

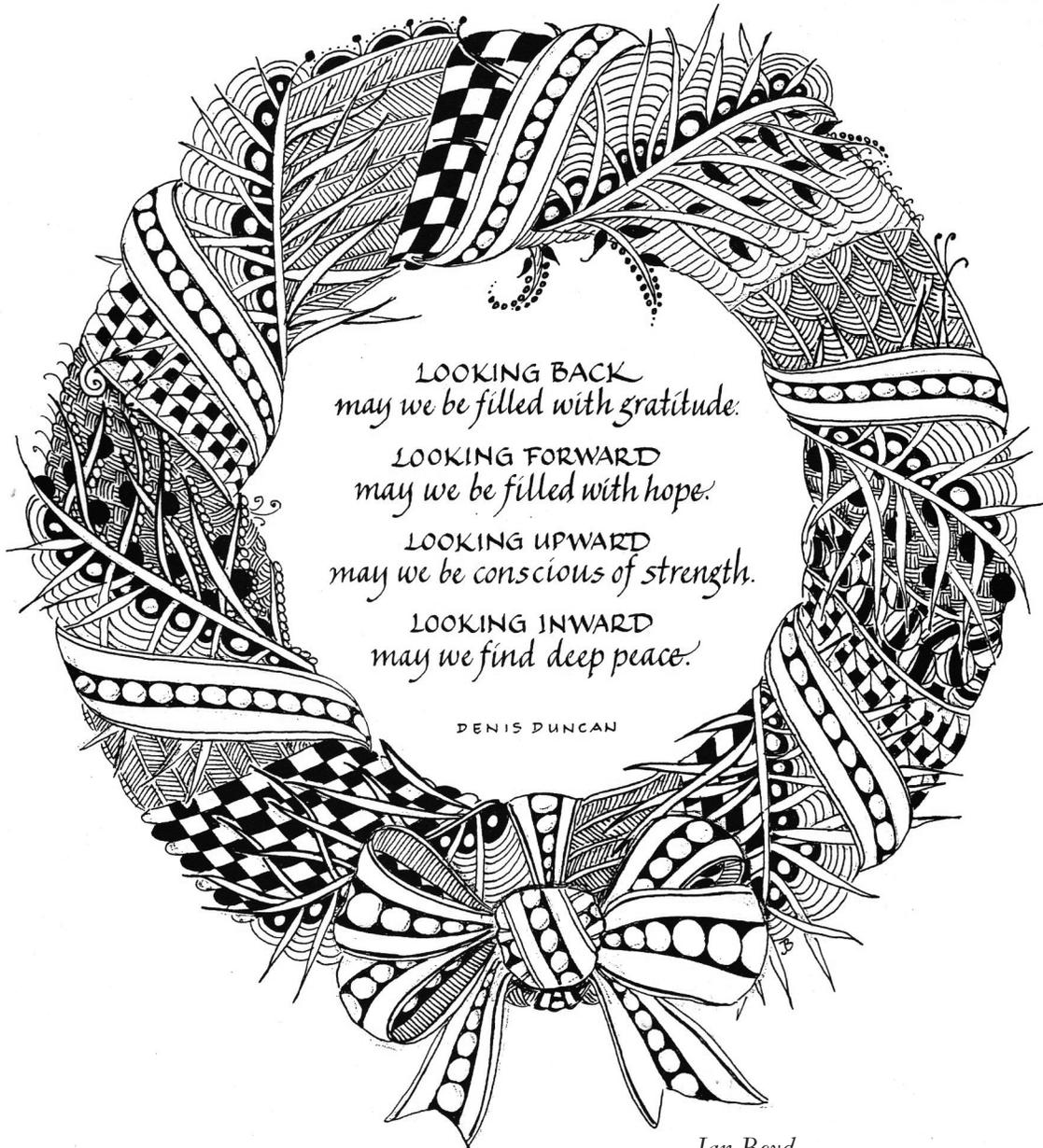
# INKSPOTS



MASSCRIBES, INC.

