

# INKSPOTS

The Newsletter of Masscribes  
Volume 29

PO Box 67132, Chestnut Hill, MA 02467  
Issue 3 • Summer, 2015

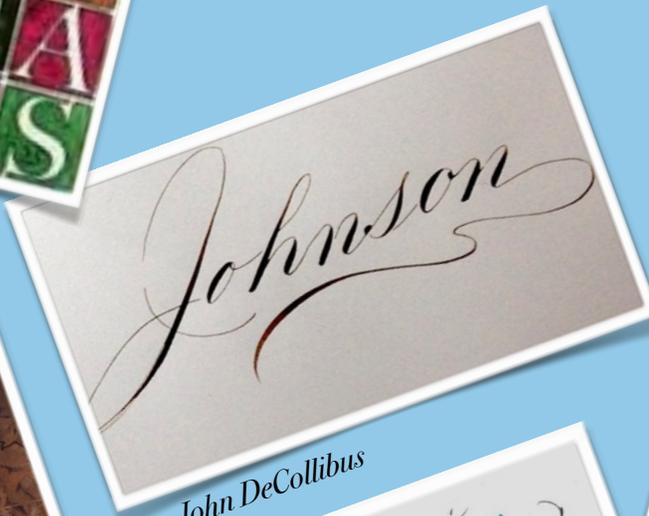
*News, Notes and more  
about the letter arts  
in New England*



Hermann Zapf



Claire Griffin



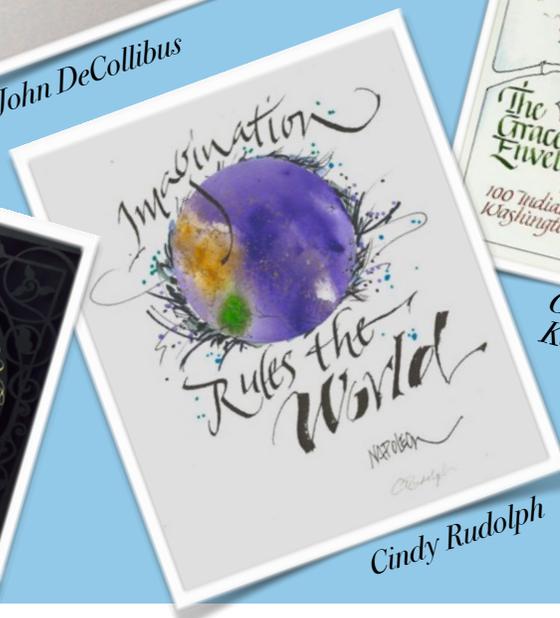
John DeCollibus



Gerry Jackson Kerdock



Paul Antonio Atong



Cindy Rudolph

# From the Editor

Greetings,

Since our last issue the mountainous snows of winter finally melted away, uncovering a rich earth sleeping beneath. The hardy crocuses woke first, blinking sleepily, opening brilliantly at my feet. Next up were tulips, daffodils, lilacs and azaleas. Soon the great



Magnolia blossoms at my window in May...

magnolia tree bloomed at my window like a pink and white lace curtain. Up went the screen as I breathed in and shouted, "Welcome, Spring! What took so long?" Now, before I've blinked, Summer's on the horizon.

As I'm sure my fellow Massscribers can attest, Spring's breezes blew in, scattering the last of Winter. But just when we were enjoying that first deep breath of renewal, Summer's at the door. That's New England. I'll welcome the sun and enjoy it before Fall ushers in the cycle all over again, along with great workshops with Yukimi Annand and Susan Kapsuscinski Gaylord. I look forward to gathering, learning and sharing ideas with friends as the seasons change around me.

Until next time around, remember to live, laugh and letter.

*Claire Griffin, Ink Spots Editor*

*griffinink@mac.com*

# President's Pen



As I write this, I smell the fresh cut lawn. I hear so many birds singing and the warmth of the sun is such a welcome friend compared to the winter that we managed to plow through seemingly only weeks ago.

A constant reminder that if you're in the middle of something uncomfortable, just wait, and it will pass.

I just finished creating 2 retirement certificates. Normally I get to play with color and gilding and design something that is a pleasure to work on, but not this time. The client wants the 7 boring paragraphs of rambling text done in simple italic with nothing "fancy". This is now an exercise in discipline. Sometimes the easy things are the most difficult because there is no gold to distract the reader from a stray awkward letter structure, and it always comes back to basics! Consistent letter slant, proper letter form, no flourishing, no streams of white space running through the paragraphs... all the basic things I learned from various workshops and great teachers!

