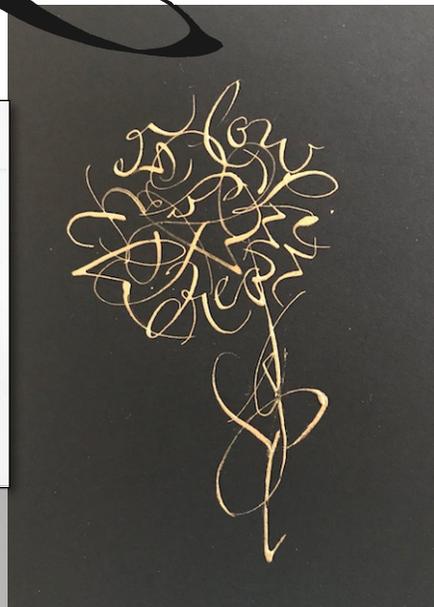
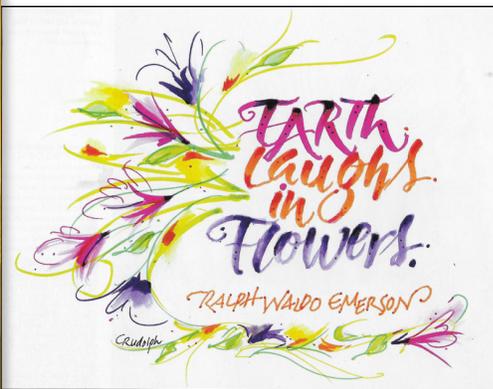
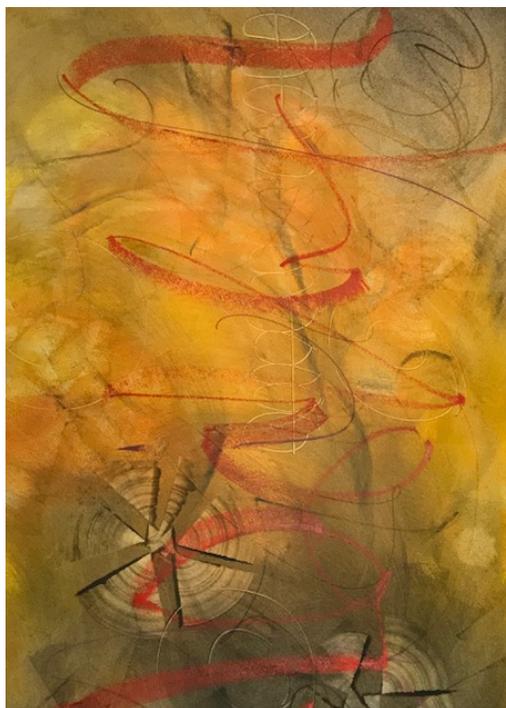
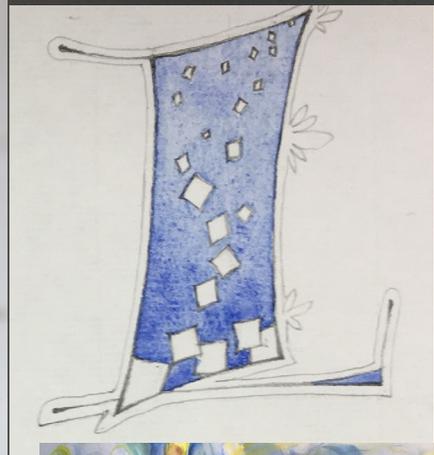


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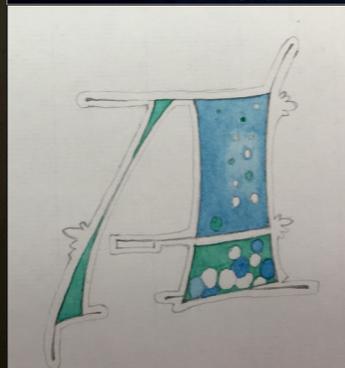


Today is ONLY one day
in all the days that
will ever be. But what
will happen in all the
other days that ever
come can depend on what
you DO today.

*For whom the bell tolls
Ernest Hemingway*



there
is a
voice
that doesn't
use words
listen





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Dates to Remember



"Don't Overthink It"

When it comes to creating art, I tend to be an over-thinker. I have an "Inspiration Folder" where I keep ideas I am thinking about developing when I have more time. When an idea or inspiration comes to me, I jot it down or make a sketch and I put it in the folder. At the time, it is very exciting, and by doing this I feel as though I am taking action on my idea. I have come to realize that once the folder shuts, it takes a lot more discipline and intention to open it up and get to work. Thinking about doing something is more exhausting than doing. I run the risk of losing courage and talking myself out of the idea. Dale Carnegie said "Inaction breeds doubt and fear. Action breeds confidence and courage. If you want to conquer fear, do not sit and think about it, get up and get busy."

Lately, I have been encouraging myself to develop a more agile approach to getting my ideas out of that folder and into reality. The Amity Parks class that we are offering in October appealed to me very much as a way to begin a new pattern of working. I know that connecting with other artists is a great first step toward this goal. I am so thankful for our Masscribes community and the great workshops we offer.

As an artist, action is the greatest gift you can give yourself and others. Let's be fearless in our work and don't overthink it!

-Cindy Pendergast, President

From the Editor

I want to thank all the members who submitted articles and images so promptly for this newsletter.

Our first workshop of the year was at the end of April with Pamela Paulsrud, an incredibly intuitive and creative teacher. Sheila Delahanty's play-by-play article touches upon Pamela's expertise and artistry in leading a class.

The months flew by and before we knew it, it was time to jet set to Seattle. Western Washington University's campus, the location of this year's Seattletters conference, was absolutely breathtaking, with views of Bellingham Bay and mountains painting the horizon. The weather was perfect with low humidity, warm sunshine, and no rain — a rare occurrence for the Seattle area! Coming back to reality after an inspiring week with fellow calligraphers and old friends is always a challenge, but our annual marquee event always gives us something to look forward to.

Soon after our return, we received an email from the director of the Westwood Library asking us to hang the Words of New England exhibit in early August, which gave us nearly two months of visibility for our show. Special thanks to Claire Griffin for coordinating all the details with the library, and to Elissa Barr for all her in-depth work to bring the exhibit to life!

We still have a few more months to go with lots of events and workshops yet to come.

Past highlights include the artist's reception at the Westwood Library on September 20th, Diane McDougall Disatelle's Celtic knot work workshop on September 27th, the General Meeting on September 30th, and Amity Park's 3-day workshop on October 26-28th. Upcoming highlights include a Day of Fun on December 8th.

We always want to hear what our members are up to, so please forward any news you'd like to share so we can proudly add it to the newsletter.

Thank you and keep up the creativity!

-Nita Padamsee, Editor

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The logo for Masscribes features the word "MASSCRIBES" in a stylized, blue, serif font. Above the letters, there are several horizontal lines of varying lengths and colors (purple, blue, green, yellow, orange, red) that suggest a calligraphic brushstroke or a spectrum of colors.

NEW ENGLAND CALLIGRAPHY ORGANIZATION

Sounding the Inner Landscape

Handwriting, Mark-making and Sacred Geometry — A workshop with Pamela Paulsrud

— by Sheila Delahanty



Pamela Paulsrud in class

In April, Masscribes hosted Pamela Paulsrud for an amazing 3-day workshop entitled, Sounding the Inner Landscape. It was quite unlike any other workshop that I have taken in my 25+ years with Masscribes.

Pamela is a very interesting and thoughtful person. She has always been passionate about handwriting and the process of communicating through marks, lines and strokes. She taught us to flow freely and dig deeper to capture the essence of our thoughts, emotions and life-energy in the present moment, using particular materials, music and her instruction to evoke our truest selves. Pamela not only teaches us the technicals but also how our thoughts, rhythm, breathing and heart beats constitute our “inner landscape.”

We began by sitting in a circle and picking a small quotation from a baggie, not looking at it yet. We went around the circle, one-by-one, and told the others a small thing about ourselves that the others may not know, something different, interesting, funny. After we shared our one story, we read the quotation that we picked aloud. It was fascinating to see how

many of the quotations people picked related in some way to the story they had just told!

