

INKSPOTS

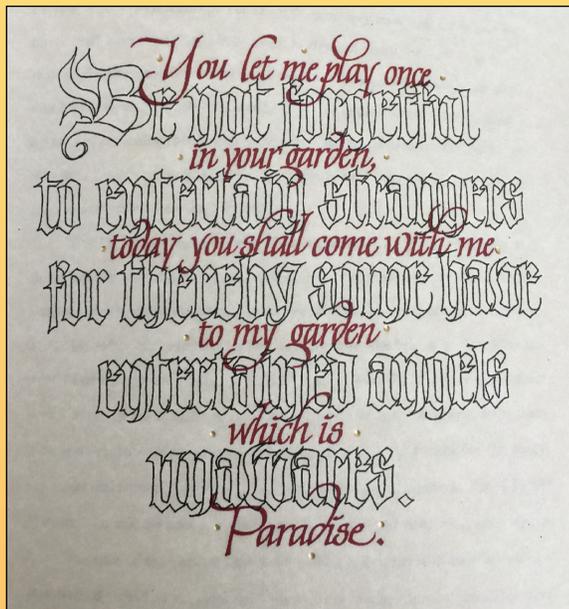


Carol DuBosch

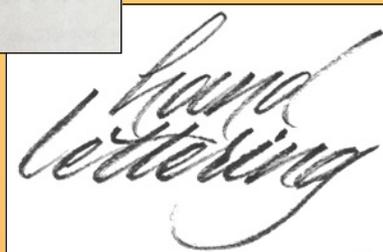
News, Notes and more about the letter arts in New England



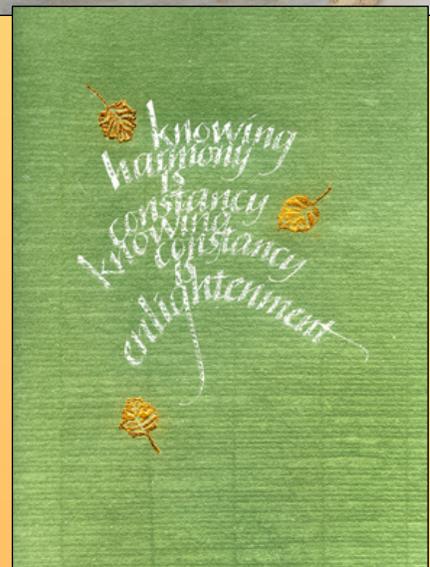
Susan Gaylord



Reggie Ezell



Tara Hall



C.A. Milner

President's Pen



"Should"

I have been thinking about this word a lot lately. This time of year it is used quite often as a motivator to change behavior and set new goals. Instead, statements like 'I should practice more' or 'I should work faster' just invite guilt and discouragement. According to the dictionary, 'should' is used to indicate obligation, duty or correctness, typically when criticizing one's actions. No wonder we feel minimized and defeated immediately when we use it on ourselves. It reinforces the negative and what we aren't doing.

"I should practice my letterforms" leads to "I lack discipline" which leads to "What's wrong with me?" which leads to "Maybe I don't have what it takes... why do I even bother...I should just quit now..." which leads to creativity shutdown.

A better approach is to remind ourselves WHY we feel we should do something. Replacing 'should' with more helpful words such as 'could', 'would like to' or 'want to' is much more motivating. Then take the next step and set a realistic goal based on what you want to do, not what you think you 'should' do.

By the way, this word doesn't help relationships either! When we tell someone else what they 'should' be doing, it often creates unrealistic expectations and judgement.

So, don't should on yourself and don't let others should on you. Avoiding this word will lead to a kinder more positive relationship with yourself and others.



-Cindy Pendergast, President



From the Editor

Let's face it, 2017 was an eventful year all around and 2018 has had us face a brutal winter that extended into spring, which finally arrived mid-April. The snow has been replaced by brilliant color and we have a Masscribes exhibit at the prestigious Moakley Court House in Boston's Seaport. It runs through June 28, 2018. The theme is "Words of New England". Our little corner of the US has been home to timeless poets and wordsmiths. Stop by and see how Masscribes calligraphers have beautifully brought their prose to life. We finally enjoyed the postponed Masscribes Members Potluck Brunch in March, though even then, winter weather threatened.