Workshops. I cannot say enough to encourage you to take workshops that Elissa and Nita have carefully and diligently put together for you to take advantage of through Masscribes. They have booked some great teachers through the next two years and sitting in these workshops is one way to learn basic things that may be new to you, or to reinforce those things that may have been abandoned over the years. Workshops are also a great excuse to get away from chores at home for the weekend, or a reason to get away from the kids as well. My favorite aspect of taking a weekend workshop is the social aspect. What is better than sitting in a room with fellow pen friends doing what we love with no distractions. Bliss.

So I encourage you to take a look at some of the exciting workshops we have coming up and make a decision to attend. You'll be so glad you did.

*Dan Mooney*  
*Masscribes Co-president*



You've got lots of great friends at Masscribes!

Just look us up on Facebook and **LIKE** our page. Then you can check out what's new. Masscribes page is a place where we can share thoughts, stay in touch, learn something new and laugh with fellow scribes. And with links to so much more, gather tips and tools of the letter arts trade with friends and colleagues. We'd love to have you as a Facebook friend.



# President's Pen

I would like to launch this President's pen with a wave of gratitude for those of the Masscribes Board who give of their time to keep the pulse beating for our organization! Though this edition of Inkspots is overdue to the membership, it is a reminder that when

working with a large group of people with different schedules, life can get in the way of our best efforts. But finally, here it is, well worth the wait!

Dan and I have been co-Presidents for 3.5 years and our lives seem to parallel more than we would ever expect. Like Dan, I found myself packing every nib and pen holder, ink bottle and ruler to relocate to a new home. What a feat to sort through things and decide what goes, what can be donated, what should be tossed. As artists, I think we have a LOT of stuff, all of which we truly believe we will use eventually!

Just today, two months after the official move, I found my way to an empty flat surface on my studio workbench which I may never see again! As I unpacked, I would smile at each revelation of what had been safely stored away: a Peter Thornton original, Rosie Kelley's booklet, and the volumes of papers accumulated from the Reggie Ezell yearlong workshop which I pursued a couple of years ago. Pen and Ink and John Neal catalogues, handouts from workshops, art that inspire me, quotes I believe I will do one day, photos and paper samples... all came with me and are finding new niches in my latest studio. Now the trick will be to have them completely unpacked and get productive!



Stocking up the new home studio.

Retirement looms in my future about a year away. Dreams of having time to do various art projects may soon become a reality! In the meantime, I still appreciate the social aspect of our organization. The workshops, as Dan has referenced, are so much fun, affording chances to learn techniques. Facebook inspires us with posts of art we would never otherwise see...Kathy Milici in NJ, Georgia Angelopoulos in Canada, Yves Leterme in Brugge, Sharon Zeugin in Texas just to name a few. Inspiration comes from all kinds of sources besides what is within us!

Thank you, Carole Roy, for your annual hostessing of the Masscribes spring brunch. Postponed to May 2, the snow was indeed finally gone! We had a lovely time with a bunch of regulars and some new folks too! I hope the summer ahead is healthy and art filled whether you are attending the conference in California, a commission that challenges you, seemingly endless batches of envelopes, or all of the above!

Keep cool, keep stroking!

Chris

## Exhibits, Anyone?

*Got any big ideas about calligraphy shows?*

Masscribes is always looking for local exhibit opportunities for group shows. Past locations have included Lasell College, Natick and Franklin venues as well as Norfolk Library, where the theme was New England Poets.

Interim Exhibit Committee Chair, Claire Griffin is seeking fellow members who are willing to share some time in our efforts to find locations and venues for Masscribes group shows.

Let's take this opportunity to put some ideas together, bring our calligraphy out to play and maybe even show off a little!

If you are interested, please email [griffinink@mac.com](mailto:griffinink@mac.com) or [info@Masscribes.org](mailto:info@Masscribes.org)

And the winner is...  
Karen McNamara

Congratulations on winning the 2015 Masscribes membership renewal raffle and receiving a \$50 Gift from Paper and Ink Arts.

