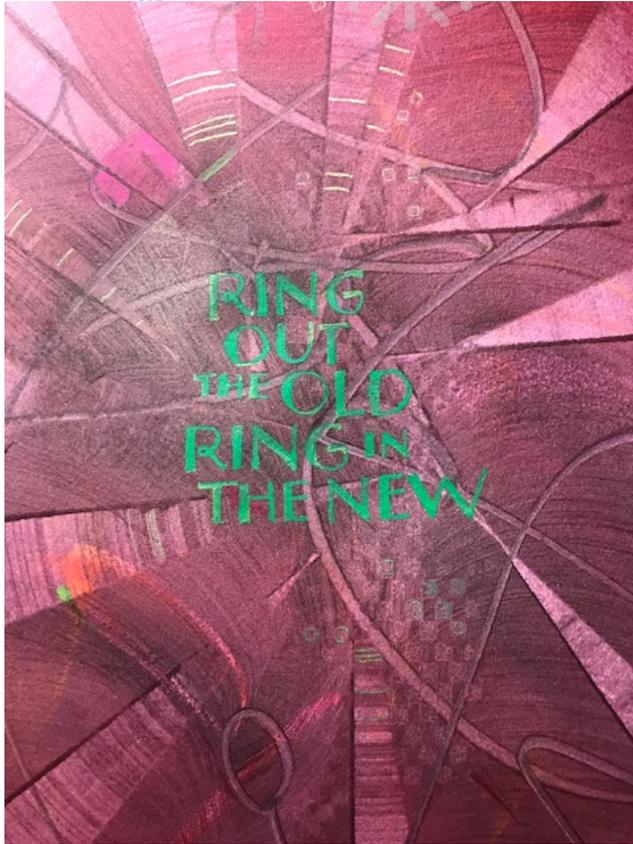


INKSPOTS



Nancy Galligan



Claire Griffin



Cindy Rudolph



Susan Kapuscinski Gaylord



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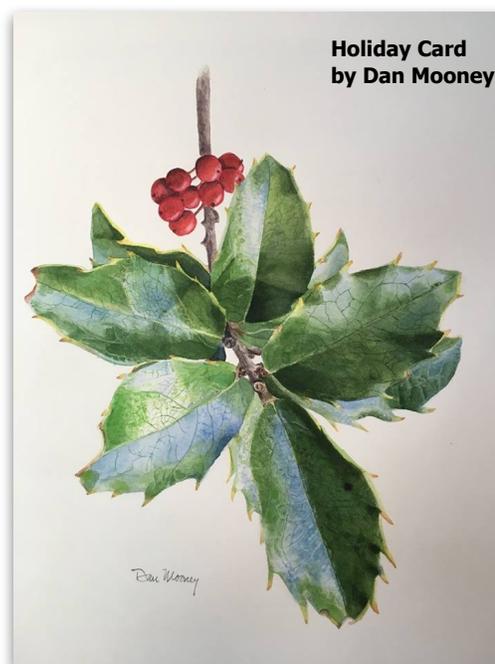


The beginning of the New Year always brings a special sense of excitement to me. One of my responsibilities as president is to set the Board and General meeting dates for the year. Seeing the meeting dates for the whole year brings to me a wonderful sense of hopefulness as I anticipate seeing you at meetings and workshops and as I set new learning goals for myself.

Studies have shown that goal-setting brings structure to your life in anticipation of the future and can influence how you feel in the present. This sort of hopefulness combats despair by creating a positive outlook about the expectation, goal, or future situation.

I hope that Masscribes gives you something to look forward to this year through enriching workshops, engaging meetings, opportunities to exhibit your work and a way to connect with other artists.

- *Cindy Pendergast*



From the Editor

Dear Members,

I'm sure by now you have settled into the New Year. Many thanks to those who shared their experiences and sent in their wonderful holiday cards.

2018 was a busy year with workshops, conferences and "The Day of Fun" at the end of the year, on December 8th, with paste paper and bookbinding and a lovely lunch. 2019 is shaping up to be as busy with three workshops with Barry Morentz, Loredana Zega and Rick Paulus and the conference in Sherbrooke, Quebec. Since it's a drivable distance for most of our members, we have a large contingent going! Registration might be over, but if you are on the fence and can still make it, please go to

www.rendezvouscalligraphy.org.