I'm carrying my new found enthusiasm gleaned from the "26 Seeds" year-long class with Reggie Ezell to my work as I continue to traverse 2018. 2017 was Reggie's final year bringing his classes on the road and he left us with his best. I look forward to following Reggie as he shares his pursuits online. Read on to learn more about my experience in this newsletter.

Also, check out Tara Hall's article about digital marketing. She opens a window on the power of word choices for optimal visibility on the web.

So join me in welcoming Summer. It will open horizons and expanses of space (and paper) to fill with beautiful letters. Send news and views to share with fellow letter-lovers. I look forward to hearing from you.

The next Inkspots deadline is August 1st, 2018.

-Claire Griffin, Editor
griffinink@mac.com

Folded Pen Adventures - A Workshop Experience



Carol Du Bosch's Folded Pen Adventures are all about making the ordinary special. We reveled in the magic of making one's own writing implements with everyday materials and then learned to relax as we adjusted to these somewhat unruly tools.

The folded pen refers to the folded metal that makes what Carol calls the blade. Carol prefers brass sheeting rather than the often used soda can as cans are made with thinner metal these days. We made three pens over the two days: two from .005 brass sheet and one from a pop can with shafts of a pencil, a dowel, and a stick. We traced our patterns onto the metal, folded it in half, and used a hole punch as well as scissors to taper the non-folded edge. A very slight snip at the point and a slight sanding and our pens were ready to go.



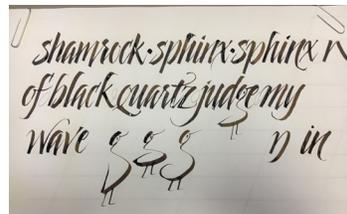
Carol uses a version of italic for her folded pen work. Some of the letters were fairly straightforward, although challenging with a new tool, but others required changes in how the pen was held. As she demonstrated and spoke about the letters, her knowledge of and love for them was palpable. Ever present was the spirit of Lloyd Reynolds, her teacher at Reed College and a longtime colleague and friend.



The second afternoon we did an exercise to explore the creative possibilities of folded pen lettering. Carol read aloud a series of words with a pause of several minutes in between. Her directions were to listen, get a feel for the word, and then write the word to express how it felt. Some of the words were joy, wallow, majestic, wizardry, bubblegum, and tsunami.

Carol shared her own work, much of which was done as part of Scribbled Lives, a group which makes

and shares calligraphic artwork on a private facebook page on a weekly basis through the year. It was an impressive collection of quotes in a variety of media. Even better than the wonderful examples to admire and be inspired (and yes, a little intimidated) by, she shared her process on making one of them. She described it as a piece that she was completely happy with, one that she didn't feel a need to apologize for any part of it. She started with rough drafts in pencil, followed by drafts in ink. When she got to where she wanted, she placed it on a light table and wrote over it multiple times, making changes as she went along until she felt it was finished. It was



instructive to see the time, patience, and deliberation she brought to the process. Carol was very generous in sharing tips and techniques. If you

subscribe to Bound & Lettered, you may have read her recent articles on writing with bleach and blending colored inks. Her knowledge is the result of a deep curiosity and controlled experimentation. She not only recommended media - Dr. Martin's Pen White, but also the best way of storing it for easy use - 2 ounce Nalgene bottles. She wore a scarf she had made and then gave advice for writing on fabric - use a brush and know that you will have to write once and go over it a second time.

Our workshop ended with the creation of a book of our work sheets bound with a folded pen.

We gathered our papers, folded them in half with the fold opposite the spine or binding side, punched holes and used jute cord to tie the pen onto pages and bind the book. It was a satisfying conclusion to a full and fun two days and a tangible reminder of our explorations.

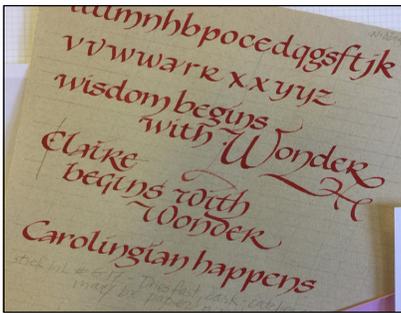


-Susan Kapuscinski Gaylord

26 Seeds - Calligraphy with Reggie Ezell

Claire Griffin's Reggie Class Journal, 2017

*Session 4, August 12 - 13, 2017
Warming up to Carolingian and stick inks*



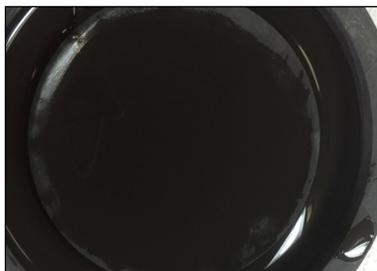
On Saturday, August 12th, I arrived in Norwood at 8:30 a.m. ready for my late summer installment of Reggie's year-long adventure in calligraphy. Having missed the June