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

VOLUME 24 • ISSUE 1 • WINTER 2011



LOOKING BACK  
*may we be filled with gratitude.*

LOOKING FORWARD  
*may we be filled with hope.*

LOOKING UPWARD  
*may we be conscious of strength.*

LOOKING INWARD  
*may we find deep peace.*

DENIS DUNCAN

*Jan Boyd*



# President's Pen

*Dear Calligraphy Friends,*

When you receive this there might still be a bit of snow on the ground, but I have to tell you, for me, Spring 2011 began on that Friday in February when the temperature soared to 60 degrees, even though it was a big fat zero the next morning. And so, Masscribes presents to you (dun dun dun duhhhh) The Annual Spring Potluck Brunch on Sunday, April 10th in Taunton, at which Dan Mooney will be showing his GORGEOUS gold-leafed, hand painted and lettered maps of Boston as it once was. Even if you don't care which parts of Boston were swampland back in Colonial days, you'll be amazed by Dan's meticulous craftsmanship (and maybe have a chance to sign up early for his gold-leafing class).

Hopefully you have already seen your full color invitation to the Brunch, sent via email, and all the details are also in a black and white version sent with this newsletter.



*Javier Alfonzo*

Come chat with your fellow calligraphers and enjoy the delicious food that always shows up at a Masscribes' gathering. 2011 is Masscribes 25th Anniversary.

We will be celebrating in the Fall with an exhibit and a party, much like we did for our 20th anniversary. The date and location have not been decided yet; Do you live near a venue that would appreciate an exhibit of calligraphic work, and a party? If you have a suggestion for such a place email it to our exhibit chair, C.A. Millner at millner.ca@gmail.com.

At that same festive meeting we will hold Masscribes Board elections. Out with the old (yet still vivacious and enchanting) co-Presidents and in with the new. Seriously, Jane and I have been at this for years! You (yes, you personally) must have some better ideas than we have left. Perhaps you'd feel more comfortable nominating your friend or doing the job together as we have. We could all be in for a boring future if you don't get us out of office, so give some thought to joining the Board. You could even be Vice-President if you can't tolerate all that presidential limelight. Full training available on request. Nominate yourself, a friend, even an acquaintance, by emailing croyscribe@yahoo.com.

Finally, I would like to welcome and offer our encouragement and support to a new calligraphy guild forming on Cape Cod, organized by Rick Paulus, formerly a White House calligrapher. You can get first hand information online at <http://www.meetup.com/Cape-Cod-Calligraphers-Guild/>

See you at the Masscribes Brunch on April 10th!

*Carole Roy*



# From the Editor

## Greetings,

Here we are again, another year begun, a conference already 6 months in the past. And Spring can't possibly be far off. Life is good.

I hope this finds everyone well and thriving. In the aftermath of the conference (and it does take several months to decompress) it seems that folks are still wanting that creative energy in their lives. We have 3 study groups in the area (from Worcester to Boston to Southern Rhode Island) and articles for each of them. Some of our members are fortunate to be able to take advantage of the upcoming class with Reggie Ezell and I hope that in the coming months we will hear about their experiences. Others have continued to learn, grow and share by meeting independently and you can see where the journey is taking them thus far.

Elissa Barr has a little book review for us, don't forget the Graceful Envelope Contest and please enjoy all the wonderful holiday cards shared by our members.

And, please (drum roll) let me introduce Javier Alfonzo - our new Inkspots designer. He stepped up to the plate immediately when Claire Spellman needed a well deserved break. Thank you, Javier.

Speaking of stepping up to the plate - I need to reinforce the thoughts presented from Carole in her President's Pen. The time has come, the walrus said....We really need new folks to come forward to serve. I was president during Odyssey 1 - Carole shortly after that and here we still are. If this guild is to survive, it needs fresh ideas and energy. This is a wonderful group - thanks for all your contributions over the years - 25!!

Take care and be well!

Jane Parillo

## Graceful Envelopes

Calligraphers everywhere are invited to participate in the 2011 Graceful Envelope Contest, conducted by the Washington DC Calligraphers Guild under the sponsorship of The National Association of Letter Carriers. The contest is open to all ages, with two separate categories for children. There is no entry fee.

