved from its inception, so if you'd like to help its never too early.

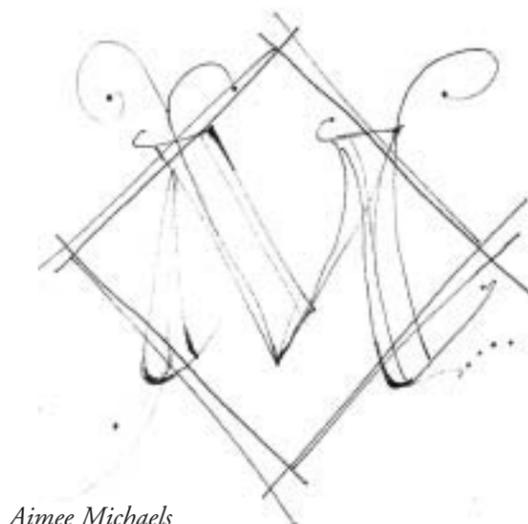
2010 - Boston!

## CONfluence

2004 • MEET • ME • IN • ST • LOUIS

If all this talk about the annual conference has peaked your interest, look into next year's at:

[WWW.CONFLUENCE2004.ORG](http://WWW.CONFLUENCE2004.ORG)



*Aimee Michaels*

## HOW I SPENT MY SUMMER VACATION: *CELEBRATION*

Linda Ohsberg

Since I have now been practicing calligraphy for about two years, I decided I was ready to attend my first national conference this summer—Celebration 2003 in Ohio. Not knowing what to expect meant I was in awe at the scope of classes offered and the quality of instructors as each letter about the conference arrived. Here, assembled in one place, were people whose work I admired in books and publications about calligraphy. Since I signed up early enough, I was admitted to my first choices. One was “Miniature Paintings” with Sheri Kiesel, a truly fun experience that produced immediate results in the classroom. We all had lots to show for our 2+ days of work. The second class was “Design” with Georgia Deaver. This class was difficult for me, yet I knew it would be. I took it because I wanted help with design

and layout, areas where I felt my work was weak. I thought, at first, that I was alone in thinking the class was hard. Other students had far more experience than I did in design—many were professionals in their field. I soon discovered, however, that I was among others who also found the class to be a challenge. Although I had far less to show as a result of this class, I came away with a much better understanding of how to develop a design that will compliment the lettering in any piece.

Although the class work was the major purpose of the conference, other great experiences filled the week. There were rounds of demonstrations each evening showcasing tools, techniques, and lettering styles. A fabulous faculty exhibit displayed numerous beautiful and moving pieces. An impressive participants exhibit was hung

for all to view throughout the week, as were envelopes sent to the conference. A social event each night allowed all to relax, and get to know each other a little better. Informative presentations and exhibits continued throughout the week, allowing us to see some of the best work done by those highly skilled in calligraphy. And a treat for me was the ability to see, touch and feel (and buy) all of the tools, books and other supplies that help make this art form so enjoyable. Finally, another element that made this trip all worthwhile was the opportunity to share a week, dormitory-style, with 3 fellow Masscribes members (two of whom I had just met). The result was a week reminiscent of college days, including the food (lots of grilled cheese sandwiches), and lots of laughter and fellowship with like-minded folks. I would definitely be ready to go again!! ☺

## TWO CLASSES WITH DENIS BROWN: *AT CELEBRATION*

Norma MacKenzie

CONTEMPORARY CELTIC CALLIGRAPHY  
A little Ireland mixed with a little Italy and there you have it, the hybrid Denis calls Contemporary Celtic. “Using Half-Uncial today is archaic” says he. “Bring it up to date.” To do so we toned down the beaked serifs, slanted according to desire, made the counters very smooth curves with no sharp points (if you’re used to an Italic o, trying this one with no thin pointy spots is a challenge), arched the n letters like a church window to be equal in space left and right of the top curve, gave ascenders and descenders two pen widths with a five pen width

x-height and we used Denis’ favorite tool, the Brause nib, brush fed with gouache (preferable to ink). Then it was a matter of practice, practice and more practice.

EXPERIMENTAL GILDING  
After putting down a waterproof wash with liquid acrylic, we coated the paper with diluted PVA until tacky then laid sheets of composition leaf... copper, gold or aluminum... to cover the paper. A careful rubbing with pumice then broke the leaf, leaving some of the color underneath exposed. To write on this surface apply gum sandarac and load your pen with

gouache. To write with powered metal we mixed the powder with gum arabic then added water until proper consistency was achieved. Sandarac the area before writing with gouache.

From the basic and countless tidbits of information that Denis imparted during both of these classes, it’s evident that he has a thorough experiential knowledge of the materials he uses. An excellent teacher, he is organized, very helpful and patient with one-on-one visits as he circulated the room. These classes left us with an enormous set of possibilities. ☺

Norma MacKenzie

alphabet  
Success and failure. We think of them  
letters words  
as opposites, but they're really not. They're  
signs language  
companions—the hero and the sidekick  
calligraphy

Dave Flattery



Dave Flattery

## CELEBRATION - AN OVERVIEW

by Dave Flattery

Let me begin by thanking all the volunteers who put this conference on. To deal with housing, food, travel arrangements, audio visual stuff, classrooms, instructors etc., etc., etc., and having many variables not in their control until the last minute and some even after that is a monumental task. I was on vacation—you couldn’t have made it a bad week for me if you tried. Thank you all.

I took Gemma Black’s “Upbeat Foundational” class... 5 days, and

she never even sent me to the principal’s office once. It’s amazing what a box of chocolates will do.

The course is self explanatory, so I won’t go into any depth about the class itself. I will say though, if you ever have a chance to study with Gemma grab it—don’t let it pass you by. She was wonderful... well prepared, so much in control of her art and her class, personable and friendly, and easy going. It was a very enjoyable time, very educational and inspirational. ☺