session, I was eager to dive back in. We started off the weekend with an exploration of Carolingian hand. This letterform came about during the reign of Charlemagne as a way unifying writing across his empire.

Carolingian minuscule is a lovely hand, having a feel of Chancery italic and Uncial. I loved the way the letters flowed through my pen. We practiced on our grid paper as Reggie made his way through the alphabet. Then he visited each table, demonstrating the letterforms as inspiration.

Later in the day we gathered around the demo table as Reggie shared his knowledge of working with stick ink. On a grinding stone, the ink stick was rhythmically rubbed into a pool of distilled water added with a dropper. With patience, the process repeated. The final product was a gorgeous, glossy black ink waiting to grace the paper.

On Sunday, we continued our work with stick ink. Not only were the blacks deep and surprisingly different in their intensities, but the colors were rich and brilliant. The ink flowed like velvet across the Niddegan paper we practiced on. Using the Linex ruling guide, we drew guidelines, adjusting our nib sizes to achieve perfection at a smaller scale. The work was arduous, but so rewarding. We ended the weekend learning to hone and sharpen an EF66 nib and admiring our



homework assignments from session 3. Packing up, I couldn't help but wonder what I would find when I returned to the Norwood Sportsman's Club in October.



*Session 5, October 7 - 8, 2017
Back to the Fundamentals of Italic and the perfection of powdered pigments*

As the leaves turned, I made my way into the Norwood Sportsman's Club, buoyed with anticipation of another Reggie weekend. I was excited about returning to my first calligraphy hand, Chancery Italic. I was in college when I discovered the elegance and beauty of italic.

As we followed along on our grid sheets Reggie demonstrated the letters, paying attention to the fine details, pen angle and stroke. Once we got a handle on the basic forms, we moved on to pressurized letters. It's amazing what can be achieved with just the right amount of pressure in a stroke.

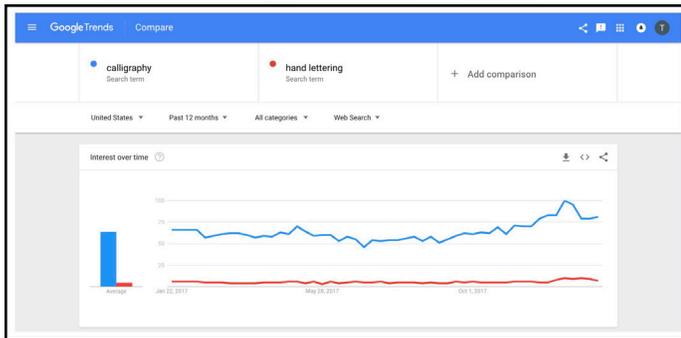
Then we introduced color, but not just any color, dry Kremer pigments. I didn't think one could achieve the intensity that comes from dry pigments, but as we gently mixed the fine powder with gum Arabic to bind and then distilled water, the vividness grew.



Whats in a Word? - Marketing your Skills

Which search term is more popular: "calligraphy" or "hand lettering"? See what Google Trends says (www.google.com/trends)

Google Trends is a tool that shows you the relative popularity of search terms over a specified period of the time. Used by marketers, Google Trends lets you compare up to five terms to find the most popular. Here's a chart showing how the terms "calligraphy" and "hand lettering" compared to one another over the past 12 months in the US.



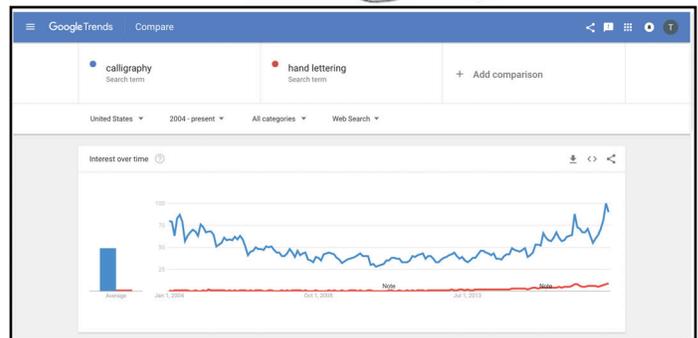
While the term "hand lettering" has held steady over the last year, the term "calligraphy" has had a few peaks and valleys. When you mouse over these peaks and valleys, Google Trends provides a date range.

