

# Member News

## Conventional Lettering

by Mary Hart

Last December, in the rush of the final days of the semester I noticed a small announcement on the wall by the Artist Resource Center at SMFA: "the Democratic National Convention is looking for an artist to paint words on walls of their offices." It sounded too perfect - word painting is what I do! I jotted down the number and stuffed it into my gradebook planning to give a call "sometime" when life settled down. Luckily, the note was still there when I finally remembered in January, and after several phone calls and sending samples of my work, I met with the director and the community relations liason at the State Street offices of the DNCC.

The offices were very institutional (think Dilbert) and bland - what they had in mind was to have texts from famous Democratic politicians painted directly onto the walls of their sprawling offices (they have a whole floor of a building) to liven things up. We walked through the spaces and counted 30 potential sites for artwork, with areas ranging from 2x3 feet to 8x10 feet. Gulp. We talked about paint and practicalities, then I went home to write up a proposal.

As thrilled as I was to think of painting large letters on big walls, reality sank in. The budget for the work was small, with no allowance for an assistant. I would need ladders, gallons of paint, priming

for the putty colored walls, rolls of masking tape and plastic, and, worst of all, everything would be completely painted over in 6 months time. I think the last was the hardest to accept - I didn't want to put my heart and soul into something that would ultimately vanish.

So it was time for some creative problem solving. As is often the case, a solution appeared serendipitously; my youngest son was home from art school and brought with him his latest work - large paintings on paper. Voila - a solution! Rather than paint directly on the walls, I proposed to do a series of 4x6 and 4x8 foot panels on heavy paper, grommeted to hang without framing and easily moved from place

to place. I would work in latex house paint and acrylic paint, which because of their plastic nature added layers of strength to the paper carrier and also had the advantage of being relatively tough and impermeable. So far so good. Son Brian could recommend not only the paper (Utrecht 265 gsm printmaking paper on rolls 53" x 30 feet) but gave me directions on how to stretch and prime it.

So now I had a plan - I could work at home, then install the panels in the offices, and at the end of the convention, could roll the paintings up and bring them home. I proposed a modest budget, which was accepted and got to work. A trip to Loew's for a large Homosote panel for stretching, rollers,



Mary Hart

# Calendar

September 29, 2004: Masscribes General meeting at Bishop MacKenzie Centre in Newton. 7:30 to 9:15 PM **Oriental Brush Painting** with Bettie Sarantos

October 16, 23 and November 6 and 20, 2004: **Copperplate and Beyond** with Mary Lawler at the Upton Senior Center (close to I495) See enclosed flyer.

October 17-23: **National Calligraphy Week**. It's a new event, This year, share your art with a neighborhood school. Next year, we go all out. Contribute your ideas!

December 5, 2004: Masscribes Social Soiree Potluck at the Wellesley Community Center. An evening to dress up and bring your spouse or significant other and enjoy each other's favorite foods. Watch for the flyer this Fall.

The Masscribes, Inc. Board of Directors will meet Thursday, Oct 7th and Thursday, November 4th. Anyone who would like to attend is welcome. Contact Carole Roy for location and time at 508-824-0045 Remember to send your Holiday Greetings art to Jane Parillo for the next edition of Inkspots.

## Littera Scripta Works on Paper

by artist Mary W. Hart

Episcopal Divinity School Library  
99 Brattle St. Cambridge MA  
Hours: Daily 10-5PM  
September 14 through November 5  
Reception Thursday, October 7  
3-6 PM



Included will be artist books and works from the Democratic National Convention Center project. The library is on the Campus of EDS and Weston Jesuit Seminary, which is between Brattle and Memorial Drive, just west of the Kennedy School. Free and open to the public.

## INKSPOTS

VOLUME 17 • ISSUE 3  
SPRING/SUMMER 2004

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Janet Fraone  
Mary Hart  
C.A. Millner  
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Carole Roy

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Tom Costello  
Cindy DeGrange  
John DeCollibus  
Mary Hart  
Gerry Jackson Kerdok  
Alex Lorraine  
Dan Mooney  
Cynthia Rudolph  
Victoria Pittman

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Exhibit Chair	Karyn Walsh
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Newsletter Editor	Jane Parillo
Newsletter Staff	Carole Roy

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# Inkspots

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VOLUME 17 • ISSUE 3 • SPRING/SUMMER 2004

## President's Pen

It seems that every subject the Masscribes Board discusses at our monthly meetings comes back to the fact that we would all benefit if our guild was growing. New members bring fresh ideas, perspective and energy and insure that workshops are full and offered frequently. Our lectures and general meetings are more fun with more people, while new (or newly inspired) members contribute artwork and stories to Inkspots. High membership keeps the annual dues low, means our library gets more use and insures that our exhibits have plenty of artwork to show. Most importantly, a strong guild lifts the quality of the calligraphy done by all its members. The calligraphers I know are happy to share their art and craft with each other, building each other's expertise and enthusiasm.