Coming up on Saturday April 13, 2019 is our Annual Brunch. Please bring your "Winter Book" whether you came to the event on December 8th or not, you are encouraged to bring a little book, journal or sketchbook along to show and share. More details will be sent to members in the following weeks.

This issue of Inkspots has an article by Kathleen Borkowski and her trip to Spain where she visited the famed Altamira Caves! I was fortunate enough to study with Massimo Polello in Torino in October 2018! What an adventure it was, to take in the culture and food of Italy and to study with a Master! This issue also highlights the talents of our very own members, Nancy Galligan who taught paste paper and Anna Belkina who taught coptic book binding. Thanks to them for truly making it a "Day of Fun!"

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. Looking forward to seeing you at this year's upcoming events.

Thank you and keep up the creativity!

Nita Padamsee

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Cindy Pendergast • Jan Boyd • Claire Griffin
Yvonne Ashworth • Cynthia Rudolph
Gerry Jackson Kerdok • Dan Mooney
• Nancy Galligan • Jorika Stockwell
Nita Padamsee • Susan Kapuscinski Gaylord
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MEMBER AT LARGE

Cindy Rudolph

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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 brushstroke or calligraphic movement.

NEW ENGLAND CALLIGRAPHY ORGANIZATION



CELTIC KNOT-WORK UNRAVELED



by Yvonne Ashworth

I had waited for this day for so long! What a fantastic opportunity to learn Celtic knot work from Diane McDougall Desautelle! We were all very excited to unravel the mystery of the Celtic knot. The workshop was held at the Norwood Sportsmans



club midway through September. Diane presented us with beautiful folders filled with lettering and knot-work samples. We then began with a chronicle of the history of knot-work, starting with The Books of Durrow, Kells, and Lindisfarne, and ending with some of today's Masters of the Knot. We were given a wealth of resources, (including modern day Celtic artists, and a list of books on Celtic Art & Knot-work) and began by tracing some ancient artwork. The day rapidly progressed, and we learned how to render a triquetra. We studied the Eight Elementary Knots. As lovely as this art form is,

unraveling a knot can be tricky business, but Diane walked us through it step by step. I was most intrigued by the Knotted Letters handout we were given, which included filigree pen work. These letter forms are lovely; elegant and complex! Our finished piece was partially constructed using a compass and pencil, complete with shading and highlighting. Did I finish mine that day? I'm afraid not (a frayed knot!!). Many thanks to our lovely and talented instructor, Diane, for the guidance and knowledge you shared with us! It was a wonderful day!!



BE FEARLESS

A Way of Working Without Worry with Amity Parks

by Chris Roberts

Just before the Amity Parks workshop was underway, I volunteered to do this review for our newsletter. Years before the workshop, I took Amity's graphite session and thoroughly enjoyed her talents, teaching style, and what she instilled in us. Her 2018 Boston trip was equally delightful! This one, called Be Fearless, was a focus on collage techniques with photo transfers, lettering, and the use of gesso with inks, acrylics, and paper sources like maps, old book pages, or magazine photos.

The moose lined walls of the Norwood Sportsman's Club was our usual venue~all women this time, and filled, but for one spot. In what has been in a two day event for other guilds, we were fortunate to have a third day to stretch Amity's process. Participants came from local Massachusetts communities but we had Rhode Island and Vermont on the roster as well. No one travelled further than our Missoula, Montana instructor, but she came with the goods and knowledge we needed. The night before, I



found myself packing (too) much from my studio, given the creative opportunities, and found my lettering colleagues had done the same thing. The supply list was clear up front, but Amity's style is to be relaxed, urging us

to bring something similar to a given item, whatever we already have. As seems to be the trend with calligraphers in general, we share freely of our ideas and resources, and are a helpful lot! This happened in Be Fearless as well.