This year's theme, "time flies," was inspired by the 35th anniversary of the Washington calligraphers guild. But time is more than the passing of hours, days and years. So design an envelope that explores good times, quality time, the times of our lives, time travel, or any other idea you have time to develop. Address the envelope artistically to:

### ***The Graceful Envelope Contest***

Washington Calligraphers Guild  
P.O. Box 3688, Merrifield, va 22116

Envelopes must be postmarked by Saturday, April 30th, 2011. There is no entry fee (and no prizes other than nice certificates)! The complete call for entries is posted on the Washington Calligraphers Guild website at [www.Calligraphersguild.Org](http://www.Calligraphersguild.Org). This is the contest's 17th year. The Smithsonian Institution's National Postal Museum created and administered it until delegating responsibility to the Washington Calligraphers Guild in 2001. The National Association of Letter Carriers agreed to partner with us to sponsor the contest and exhibit the winners.

Winning envelopes are also exhibited online at [www.Calligraphersguild.Org](http://www.Calligraphersguild.Org).



# Boston Study Group

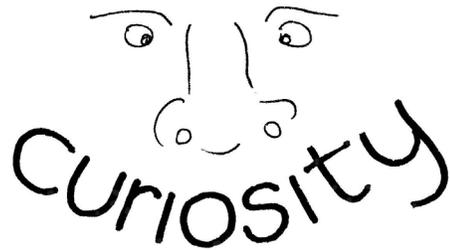
The “Understudy” calligraphy study group includes members from Boston, Brookline and Newton. A core membership of this group formed several years ago and was recently revitalized with a plan to meet monthly and explore things calligraphic or related to calligraphy that interest us. Our long range plan is to create a body of work that can eventually be exhibited. We began our study this year by exploring the use of bleach on black paper that had been taught in one of the classes offered at Odyssey 2010. The next month we played with sink art using sumi ink and faux gilding onto photocopies. For homework we have all been lettering the same quote and currently we are all working on lettering the word curiosity. Some examples of “curiosity” are accompanying this article.

*Elissa Barr*



*curiosity*

*Jan Boyd*



**CURIOSITY**

*Elissa Barr*



*curiosity*

*Elissa Barr*



**curiosity**

*Jan Boyd*

**CURIOSITY**

*Elissa Barr*



**curiosity**

*Jan Boyd*

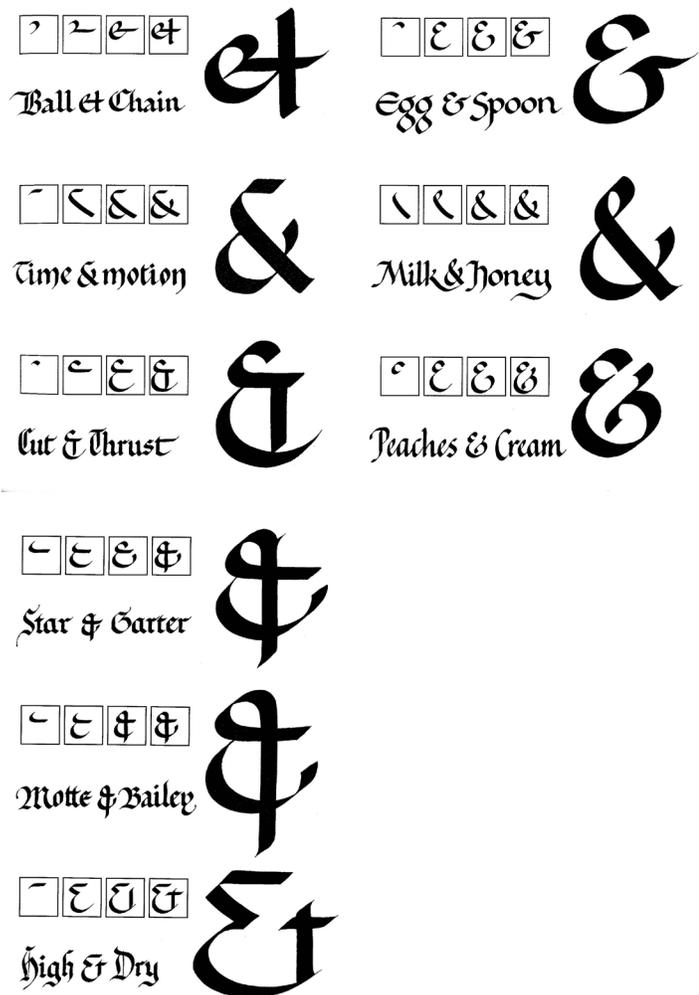
## Ampersands & Oddments

A copy of the book *Ampersands and Oddments –Notes for a Jobbing Calligrapher* by G. Roland Smith was recently sent to Masscribes by the publisher. Before I add this book to the Masscribes library\* I thought I would take this opportunity to review it. This short book begins with some history of the ampersand as a linking device or abbreviation and ampersand examples found in print and type design. I found the next section to be especially interesting, as it includes pen lettered ampersand variations and their use with various calligraphic hands followed by some examples pulled from historic manuscripts.