Do you teach? How can we help your students participate in Masscribes? Are you already a member who hasn't come to meetings or workshops for one reason or another? Thanks to input from our membership we are now trying to schedule meetings in places with handicap accessibility. Perhaps car-pooling or our scholarship fund would bring you to our activities.

Whether it is sharing your Masscribes workshop flyer with your favorite art store or library, bringing a friend with you to a meeting or sending your artwork...even a nice doodle...to the newsletter, your contribution is welcome. Thanks for helping Masscribes grow.

Carole Roy  
President



Tom Costello

# From the Editor

Greetings-

I hope this finds everyone well and maybe just a little bit ink-stained. We have much to share with you thanks to the contributions of several members. Besides the meeting review, we have an article by Mary Hart about her efforts to beautify the Democratic National Convention - well, the space, anyway!

And some of us remember the Reggie class several years ago... Cindy DeGrange shares some of her homework and thoughts on the experience. The workshop committee has been very busy - get ready for an exciting year.

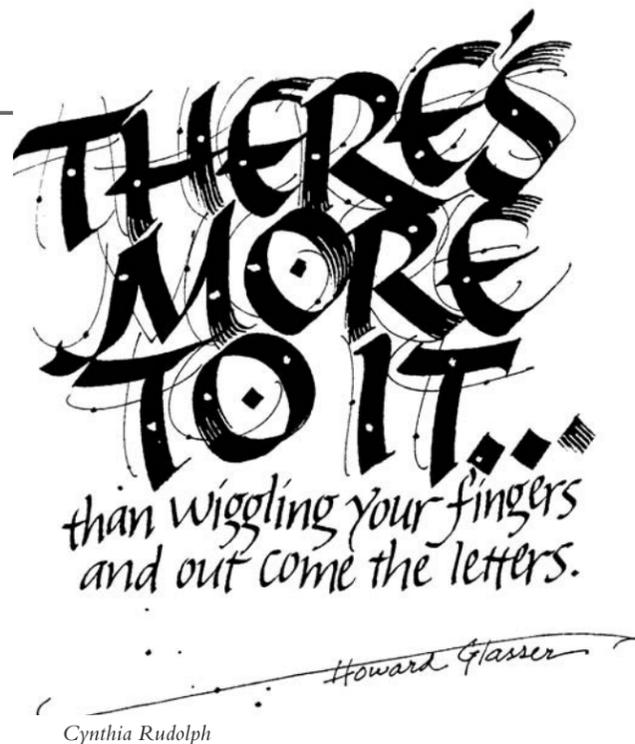
I'd like to offer this to those who teach - if you'd like some extra newsletters for your classes, please contact me, either by phone at 401-884-4150 or email at jane@janeparilloscribe.com. I'd be happy to send you some.

It is with regret that we say goodbye to Laura Burton as our newsletter designer. She has worn this hat for six years - and she has made us look good! Thank you, Laura. It was a pleasure to have worked with you.

And ...thanks to Carole Roy (our madame president) for stepping in to take over for this issue. It's not easy wearing both a hat AND a tiara! So, we are looking for anyone interested in taking over for awhile. Anyone interested? Let me know!

*Take care and be well.*  
Jane Parillo  
Editor

Our Treasurer, Elissa Barr, proposed that Masscribes, Inc. invite it's members to send their own interpretaion of a Howard Glasser quote to be used on a t-shirt. In this issue of INKSPOTS you will see several of the designs received. Look for the flyer being mailed with this newsletter to order a t-shirt of your own. Congratulations to Cynthia Rudolph whose design was used, and many thanks to Elissa for the idea and the follow-through on it.



Cynthia Rudolph

For those of you who were unable to attend, there are always more meetings. There are some fantastic workshops planned, there are volunteer opportunities, there is a place where you can find yourself refreshed and renewed. All you have to do is show up. Bring ideas and photos of your work or come empty handed. You will leave full stomached, full handed (either purchases or examples of work) and best of all, full hearted. Life's greatest pleasures spring from such simple things, all we have to do is be open, be willing and be aware; the rest is Gocco (child's play).



## Online Study Opportunity *from the Association for the Calligraphic Arts*

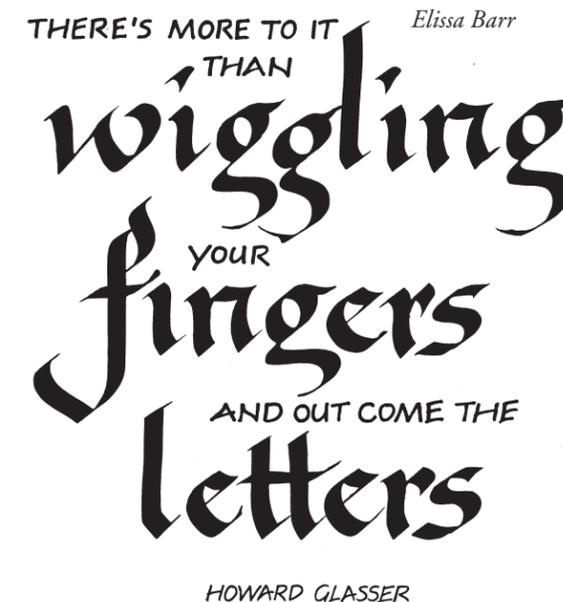
It is our pleasure to offer both you and the calligraphic global community the opportunity to join in the revolutionary learning opportunities that this wonderful Internet offers. With the explosion of distance educational programs the world over, the ACA is pleased to announce the opening of it's newest endeavor: the ACA Learning Centre.