After that exercise, we stood in a circle and did some stretching and breathing. Still standing in the circle, we closed our eyes and Pamela led us through a short visualization. With our eyes still closed, she began to play her Native American flute, awakening our souls. When she finished, we were all vibrating at a higher frequency, which we took back to our seats to begin work.

While we readied our supplies, she began talking to us about Sacred Geometry and its influence on her work. We freely drew dividing lines onto our 30” x 40” Arches text wove, creating squares/rectangles. With varied prompts, we began drills with various tools of our choosing, always turning the page a ¼ turn to mark up the next square. It was free-form play that resulted in some very cool textures, all over the page.

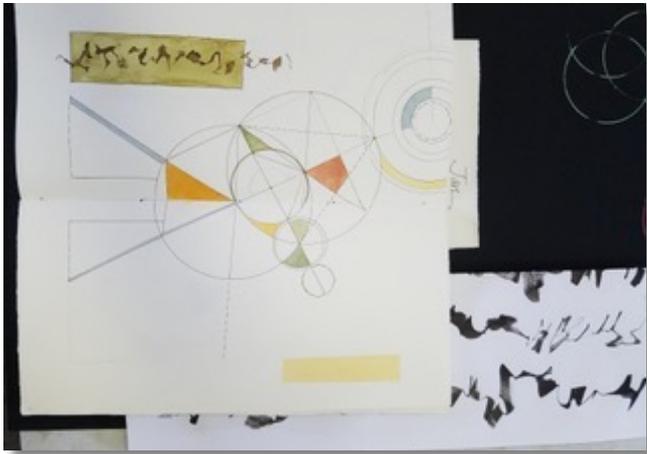
TIP: she told us that sometimes when she gets “stuck” when writing or mark-making, she will switch to her non-dominant hand to see what it tells her. It sometimes takes a while to get there, but she feels it helps.



Using a compass, we drew two intersecting circles, to embody Pamela’s philosophy that “wherever lines cross it is powerful.” We drew lines from one intersection to the other, which created more connections inside the two circles. We continued connecting the dots until we discovered many different shapes that we didn’t even know were inside our circles.

Pamela taught us about the compass, how to use a ruling pen and other tools that complemented it. Some people in the class took that knowledge and ran with it, drawing pattern designs in various beautiful and sparkly colored ink on black paper.

From there we learned how to draw the Seed of Life, Egg of Life, Flower of Life and the Fruit of Life – fascinating repeating patterns that can have your eyes popping out of your head while trying to do them. These symbols have had important meaning to many cultures and can be seen in temples, art and manuscripts all over the world. We also drew and talked about the Fibonacci Spiral. She showed us examples of where these patterns can be seen throughout nature.



After learning, drawing, contemplating and playing for two days, we put our creations together into a book. We tore up the Arches and thoughtfully designed the book – keeping in mind that the left- and right-hand pages complement one another, are consistent and repetitive yet with an element of surprise. Then, everyone spoke about their creations – and it was picture time!

NOTE: There was so much more learning, discussion, play and focused work we did, that I feel I am not giving this workshop its due, but I can't fit it all here. If you ever have a chance to take a class with Pamela Paulsrud, please do. You will float away in amazement of your inner world!



Photo credits for this article go to Dana Unver

Jorika Stockwell, Lydia Batten, Nancy Galligan
and Elissa Barr share their experience

Circling the Square - Louise Grunwald

— by Jorika Stockwell

Remember New England's horrible heat wave this summer? In the 90's, 99% humidity... well, calligraphers from all over the world converged on Bellingham, WA, in July to immerse in not only a lettering arts bonanza but also another heat wave. Locals complained, ice cream was eaten. But at 81 degrees with 45% humidity, those of us from the Northeast just chuckled and enjoyed the warm breezes of the Northwest version of heat wave.

I was happy about the lower humidity for calligraphy purposes, as I'd discovered that at 99% even my best paper could bleed with good ink. This was not a problem in Bellingham! I had the fortune of taking Louise Grunwald's class called "Circling the Square," focused on how to approach a square or rectangular piece of paper with design techniques using elemental shapes. Louise has been an artist and calligrapher for decades, and she is a fount of artistic wisdom in so many aspects. I come from a calligraphy background without an art degree in graphic design, so layout is my weakness. It was truly a learning experience for me, and my calligraphy has improved in the short time since the conference ended.

We are calligraphers because we know the power of words and of communication. Yet no matter how many beautiful letters one can create, it is through design and layout that the impact of those words increases. Graphic design, in many ways, is like taking a quote and—using only those words—metamorphosing it into poetry with impact. That's a lofty goal, for sure, and is not always accomplished. But in taking Louise's class, I have more tools to meet that goal than I did before.

One of my biggest lessons during the weeklong venture was creating a work I really didn't like. Ha! I didn't really need to pay lots of money and travel a few thousand miles, I AM able to do that at home. :) But give me a minute, here. I brought a poem to work with, I had an idea for a layout after the first day of Louise's teaching, I made all the necessary pieces



Louise Grunwald demonstrating in class

to fit together... and it was a mess. I tried to salvage it and failed, I made a modified version that again just simply didn't work, and I stubbornly did not want to throw out all this work, and so in frustration I complained to a classmate.

A classmate and teacher are just what I need at home when I get stuck! Then I went around and around all the toolboxes in my head to solve a dilemma, and I didn't like any of my ideas. This classmate took the time to come over and look at my piece, and said "oh that black is too strong!" Yep, it was. That intrigued two other classmates who came over and we all discussed what a mess it was. THEN they started throwing out ideas for what they would do with it, mostly based on Louise's teachings. Put a line through that shape?! Move this word to that space?! Wow, their ideas simply broke my brain's box, and I jumpstarted the piece again.

I managed to salvage the piece, in a way. It's not one that I'm proud of or would put in an exhibit or even a frame, but I'm proud of the process it took to

get there. It required me to relinquish my possessive investment of my creation, it required me to ask for help, it required me to accept that help with an open and humble mind, and it required me to leap outside my own creative boxes.



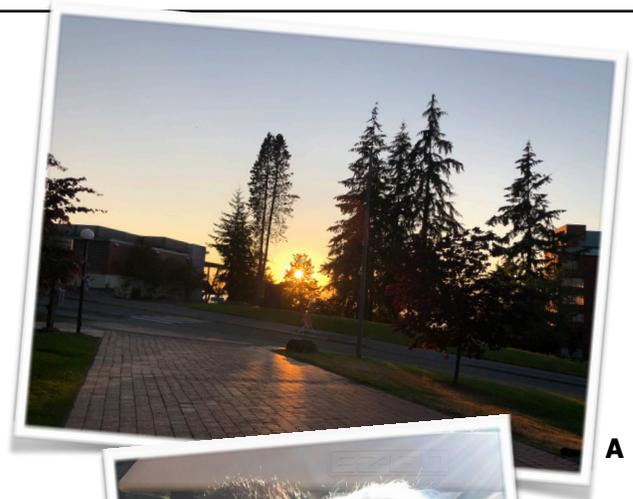
Louise Grunewald

My path of calligraphy is leading me to teaching beginners this year. There are two methods that I learned from Seattletters to bring to my teaching, which are to embrace my and my students' mistakes, and to encourage them to work with each other instead of in silos.

The week after returning, I was tutoring a couple of students and could not get the right letter shape for them to emulate. It just wasn't happening that morning. Finally, I did it. Earlier, this would have simply embarrassed me, but I took the opportunity to show them the differences between the mistakes and the correct form, and this was actually incredibly educational. Sometimes you have to see the common mistakes up next to the ideal form to understand the difference. I could have a lot of material to work with in this regard!

I'm also going to encourage my students to look at each other's practice sheets. Everyone is so different!! Some tend to round letters, some slant more, or slant less, or have strong a's and weak b's. Perhaps they can work together more, tutoring each other according to their strengths and their recent lettering adventures with overcoming an obstacle. These obstacles are ones that I jumped over so long ago that sometimes I've forgotten the way I did it.