It's always a gamble as to New England's weather during workshops. No one wants to be inside for hours when it's glorious outside, but in this stretch, we first had cool, seasonal weather with leaves gently falling outside, followed by blustery rain and gusty wind pelting the windows, making us content to be inside creating together. By Sunday, it was gray skies which

brightened by lunch. From my seat, I had the view of a stunning, bright orange tree outside. We had the usual snacks for munching our way through the weekend, but what's a Masscribe's workshop without Eileen McAllister's Scandinavian almond cake?! Cindy Pendergast came through!

Our first day was spent selecting pages to letter. The writing fluid of our own choosing: sumi, walnut ink, acrylics was used to write a word or phrase or quote. Then once dry, we applied a layer of gesso with mat board scraps or a brush. Again, once dry, we adhered photos, our own custom photos or a myriad of options from



Amity. The key feature was that these were laser printed color photo copies to facilitate the transfer process. Amity's instruction was in the realm of placement and composition. Reminder to us that these would be reversed when exposed because they were glued down with matte medium but image side down. All of this gluing happened by day's end with the intent to let our work dry overnight. There was a universal feel



amongst us of anticipation for what would be revealed the next morning!

Day 2, in rain, had us happy to jump back in with directions on how to expose the photo transfer images. Amity, at each step, did a demo at the back

of the room, to show technique and tips. All this information was supported with a thorough and detailed handout for future reference when we return to our own art spaces. The rest of the morning was a slow, labor intensive process of moistening/saturating the back side of the photos so we could rub away the paper leaving only the laser ink surface image. Because we each had a minimum of 15-20 images, our morning was spent rubbing, rubbing, rubbing. But that time also afforded us the chance to chat within our table spaces. We worked at our own speed, and Amity circled throughout the room to offer guidance and encouragement. I found this task tedious and discouraging at times when the image would tear or be rubbed off, or not even be completely free of paper fibers. Amity cheered us/me on!

Next step was to continue lettering to embellish the images and layers we had created with the gesso. As part of the exposure of techniques, Amity showed us rice papers she had dyed and other paper samples created with gelatin printing. She set up a makeshift laundry line and tubs of dyes of matte medium, water and color tints. Examples of brush lettering were also shown as well as the use of a Tim's pen, and



we were invited to dye torn strips of rice paper. We ended day 2 with the plan that the final day would be to refine the work with paper "frames" for display. Here is where individual creativity would slowly emerge!

Day 3 had us getting more invested in our pieces. Designs were taking shape and choices were made using mat corners to determine positioning, and layouts of vertical, horizontal or cropping ideas. Amity has developed her own style of framing using various papers and essentially "quilting" them to create a frame. She also provided us with solid papers, showing measuring techniques for creating a paper frame. As our pieces were completed and framed, we mounted them onto the back wall for the end of class discussion and sharing. All in all, three days passed very quickly and pleasantly. No pressure, just encouragement, good camaraderie, and lots of potential to keep going and make art! Another success for Amity and us!

Photo credits for this article: Dana Unver



MASSCRIBES HOLIDAY GATHERING



"A Day of Fun" - December 8, 2018

Paste Papers with Nancy Galligan

by Cindy Rudolph

Although I've admired paste papers and studied recipes over the years, I hadn't had a thorough



hands-on experience creating them. When I heard this workshop was being offered, I signed up

immediately! Led by Nancy Galligan, it was everything I had hoped it would be.

Nancy demonstrated what she learned at Seattletters this past summer in Suzanne Moore's workshop. The big difference between Suzanne's method and the traditional way was the absence of several cups full of paste in various colors that would be applied to the paper. This process was much simpler, as the colors are mixed directly on the paper.

We learnt three basic techniques. First, she squeezed out globs of acrylic tube paints (blue and yellow in this case) along the top of a



plexi-glass board. No cups! Taking a quarter sheet of Arches Text Wove paper, she locked it to the board by spraying the board first, smoothing it down and then spraying the sheet with water. After sponging off excess water, she dropped some methyl cellulose paste onto the paper, spreading to

completely cover it. Using another sponge, she dabbed in the paint and started swiping it around the paper, repeating the process with the second color. By swiping and mixing directly on the paper, beautiful color mixtures appeared like magic. Manipulating cardboard pieces, sticks, combs and other tools on the surface, she created wonderful textures, patterns and designs. We were enthralled, and couldn't wait to get started on our own.