Built upon the premise and experience of Cyberstudy (a program that our own Kate McKulla started several years ago but which shut down in 2002), the ACA Learning Centre offers the opportunity for anyone to join a virtual classroom to learn calligraphy and related programs from the comfort of their own home.

Much more information can be found on the ACA Learning Centre's website at <http://learn.calligraphicarts.org/>

The ACA Learning Centre's first course offering was the Foundational Hand, taught by three very well-respected instructors: Gemma Black (the course creator and coursebook writer), Karen Ter Haar, and Ruth Booth. So, please join us in spreading the word as well as heading over to <http://learn.calligraphicarts.org> to view everything that's involved.

REGISTRATION IS NOW OPEN!



HOWARD GLASSER

THE ACA LEARNING CENTRE  
IS PLEASED TO ANNOUNCE  
THAT ENROLLEMENT IS NOW  
OPEN FOR OUR ONLINE  
ROMAN MAJUSCULES  
(CAPITALS) COURSE.

FOR MORE IN-DEPTH  
INFORMATION, PLEASE VISIT  
THE COURSE INFORMATION  
WEB PAGE AT [HTTP://LEARN.CALLIGRAPHICARTS.ORG/  
ROMANS.PHP](http://LEARN.CALLIGRAPHICARTS.ORG/ROMANS.PHP)

# There's more to it than wiggling your fingers and out come the letters.

Gerry Jackson Kerdok



## Masscribes' Potluck Brunch

Meeting review  
by Alex Lorraine

I don't know if you can remember what you were doing on March 28th but I'll bet it wasn't half as much fun as what I was doing. I was engaging in fine conversation, eating scrumptiously delectable food, learning the ins and outs of Gocco printing and catching up with people I hadn't seen in a while. Hmmm, you ask, where could this have been happening? It was at the Annual Meeting of Masscribes, so generously hosted by our new president, Carole Roy.

We (I carpooled with Jane Parillo, Kay Johnson and Linda Ohsberg) arrived early and stayed late. We helped Jane unload all her Gocco supplies for the demonstration she was going to give, and all the food.

Once inside we started getting ready for the meeting (it always feels more like a party to me)! Laying out food, setting up the demo area,

looking at the books and things available from Paper and Ink Books, shopping in the comfort of Carole's home, followed by the arrival of more guests, more food and Kathy Joss with all her stuff for her Gocco demonstration.

After all the mingling, we were treated to the Gocco work of Jane and Kathy. It was really fun to see how each of them uses the Gocco in a different way and comes out with remarkable results. I have had one for quite a while and I used to do things with it but nothing as delicate as Jane's work and nothing as varied as Kathy's work. (Jane is now a Gocco dealer so if you are in the market for one, or need more supplies contact her.) I was told long ago that Gocco meant 'child's play' and it certainly is fun, but the product of this play can be absolutely elegant, as well as playful, colorful and efficient. You can screen a

multitude of images, thus not needing printing services. It may not be for every project or commission you have, but it's really worth checking out.

As always at these gatherings, I reunited with long time calligraphic friends, and had the delight of making new ones. Some folks brought their latest projects, their portfolios and their insight on classes, techniques and teachers. There is so much to learn, and it is such fun in the process.

After the majority of people had left, the Board held it's meeting while the others of us pitched in to clean up and make sure we had sampled everything that was arrayed on the table. From salads to desserts, old familiar foods to new and innovative ones, it was a feast. A feast that not only fed the body but the soul and heart as well, which need sustenance too. I think that is one of the wonders of getting together with other's who love letters, color, design and the process of what comes from that. We get a chance to nurture each other and encourage each other, get away from our daily routine and immerse ourselves in something we love.

On the ride home, I was renewed and refreshed. I had new ideas in my head for artwork as well as recipes.

I had made some new friends and that opened some new ideas for me, as I was able to share my thoughts with them, the concepts began to become more real for me. I mean, my husband is very supportive, but he doesn't really understand this crazy passion for squiggly lines on paper. He can appreciate it, but the enthusiasm is not the same.

# there's more to it than wiggling your fingers and out come the letters.

Dan Mooney

## Review of June General Meeting

by Janet Fraone

We had a very informative meeting with members and friends sharing their expertise. My apologies to anyone I have inaccurately misquoted or information I have heard incorrectly. I learned so much my head is still spinning.

