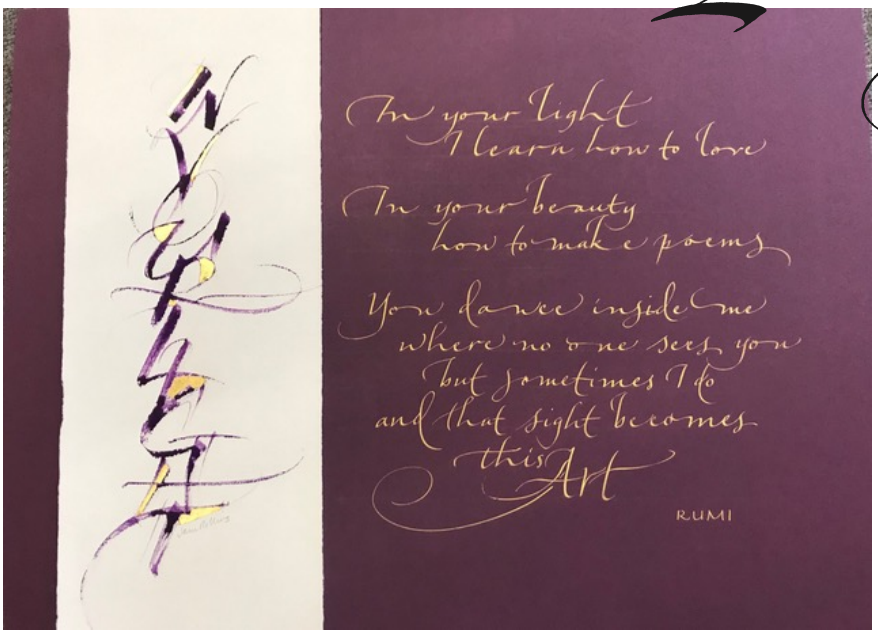
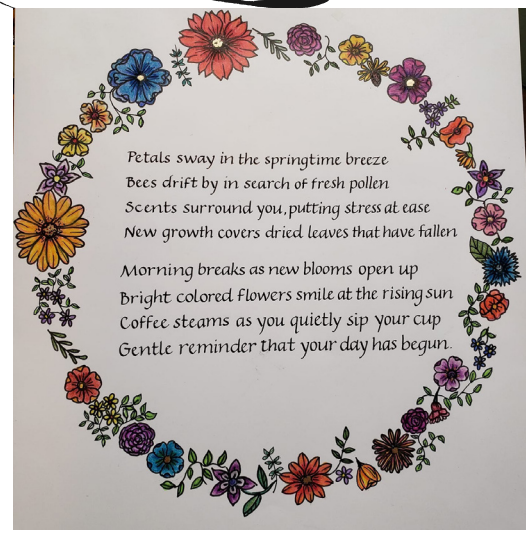
The Newsletter of Masscribes