# Round, round, ready - write!

*Achieving mastery and maintaining momentum through practice and warm-up exercises for the lettering artist.*

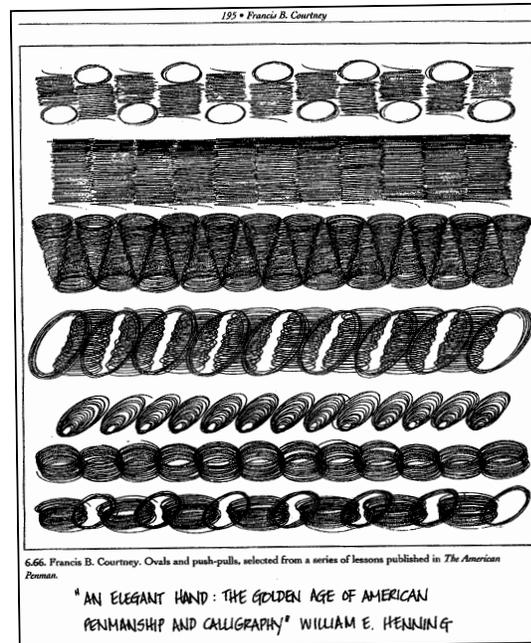
by Cindy Pendergast

Many of the most prolific artists, writers, musicians, athletes and innovators in history have become so in part because of their reliance on work routines that included practice time each day, no matter how uninspired they may have felt. Mastering calligraphy is no different. During the Golden Age of Penmanship, good handwriting was directly linked to success and the master penman during that era placed great emphasis on daily practice drills, building muscle memory and mastery of specific writing movements. Readiness, rhythm and recall come from regular exercise drills.

Recently my husband and I were discussing lettering and life. He told me that while learning penmanship in grade school his teacher always had the class warm up by making big circles while reciting “Round, round, ready, write.” She even instructed the class to use whole arm movement to prevent fatigue and cramping in the writing hand. Since writing involves the use of many muscles in the fingers, hand, arm and shoulder it makes perfect sense that taking the time to develop these muscles would improve control and produce good results. It’s about building muscle memory. Platt R. Spencer said in his “Theory of Spencerian Penmanship”

published in 1874, “The training of the muscles of the arm and hand, by appropriate movement exercises, must be attended to. For however distinctly a letter may be pictured in the mind, the execution of it on paper at all times depends on the control the writer may have over the muscles of the arm and hand.” There are four principle movements used in writing; finger movement, forearm or slide movement, muscular or combined movement and whole arm movement. At *IAMPETH.com* there are wonderful drills as part of the many historic lesson manuscripts found there. The practice strokes are arranged so that with practice, one may gain perfect control of each of these principles. Francis B. Courtney said “achieving this muscular movement is the foundation of all penmanship skill and without it any amount of time and effort you may devote will be lost.” Courtney’s “Lessons in Dash Writing” contains wonderful drills. He instructs, “You must practice exercises until the action of the arm is light, absolutely free and under perfect control. Such action can be acquired only through a complete relation of all the muscles of the hand, arm and shoulders. Gripping the penholder severely produces a rigid tension of the muscles, prevents freedom, lightness of touch and grace of movement. Do not attempt any of the shaded strokes until you can make the light strokes with perfect ease.”

What a goal to strive for!



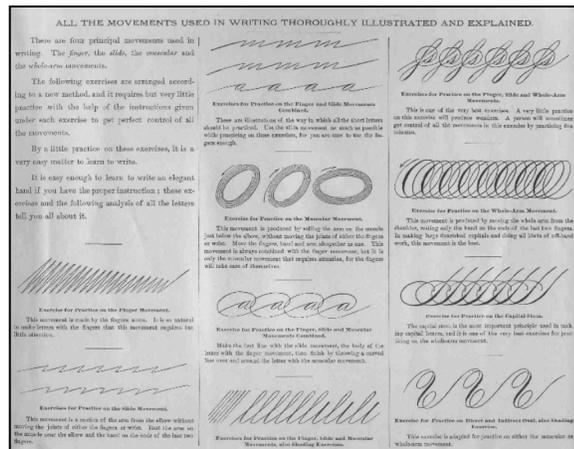
Many of the instructors I have met through Masscribes are reinforcing these important foundational principles. I remember working with John DeCollibus in 2010 while learning copperplate and he shared the importance of practicing ovals until your lines are smooth. In 2012, I attended Kathy Milici’s class “The Flourished Name”. Kathy began by showing us how she warms up every day. She handed out a sheet of

crazy looking warm up exercises that were compiled in the 1800’s by Francis B. Courtney. While demonstrating the “ovals” and “push-pull” movements from the examples she gently explained “When you practice repeat forms, you are creating muscle memory for your hand and cell memory for your brain.” She went on to say that you should go through warm up exercises for as long as it takes to smooth out your lines. She added that some days it takes longer than others.