Next year's conference is in Sherbrooke, Quebec, a short jaunt from my Vermont home. I've already registered, and I'm going no matter what. Why? I like not cooking or cleaning up for an entire week, but that's not quite it. There are many reasons, but the bright and shiny one is to be surrounded by others who are just as obsessed by lettering as I am, to have an opportunity for a team of calligraphers to assist me in leaping over whatever mental boxes I put myself in regarding my art—for an entire week—is a blessing and opportunity without which my calligraphy practice will stagnate. It will be time to Rendez-vous!



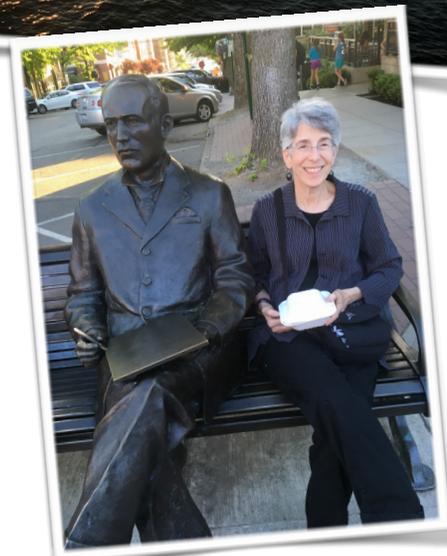
A



B



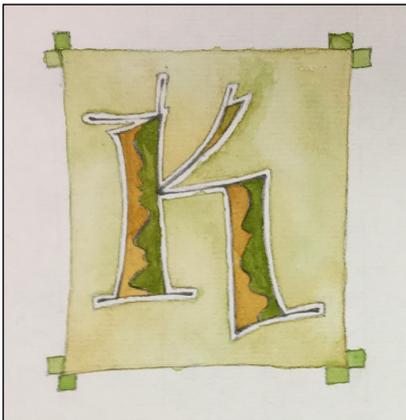
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D

A Sunset at the campus of WWU. **B** Jorika Stockwell and Nita Padamsee. **C** Sunset at Bellingham Bay **D** Elissa Barr with J.J. Donovan, civil engineer, lumberman, railroad superintendent, progressive business man and community leader, in downtown Fairhaven, WA.

A Week-long class with Peter Thornton — by Lydia Batten



During the week-long class with Peter Thornton, the group looked at and most importantly, PLAYED with Roman capital letters, from the basic to the built-up, from monoline to magical. We were encouraged to practice skeletal,

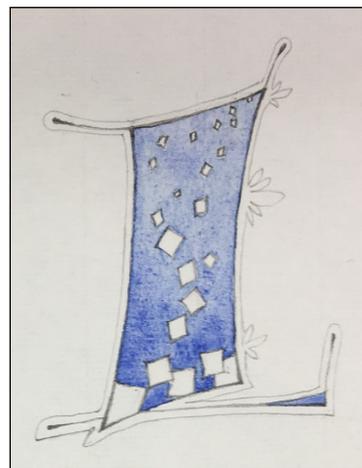
monoline caps, pre-conference, to understand and become familiar with the essential classical proportions. Once at the class, we wasted no time and soon were looking at, and creating traditional Versal letters. Peter demonstrated as well as showed us many examples from his portfolio pages throughout the week, and referenced many original medieval sources which inspired these majestic letters, as well as informed his own interpretations.

We worked mostly with pencils, ranging from 03mm - 05mm mechanical pencils, to the more traditional pencils (such as Blackwing). The eraser was handy too! Along with these straightforward and forgiving tools, we also practiced pressure and release, and learned 'simplified' ways to always achieve the correct proportions for Roman caps. Once the basics were in hand and on the page, we began looking at some of Peter's exemplars where he showed how the Versal could be manipulated and changed up to create new and fresh interpretations; how we could easily change the proportions in subtle and 'break-the-rules' ways to bring about some clever new looks to the letters. They looked awesome when Peter did them and when we looked at his exemplars! Our goal of course was to create them, one letter at a time (rather than words), for ourselves. This is where we discovered that working with pencil (AND erasers) on good, old-fashioned bond paper was a plus.

However, we were encouraged to begin creating some letters on GOOD paper fairly soon, and then, while we were at it, to play with ways to add watercolor 'medleys' to further add life to our letters.

These letters were at least 2-3 inches tall, so there was plenty of room to play! Peter recommended MBM paper, which I had not used before. Well, this is a WONDERFUL paper! I plan to keep using it, and if you want to try a paper with a bit more tooth than Text Wove, but still resilient and holds up well to water color (not much buckling), then treat yourself to a sheet and try it out!

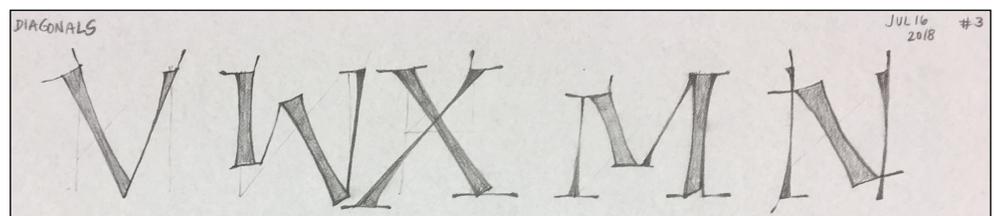
After the mid-week break, the second half of the class focused on progression from the Versal, to the Versal 'play' we had been doing, to now looking at how these Versals were at the heart of Built Up Roman capitals. These letters are not for the faint of heart!



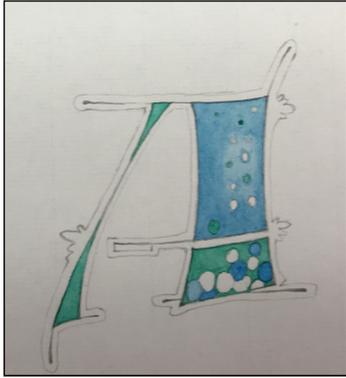
Knowledge of the classical proportions, the RULES, lies at the soul of creating these letters, or 'Versal' 2.0 (3.0?). We spent time studying and creating, looking at Peter's examples, following his demonstrations, and just digging in. Even though these letters are usually double-stroked with a

broad edge nib to get those delicate flares at the top and bottom, we also saw that we could create them with pencils as well. While we had worked large with the Versal letters, we switched to smaller x-height with these. Peter even showed us how to write super SMALL built up caps, using pointed nibs, slightly honed to have the faintest broad edge! He even honed one for each of us if we gave him a clean nib from our kits!

So, after the scrutiny and practice to understand the basics of built-ups, we then proceeded to PLAY with them! Again, we were taking all those classical rules which we knew very well at this point and were



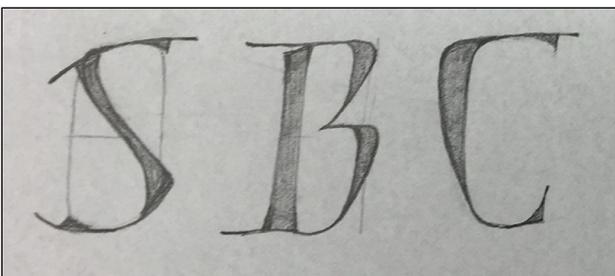
looking at what happened if we altered one or more of them (height, width, proportion, cross bar placement—just to name a few)! At any given time, we were encouraged to work with pens, but most of us chose to continue creating with pencils. I for one enjoyed the week playing with the pencils, and exploring watercolor (most of us were new, or not very comfortable with this medium, so it was a nice way to put the ‘big toe’ in these waters again)! And there were some who boldly went to black paper and white gouache or Bleed proof white!