Milan Merhar (Elisa Barr's husband) shared his tips on photographing artwork. The first rule is to use lots of light. When you use a reflector, you can use a 250 watt bulb (neutral light). It is important to have even light corner to corner and the camera angle at 90 degrees. The center of the picture is equal to the center of the artwork.

The camera sees 18 % grey and causes your picture to be overexposed. We need to trick the camera by taking a picture of neutral gray with various shades. Milan has a sheet of grey that he photographs. When developing the film, he informs the developer that the first picture is 18% gray. By doing

this, the developer is able to closely match the true colors. You can also ask your developer to put your digital camera pictures on a photo CD so you can share your pictures on the internet.

When looking for an ideal spot to photograph your piece, look for a sunny room with neutral colors that will help diffuse the light. Shiny acrylic paint is very tricky and it is best to go to a professional.

Kathy Joss next shared her framing techniques. She has been framing for 15 years and she definitely opened my eyes. The most interesting fact I found was you don't want much touching of your original artwork. She used Archival linen (a self adhesive linen Hanging tape (item L533-1015) {1 ¼ by 400} and Japanese hinging paper.

Hinging is adherence to proper conservation techniques. In order to put artwork on a mat, she used two pieces of matting, one for the back and one open to frame the piece,

hinging them together like a book to cover the artwork. This is called free floating and the artwork is hinged from the back.

Kathy showed us how to dry mount a piece of art using 100% cotton corner. This was made up of vellum tracing paper by Alva line professional. We all were able to try to make our own. There is no adhesive touching your artwork and looks somewhat like a photo corner. She briefly went over some tools she finds she can't do without: brad squeezer, fletcher professional frame master. She also showed sample of dry mount on foam core, and artwork impressively shown as part of the mat. (This was not archival quality).

Robin Connors finished up the frame demonstrations and spoke about conservation framing. See her article in this issue, page 6

Thank you to members and friends who have shared their expertise at the meeting. It is always a pleasure to learn tips and techniques from Masscribes. Hope to see you at the next meeting.

Mary Hart will be teaching **Brush Lettering at Cambridge Center for Adult Education** on four Tuesday evenings from 5-7:30PM. Class begins September 28th. \$110. Both pointed and flat brush will be covered.(2 weeks each) Experiment with the fluid letterforms that can only come from a brush.  
Reviser for **CABL Sec. 02**

## A Year with Reggie

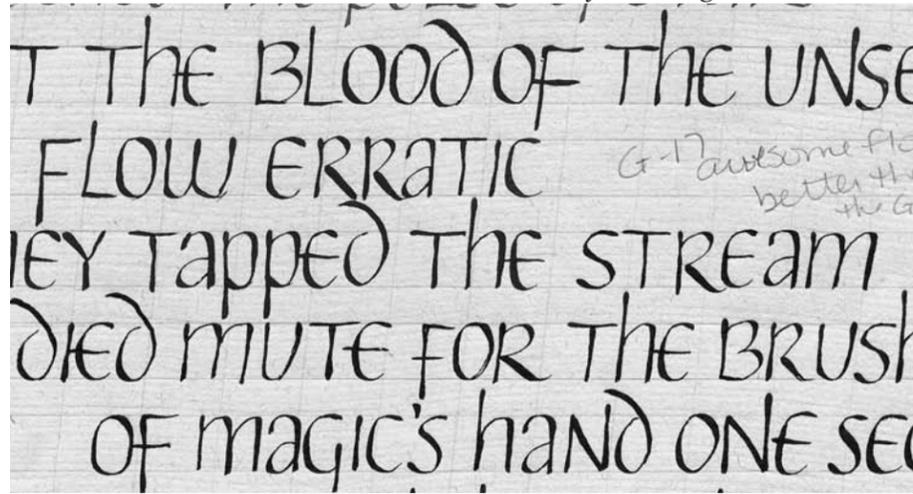
by Cindy DeGrange

How do you condense a yearlong class with Reggie Ezell into one article? The class is all inclusive. Romans, Italic, Brush, Pen... Gouaches, Pigments, Chinese Stick Inks...Gilding, Embossing, Paper-making... We met for 12-plus hours, one Saturday per month for a year in a Senior Center in Farmington, Connecticut. The Connecticut Valley Calligraphers, who hosted this event, could not have chosen a more beautiful and fully equipped facility. They were very gracious hostesses.

Reggie's teaching style is incredibly thorough. His topics are varied and many. His knowledge & experience seem endless. And his sense of humor, good or bad, is always there. He teaches on such a variety of levels that you cannot walk away unlearned.

The handouts, by the course's end, will fill two 3-ring binders. As he teaches, he demonstrates at the front of the class on large paper with oversized tools. He uses emphasis & over-exaggeration to drive home a point and showers us with the quirkiest sayings. "Time on Task," the prerequisite for outstanding work, "Grits & Crits," squeezing in a few minutes of lunch while viewing slides, and my favorite, "I didn't get smart quickly--I got less dumb slowly," are just a few.