The highest peak on the right side of the chart occurred the week of December 17-23, 2017. Likely the peak coincided with an event or some newsworthy item to prompt searches for "calligraphy." It's also possible that the peak reflects a seasonal trend. Given the number of wedding engagements that take place around the holidays, the peak may be related to that trend.

Google has been collecting search volume data for Google Trends since 2004, so you can get an historical perspective on search terms. This next chart shows the highs and lows of both "calligraphy" and "hand lettering" from 2004 to the present.

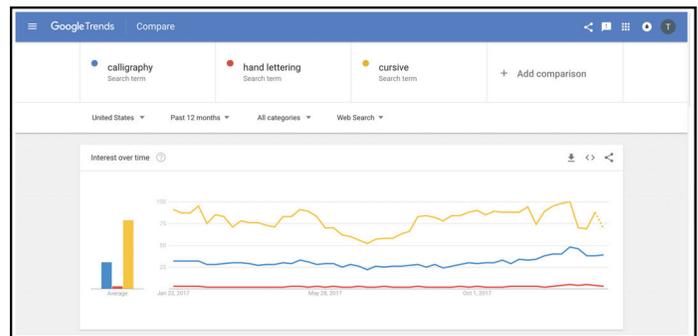
According to the chart, there's a renewed interest in calligraphy, which is at an all time high for the last 13 years. If you're considering offering calligraphy services to those newly engaged or classes for those interested in learning calligraphy, now may be a good time to do it.

Another thing that Google Trends shows is



related search terms and interest by subregion (in other words, where certain search terms are most popular by state, metro region, and even city.) Looking through this data uncovered a new term: ***cursive***.

Go *cursive* back as



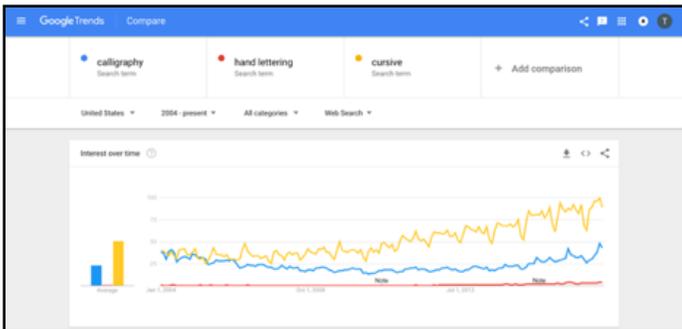
far as 2004, and you can see just how much the interest in cursive has grown.

Compare "calligraphy," "hand lettering," and "cursive," and the results may surprise you. Of the three terms, cursive outperforms them all.

In a Google World

Despite our widespread use of technology and fewer schools teaching cursive, a strong interest in it remains. For those proficient in American cursive or one of its close cousins like the Palmer Method, there may be opportunity for you to teach what may soon be a lost art.

You don't have to be a marketer to use Google Trends. It's free and open to the public, and no account is required to use it. Simply enter your search terms separated by commas and press Enter.



If you have a small business offering calligraphy or lettering services, you can use Google Trends to uncover what potential customers are searching for. If you maintain a blog, then this tool may help you identify topics for blog posts. If you optimize your web pages for search, you can find keywords, including terms to use in paid search.

All charts, graphs and lettering samples created by Tara Hall, author of this article and marketing professional.



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Join us on [Facebook](#) and LIKE our page. Follow Masscribes on [Instagram](#) and tag your work with #masscribes to share with other letter lovers! Masscribes on social media is where we can share thoughts, catch up and learn something new. Get online. Be inspired, gather tips and tools of the with friends and colleagues from New England and beyond.