# ...or why warm ups work in calligraphy

Dan Mooney, who was also present that day, told me that up until that point he used to view warming up as a complete waste of time. He used to say, “Why make all those ovals? I already know how to make ovals!” It was a revelation to him that he could smooth out his lines simply by warming up and now he does it often. Kathy stressed the importance of developing a solid ability to create good letters and added “no amount of flourishing can mask or improve poor letterforms.” That really stuck with me and continues to create in me an urgency to strive for good letterform.

Our contemporaries also agree that practice drills develop the necessary muscles needed to perform letter strokes. Taking time to warm up brings recall to those muscles and brings a level of preparedness and rhythm. When asked for her viewpoint about warming up, Theresa Valera-Martinez echoed Spencer’s remarks when she said “Just like in exercise, warming your muscles up for writing is so essential to a positive result. Your muscles have an amazing capability to remember making those ovals and repetitive patterns in exercises. As your body instinctively remembers the forms, your mind is freed up to concentrate on the flow of the writing.” Rick Paulus told me that he warms up extensively before executing a finished piece. He said “I really have to



have that rhythm and texture down pat before I commit myself to the final.” These warm ups are not only important for classical calligraphy, but also important for artists producing contemporary work. Rose Folsom, a wonderful gestural artist, said in an interview “my best gestural work is done

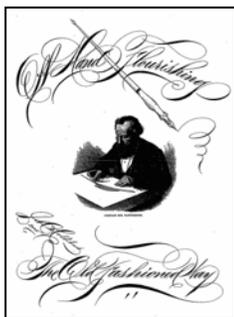
after warming up with pen and ink on paper to get the solid, classical letter shapes and rhythms into my hand before doing the looser writing. If I don’t warm up with traditional letters my gestural marks can look flabby and unconvincing.”

While preparing for a class I took recently to learn Dashy Script with John DeCollibus and Sharon Eisman. I set aside time every day to go through the practice drills from Francis B. Courtney “Lessons in Dashy Writing” just using a pencil or pen. I wanted to see if it would help me to develop better rhythm and spacing. I practiced at my art desk at home, at my desk at work while on the phone, and even on airplanes. I imagined that anyone who saw my practice sheets would think I was just scribbling! In no time I started seeing results. My pointed pen work, which I had struggled with for years, suddenly became more consistent. I even saw improvement in my daily handwriting! It was clear that I was indeed developing the muscle memory I needed.

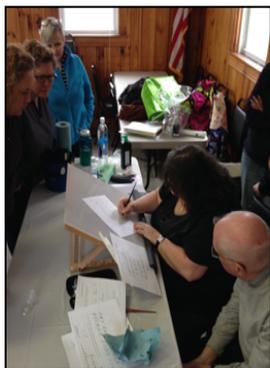
Louis Madarasz said you should “study as much as you practice”. When I decided to bring urgency to training myself to study and practice regularly I found it helped me to keep a forward momentum at developing skill and provided a bridge where I could cross over from potential to talent. A little study and practice each day with specific repetitive movements will train the mind and body so that eventually a rhythm is established, along with readiness and recall allowing you to focus fully on the flow of your lettering. Kathy Milici summed it up best when she said “Dedicated warm up exercises help us to “sync up” our brain with our hand and eyes. All three factors need to work in a tandem understanding in order for us to create beautiful forms. It’s biomechanical reinforcement.” I have come to realize that practice and warm up drills are at the core of our art form and must share the same level of importance as finding the perfect combination of pen, paper and ink in order to create a beautiful piece of calligraphy. Our challenge today as calligraphers is to make sure we don’t lose these foundational lessons so that we can then pass them on to the next generation.

# Copperplate Refresher and Dashy Script

*Workshops  
with Sharon  
Eisman and  
John  
DeCollibus*



When Masscribes offered a two-day Dashy Script workshop with John DeCollibus and Sharon Eisman, an one-day Copperplate refresher course was also offered to prepare. Taking part in both was not mandatory, but what a wonderful experience for those of us who did!