Another section of *Ampersands and Oddments* includes doodles and designs created using a broad edged nib. I think some of these are fun and would be useful if you teach beginning students just getting used to a metal nib. There are pen made snowflakes, crosses, frames and pictograms to inspire you. The last section returns to ampersand and type face examples from printed materials.

While I think this little book is charming to look through, I was surprised at the \$35 price tag from the British Publisher.

I inquired from the publisher and learned that 2 or more copies would cost \$25 each including shipping. This book is also available from Amazon UK.



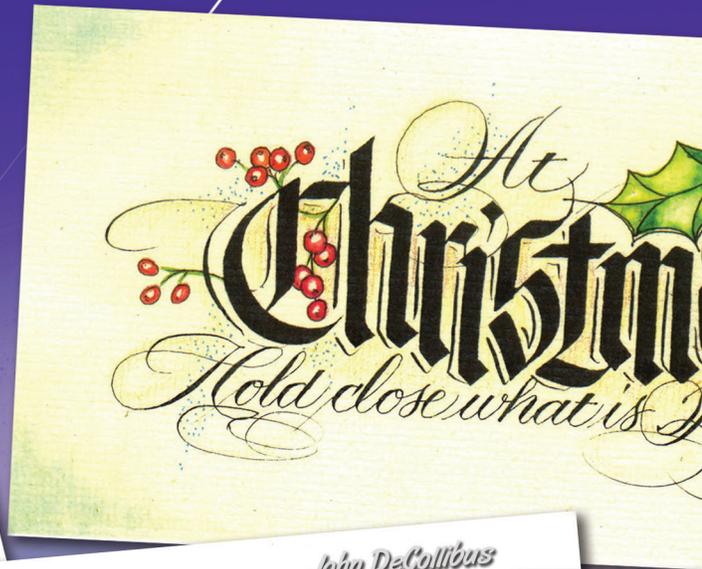
\* Masscribes has an extensive library collection available for borrowing. For a full listing visit:

<http://www.masscribes.org/library.htm>

Illustrations used with permission from the publisher and author.



Megan Chapin



John DeCollibus



Cindy Pendergast

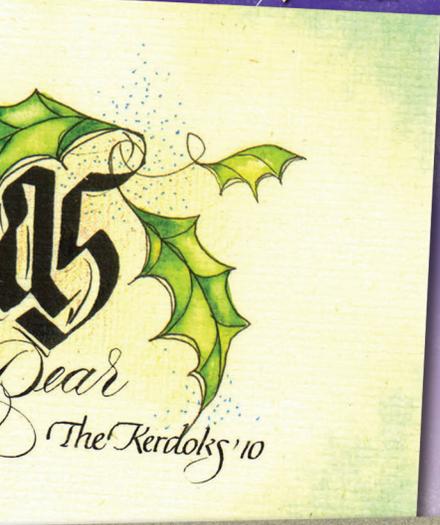


Norm Nichols

Enjoy these Holiday Cards!



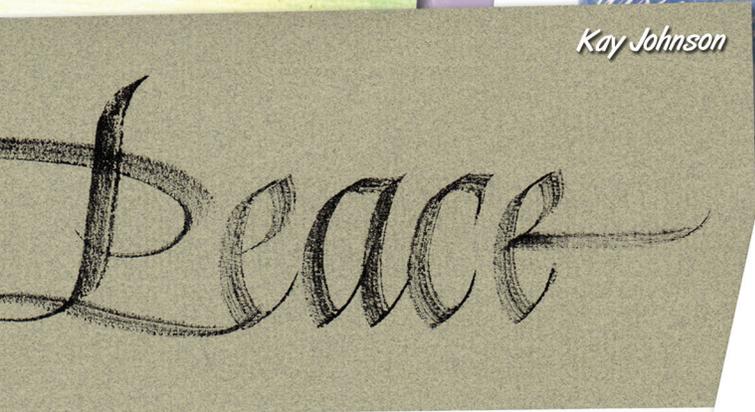
Gerry Jackson



Mary Hart



Kay Johnson



on earth

We shall find peace,  
WE SHALL HEAR THE ANGELS SING.