Classroom work, done in "workshop time, not real time," provides enough



Cindy DeGrange

hands-on work to feel familiar at homework time, yet little enough that you can't wait to get home and play. At the end of each lesson, while you practice, Reggie makes his rounds, lettering at each person's table with their own materials for an up-close and personal view that is amazingly beneficial. Not only do you have those "aha!" moments while he works his magic, but he is quick to correct any flaws in your materials.

The first class begins with the most basic of tools. The setup. There is even an illustration to go along with it. Because most of the work will be done using a loading brush and gouache, right-handers need to go against the grain and set up on the left. As one of the less experienced students in the class, this first demonstration alone had me silently thanking Jane Parillo for insisting I

not be intimidated, sign up and soak in all I could. It's an opportunity not to be missed!" What I found instead of intimidation was a class full of the most wonderful people, each with their own set of specialties and experience. There was no bottom of the class. Just a whole lot of learning and support!

Each class builds on the previous one with the techniques gradually getting more complex. As we jump ahead with questions, we are quickly told, "You're not old enough yet," in true Reggie fashion. And though the day runs over 12 hours, the time flies. Everyone is too busy learning what we love, admiring each other's work and forging close friendships. (And waiting to be old enough for those answers!)

Every month there are slides showcasing the work of previous

## Lecture by Brody Neuenschwandner

by C.A. Millner with thanks to Amy Veaner

In March I attended a lecture given by Brody Neuenschwandner, who is currently in this country teaching at the Museum of Fine Arts School. (Mr. Neuenschwandner's work can be seen in various issues of Letter Arts Review.) The lecture included detailed work as well as film clips from the Peter Greenaway movies *Prospero's Books* and *The Pillow Book*.

The slides shown highlighted his concepts of art and calligraphy: the importance of the chosen text and our perception of it building our visual interpretation. In tandem with this is a thorough understanding of the historic structures and backgrounds of letterforms while imbuing them with our own spirit.

Mr. Neuenschwandner thinks deeply, humors himself and is always looking to do something different. His search has led him to explore the use of calligraphy as a design element rather than a font used in a traditional way. He emphasized the application of texture, layers and the juxtaposition of calligraphy and type and the utilization of unconventional tools such as a carpenter's chalk line. His work varies greatly from books to broadsides to charters to sculpture and this lecture offered a glimpse of his acumen and his prolificness.



## Class Review Wildflowers and Words with Victoria Pittman

Saturday, June 19, 2004

by Jan Boyd

A congenial group of approximately 20 of us gathered Saturday morning. Victoria had already passed out folders with samples of her work and instructional sheets for the day's work.

With a 1/2" Automatic Pen, we started the day learning pen manipulation. Mixing Higgins Eternal ink and water, with the pen held in an upright position (flat angle), we practiced making down strokes with a turn of the pen at the top and bottom, then little wedges and tee shapes. We then moved into freer strokes, creating grasses. With the basic down stroke and a periodic stop to dig the pen into the paper, we created bamboo.

The basic leaf forms came next. It looked easy as they flowed off her pen, but proved to have a learning

curve for those of us who hadn't worked with the materials before. By lunchtime though – in a quick survey around the room – everyone was producing beautiful bamboos, leaves, grasses and roses. After lunch, it was time to add color. Using transparent watercolors (with the inspiration of magazines, books, Victoria's work and a quick look at what natural foliage and flowers we could find around the Sportsman's Club), we began to experiment with making varieties of flowers. Looking around the room, I saw roses, hydrangeas, lilies, lilacs, and the spectacular irises that Victoria made look so easy.

With an hour or so left (and trying her best to squeeze what is usually a 2 day workshop into 1), Victoria demonstrated the technique she uses with Acrylics. After completely wetting a sheet of Stonehenge, working with a wedged rubber clay shaper (about 1/2" wide), she created beautiful flowers with quick strokes of the tool. Spraying the finished flower with water created an ethereal, soft look to the finished piece. We all had time to try a sample or two before we departed – and were able to travel back to our studios with lots of new ideas, samples of Victoria's work and samples of our own to build on.



Victoria Pittman



The International Association  
OF

Master Penmen · Ingressors · Teachers of Handwriting

IAMPETH Convention

by Elizabeth Mullin with Lucille Grassi

The IAMPETH conference, from July 12-17 in Providence, RI, hosted Master Penmen who taught a variety of workshops such as “How to draw Icanthus leaves,” “Color Theory,” “Guiding Illuminated letters,” and “Pointed Pen.” These experts included Michael Sull, Bob Hurford, Rosemary Buczek, Cathy Ledeker, Rick Muffler, and John DeCollibus. The workshops were designed for the beginner to the expert and the lessons were easy to follow. The creativity throughout the conference was amazing along with all the helpful resources. It was great to meet Masscribes folks as well some of the IAMPETH members who traveled from all over the globe for this event.

Next year the IAMPETH conference will take place down South. The new President, Angela Welch, will send out the location in the next IAMPETH newsletter. Below are the main tips that all the instructors touched upon, along with some websites for reference. Good luck!!