Member News

Local calligrapher writes special notes for fortune cookies at Newton event



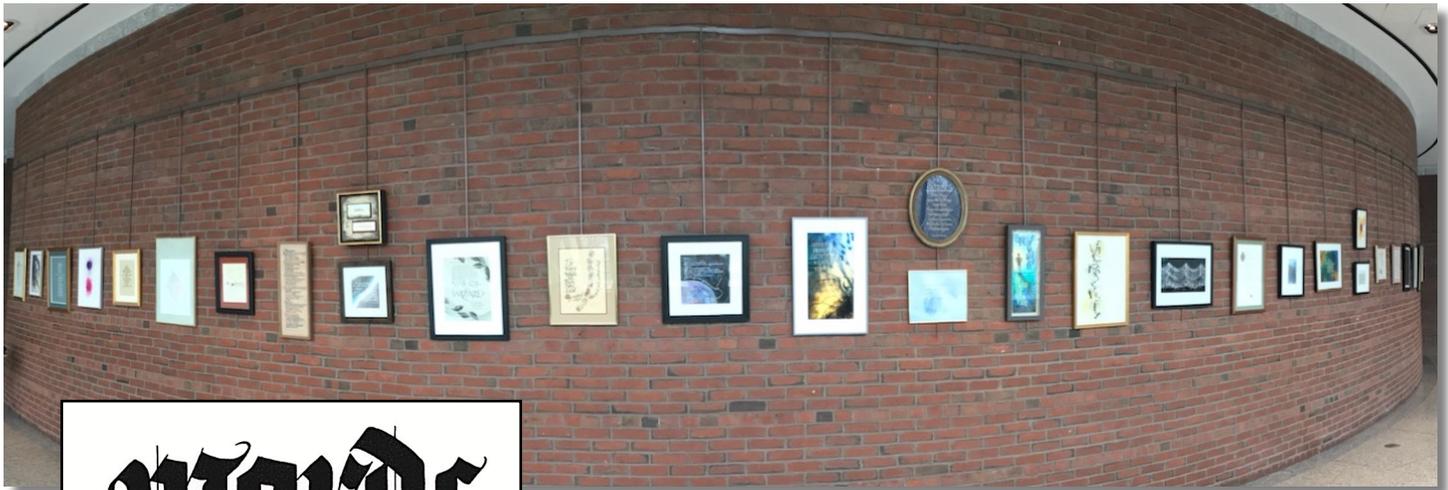
This is an example of Brookline resident and calligraphy artist Elissa Barr's work on display at Lynne's White Robin Vintique Located at Newton's Mall at Echo Bridge. Last week visitors could have Barr write special notes in beautiful and intricate calligraphy which were then sent off to be inserted into massive fortune cookies. (Wicked Local staff photo/Julie M. Cohen)

The article appeared in the Wicked Local Newton, December 2017

CRx2-Expressions with Brush and Pen



Cindy Rudolph and **Chris Roberts** had a joint show at Westwood Public Library July 1-29, 2017, with a public gallery talk and reception on July 13. The show was titled "CRx2-Expressions with Brush and Pen" (due to their shared initials) and included work in pastel, watercolor and calligraphy.



WORDS
OF
New England

A Calligraphic Exhibition of Poetry and Prose from Boston and New England

April 3 through June 29, 2018

I hope that you, too, were able to get to the John Joseph Moakley United States Courthouse for our great exhibit. It was wonderful to see our 31 pieces of work representing Masscribes.

with an 88-foot-high window façade to the Boston Harbor and, thus, has a stunning atrium. It is against that non-glass atrium wall that larger exhibitions, like ours, are hung. The water and sky view is refreshing and special, given that the building is a federal courthouse.

John Joseph Moakley United States Courthouse, looking out



We are grateful to Kim Tavares, Public Realm Manager, in charge of Events at the Moakely Courthouse, for her support through the exhibition. More than 80 people attended the reception. Ms. Tavares said that we had one of the largest exhibit receptions since she has been there. Since then two pieces have sold, and over 200 gallery sheets and 50 brochures have been taken. Well done, Masscribes people and our supporters!



Inside the courthouse



Two years ago Eileen McAllister and Elissa Barr approached the Moakely Courthouse about hosting a non-juried exhibit of our organization’s work. The John Joseph Moakley United States Courthouse, was designed with several areas for public exhibitions. Built in 1998 on Fan Pier, the building arcs the water

The title, **Words of New England**, was suggested by Aimee Michaels (Aimee passed away in 2017), and it felt good to have her thoughts present. The selection committee requirements for the exhibit were to excluded religious and political content. Member artwork had specific size limitations due to a curved brick wall, hanging instructions, and copyright clearance details.