Cindy Rudolph



LIGHTING ONE CANDLE FROM ANOTHER  
YOSA BUSON  
WINTER NIGHT

Merry Christmas 2010  
Happy New Year  
janet



Jane Parillo

Janet Fraone

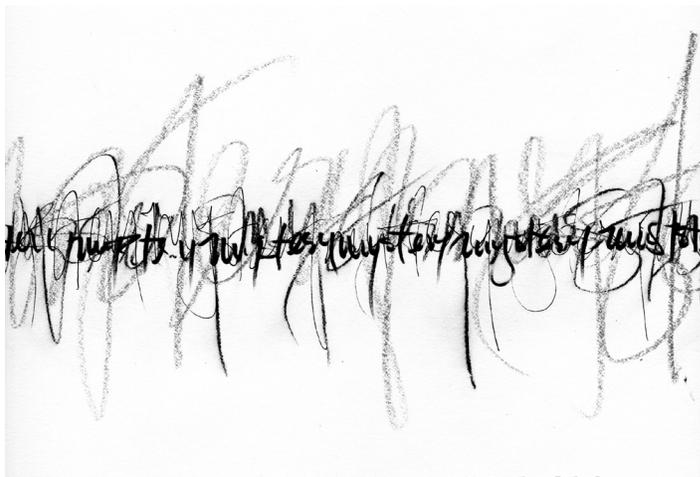
# Rhode Island Study Group

The Calligraphy Study Group in South Kingstown, Rhode Island has grown and developed over the last several years. It began following the 2001 Odyssey as the Women of Words with Jane Parillo, Linda Ohsberg, Kay Johnson and Alex Lorraine. Last year Alex moved to New Mexico and our group expanded to include a few other southern Rhode Islanders -- Donna Nolan, Lorraine Bromley and Adam Heller.

*Editor's note:* And we are pleased to have Javier Alfonso and Kathryn Cyr join us as well.

Our new group, has just started with a first dinner gathering last month to plan our year of monthly study together. We hope to eventually work toward having a local exhibit, just as Women of Words did.

Our first assignment was to create 101 various renderings of the word, "mystery." This idea was inspired from the amazing project featured in the last Lettering Arts Review where Louis Lemoine created the word "magic" in 101 different ways. Check out the slide show at: <http://tinyurl.com/y9r7xkh>. Here are a few examples of our Mystery words. Where we'll go from here is another mystery.



*Linda Ohsberg*

*Kay Johnson*



*Adam Heller*



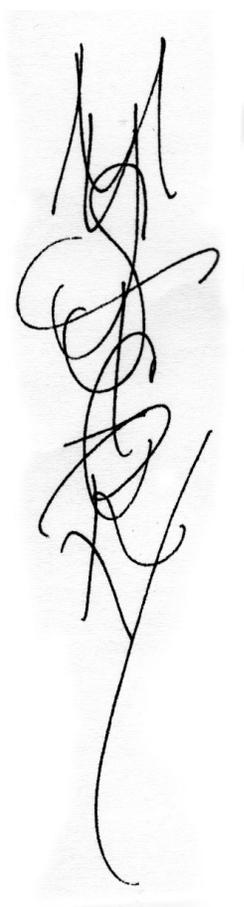
*Kay Johnson*



*Linda Ohsberg*

Doing calligraphy in the post-conference period has been a challenge. I had not picked up a pen since Odyssey, so reconstituting our study group in the late fall was timely. I know I work better with a deadline & an assignment; choosing a word to write 100 times was a perfect catalyst to get moving. Little did I know, when I started, how expansive this would be. Beginning with those letterforms and materials with which I was most familiar, I began to produce some pretty ordinary “mysteries.” I quickly began to experiment, wondering how it would look if I stretched the letters, compressed them, layered them, used crayons, smeared ink....the possibilities seemed endless. With no need to think about what to write, or how to compose something, I just kept trying out methods, materials and styles. The more I wrote, the more interesting the words became - it was a great way to get back into the groove.