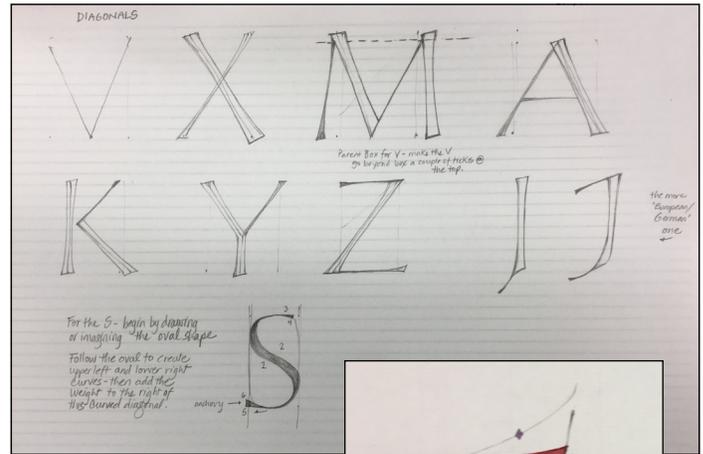
My takeaway from the class: yet another deeper level of understanding of the Roman capital letter—it seems like there is no bottom to this pool! Just being exposed to the depth and breadth of knowledge that Peter had of these letters, and his mastery, made me realize I could keep myself very busy for a

LONG TIME with the week’s materials and exemplars! And while Peter generously allowed us to photograph many of his portfolio pages, he preferred more that we LOOK at his work, and study it instead. A good tip to remember for any new learning situation!

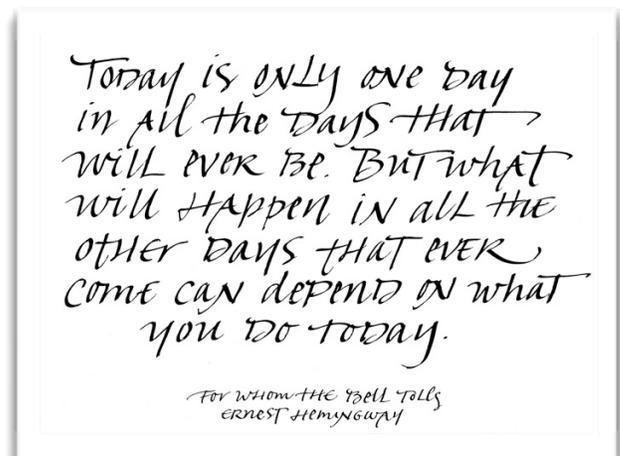
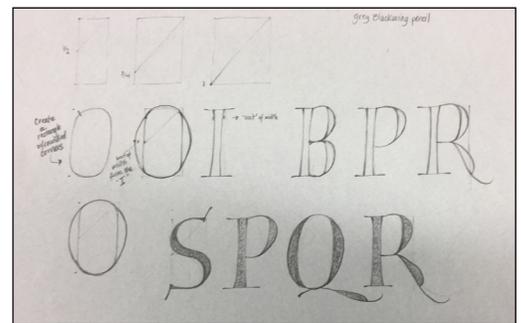
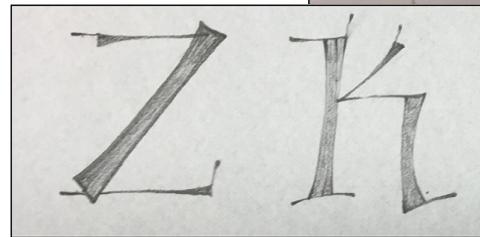
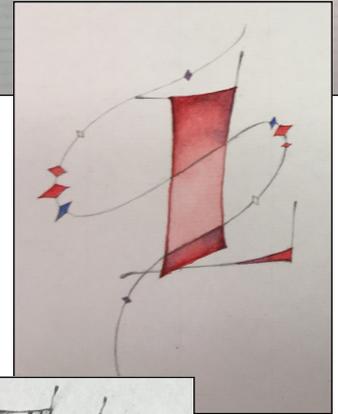
A weeklong class at a conference is always an intensive, very focused time of exploration and oftentimes, revelation! We are exposed to new and



more challenging ideas about art and lettering, and very often walk away having tried, and perhaps accomplished (even if in just a small way), something that is very pleasing and rewarding! While challenges inherently lie in any new learning, I always aim to walk away from a conference class focusing on one new idea, trick, or strategy I can add to and use in my art repertoire! I did that and more this time around, and maybe someday, I’ll get around to digesting the rest of it too!



Artwork in this article, was done in class by Lydia Batten



Susan Kapuscinski Gaylord

Studies in Contrast: Exploring Juxtaposition in Lettering Design

A Week-long class with Suzanne Moore

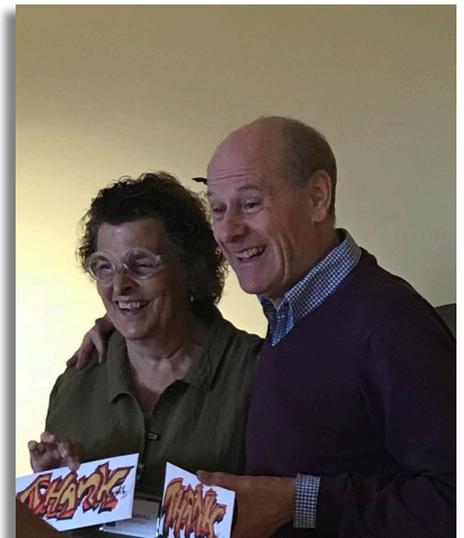
— by Nancy Galligan

- ❖ When beginning a project, write down one concept or key word. Pick one word from your text that if left out would leave the text with no meaning. Then, choose two of anything, like key colors, key letterforms, two techniques. Pull other things in as you need them. If you limit the options, the chances of creativity rise.
- ❖ FW White Acrylic paint can be used for corrections. We were working on Arches Text Wove and the demo was used to show how to remove a small undesired area of color from your page. Think: you dropped a blob of paint. Saturate that area with water using your spritz bottle and with a very, completely clean inexpensive brush, dab on the FW. This may take more than one attempt.

SO many tips, so many ideas, so little time! Suzanne's art is stunning and I found her to be one of the most generous and inspiring teachers I've studied with. The work we did in class was

challenging and stimulating and I was so happy to be there. My classmates were encouraging and supportive of each other and at each desk something exciting was happening. We were surprised and initially overwhelmed to

learn that Donald Jackson would be a student, too. Yes, that Donald Jackson - the keynote speaker for Seattletters, official scribe and calligrapher to the Crown Office of United Kingdom of Great Britain and Northern Ireland, the artistic director of The Saint John's Bible, teacher, and author. Suzanne was



Suzanne Moore and Donald Jackson

I spent five days with Suzanne Moore studying Contrast and Juxtaposition at this year's international lettering conference in Seattle. I have long admired her work. She melds beautiful legible lettering with exciting abstract lettering which eventually find their way into one-of-a-kind artist's books and some broadsides, too. This workshop concept was a first for her and her intent was to have us work as she would in her own studio, showing and sharing with us the steps she would take to create a final project. Although the focus of our week was on process – mark making, paste papers, abstract letter design, painting, lettering – we were encouraged and inspired by Suzanne's work to make a book and all of us worked toward that end. We worked with sumi and gouache, handmade tools, traditional metal nibs of all sizes and squeeze bottles, we used gesso and fluid matte medium, fluid acrylics . . .

- ❖ Did you know that you can take the shine out of your sumi ink by mixing it with Jet Black gouache?

one of his illuminators for the St. John's Bible. It turns out that he is just like you or me in a class of the new and unfamiliar with the same questions and frustrations. He even shared that he was stuck in his art and saw this class as a way of working differently and breaking out of the box! I feel so fortunate to have had the singular experience of being classmates with Donald, but Suzanne's class was perfect for me in itself.