Words of New England - Exhibition at the Moakley Courthouse..... continued

These guidelines proved to be easy to work with as evidenced by the diversity of text, media, and product. The range of source materials was wide, capturing traditional known New England writers, more contemporary voices, as well as the words from artists themselves.



Plans are in the works for Words of New



England to travel to the Westwood Public Library this September for a month-long exhibit. More information about the exhibit to follow soon.

No exhibit is without substantial preparation. Special thanks to Eileen McAllister, who moved to Atlanta but returned for the opening reception, and Elissa Barr for everything; the Moving & Hanging Crew; Elissa Barr, Cindy Pendergast, Paula Howard, Jan Boyd, Nita Padamsee, Nancy Galligan and the Dismantlers (unnamed because we have yet to dismantle). Equal thanks forward to the volunteers taking on the transportation, hanging, reception, and dismantling of the exhibit at the Westwood Public Library. You could be one of the volunteers! Say "Yes."

-Heather Wiley



Words of New England - Artists' Reception



Photo Credits: Milan Merhar, Nancy Galligan and Nita Padamsee. Logo Design by Nita Padamsee

Annual Brunch, Fun and a Special Guest



On March 19th, the air was still crisp, but Spring was giving us a brief glimpse of the promise of color after a very long winter. Members from near and far came out to the United Church of Norwood, bearing delectable fare to share with friends, old and new. A couple of dozen members were in attendance.

Many brought 2" x 2" calligraphy treasures for our Mini Art Exchange. These tiny creations ran the gamut from delicate books to hand gilded masterpieces! Those who participated were able to bring home the inspiring, though small, art of another member.



Susan Kapuscinski Gaylord



Newburyport Art Installation



A Spirit Book

Then we were treated to an artist talk by Susan Kapuscinski Gaylord. Susan shared her story of her introduction to letter arts and more recent endeavors in "Spirit Books". These books, made from natural elements were inspiring, as well as an installation she had in Newburyport which was featured recently in Letter Arts Review. Last, but not least, we were given a lesson in making freestanding mini-books.

All in all, it was a lovely and refreshing afternoon with friends and colleagues. Special thanks go out to Cindy Rudolph, who took on the role of event

organizer, and what an event it was! Thank you, Cindy. The air was filled with the sweet smell of daffodils and hyacinth centerpieces which many lucky members were able to take home. Here's to another successful get together. Soon enough, we'll be planning next year's brunch.



An assortment of mini art and food

-Claire Griffin

Views and Reviews

**Product review by Cindy Pendergast
Pentel Fude Brush Touch Sign Pen**

This is a marker that has a flexible plastic “brush” tip. When writing without pressure it maintains a nice even hairline. If you angle the pen slightly and add some pressure it shades the letters like a pointed pen. A light touch is needed however. Too much pressure will crush the tip and you will lose the ability to get a nice hairline. These are nice for creating a quick card, working out a pointed pen layout or to practice letterform. I have been working on an idea to use these pens to teach pointed pen style lettering to beginners.

Be careful when purchasing. There is a style of Pentel Sign pen with a non flexible plastic tip which you don't want. Look for the one that says “brush tip”. It will have a “sparkly” look to it. Michaels sells them individually in black but I found a 12 color set on Amazon that ships from Japan for only \$14.51. Look for Pentel Fude Touch Brush Sign Pen SES15C-12

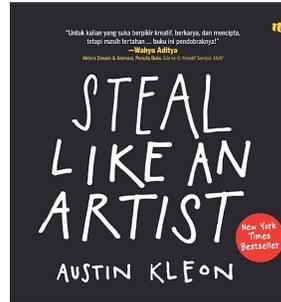


Photo Credit:
[JM creations.biz](http://JMcreations.biz)

**Featured Artist
LOREDANA ZEGA**

Loredana is a freelance calligrapher and an artist from Slovenia in Europe. Calligraphy has been her passion for almost 26 years. Loredana began learning calligraphy very early. She bought her first calligraphy pen in Denmark whilst at a dance competition. She started to teach herself how to write letters and was a rather strict critic of her own work. With alphabet templates from her aunt and copying fonts and letters on her own, Loredana had a better understanding about the alphabet. Knowledge and discovery of letterforms through this process were extremely priceless.