20 IAMPETH TIPS

1. Always make sure you have correct posture, lighting, and table height
2. Keep a light grip on your writing instruments – this will help prevent carpal tunnel syndrome

3. Find poems, sayings, quotes, etc. that you love, especially for practice
4. Purchase the best quality supplies you can afford; most supplies will last a long time.
5. Use the resources of your community; library, used book stores, yard sales, etc.
6. Share your knowledge; what comes around goes around
7. No time or supplies are ever wasted as long as you continue to learn and expand your creativity
8. Give yourself permission to make mistakes; it's the only way you'll grow and help you find your own creative voice. Keep your mind open
9. PRACTICE, PRACTICE, PRACTICE
10. Always do some warm up exercises; stretching, arm movements, pen exercises, etc.
11. It's not a good idea to mix brands of paints – the colors will work much better if they're from the same brand
12. Respect and clean your supplies; don't be a lazy scribe
13. When creating any artwork; do the ink work first and always double check your spelling, then finish with your designs and colors.
14. Join some online groups; Cyberscribes, Iampeth, Zanarian, etc.
15. When you purchase new nibs, light a match and put the tip a little above the flame to clean off the nib sealant. Wipe with VIVA paper towel
16. If your pen is clogged with ink, try using a little “Fantastic” cleaner
17. Wipe the top of the ink bottle and inside of the lid for a secure seal when closing

18. Only dip your pens so the 'hole' will receive the ink, any further down can damage your holder. You can transfer the ink to a smaller clear jar if necessary
19. Don't write on a tablet; always tear off a sheet and use under a little cushion of 4 sheets of newspaper. Also remove all bracelets
20. The first capital should decide the height of the following letters

WEBSITES:

IAMPETH:

<http://www.iampeth.com/>

ZANERIAN

<http://www.zanerian.com/>



SPENCERIAN SAGA – Michael Sull

<http://www.spencerian.com/>

JOHN DECOLLIBUS

<http://www.beyondwordscript.com/>

JOHN NEAL SUPPLIES:

<http://www.johnnealbooks.com/>

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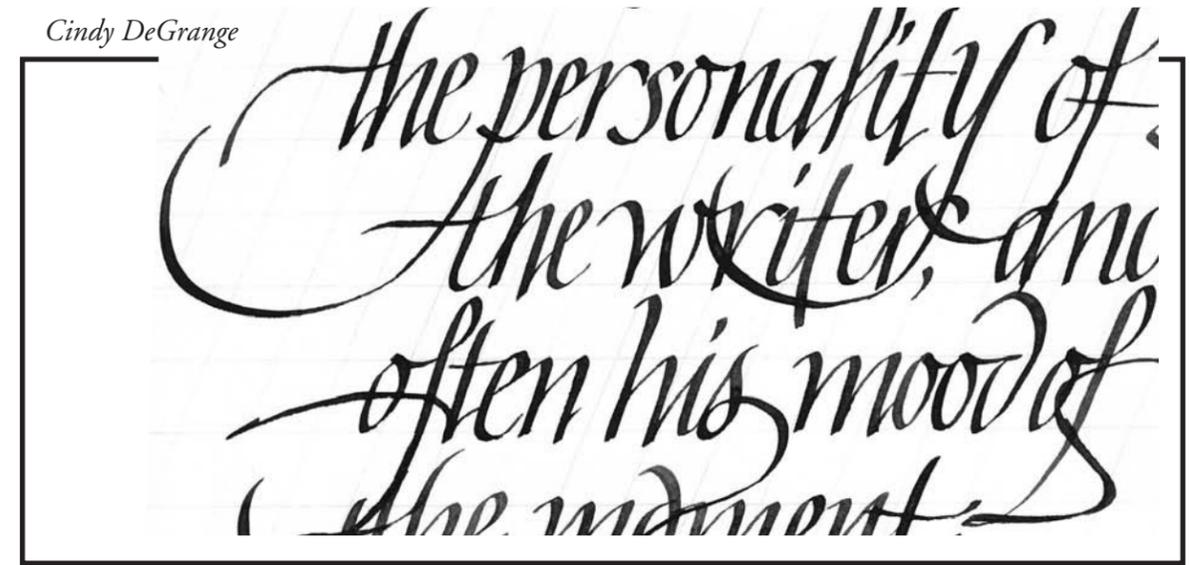


John DeCollibus



John DeCollibus

Cindy DeGrange



students, and of course our own show & tell of the month's homework. Learning so many tools and techniques and seeing the myriad of ways they've been applied sets your head spinning. You find that things you thought you knew or loved, you've come to find petty or even difficult, and things you thought out of your range or downright unattractive speak to your heart, and you spend more hours than you actually have trying to emulate them...or at least silently planning

to. The caliber of work produced each month was truly awesome. And the feedback from 20 students and an 18-year veteran teacher is invaluable. The funny thing about calligraphers...as all of you reading this newsletter must already know--is that they are extremely humble and have difficulty accepting outright praise and admiration. The work produced was remarkable, yet each artist was almost never satisfied and saw the little faults in their own piece rather than the overall beauty as a whole.