*Copperplate refreshed with Sharon Eisman* The one-day Copperplate Refresher was held on a snowy March 28th at the Norwood Sportsman's Club, taught by Sharon Eisman and offered to those with pointed pen familiarity, Copperplate or Spencerian and especially if one's Copperplate was rusty. Some knew Copperplate but wanted to fix bad habits, others came to strengthen their skills to learn "Dashy" Script, a bolder version of Copperplate. Sharon encouraged us to bring our own samples so she could offer feedback. As we settled in, Sharon went over the basics, proper combination of paper, penholder, nibs and ink to achieve the best results. She gave out wonderful Copperplate exemplars. She took us through different pen strokes and the correct slant of the

letters. Sharon demonstrated the different letter "families" with similar strokes. As we practiced, she shared one-on-one guidance, worked with us on posture, observed and offered advice on the proper pen grip as well as letter formation. At times we would gather around her as she demonstrated lower and upper case. Then she'd write a word or letter that class members struggled with. It was a wonderful day. As we packed up, Sharon offered parting advice for those taking the Dashy Class. She strongly suggested we "Practice whole-arm movement" and promised if we did this we would be prepared to get more out of class!



*"Dashy" Demos*

Two weeks later we arrived at the Norwood Sportsman's Club on a beautiful Spring day for the two-day Dashy Script class based on Louis Madarasz's style, taught by John DeCollibus and Sharon Eisman. John began with Madarasz's background as an American Calligrapher and teacher, (January 10, 1859 – December 23, 1910). He was born in San Antonio, TX and was regarded one of the most skilled ornamental penmen of all time. His Dashy Script is bolder and less ornamental than Copperplate. John DeCollibus was first drawn to Dashy 25 years ago. Until then he practiced traditional Copperplate. He explained that Madarasz viewed Copperplate as too slow for large document writing and came up with his own considerably faster style in to expedite his work and make more money! We examined the obvious as well as subtle differences between Copperplate and "Dashy" Script, with its angular lower case letters, capitals, beginning and ending strokes. John showed us how to set up our work space to create freedom of movement for good letter construction. Dashy style requires motion of the whole arm to achieve the bold strokes, made with a balance of control and movement. We warmed up, then began making letters. As John instructed, Sharon visited each table offering guidance. This duo's teaching method helped us fine-tune our approach. John gave us one-on-one time to address our needs. Besides



*Decollibus samples*

help with letterform, he made sure the flanges on our penholders were set at the correct angle and offered advice to achieve the best results. During breaks we looked through albums and samples of John's work. Before leaving, he gave each of us our names written in Dashy Script as well as a print of his own work. Taught by two wonderful teachers, these workshops were a thrill. Sharon's encouragement and guidance combined with John's wisdom and wit were a winning combination. Thank you John and Sharon for your generous time and effort preparing for these classes. All who attended are wiser about Copperplate and we now have more "Dash" in our present script!

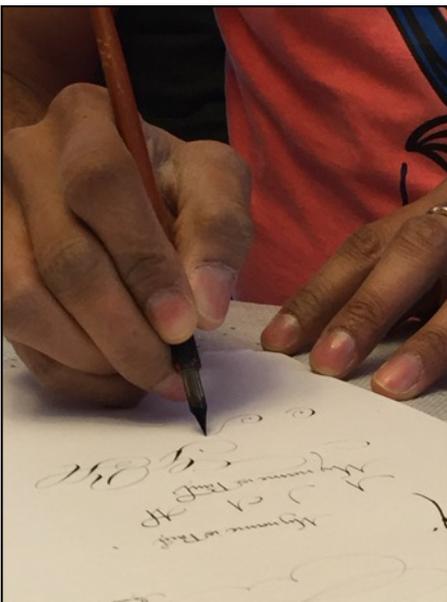
# A visit with Paul Antonio Attong

Masscribes welcomed a friend from across the pond this Spring. Paul Antonio Attong, is a very accomplished London based calligrapher who travelled to Boston in April to give a lecture at an event. Much to the delight of Masscribes members, Paul Antonio reached out to our group. He was welcomed to a brunch at



Elissa Barr's home in Brookline.

As a follower of Paul Antonio on Facebook and online, I was thrilled at the opportunity to meet him, talk to him in person and see him in action with a pen.



Though I was recovering

from two bulging discs and one herniated disc in my neck, they weren't going to stop me from getting to meet this amazing artist. I prepped with my valium and a healthy dose of ibuprofen. Then I climbed into the passenger seat of my car and tasked my husband with the job, chauffeuring me to Elissa's beautiful home. Paul's

presence is quite dramatic. He is very tall and possesses a rich, deep Trinidadian / British voice that commands attention. One cannot help but notice his

strong, large hands. When he picks up a pen. He makes the most of his long fingers with a light touch and produces graceful, dramatic thin strokes and flourishes, accenting the script as he showed us all at Elissa's table.