Calligraphy of the Heart Part 2

A Week-long class with Ewan Clayton — by Elissa Barr

HAPPINESS
IS AN IDEA
THAT YOU
ARRIVE AT
BUT A MANNER
OF TRAVELING

This past July, I travelled to Bellingham, Washington to attend Seattletters, the 37th International Calligraphy Conference. After much mulling, I decided to take a weeklong class with Ewan Clayton entitled Calligraphy of the Heart, Part 2. I had previously read Ewan's essay, with the same title,

several times since 2010 when Georgia Deaver sent me a photocopy. I kept wondering if I "was old enough" for the ideas in it or maybe at the time just not receptive enough for it to make sense to me... But when I was reviewing the conference course description, this class kept jumping out at me. Although I have known Ewan for many years, I had never studied with him, so I welcomed the opportunity. (Plus, using Aimee Michael's theory on how to pick conference classes, it also had a pretty short supply list.)

As I write this, a few weeks after Seattletters, I wonder - what was the class really about? It was not about the final project, even though I did one. This class was about a way of working, not just in calligraphy but also in all of our art pursuits.

It was about preparing ourselves for a day in the studio. About letting what was happening happen. About being present with the text and work in front of you at that moment. Being an observer as well as active participant.

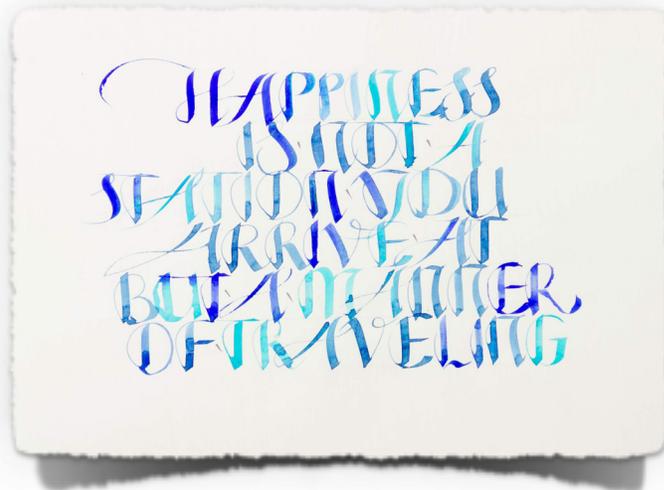
Now before you think that it is all woo-woo-touchy-feely, there were concrete exercises as the underlying structure of the class and I was willing to go along for the ride. I thought that as a complete procrastinator, this idea would never work, but amazingly I cannot wait to get to my table to just make marks and letters, and from there it is easy to get to work and keep on working.

Here is a sampling of what we actually “did” in Calligraphy of the Heart:

We made lines with pen and ink, exploring the way the pen makes contact with the paper by working slowly and “feeling” the marks. We played with controlling the edges of strokes as well as the beginning and endings of strokes. These details give your lettering a quality it might otherwise not have. We also explored space — the space between letters, within letters and three-dimensional space. I learned that a physical walk could improve the spacing of your letters. I was also reminded that you should give

yourself permission to screw-up by planning to do multiple trials and several finals of a piece.

In conclusion, I would love to study with Ewan Clayton again. I feel like I have just scratched the surface of what he has to teach and hope that someday, if the members are interested, we can bring him to Masscribes for a workshop.



Memories of Seattletters 2018



Masscribes members (left to right) Lydia Batten, Jorika Stockwell, Nancy Galligan, Elissa Barr, Mary Grassi, Annabel Belkina, Nita Padamsee, Heather Wiley and Jan Boyd

Jan Boyd at her Show and Share table for Georgia Angelopoulos



Elissa Barr hanging up class work at her Show and Share table for Ewan Clayton





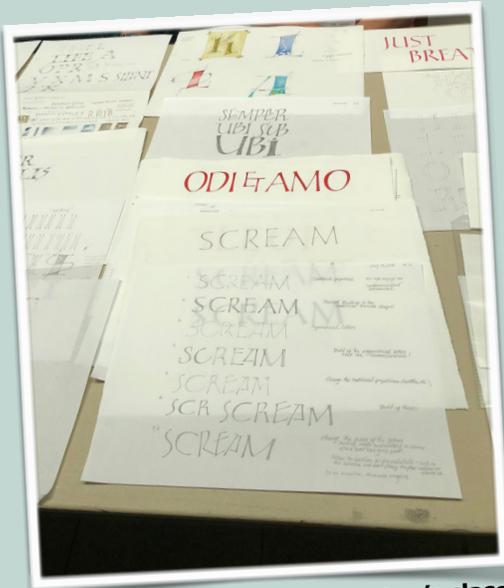
Work from Massimo Polello's class



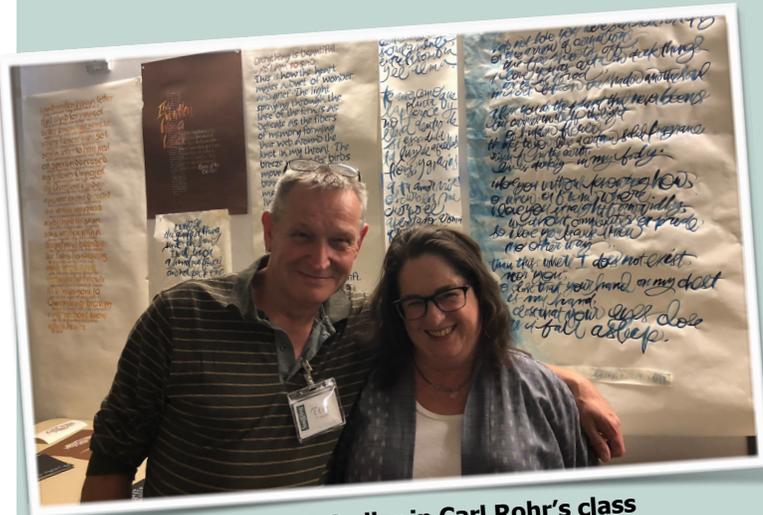
Sharon Zeugin at her table at Show and Share



Work from Rebecca Wild's class



Work from Peter Thornton's class



Wolfgang Thun and C C Sadler in Carl Rohr's class



Work from Massimo Polello's class

Dancing Letters

SCHOLARSHIP FUND

AT SEATTLETERS

The **Dancing Letters Scholarship Fund (DLSF)** was established in 2010 in memory of Ann Van Tassell, an outgoing, vivacious, and extremely talented artist. Ann's mission was to encourage lettering artists to fulfill their creative endeavors. Her love of letters, her spirit, and her enthusiasm are the foundation upon which the DLSF was built. Aimee Michaels carried the torch of Ann's legacy and formally established this successful platform for giving back. Aimee had a passion for lettering and lettering education, which we strive to continue in her honor. Since Aimee's passing, Elissa Barr has taken over, to keep this mission alive!



This fund provides financial assistance to those wishing to further their knowledge of calligraphy and its related arts through attending workshops, lectures and classes, both regionally and internationally. Recipients, have used this educational opportunity to leap forward in their art and in turn to give

back to the community they live in and beyond.

Since its inception in 2010, DLSF has granted over \$20,000 to more than 20 deserving applicants, allowing them to attend calligraphy classes or international conferences. Scholarships are awarded based on need and a demonstrated passion for calligraphy and its related arts.

Calligraphy conferences sometimes give Dancing Letters an opportunity to hold a fundraiser for this

worthy cause. The calligraphy community and letter lovers from around the world, have generously donated artwork, books and many other interesting artifacts to support DLSF.



This year's auction at Seattletters would not have been possible without the help of dedicated volunteers who cataloged and priced artwork during the week and worked at the auction to make it a success. Donations were very much appreciated whether they were pieces of art or monetary contributions.

Volunteers at the DLSF auction at



People bidding at the DLSF auction at

If you'd like to contribute a tax-deductible donation, please visit dancinglettersscholarshipfund.org. You can also donate by shopping online, with no additional cost to you! Navigate to smile.amazon.com and designate 'Dancing Letters Scholarship Fund' as your selected charity. Just start every Amazon.com shopping trip at smile.amazon.com and a percentage of each purchase will automatically be donated, courtesy of Amazon.

— Nita Padamsee

OUR MEMBERS ARE PUBLISHED!