The second technique involved making marks, designs or lettering on the paper while still dry. We tried both water soluble and waterproof colors like oil crayons, hard and soft pastels, markers, colored pencils and iridescence. The paste was then applied over the strokes, followed by the acrylic paint. Once we worked on the paper with our



various tools, the colored underpainting was revealed in surprising and exciting ways. Nancy encouraged us to take a purposeful approach to our papers, planning where any lettering would go or how we would use the paper. She suggested using framing corners to define areas of interest. The work produced that morning was amazing! It was fun to walk around the room and admire everyone's finished papers. They were so unique, painterly and gorgeous.

The last technique Nancy showed was using butcher paper. Wet a sheet, perhaps 14 x 18, and ball it up. Open it and smooth it down on the plexiglass board. Add paste, then the colors, wiping or masking as desired. No additional tools are needed. The result is a wonderful paper, with the creases creating an overall pattern.

Thank you, Nancy, for your gift to us of creative inspiration, patience and knowledgeable instruction and the potential for a lifetime of possibilities! We got a good start with the masterpieces we took home that day!

Coptic Book Binding with Anna Belkina by Jorika Stockwell

On December 8th, a group of us gathered for a perfect beginning-of-the-winter activity of learning how to do a sewn bookbinding technique and creating our own book. Masscribes' own Dr. Anna Belkina, professor

Other comments and tips:

- Strathmore 400 Drawing paper can be used for paste paper and is usually available locally.
- Elmer's Paper Mache Art Paste works well.
- Embossing can be a great effect by putting various pieces of mat board underneath the paper at the beginning.
- Once a sheet is dry you can work on the back, resulting in a double-sided sheet.
- Spattering, masking, stamping, brushing and stenciling are fun things to try, along with a myriad of tools. You can try anything but avoid tools that will tear the paper.
- Have plenty of sponges ready, and large buckets of water. It's messy stuff!
- Clean the plexiglass between each creation.
- "The Art of Making Paste Papers" by Diane Maurer-Mathison is an excellent resource. I recommend it.



Who ate the "B" ? (Letter cookies from Ikea)

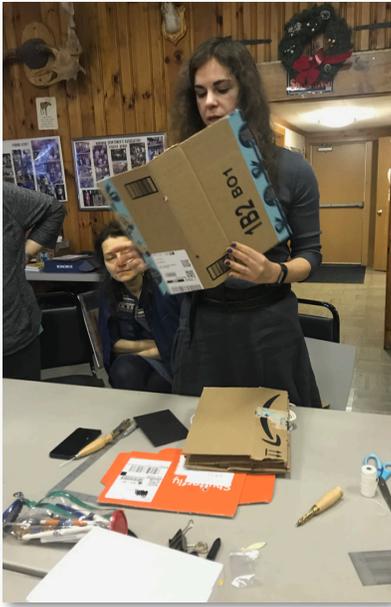
Photo by Cindy Rudolph



extraordinaire, led us through the particulars of an Ethiopian/Coptic bookbinding session.

Anna was amazingly well organized with handouts, ready materials, and even an extra large demo model made with rope and cardboard which she used to demonstrate the slightly complicated sewing pattern. We even got our own little handmade book cradle! If you have been in a calligraphy workshop with Anna,

you've seen the attention she pays to detail and the precision of her preferred small letters. These



skills translate well into teaching, even though I'm fairly certain that bookbinding is a far cry from her usual profession at Boston University where she is Assistant Professor of Pathology and Laboratory Medicine!

Gathering the paper and putting it into booklets was mostly a breeze for all of us who are old hands

at paper crafts. The tricky part came when we took out the needles and thread and tried to follow Anna with the stitching pattern. Some were able to do this with only small hitches in consternation, and others had bigger hitches in confusion. However, Anna's patience in walking each person through the pattern led, ultimately, to success for all.