A Year with Reggie is truly a transforming experience. He has a touching way of sharing his personal self with the class and sneaking in tender life lessons with much to ponder and appreciate. The depth of personal change and reflection was felt throughout the class. In the end, each person left Reggie's class with a deeper understanding of themselves and their art. And a bond that is difficult to describe.



Cindy DeGrange



## What is Conservation Framing? *by Robin Carroll*

When the subject you are framing is something that you treasure, you need to ask for Conservation Framing. Conservation framing employs the use of materials that have been proven to protect and maintain art in as close to its original condition as possible. Value is, at best, a subjective thing. One way to measure it is in monetary terms; if the item you are framing represents an investment and has resale value, it should most certainly be conservation framed. As a rule of thumb, if the item you are framing is an irreplaceable, one-of-a-kind photograph, document or piece of memorabilia, or if it is an original work of art or a limited edition, it should be framed using conservation techniques and materials. The cost premium for conservation framing is marginal ...and certainly well worth it.

### How can I be sure that I am getting Conservation Quality?

Let your framer know that you want conservation framing employed on your project. Specifically, request the following:

#### Specify Conservation Series Glass

Ultra-violet light is one of the most dangerous elements that your artwork can encounter. It will not only cause your colors to fade to a mere shadow of their former glory, but will cause the materials themselves to begin to break down right in the frame. Conservation

*Give Thanks*  
in ALL CIRCUMSTANCES

*Tom Costello*

THESSALONIANS

quality picture framing glass is specially formulated to protect framed works of art from the damaging effects of ultra-violet light. By specifying conservation glass, you are insuring that over 97% of these most damaging light rays are filtered out before ever coming into contact with your valuables.

#### Specify Conservation Quality Matboard.

Ordinary pulp-based Matboard contains acids and lignins which, over a period of time, damage the artwork they come in contact with. When going over your artboard options with your framer, ask him or her to show you only conservation quality artboard, such as genuine rag mat or AlphaMat®. Conservation quality artboard is free of all acids, lignins and other impurities found in ordinary “pulp” board. The result is an inert or pH neutral board which will cause no damage to the artwork it encases as time goes by.

#### Request a careful adherence to proper conservation techniques for mounting

the artwork (sometimes called “hinging”) and sealing your artwork. The framer you patronize should be fully versed in the specifics of conservation hinging. Be sure to impress upon him or her how much the piece means to you, and demand that proper conservation standards be upheld.

#### Glazing

Consider that artwork and custom framing are to be lasting and to be passed from generation to generation. Fading of precious items, valuable artwork and non-replaceable memorabilia is a real problem. This is why it's important to consider your glass options.

All glass is not created equal. In order to preserve, protect and get the most out of your artwork, you have some choices to make. And with a little knowledge, those choices will be very easy.

\*Conservation Clear glass ups the UV protection to 97%

brushes and custom mixed paint in bold colors, numerous trips to Pearl for brushes, one shot paint, latex and tape and I was in business.

My contacts, Brian and Eileen, collected quotes from staffers in the offices and gave me a list of possibilities - we tried to cover a range of voices, not all Democrats even, and we made a list of the best ones. Once that was established I could really get to work on the creative part. We had agreed that half of them would use traditional red, white and blue - on the others I was free to use whatever I liked. After knocking my head on the technical aspects of this project, the creative side was a breeze - after all, I had had almost a month to mull over what I would do while I was working out the details of how to do it!

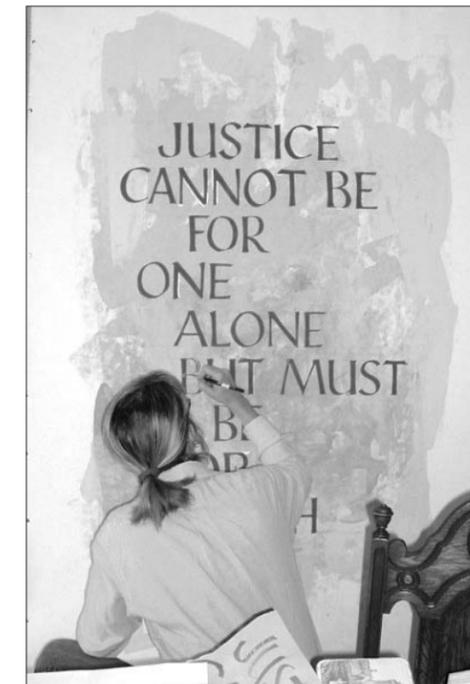
Over the next 5 weeks I proceeded to spend about two days a week working either at home or at the DNCC. For fun (not really) I painted two panels directly on the wall in the offices - and realized how happy I was to be able to work on paper, not plaster, in the comfort of my own studio.

In all, I painted 10 large panels and 8 smaller ones. They are all installed in the offices and seem to be holding up well. I really enjoyed taking them in each week and putting them up. The staff got to know me and my work, and often commented on how much they enjoyed having inspiring quotes to look at in the halls. People would be delighted when their quote was chosen and both Brian and Eileen at the DNCC are still getting suggestions for more quotes.