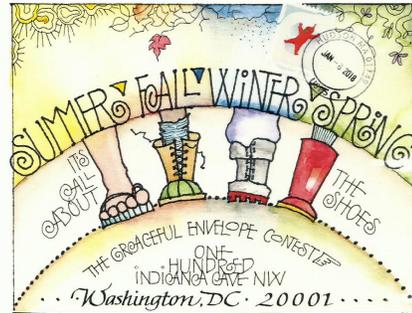


Cindy Rudolph (Bound and Lettered)



Gerry Jackson Kerdok
(Bound and Lettered)

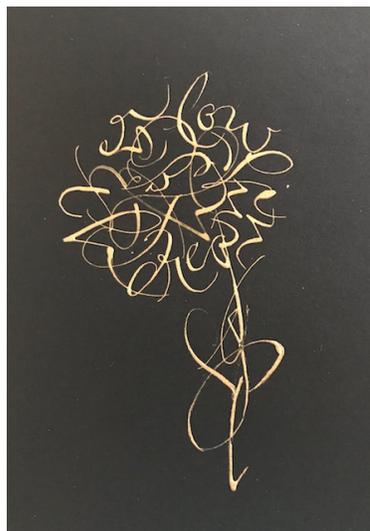
The Graceful Envelope
2018 Contest Winner



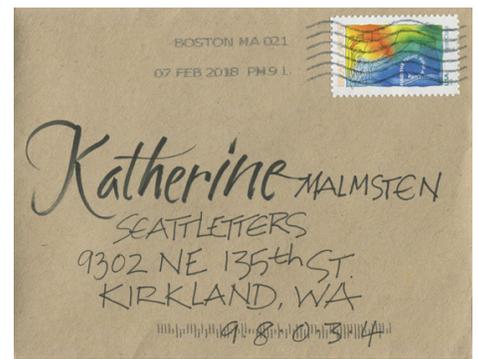
This envelope by
Gerry Jackson Kerdok
was awarded **BEST IN SHOW** in the 2018
Graceful Envelope Contest
Sponsored by the National Association of Letter Carriers
and the Washington Calligraphers Guild
2018 Contest Theme: *Whatever the Weather*



Cindy Rudolph
(Bound and Lettered)



Nancy Galligan
(Bound and Lettered)



Elissa Barr
(Bound and Lettered)

KEEPING IT SIMPLE

by Dave Flattery

As most of you know, I am a Letter Carrier for the U.S. Postal Service. On my daily route I pass an elementary school, which strangely enough, is also the school I attended from kindergarten through the eighth grade! It is now a K-6 school, but fond memories still abound.

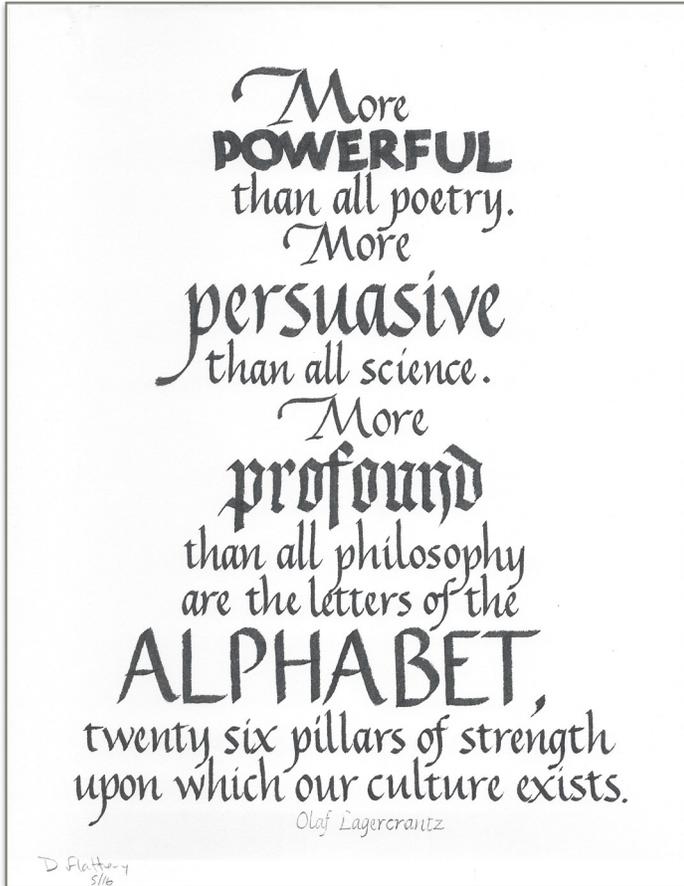


Figure 1

A number of years ago I offered to do a calligraphy workshop for the sixth graders, which was overwhelmingly embraced. Please feel free to use any or all of my teaching tools, and I also welcome your input, criticism, or critique. Here is how I approached the teaching process.

In September, I start out by giving each student a bookmark with their name in blackletter. I also bring them a quotation done with a 3.5/2.0 Zig marker on an 8 1/2" x 11" sheet (Figure 1). Each month after that, I revisit them with a new quotation and exemplar done in a different hand. I always work on 8.5" x 11" so the school can easily make copies.

By the time we get to our workshop in June, the kids have a calligraphy folder with all those samples in the same marker they will have worked with. I intentionally do that so they can trace my samples actual size. I first begin with a basic explanation of how the broad edge pen works and why it makes the marks it does. I let them doodle with the pen for a few minutes, to get a feel for it (Figure 2). Next, I explain about letter height, parts of the letter, and pen angle. My approach is to get them to think of the letters as a series of puzzle pieces. I explain that they need to stop thinking of how they perceive the letter forms and to simply "copy" the shapes they see, just as they would when drawing.

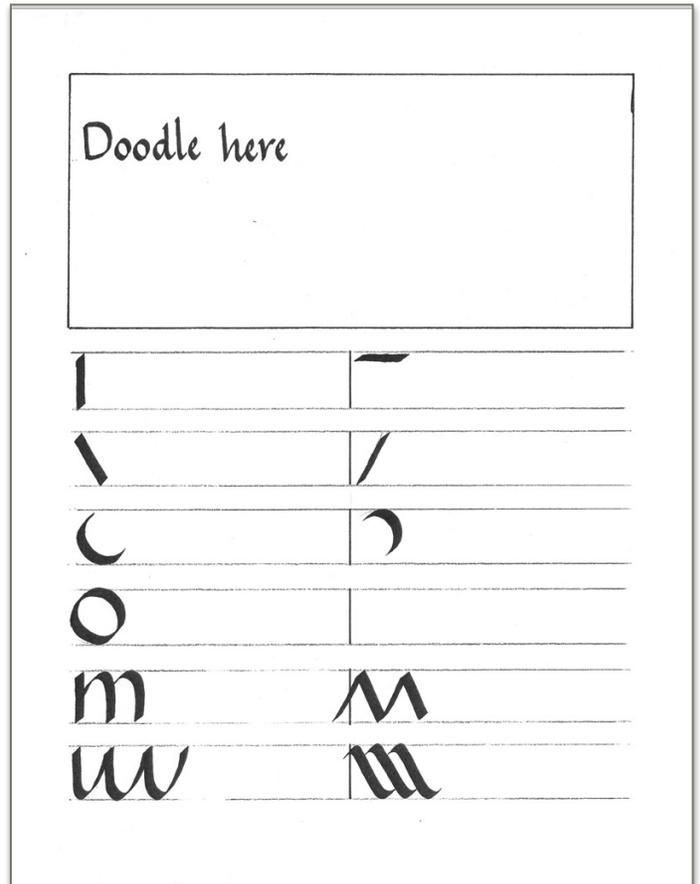


Figure 2

I begin with uncials (Figure 3) and explain that they are broad single stroke letters using simple round forms, asking them to think of circles. There are only three basic strokes that make up almost all of the uncial alphabet which can be combined like

pieces of a puzzle to construct a letter. To demonstrate, I use a 3/4 inch suede pen and walnut ink on 24 inch width paper that I have pre-lined with a red sharpie. We go through an entire alphabet, with me on the board and the students following along on their lined handout.