*Linda Ohsberg*



*Jane Parillo*



*Lorraine Bromley*



*Lorraine Bromley*



*Jane Parillo*

# Worcester Study Group

Cindy DeGrange wrote about our study group in a previous issue. She gave a pretty accurate description of our informality and laid back attitude. Some groups are very focused and that works for them. Our “study” sessions are more like social gatherings with calligraphy as the common denominator.



However, even with our lack of structure we do engage in some very informative discussions. There is always some show and tell, which sparks some questions and answers, which leads to further discussion, which often leads to a more structured study group at a future date. We all have quite different interests, experiences, and goals, yet all still

calligraphy related. So even in our most casual get togethers we may happen on subjects from layout to tools, pricing to work methods. During one of these nights we came up with the idea of a calligraphy get-away, an art retreat. This had so much appeal to everyone that we became “organized and focused” and we actually pulled it off.

Sandi Collins has a friend who owns a rental lake house in New Hampshire. We got it for a very reasonable price by taking a weekend after foliage season and before ski season. Next we needed to decide just what we would do on our art retreat. Originally each of us planned to work independently on our individual projects. Then we decided to intersperse demos and a collaborative project. Kathleen Borkowski dug up an “itinerary” from a similar weekend she had attended with another group and we started to work around that to add some structure to the weekend. It quickly became apparent that there was not nearly as much time in one weekend as our initial impressions led us to believe. So we reworked it and came up with a plan that seemed more reasonable.

The collaborative/demo project we chose was to do Sherri Kiesel squares. In a nutshell, the Kiesel squares, or miniature paintings as she call them are two inch square paintings. On a large sheet of Arches Text Wove, using low stick painter’s tape, mask off two inch squares. Then you paint and draw and layer over the whole page so that when the tape is removed you end up with very free miniature paintings. The whole point of taping off squares and painting over the entire sheet is that the patterns and lines enter and leave the squares. It makes the squares much more lively and less labored over. You can then go back and add details to individual squares. You can letter around or through the squares, or simply use them as decorations to enhance other calligraphy projects.

Back to our planning. We all took charge of one meal, except Sandi who volunteered to cook both breakfasts. Our retreat group consisted of Megan Chapin, Cindy DeGrange, Sandi Collins, Kathleen Borkowski and myself. Kathleen and I headed up ahead of the others on Friday morning, about a three hour drive. We got to the lake about an hour ahead of the others, scoped out potential work space and Kathleen started lunch. This house was not just a simple lake house, it was gorgeous, huge and definitely all season capable. The others arrived and we unpacked, had lunch and set up the work room. We decided to start with the Kiesel squares. The ones who were familiar with the process guided the others and we all were soon under way “CREATING”...our retreat was officially underway. It was a lot of fun to work all together, watch each other’s approach, share tools and dig into each other’s mental process. Time goes by so fast in an atmosphere like that, almost doesn’t exist. None of us could believe how fast that afternoon went by. We took a break for dinner. We did get some more work done that night but not much. It had been a long day and our energy levels drained fast. Our planned itinerary was already suffering because everyone was hooked on those squares.