And voila, a sturdy small book! It was amazing that we could do this in three hours

with most of us never having tried it before. I might even be tempted to do it again on my own, especially since I videotaped Anna's demo on the stitching pattern. (Without that, I might end up with an entirely new art form that doesn't necessarily resemble a book.)

The challenges now are choosing how to fill this book up, deciding both what goes in and



what does not go in, letting go of the worry of messing it up, and then bringing it to the April Masscribes meeting to see the astonishing differences and similarities of everyone's books. I am not a journaling type of person most of

the time, but I've decided to fill my book with many rough draft ideas I have for creating new scripts. It's a great way to keep all of my creative but untested concepts in one place, where I can flip through it as needed. I can't wait to see what everyone else is putting in their books!

WRITING ON THE WALLS

My quest for prehistoric messages in Spain *By Kathleen Hayes Borkowski*

"When we make things with our hands we put into them energy which comes from our innermost self. When we see and feel objects which were made by craftsmen long dead I believe we can still sense their energy lying beneath each brush-stroke or sweep of the pen, and we can respond to this energy as much as to the object's surface beauty or ingenuity of design." - Donald Jackson, *The Story of Writing*

In October of 2018 my husband and I went on an adventure to Spain for the sole purpose of seeing prehistoric cave art. This adventure began 6 or 7 years ago with a book I found while browsing the art section of a used book store. Not quite a "coffee table" type book and certainly not a text book, Prehistoric Cave Art in Northern

Spain Asturias, is a colorfully written survey by artist, archeologist, and lecturer of Fine Arts, Magín Berenguer. I poured over this book and the meticulous reproductions of the drawings found in just a few of the caves with art that have been discovered in Cantabria and Asturias on the northern coast of Spain. I was fascinated that the sensitively



A steep climb to the entrance of El Buxu cave, Asturias.

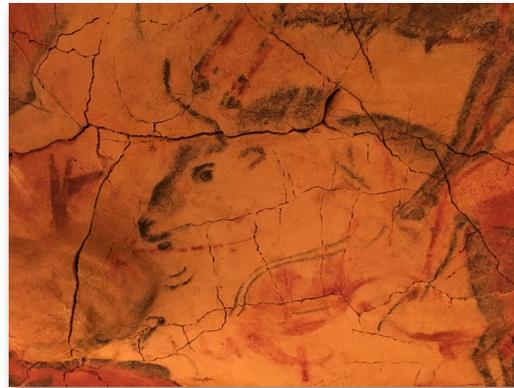
drawn horses, deer and bison were between 15,000 and 70,000 years old. When I found out that several of these caves are open to the public (on a limited basis) I became obsessed with seeing them in person! Once we got ourselves to



View from the entrance to El Pindal cave, Asturias.

Santander, Spain, we shook off the jet-lag by wandering around this city by a bay. Lots of families walking in the evening, sitting in large groups outside at cafés, window shopping, laid-back, welcoming. We got tapas & wine. We toured the excellent Prehistory Museum to prepare for visits to the caves.

The next day we drove about 45 minutes outside the city to the cave El Pindal. The landscape is dramatic - on one side of the highway cliffs drop to the ocean, on the other side the land juts upward in steep peaks known as the Picos de Europa. The car's GPS took us to a steep, remote edge of the water where we followed signs past an abandoned hermitage and grazing goats down stairs cut into the cliff to the mouth of the cave and the tour guide. We lucked out and were the only people touring that day, so our guide was able to conduct the tour in English for us. The mouth of the cave was very large, open to the ocean on a high cliff overlooking crashing waves and craggy rocks covered with vegetation. We entered the cave - it was cool, damp and slippery. The guide was the only one with a flashlight, so we stayed close.



Photos from the reproduction cave of Altamira, Cantabria.

The first image he revealed was a mammoth - no mistaking it! Hump back, trunk, tusks - WOW! Our guide pointed out bison, horses and horse heads, deer, human hand prints! Simple drawings, some scraped into the cave wall, some drawn with charcoal, some painted in ochre mixed with animal fats. All most definitely drawn from observation with expressive outlines and varying amounts of details, by someone with a good eye. What did they mean? Who drew them? What could they be trying telling us? It's impossible to know for certain, but as an artist I can relate to the need to "catch" the thought with a sketch.