After graduating from high school, Loredana realized that she could turn her passion into a business. She wrote books for teaching calligraphy and became a freelancer at the age of 21. She went on to study at The Calligraphy Lettering Art Society, London (CLAS), where she received her National Diploma in Calligraphy. She continues to freelance, teach and exhibit worldwide.

**Book Review by Cindy Pendergast
“Steal like an artist”**

One of the first things I learned in art class was it's ok to copy. In his book ‘Steal Like an Artist’, Austin Kleon says “Nobody is born with a style or a voice. We don't come out of the womb knowing who we are. In the beginning, we learn by pretending to be our heroes. We learn by copying.” He

goes on to explain good theft vs bad and 10 simple ways to unlock our creativity. Then, once you get your creativity flowing, move on to “Show Your Work” in which he gives us 10 ways to share our creativity and get discovered. Kleon explains how the internet helps us to find our “scenius”, which is a group of creative geniuses who support each other's work and share ideas. He says “Online, everyone - the artist and the curator, the master and the apprentice, the expert and the amateur - has the ability to contribute something.” Kleon believes if your work isn't online, it doesn't exist.

Austin Kleon is funny and smart. He makes you feel like he is on your side and wants you to succeed. Each book is filled with quotes from other creatives and funny little freehand illustrations and photos and great advice. These books are not for reading on a digital reader which are limited to text only. You will want to enjoy all the little extra visual treats tucked into each book. These two little books (literally) will help jumpstart your creativity and help you show up and be seen. I hope you give them a read.

Loredana enjoys all things calligraphy, but most of all she enjoys performing live. This allows her to include her other passions like theatre, dance and singing. She has put together a musical “A day of a calligrapher”.

For more information check out her website:
<http://www.kaligrafija.org/>

Follow her on facebook page: **calligraphy - loredana zega**

**Loredana will be teaching at Masscribes in the
Fall of 2019**

Why Teach Calligraphy?

Elissa offers some reasons

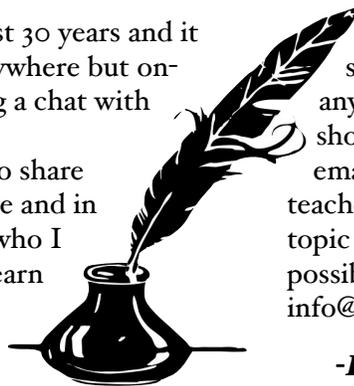
In recent months, Masscribes has been contacted by several area Adult Education programs, art programs or senior independent living facilities all looking for calligraphy teachers. But there do not seem to be people out there who want to teach calligraphy. Masscribes has been discussing this during our board meetings for the past year. So I decided that I wanted to discuss this with the membership at large.

Thirty years ago, every art center and adult education program had a calligraphy teacher and someone wanting to learn lettering could pick and choose who to study with from among the offerings. That was an exciting time in calligraphy. There were always new hands to study and visiting teachers, exhibits and the start of the International conferences.

Much has changed during the past 30 years and it is tough to find a calligraphy class anywhere but on-line these days. So I have been having a chat with myself about this.

I like to teach calligraphy. I like to share what I have learned with other people and in turn, I learn a great deal from those who I teach. I get ideas for projects and I learn to be a better teacher.

I certainly do not do it for the



money --because my local Adult Ed is still paying what they were paying in the 90s. I certainly do not do it for the atmosphere or because I like being in germ infested dirty classrooms that smell vaguely of unwashed socks. I teach calligraphy because I have a passion for all things lettering, because I have spent more than half my life doing what I love, I want to see calligraphy survive and not disappear in a puff of smoke as we all age.

I am going to teach calligraphy because I owe it to those who taught me, who patiently showed me over and over the difference between the slant of letters and pen angle.... Who helped me get ink to flow out of a Speedball B nib, who taught me to mix gouache so it would flow through a pen and so many other things.

I know it is scary to have to plan a class, create exemplars, meet new students and try to set up a situation where all will succeed.... But I urge you to give it a try. It will be worth it.