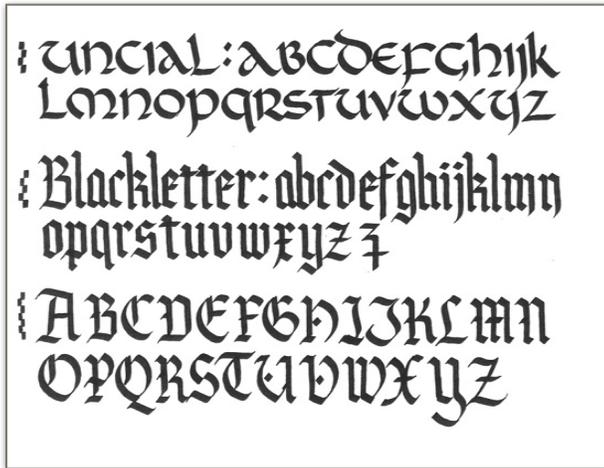


Figure 3

Next we move to blackletter (Figures 3, 4, 5). I explain and show how all of the lower case letters are made from one basic move. I have a sheet all "lettered" with a blue pen, one solid line of a repetitive vertical stroke. I then go over those lines in black to make a lower case alphabet, displaying how that one move is incorporated into the entire lower case alphabet. Again, I write an alphabet on the board and they follow along. We do not try to do capitals for blackletter but I explain that they just need to copy and practice them individually.

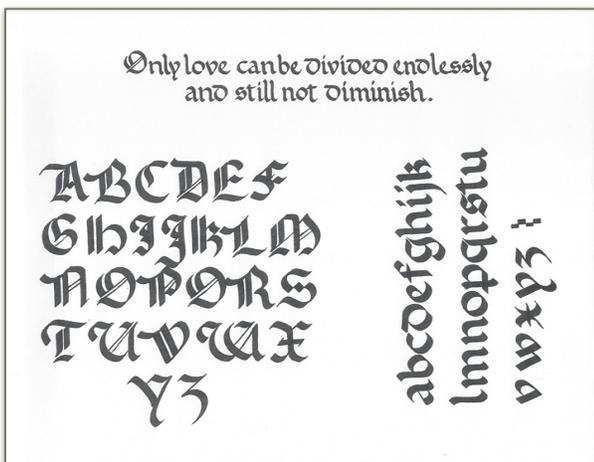


Figure 4

I intentionally picked uncial (wide and round) and blackletter (narrow, angular and pointy), so that they could compare and contrast these two very different styles.

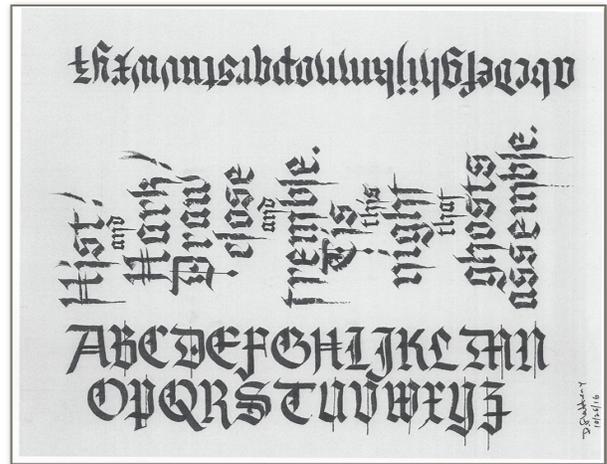


Figure 5

Marching on to italic. I explain that italic is based on an oval shape and visually seems to fit between the roundness of uncial and the rigidity of the blackletter. Italic isn't made up of one or two basic shapes. The pen angle needs to be changed sometimes and the letters could even have a slant (Figures 6, 7a, 7b).

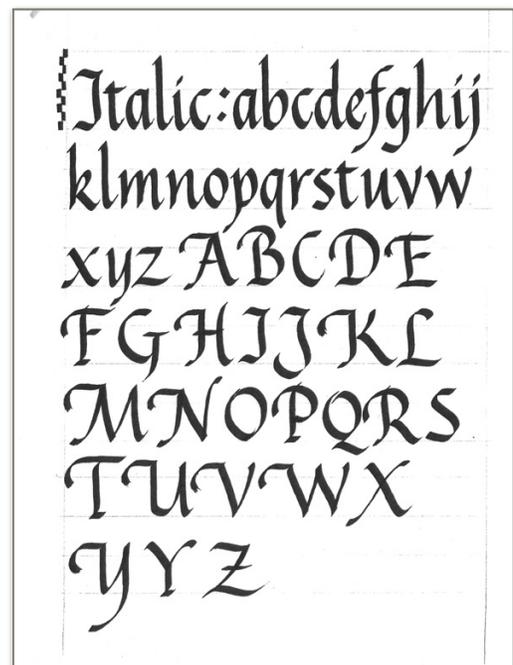
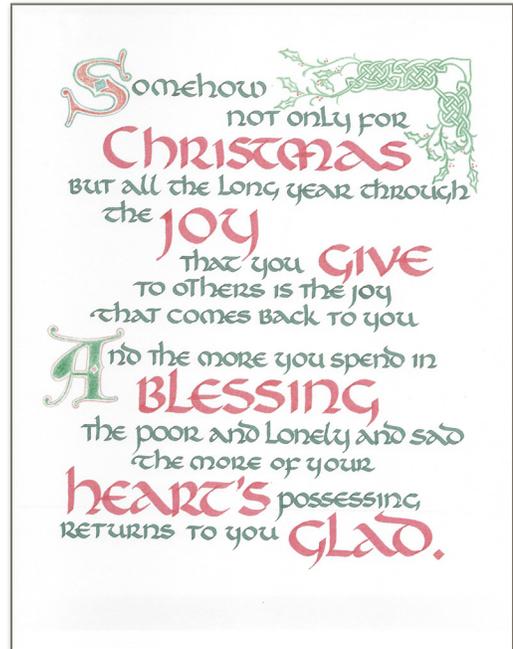
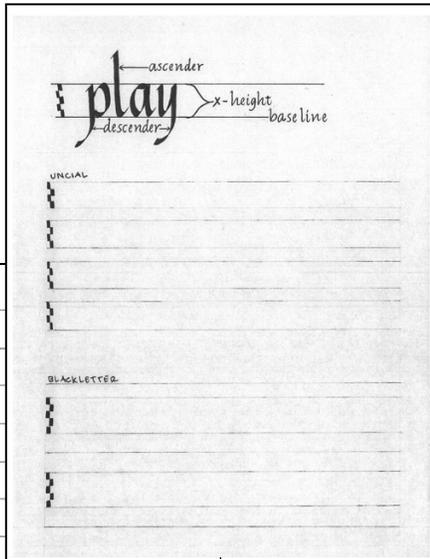


Figure 6

I try to convey the major characteristics of each lettering style, so that they begin to see the difference. As they have begun to grasp and experience these contrasting letterforms, I touch upon writing numbers. Bringing to their attention the major characteristics of the writing styles they've practiced, they can now use these strokes to form numbers. This will allow them to create number shapes that will fit with uncial, blackletter or italic.

Figure 7b



Calligraphy supplies are not readily available in the retail stores here. I buy most of my tools from the following two places

Paper and Ink Arts, 245 Great Circle Road Suite 328 Nashville, TN 37288 1-615-770-6902 / 1-800-736-7772 www.paperandink.com	and	John Neal Bookstore 1833 Spring Garden Street Greensboro, NC 27403 800-368-6628 www.JohnNealBooks.com
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There are many videos online. Unfortunately many of them are poorly done by folks who have not taken the time to learn even the basics of proper letter forms. Be careful who you "learn" from. Here are a few names of reputable recognized professionals who have videos online:
Lloyd Reynolds, Reggie Ezell (who has recently released a few very well done videos for sale on his website), Paul Antonio,

Paper - almost any paper is great for practice. I use Staples notebook graph ruled pads a lot because the lines are already there. Plain old lined or blank computer paper works just fine. I also use inexpensive drawing pads.