I am encouraged to see that the written word still has the power to move and motivate people and that real artwork in the office setting can make a difference in morale and atmosphere. Every comment I got was positive, even from the doubters. I am very grateful that the ad was placed and the project got off the ground despite initial concerns on both sides. I hope to exhibit the panels after the convention - and also to use what I have learned in future (smaller scale) work.

**What I learned.** Stretching large panels of paper is hard work! It's a challenge to handle paper 48" wide without kinking or tearing it. Push pins have longer pins than thumbtacks and so grip better. Tack first, then wet - reposition pins as needed. A car washing sponge does a great job wetting

paper. Deckle edged paper is very sharp (paper cuts). Eggshell finish latex is worth the extra 2 dollars a gallon. Go to any big paint store; you can get beautiful colors custom mixed - even black! High quality latex is a much better deal than acrylic tube paint for grounds and goes much farther. 3" blue painter's low-tack masking tape is worth the extra cost. Get thick drop cloths. Use Styrofoam plates for disposable palettes. You cannot paint over One Shot. For fluid black, thin black tube acrylic with sumi ink. Those little plastic disposable pencils with the tiny leads are great for lining. Reinforce the top of the paper with linen bookbinding tape, make holes for grommets with a punch. Don't try to take all of your gear and rolled up paper on the T at rush hour. Don't be afraid to tackle a big project.



*Mary Hart at work lettering inspirational quotes for the Democratic National Convention Center in Boston*

\***Non-Glare glass** works well only when the glass must lay directly on top of the artwork or poster because it appears fuzzy when moved even the slightest distance away from the artwork.

\***Conservation Non-Glare** is the same as regular Non-Glare in everything except it has 97% UV protection

\***Anti-Reflective glass** offers 74-78% UV protection and reflections disappear when not in direct sunlight. This has a coating on 1 side.

\***Museum Glass** is top quality. It offers all of the qualities of Anti-Reflective glass plus 97% UV protection.

\***UV Den Glass** filters out 98% of UV; reduces glare also.

\***White Water Den** is a brand name of water white glass. "Water White" glass is a common term used to specify low iron soda-lime float glass. 98% UV protection.

\***Regular window glass** has a very distinct blue-green tint to the edge especially in thick glass. This color is caused by the iron impurities in the sand that is the base for most glass. The tint is reduced when the iron impurities are reduced. However, especially in thicker and larger Pieces, you will still see a light tint. The "Water White" reference is really meant to describe the clarity when viewed through the surfaces. Each brand above has a slightly different edge color.

*Robin Carroll works at:*

*Boston Frame Works  
61 Endicott Street, Bldg 25-1  
Norwood, MA 02062  
Tel: 781.551.5977  
FAX: 781.762.3787*

## COLLAGE CLASS!

Elizabeth Mullin will be teaching **Introduction to Collage** (Sec. 01) Course Code: A255-01 on Wednesdays, 9/22 to 12/1/04 (nine classes from 7:00pm-9:30pm. at the Unified Arts Building, Brookline, MA. Call 617-730-2700 to register by phone, or go to : <http://www.brooklineadulted.org/> \$134

Description:

Collage is a form of expression that incorporates a wide variety of materials in making a visual statement. Its techniques lend themselves to loosening up and becoming more playful. Exuberant, thought provoking, or in-your-face, the collage is an art form for beginners as well as for seasoned artists needing revitalization. In this class you will learn how to use a variety of materials such as acrylics, watercolors, gouache, and printmaking inks, as you texturize paper, make stencils and stamps, tear shapes, and create patterns. Photography, photocopies, and other materials may be used, as well as things you bring from home such as photographs, old letters, lace, and jewelry. You will leave with a series of collages that incorporate your spontaneity with your stories, ideas, and materials. A \$25 materials fee is payable to the instructor at the first class. A supply list will be mailed upon registration.

## Custom Gifts

*by Cindy DeGrange*

For all calligraphers interested in putting their art on specialty items for that one-of-a-kind special gift (t-shirts, sweatshirts, mugs, ties, clocks...even ceramic tile!) we have a source in North Smithfield with no minimum quantities and no set-up fees.

The process uses a sublimation technique rather than a screened print. The imprints do not scratch or crumble off and are highly fade-resistant. Because the dye is embedded into the product, artwork looks best on white or light materials. It has the almost translucent look of deep vibrant watercolors. Layered artwork looks absolutely beautiful with this process.

The preparation required by you, the artist, couldn't be any simpler. Scan your item at a high resolution and email the file to Chmiel Studio. Or you can mail or hand-deliver your original and she will do it for you while you wait (by appointment).

You can view the catalog online at [www.chmielstudio.com](http://www.chmielstudio.com), email Kris at [chmielstudio@cox.net](mailto:chmielstudio@cox.net), or call her at 401-769-0804.