Within the next week we drove to three other caves within an hour of Santander. El Buxu, Tito Bustillo and the museum/reproduction cave of Altamira. Our experience at each place was one of true awe at seeing messages written by hand tens of thousands of years ago. These picture messages were so compelling to me because I wanted to understand MORE of what was going on in the thoughts and spirits of the people writing the messages. As an artist, I understand wanting to try and capture urgent or touching or powerful sights and feelings through symbols and images. It is comforting, uplifting, cathartic. This is what spoke to me from the walls of the caves - I got the message.

The caves are protected, with limited viewing and many are not open to the public, and no photography is allowed. I have included a few photos from the reproduction of Altamira cave and

some interesting signage from the trip.

"When we ourselves write we not only communicate information by the choice and sequence of the words; we also reveal something our inner spirit with every tremor of the hand." *Donald Jackson, The Story of Writing.*

Book of Leonardo's Letters with Massimo Polello

by Nita Padamsee

Containing my excitement on a trip to Italy to study with Massimo Polello, was just about impossible! Arriving at Milan airport on October 2nd, Lyne DeLuca from Melbourne, Australia and I were about to embark on a wonderful journey. I met Lyne in 2013 at the Colorado Calligraphy Conference when she was my dorm mate along with Elissa and Aimee. We have kept in touch ever since. Massimo's workshop was October 6-10, 2018 but we arrived a few days early to settle in. On the evening of the 5th, Massimo had organized a meet and greet of all the workshop participants at a wonderful restaurant. Food was superb and the company was from across the globe... Peru, Argentina, USA, Australia, Canada, France and Italy!

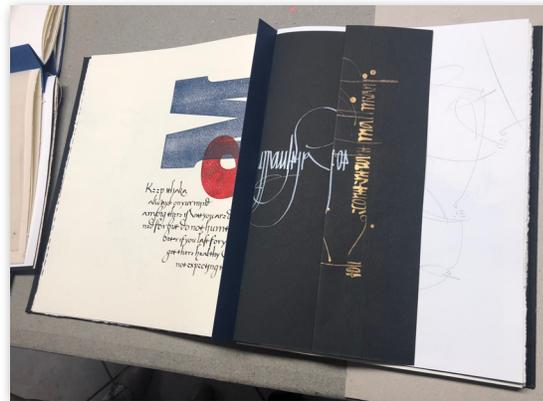


Wood fonts at Archivio Tipografico

Day 1: We all met opposite the *Porta Nuova*, (main railway station) and boarded a bus to Archivio Tipografico, a letterpress print shop. Walking through the doors of Tipografico transported me back to my

college days where I had learnt letterpress printing! By using letterpress, the idea was to experiment and use type creatively. With the use of wood type in different sizes we freely composed and designed the pages beyond readability, giving more importance to the expressive quality and composition than the verbal meaning.

The topic for this workshop was Leonardo Da Vinci. His writing has always been surrounded by an aura of mystery about its comprehension and codification. Its peculiarity and "mystery" comes only from the fact that

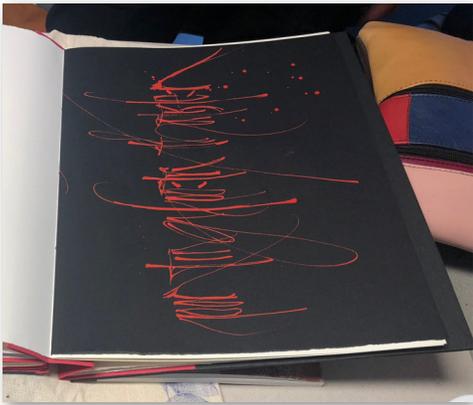


Leonardo was writing in reverse, a sort of mirroring. Many academics concur that this writing style was simply the result of

Leonardo being mostly left-handed and, as a result, he was probably using the other hemisphere in his brain, which resembled movements that mirrored those of right-handed writers.