# Art Retreat

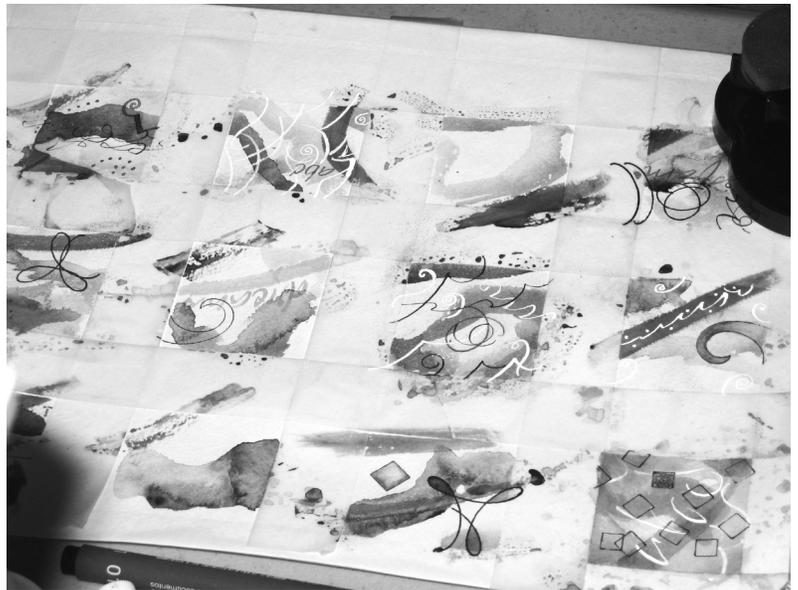
Saturday morning everyone started at their own pace, but all went back to the squares. By now we had already completely covered all the tables and most of the floor. Our tools were going back and forth and we just couldn't get away from those darn squares. It is amazing how many different approaches there can be to the same project. We broke for lunch - still immersed in Kiesel miniature paintings - and went right back into them for Saturday afternoon. When we stopped for dinner Saturday it became clear that we were not going to tackle any major individual projects. Some did have work that had to be done so they did break away from the squares for a bit. As we worked well into the evening on Saturday, still on our squares, the realization came to us that TOMORROW IS SUNDAY !! We have to leave.

Sunday morning came all too quickly. We wanted to work on a collaborative project but that seemed like it would be impossible. So to solve that we came up with two ideas. I started one large square and then passed it on. Everyone added something to the square. It wasn't exactly how we envisioned a collaborative, we hadn't really come up with an exact plan, but somehow this didn't seem like what we envisioned, but it worked, and everyone had a part in it. I just need to get it copied for everyone now.

After finishing up a bunch of squares and using the ones we wanted for our own projects, we laid out all the squares that we could part with and everyone chose a square from each other. We put them into a small quickly made accordion fold book. This was our other "collaborative". We all went home having a small piece of everyone else's work, and one print of a project that we all took part in.

Sunday lunch was leftovers. We took out all the food and made our own meal from the buffet. It helped time wise that no one had to stop working and cook on the last day. It also made packing up easier. All too soon our weekend away came to an end. It was a great weekend. I highly recommend a retreat if you can ever pull it off. I hope we can make this an annual, if not semi-annual event. No plans are in place yet, but I just might start that dialogue. ;)

## Dave Flattery



## DREAM JOURNEY TO ITALY

WATERCOLOR FLOWER PAINTING

with **Lisa Engelbrecht**

One of the things Lisa remembers most about Orvieto, Italy were the flowers everywhere! It seemed every villa was adorned with balconies of cascading flowers and vines and lined with color. For her second trip with Adventures in Italy she thought, "What a wonderful opportunity to explore the nature and beauty of plein-air flower painting."

Plein-air is a french expression that means "in the open air" and that's where this workshop will venture - out into the beautiful village of Orvieto- the perfect example of a country town.

You will begin by learning the basics of Lisa's no fail "Really Easy" watercolor flower techniques in the lovely classroom at our B&B. You will use fresh flowers from the local farmers market to study! Soon you will venture out to the quiet streets and meadows of Orvieto, a classic hilltop town in central Italy. Communal class painting and individual solitary sojourns will spark individual and class critiques. Midweek Lisa will introduce a simple style of pointed pen lettering you will love - even if you've never done calligraphy before. Lisa promises you will succeed at this wonderful art form. Once you are lettering, you can label your paintings, write flower quotations, and journal your innermost thoughts and feelings.

Lisa is truly excited to share with you this style of painting. You will learn about and paint the semitropical flowers of Orvieto like bougainvillea and wild orchids. You will receive a book of exemplars and samples for further study while you create a floral journal to remember this once-in-a- lifetime trip.

TO BOOK NOW OR MORE INFO [www.adventuresinitaly.net](http://www.adventuresinitaly.net)

To read more about Lisa Engelbrecht and her work [www.lisaengelbrecht.com](http://www.lisaengelbrecht.com)

*Lisa Engelbrecht*



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### ARTICLE & ARTWORK CONTRIBUTIONS

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Megan Chapin  
John DeCollibus  
Dave Flattery  
Janet Fraone  
Mary Hart  
Adam Heller  
Gerry Jackson Kerdok  
Kay Johnson  
Norm Nichols  
Jane Parillo  
Linda Ohsberg  
Cindy Pendergast  
Carole Roy  
Cindy Rudolph

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