He also remarked on his great discipline as a scribe and also stressed the importance of posture when lettering. He even sits at a bench when working in his London studio where he and his team produce amazing work that has been commissioned around the world. He could not emphasize enough the great importance of maintaining one's position over the paper to insure that the calligraphy does not distort while moving across the page. It was enlightening and inspiring to see the samples of



invitations created by his studio where he passes on his knowledge and skills to apprentices. His work is known and recognized worldwide.

What a wonderful afternoon with old and new friends, well worth the extra dose of meds that enabled me to attend. I continue to follow Paul Antonio on Facebook and encourage my other friends to do the same. Thanks to Elissa for opening her home and welcoming our fellow letter lover from across the pond.

Claire Griffin

# The Workshop Committee has plans for the Fall...

The intrepid Workshop Committee has been pulling out all the stops to prepare a schedule of exploration and education opportunities for Masscribes. Grab a pen and take a minute to check out this upcoming workshop with Susan Kapuscinski Gaylord for Fall 2015.

## Susan Kapuscinski Gaylord: Book Play • November 7, 2015 (one day workshop)

**Book Play** is an introduction to simple bookmaking and its possibilities for creative exploration. It is bookmaking at its most friendly and accessible—no rulers or precious papers, no designing or planning ahead. The emphasis is on freedom and possibility—how the simplest forms can be adapted, varied, and combined to unlock our creative juices. Using mostly recycled materials, we'll make intimate books that fold and fan, hang and stand. Most of the time will be spent making books but there will be opportunities to add calligraphy. You'll get lots of ideas for making cards and small gifts for friends and family.

*Susan Kapuscinski Gaylord has over 35 years experience as an artist and instructor. Her work includes calligraphy, artist's books, installations, and digital compositions. She has an international reputation for sharing the art and craft of making simple handmade books through her website ([makingbooks.com](http://makingbooks.com)) and blog ([blog.susangaylord.com](http://blog.susangaylord.com)) as well as books and articles. Her work has been featured in several magazines and books.*



Check out these samples of Susan's amazing work



## and beyond...

The workshop committee is happy to announce that the Yukimi Annand workshop scheduled for September is now full and plans are underway to host a workshop with calligrapher, Randall Hasson. Please keep an eye open for emails to come with more information about a firm date for Mr. Hasson's visit to the New England area. This workshop will probably fill up fast, so act fast when the information arrives. Many thanks to Elissa Barr and Nita Padamsee for bringing these events.

Speaking of workshops, even co-chairs of the committee need to go out and try something new. Check out Nita Padamsee's experience at a conference workshop.

### "Spontaneous Mark and Alternative Image"

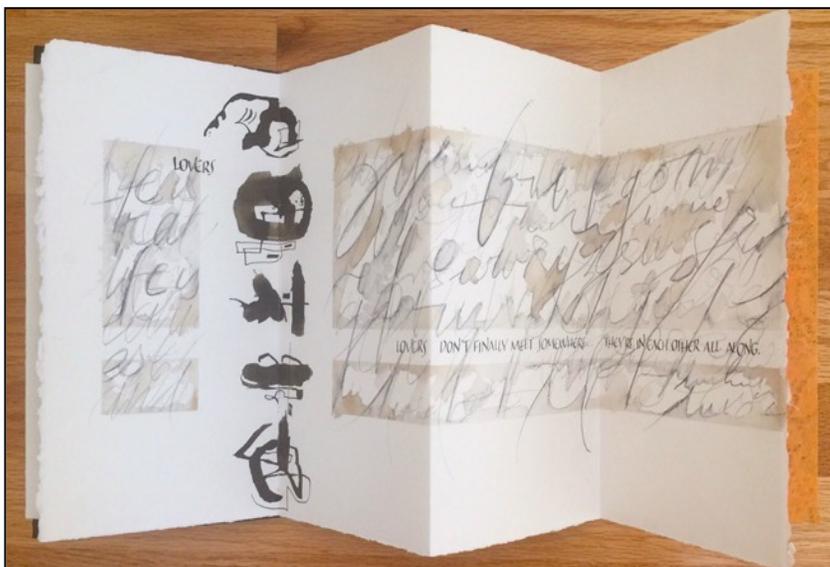
*A workshop taught by Pamela Paulsrud at Legacies II conference, summer, 2014 in Dallas, TX*

If you didn't have the opportunity to play with funky tools, this was the class for you! To put us in a mood and get our creative juices flowing, Pam played her flute. So soothing and beautiful, that we were all ready to embark on this journey for the next 5 days.