Day 2: This was our first day at Massimo's Studio, ABC Atelier, a warm, welcoming and quaint place. After an in-depth study of Leonardo's writings starting from the duplicate of *The Codex on the Flight of Birds* preserved in the Royal Library in Turin, and using letters and patterns of writing, we ventured into a completely different context in order to develop a language of writing that goes beyond the verbal meaning. It is the same freedom that the genius of Leonardo let himself have in his time. We used Arches text wove and black Canson paper to write on with walnut ink that Massimo had prepared for all of us. Other colors used were white gouache or Dr. P. H. Martin's bleed proof white, red gouache and Sumi ink.

Day 3: The use and development of vertical handwriting, and successively the space without anymore lines or preordained directions develops writing that dances freely and rhythmically in space, like the trajectories dancers leave on stage. As a result, a lot of attention was focused on the composition and movement of the line of writing in space, full and empty, and how this can change the meaning of the visual message of the shapes. White space, page format, and the negative connotations often tied to the feeling of emptiness, were other subjects addressed this



day. We were busy bees working on our sheets of papers since we needed to complete a total of 18 sheets back and front, for our books.

Day 4: This was a half day at ABC Atelier. Continuing with the study of Leonardo's writing, today we used the metal flexible nib first (mostly the Mitchell) and the pointed brush and wrote on the sheets that we had brought back from Archivio Tipografico. Playing with all the various expressive letters, techniques and colors, gave us choices to design and format our pages. Massimo was kind enough to give us the key to his studio in case we wanted to come back after lunch and work. The following day was going to be dedicated to binding and putting our books together.

Day 5: We began by cutting a word out of soft thick board that we had written and designed ourselves. We could use both the negative and positive elements for the front and back covers. We then glued the cutouts one each

to the front and back cover book boards, putting them under some heavy weight and letting them dry. We then covered both the front and back covers with a lightweight black laid paper, carefully pressing the paper around the letters to give it an embossed feel. Next we covered the inside of the front and back covers for a finished look. Our books were made of six signatures, each with three sheets. Colored Canson paper



was folded into an accordion at 1" intervals. Each signature was sewed into every alternate valley of the accordion fold. Finally both ends of the accordion were attached to the front and back covers to complete an amazingly fun book. A wonderful five days with Massimo

had come to an end, and with great memories and experiences we said our goodbyes. Lyne and I took a train to Milan the following morning, where we spent a few more days before heading back to reality!

MEMBER NEWS



Yvonne Elizabeth Ashworth, Massscribes member, shows some of her work at UNDER CAREFUL SCRUTINY, an artists invitational, at The Gallery at Enso Flats, in Brockton. The artists reception was held and well attended on Saturday, 26 January 2019. Yvonne was invited by SNAC (Southern New England Artist Community) artist Jennifer Joje.

Claire Griffin's show in Westwood

<http://westwood.wickedlocal.com/news/20181222/westwoods-claire-carney-griffin-makes-her-mark-in-calligraphy>

Please follow the above link to read the entire article.



Dates to Remember

Upcoming Workshops

April 26, 2019

Topic: Japanese Box
Instructor: Barry Morentz

April 27 - 28, 2019

Gothized Italic
Instructor: Barry Morentz

September 20 - 22, 2019

Topic: TBD
Instructor: Loredana Zega

October 19 - 20, 2019

The Truly Flexible Pointed Pen
Instructor: Rick Paulus

Other Upcoming Events

April 13, 2019

Annual Potluck Brunch

General Meetings; open to all members

September 14 and November 16

June 29 - July 6, 2019

38th International Calligraphy Conference,
Sherbrooke, Québec, Canada

www.rendezvouscalligraphy.org

*Please send in your articles and images for the next newsletter.
Deadline is April 15, 2019*

Just a few spots left in the Japanese Box Workshop on April 26th, 2019 with Barry Morentz

Folding and gluing techniques learnt in this class can be extremely useful for book making and other projects... And of course you can make gift boxes for your friends and family! Lots of potential, so come join in the fun!