Figure 7a

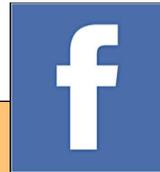
I bring along a wide assortment of writing tools too, so they understand that they can experiment writing with more than what they used in class. I also demonstrate the difference between broad edge and pointed brushes and pens. Keeping it simple is key with young learners!

WORDS OF New England

A Calligraphic Exhibition of Poetry and Prose from New England at the Westwood Library



At the reception on Thursday, September 20th, we were honored by a visit from the poet Jean Flannagan of Suzanne Lee's exhibit piece.



Follow Masscribes on Social Media

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.



Scribbled Lives

by Gail Turgeon

Scribbled Lives is a Facebook group for calligraphers who are interested in working within a creative and supportive community on journaling, celebrating the creative life with letters and more. Posts in the group are interpretations of prompts and journal-related only.

Participating in *Scribbled Lives* this past year has been calligraphically life-changing. Each week, I

receive a prompt and have seven days to produce a piece and post it. I am inspired by the work of others and forced to dig deeply into my creative reservoir. I remember Reggie urging us to form study groups to help us continue our learning. He was so right. I'd like to thank Carol DuBosch for organizing Scribbled Lives. She has asked me to tell Masscribes members to contact her later in the year if you would like to participate. January is when new assignments begin. The prompts for these pieces were the following: Begin, Monuments or Wonders of the World, Flowers in Black and White, the Moon,



Member News

This summer, Masscribes member **Claire Griffin** participated in an exhibit entitled *Line and Shape*. The exhibit showcased artwork by members of the Dedham Square Artists Guild, as well as other local talent. One of Claire's entries is an interpretation of a favorite quote by artist, Cy Twombly:



"Every line is the actual experience with its own very unique story."

14 x 14 inches, Dr. Martin's acrylic ink and Dr. Martin's bleed proof white on Arches hot press watercolor paper.



Robin Carroll's watercolor, "It's All In Your Head", has been selected for Zullo Gallery's 24th Annual Juried Exhibition. Note how Robin's background in calligraphy influences the brushstrokes in this 15"x12" piece. The exhibit will be on display from September 15th to November 3rd, 2018. The Opening Reception was on Saturday, September 22nd, from The Zullo Gallery is located at 456 Main Street in Medfield, MA.

A Tasty Recipe for Making WALNUT INK !

by Margaret Wall

In Annie Cicale's very fine book, "The Art and Craft of Hand Lettering", she shares a recipe for making walnut ink. Experiencing making ink, rather than using it from a bottle, places one in shared times with medieval scribes.



In November of 2015, I attempted to make walnut ink. Twenty-five black walnuts were gathered from a black walnut tree in Vermont that dropped to

the ground. The walnuts were placed in a pot and covered with Poland Spring water for two weeks. After two weeks, the water turned brown. They were divided into two batches: broken-up walnuts and whole walnuts.

The pot of walnuts was placed on the stove and brought to a boil and then to a simmer, after which they cooked for two hours on a slow rolling boil. The walnuts had a woody fragrance, much like after a rainstorm in the forest. The whole walnuts turned rubbery and the outer shells were punctured.



After two hours, the liquid and nuts were strained twice. The rubbery shells were removed from the nut



core and mashed through the sieve screen into the liquid. The liquid was strained a second time and then returned to the stove for another two hours of a simmering rolling boil.

Each time the liquid was strained and cooked, the liquid ink took on a deeper brownish umber tone.



After the final two hours, the liquid was again strained placed in a Bell jar, and refrigerated.

This exercise in making black walnut ink lends an appreciative perspective of medieval times and of nature itself. The self-satisfaction of creating the necessary components of your craft, and attaining a working knowledge beyond that of what a store can offer, are simply unbridled.



Experiencing making ink, rather than using it from a bottle, places one in shared times with medieval scribes.



A Newburyport artist brings her otherworldly books to the Arnold Arboretum

— By **Sophie Cannon** GLOBE CORRESPONDENT MAY 16, 2018

The twisted brambles and time-warped twigs, made into otherworldly tomes perched in nests, look as if Hogwarts textbooks left the wizarding world and flew to the Arnold Arboretum.



to look a little more carefully at the nature around them.]”

The first of her spirit books was made in 1992, as a result of a long-overdue landscaping project at her home. After pruning, she took the best of the clippings into her porch-turned-studio and began her magical, albeit time-consuming, project.

“I just felt so connected with a lot of the pieces, that I brought them into my studio and it then took me four or

five years to figure out what to do with them,” she said. “Even now, I’ll look at something for six months to a year sometimes.”

After a tour of the arboretum last year, Gaylord sent images of her work to the staff as a thank you. From that, Gaylord wound up finding herself an exhibition space. The timing of this show is meaningful; her mother-in-law was a volunteer at the arboretum, and this exhibition takes place a year after her passing.

Susan Kapuscinski Gaylord, of Newburyport, handcrafts these pieces — what she calls “spirit books” — from items she finds on her nature walks. She uses materials such as branches and spiky pods to make cradles for her ancient-looking texts. On handmade paper from places such as Mexico and the Ukraine, she hand-stitches patterns on the pages with copper thread and beads.



“There are no words, no story, no real narrative element,” Gaylord said. “I relate the [patterns] to the materials that I gather.”

Fourteen of Gaylord’s spirit books are now on display at the Hunnewell Building

Spirit Book #93: Winding Sanctuary, cradle made from Harry Lauder’s Walking Stick, pages stitched with my favorite pattern—spirals

Visitor’s Center at the Arnold Arboretum. On Saturday, she will be on the property for a free public opening reception from 1 to 3 p.m. On June 2, she will return to give a talk on her process and literary inspirations from 3 to 4 p.m.

“I hope that it [will] help people — in the lines of **William Blake** — ‘to see a world in a grain of sand,’” she said, quoting the poet. “[I hope it inspires people]



Photo credit: Tom Robinson-Cox

Spirit Book #99: Chambered Congruity, cradle made from sweet gum seed pods gathered at the Arnold Arboretum

“My mother-in-law lived in Jamaica Plain for about 40 years and she died last year, so this is a really nice connection,” Gaylord said.

The exhibit ran through July 22.

France in Bloom

by Jan Boyd

In non-calligraphic news, I was so lucky to have an amazing 2-week trip to France in early September, one week of which was studying with my botanical painting instructor, Sarah Roche, along with several other students from the Wellesley College program.



Jan posing with the sunflowers

We were in the south-western countryside, near Bergerac on the Dordogne – a spectacularly beautiful and bucolic area of the country. The grapevines were heavy with wine grapes due to be harvested; fields of sunflowers bobbed in the breeze; orchards of hazelnuts, walnuts, bayberries, plums, figs, peaches and more, were available to pick and draw (and eat!). We were housed in a yoga retreat and spent most days visiting local markets in the morning and painting in the afternoons on Sarah's porch overlooking miles of picturesque fields. Our hostess at the yoga retreat prepared

bountiful breakfasts. Sarah's husband Adrian and our fabulous program coordinator, Eileen, prepared local cheeses, breads, charcuterie, fruit and wine at lunchtime. Some dinners were in night markets or local restaurants. I returned with pages of sketches and a couple of paintings, partially completed. Botanicals are a slow process – layers and layers of watercolor that can only be accomplished well by



Our painting porch

understanding the underlying colors and their interactions with the subsequent layers. It was energizing to spend an intense week of instruction to move a step or two forward in my understanding and skill. Not unlike calligraphy, it takes years to build the necessary techniques and ability to really "see."



Luzon town decor

A couple of days in Bordeaux on my way and a few days in Paris before I returned, completed the magical journey. 🌻

Dates to Remember

Upcoming Workshops

April 27 - 28, 2019

Gothized Italic

Instructor: Barry Morentz

September 20 - 22, 2019

Topic: TBD

Instructor: Loredana Zega

Other Upcoming Events

December 8, 2018

Not in My House

Norwood Sportsman's Club

June 29 - July 6

Rendez-vous 2019

38th International Calligraphy Conference,
Sherbrooke, Québec, Canada

www.rendezvouscalligraphy.org

Please send in your articles and images. Next deadline is January 15th, 2019