We explored the bold and distinctive expressions of spontaneous marks combined with layering of alternative

image processes. We used tools like corn stalks, Japanese brushes, twigs and Popsicle sticks, to name just a few. Walnut, sumi inks and charcoal pencils and blocks were the mediums used to create these marks. While we were at it, we explored and extrapolated our handwriting too.

Pam guided us in scoring countless variations of rhythmical marks and patterns originating from intuition and response to music, sounds—or silence. Sink art techniques were introduced for creating blurring, dripping, and running marks for breathtaking textural effects on our papers. After some critique sessions, editing, and cropping exercises, we moved beyond the mark into image transfers. From here we began to work with our own personal ephemera to create an array of words and images that might interpolate, reflect, or interact with your mark making influences. Our work culminated in many folded, wrapped and stitched accordion book that unfolds with layered marks, handwriting and images telling an intuitive story.



Pamela teaches workshops in both lettering and book arts. She is a visual artist recognized internationally as a papermaker, calligrapher, book artist, and collaborator creating both intimate pieces and large-scale installations. Check out her work at [www.pamelapaulsrud.com](http://www.pamelapaulsrud.com). Pamela also co-created a project entitled Treewhispers, an international collaboration awakening a heartfelt connection to trees. See more about this project at [www.treewhispers.com](http://www.treewhispers.com).

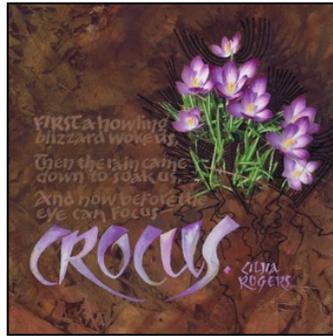
*Nita Padamsee*

*Images are of Nita's projects from Legacy,*

# News, Notes & Nibs from Masscribes members...

## April Showers bring Mixed Media Flowers and Ribbons

As a member of my local art association in Franklin I often find that my work isn't the standard fare. The art of calligraphy doesn't always fit in with the oils, watercolors, photography and pastels of their juried shows. However, I have made it a point for the last several years to take part, perhaps trying to show the artistic side of letter arts in my own way.



This year I ventured in a new direction, bringing my lifelong love of taking photographs and calligraphy together. It was thrilling to take the images that intrigued me, written words that inspired me and creating unique expressions. I entered the piece above, entitled "Crocus!" and was grateful to receive 1st Place in the Mixed Media category. I printed the photo on Canson Archival paper and using gouache to manipulate the image and for the calligraphy.

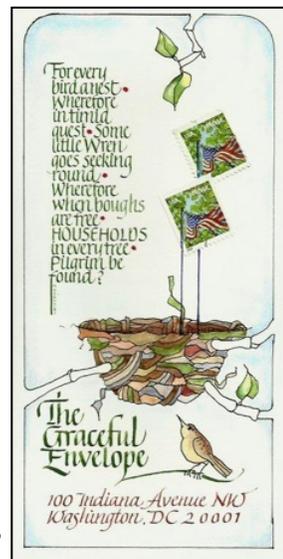
*Claire Griffin*

## Graceful Beauties to Behold...

2015 is Gerry Jackson Kerdock's 17th win as a participant in the Graceful Envelope Contest, sponsored by the National Association of Letter Carriers and the Washington Calligraphers Guild. The theme was "There's No Place Like Home" and this contest means a



lot to Gerry. In her own words, "My dad was a letter carrier and I do it in his honor."

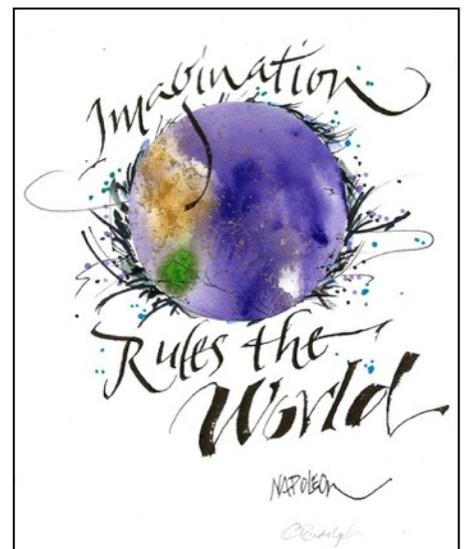


And Gerry received another honor this year. Her entry to the 2015 Letter Arts Review (LAR) was accepted and will be published. Her piece will be in the company of some of the most accomplished calligraphers working today. Congratulations, Gerry!