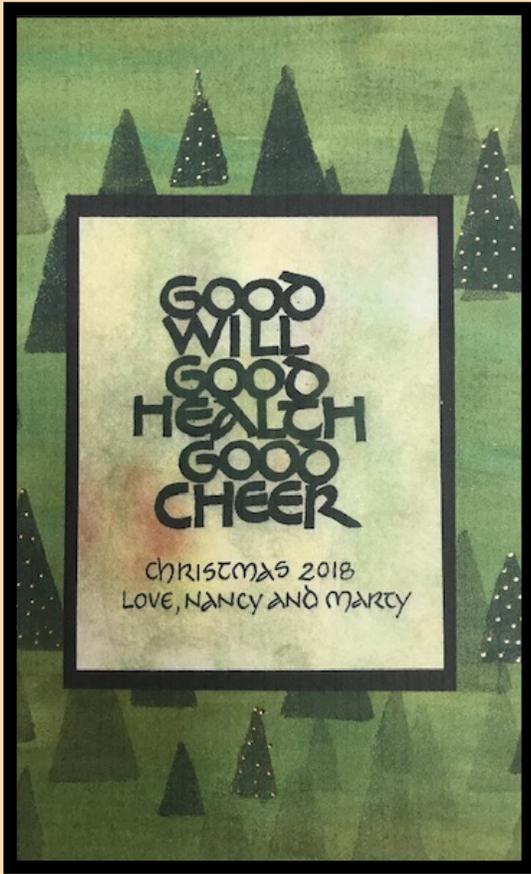
Register at <http://goo.gl/iEQCUj>



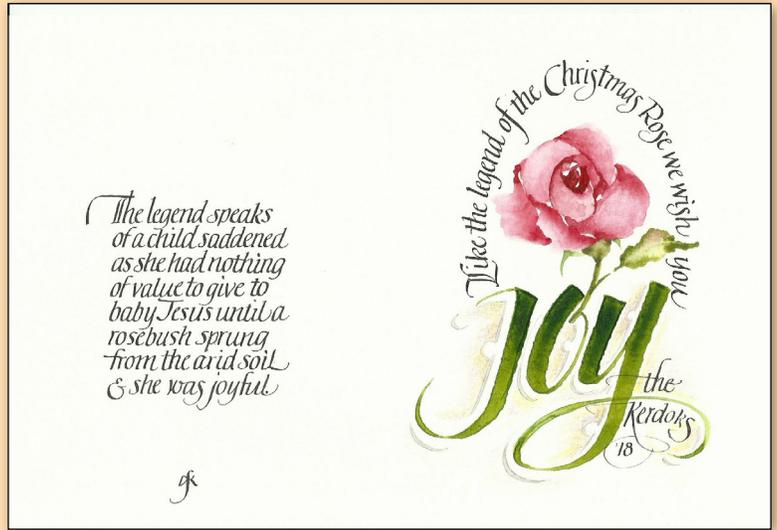
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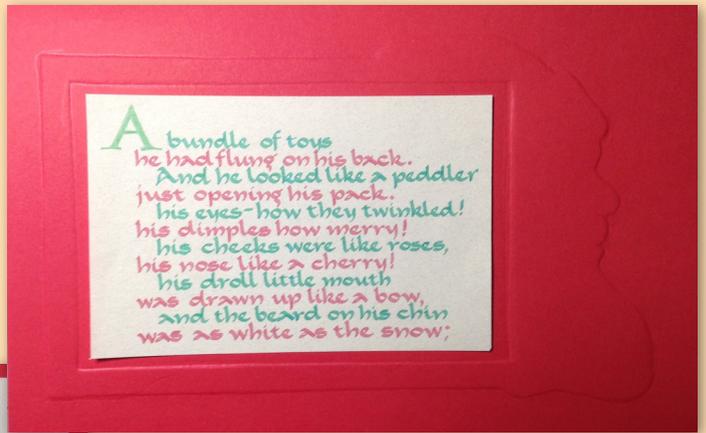




Nancy Galligan



Gerry Jackson Kerdok



Dave Flattery



Kathleen Hayes Borkowski



Jan Boyd



Chris Roberts