Masscribes has been talking about running some workshops on how to teach lettering. Is anyone out there interested? Is this something we should pursue? If you would like to teach, please email me for the venues that are looking for teachers. And, if you would like to weigh in on the topic of teaching calligraphy, calligraphy classes, possible locations for classes, please email me at info@masscribes.org

-Elissa Barr

Dates to Remember

Upcoming Workshops

September 22, 2018

Celtic Knotwork Unravelled
Instructor: Diane McDougall-Desautelle

October 26, 27 & 28, 2018

Be Fearless - A Way of Working Without Worry
Instructor: Amity Parks

April 27-28, 2109

Topic: TBA
Instructor: Barry Morentz

Other Upcoming Events

September 30, 2018

Masscribes General Meeting
Norwood Sportsman's Club

December 8, 2018

A day of fun and play at the
Norwood Sportsman's Club.

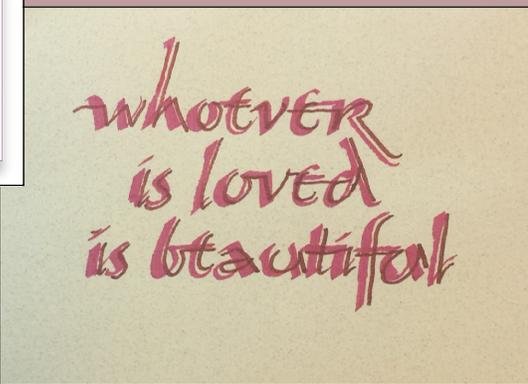
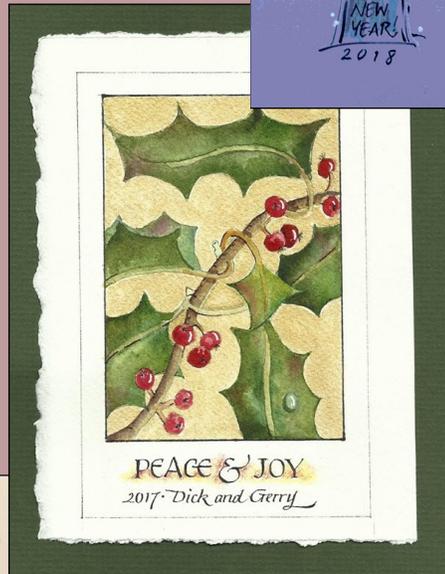
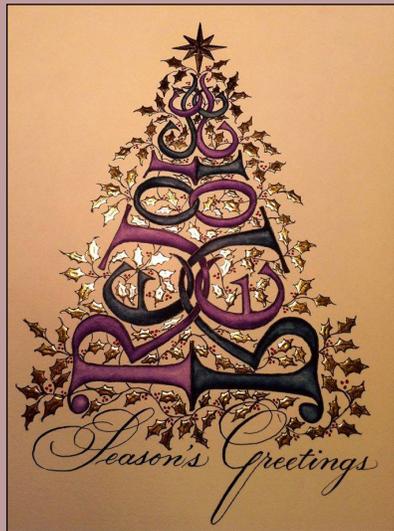
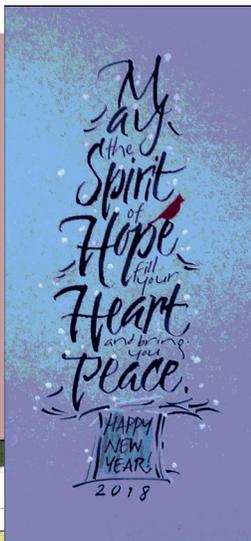
Rendez-vous 2019

38th International Calligraphy Conference,
June 29 to July 6, 2019. Sherbrooke, Québec, Canada
Registration opens July 2018 at
www.rendezvouscalligraphy.org

Note: Start writing! The deadline for our Fall issue is August 1, 2018.

Greetings from Masscribes

Enjoy some card designs celebrating holiday spirit by fellow Masscribes Members.



Clockwise from top right: Cynthia Rudolph, Gerry Jackson Kerdock, Susan Kapuscinski Gaylord "12 Days of Christmas", CA Milner, Claire Griffin, Cindy Pendergast, Dan Mooney

Artwork and Article Contributors

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- Cindy Pendergast • Jan Boyd •
- Jacqueline Sullivan • Eileen McAllister •
- Cynthia Rudolph • Sandra Collins •
- Gerry Jackson Kerdock • Anna Belkina •
- C.A. Milner • Dan Mooney •
- Reggie Ezell • Elissa Barr •
- Heather Wiley • Nita Padamsee •
- Susan Kapuscinski Gaylord • Milan Merhar •
- Cindy Rudolph • Chris Roberts

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