Imagination, indeed!

Masscriber, Cindy Rudolph submitted the image below along with her take on the piece, "I used a circle from the fun watercolor/web spray technique Barbara Close shared with us during her 2014 workshop. The lettering was done with a speedball nib and my nifty slanted nib parallel pen and the embellishments added with various markers."

Looks like that workshop paid off. Thanks, Cindy!



*Do you want to share what's on your mind, or on your desk?*

You can get it in the next issue of INKSPOTS! Just email a brief description and image (jpg 300 dpi) by September 15, 2015 to [griffinink@mac.com](mailto:griffinink@mac.com).

## Masscribes Annual Brunch

Once again the big event was held on May 2nd at Carole Roy's home in Taunton. Sun was shining, birds were



singing and finally, the snow was melted into a magical green carpet of grass. Oh, and of course, good food and great company! Check out these pictures and surely you'll agree, a great time was had by all!



## It's time to start planning for next year's calligraphy conference!

Believe it or not, summer, 2016 will be upon us in no time. And that means plans are already underway for a gathering of calligraphers from around the world.

Next year's conference, "A Show of Hands", will take place from June 26 - July 2, 2016 at Warren Wilson College in Swannanoa, North Carolina. Enjoy mountains, lush green landscape and the company of fellow letter lovers. Explore new discoveries, old friends and southern hospitality. For more information and to register for your spot check out the website, [www.AShowofHands2016.com](http://www.AShowofHands2016.com)

a show of  
**Hands**

### Artwork and Article Contributors

Nita Padamsee • Claire Griffin • Gerry Jackson Kerdock • Dan Mooney • Dave Flattery • Cindy Rudolph • John DeCollibus • Paul Antonio Attong • Cindy Pendergast • Sharon Eisman

### Masscribes Board 2014/15

Co-Presidents  
Dan Mooney • Chris Roberts

Vice President  
Cindy Pendergast

Secretary  
Eileen McAllister

Treasurer  
Janet Fraone

Website  
Annabel Belkina

Newsletter  
Claire Griffin

Exhibits  
Position Open

Workshops  
Elissa Barr • Nita Padamsee

Library  
Annabel Belkina

Social Media  
Diane McDougall Desautelle

The opinions expressed herein do not necessarily reflect those of Masscribes,

**INKSPOTS** Inc..

For republication, please contact the editor. Contributors hold copyright of artwork and text. Unsigned material is copyright of Masscribes 2003. We reserve the right to edit where necessary on the basis of space, accuracy, timeliness, consistency, etc.

**Masscribes, Inc.**

P. O. Box 67132

Chestnut Hill, MA 02467

617-227-0772

**MASSCRIBES**

NEW ENGLAND CALLIGRAPHY ORGANIZATION

# Save the date! September 3, 2015!

Masscribes will celebrate the end of summer and the start of a creative year with a meeting on **September 3, 2015 • First Baptist Church Parish Hall, 71 Bond Street, Norwood, MA • 7 to 9 pm.** Come out and share what you have been doing over the summer. Please watch your email for more information. Future Masscribes' meetings will be held on November 12, 2015, March 2016 and May 5, 2016.

*On June 4, 2015 the letter arts community lost a champion...*

*Hermann Zapf* was born in Nuremberg, Germany in 1918. He struggled through the turbulent years before World War 2 as an apprentice, where he was encouraged early on to become a lithographer. Thankfully for generations of letter lovers who have been inspired by his work, he chose to work with type and married fellow designer and calligrapher, Gudrun Zapf von Hesse. Zapf's creatively enriched computerized typesetting and his innovative designs were very significant. His type faces include Palatino, Melior, Zapfino and many more. Designers and artists for years to come will continue the legacy of Herman Zapf in print, online and in combination with new and exciting adventures in the letter arts.

Thank you, Hermann.  
*Claire Griffin*



## INKSPOTS

wants you to hear and share what's new with Masscribes members. Have you found any new projects, cool tools or shows you'd like to talk about? Send your news, views and images (300 dpi jpg) in to [info@masscribes.org](mailto:info@masscribes.org) or [griffinink@mac.com](mailto:griffinink@mac.com).

The deadline for the next issue of Inksports is **September 15, 2015**

12

*Check out this unique bit of wisdom found on Masscribes Facebook page...*



Rabbit hunting.

Rabbit, hunting.

**Punctuation matters.**

Shared by  
Grammarly