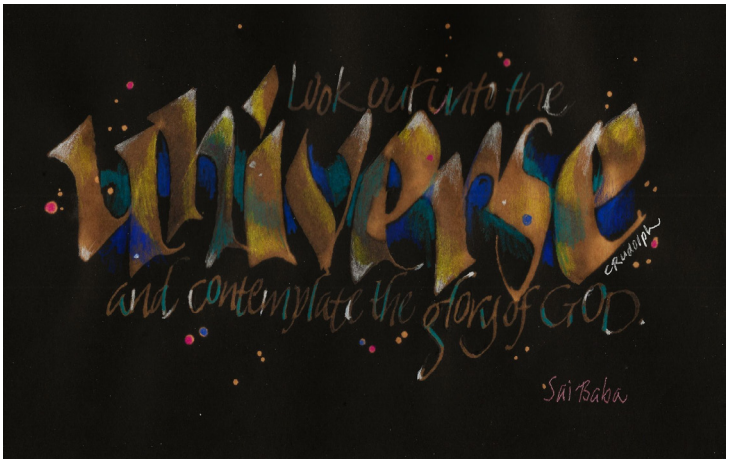
Inkspots



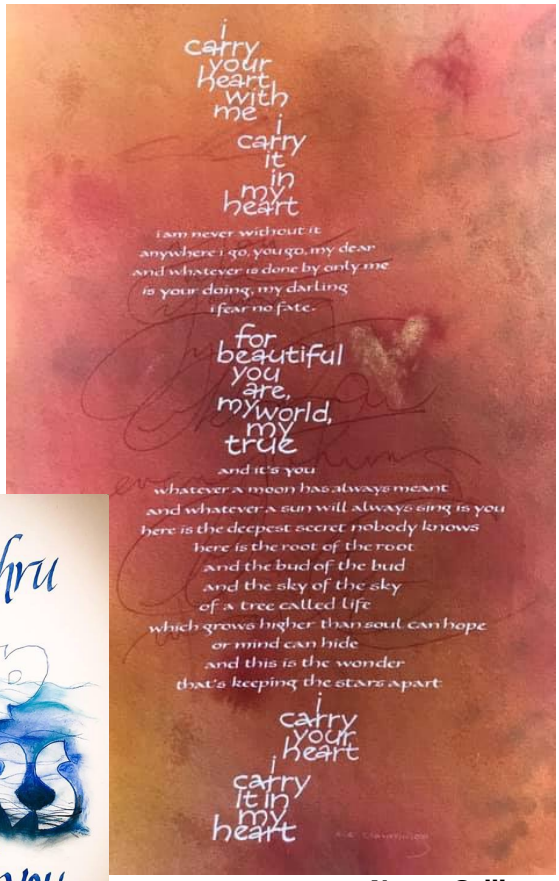
Jane Rollins



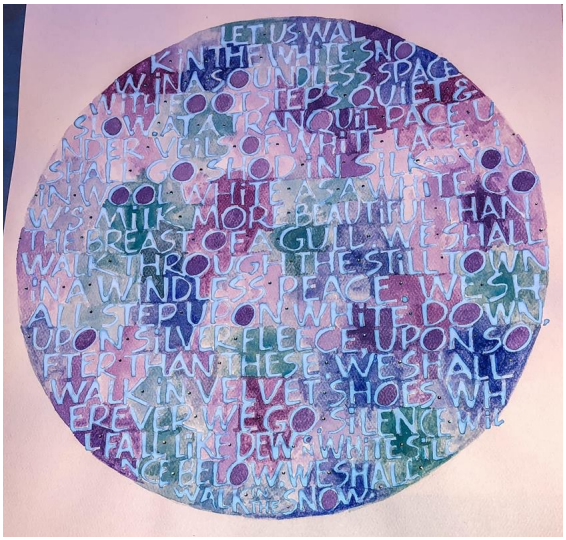
Rachel Diamond Calow



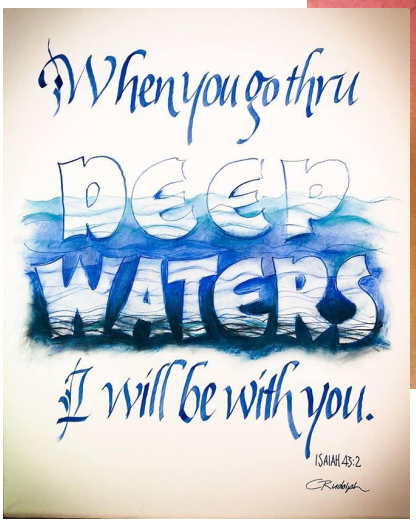
Cindy Rudolph



Nancy Galligan



Chris Roberts



Cindy Rudolph

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In early spring a cute calico cat showed up on our porch. Knowing our neighbor was feeding it, my daughter decided to give it a safe place to hang out and stay warm. She became our "porch cat". About the same time our "yard rabbit" decided to have her babies in our garden. In spite of our best efforts to save them when the mom abandoned the nest, they didn't make it. Then, on Mother's Day weekend, our little calico "porch cat" had five kittens! We sprung into action and made sure she had what she needed. We are now fostering them for the next few months at which time we will have her spayed and find homes for the kittens.

The experience with these bunnies and kittens has reminded me that creativity, change and birthing our ideas are similar. Our ideas are safe in the womb of captivity until we begin to experience a certain discomfort that becomes a catalyst for change. It's at this point we have a decision to make, a risk to take to set your idea free. I heard someone say recently that "most people would rather live in the predictability of captivity than risk the uncertainty that comes in a fight for freedom.

So, give your idea a place to be birthed. Make a space for it. Let it happen. It will be a little messy and unpredictable but that's ok. Predictability is a prison. Accept help along the way. Nurture your idea one step at a time, don't abandon it. Then let it it change and develop as it grows into something more beautiful than you could have ever imagined!

-Cindy Pendergast, President

From the Editor

The year for us started out with our annual brunch on April 13th, that was held at the United Church of Norwood, as we fondly call it Cindy's Church. Cindy Rudolph had put up all the signs so members would find their way to the location and had set up the whole room to make it bright and cheerful! Food, Winter Books, show and share and a white elephant sale were all part of the fun. We missed Cindy Pendergast, our President, that day but Paula Howard, our VP, stepped up o the plate!

Barry Morentz taught a fun one day Japanese box workshop and a two day Gothicized Italic workshop at the end of April.

The next big event is 'Rendez-Vous', the International Calligraphy Conference in Sherbrooke, Canada. There are still spots available, so please contact the organizers if you are interested in going.

In the Fall we have Loredana Zega and Rick Paulus coming to teach. Stay tuned for the information and registration.

For 2020, Elissa and I are lining up an exciting bunch of teachers, both from the U.S.A. and abroad. Once dates and topics are confirmed, we will send out the information.

As you all know, I currently work on Workshops and the Newsletter and would like to thank the members for your continued support during the workshops and thanks to all of you who have submitted articles and sent in images.

Wishing you all a super Summer, and hoping to see a lot of you at Rendez-vous, Canada!

-Nita Padamsee, Editor

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

Artwork and Article Contributors

Cindy Pendergast • Paula Howard
Rachel Diamond Calow • Cynthia Rudolph • Lydia Batten
Gerry Jackson Kerdok • Anna Belkina
• Nancy Galligan • Elissa Barr
Nita Padamsee • Chris Roberts
Jane Rollins • Robin Carroll
Diane McDougall Desautelle

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Elissa Barr & Nita Padamsee

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MEMBERS AT LARGE
Cindy Rudolph
Rachel Diamond Calow

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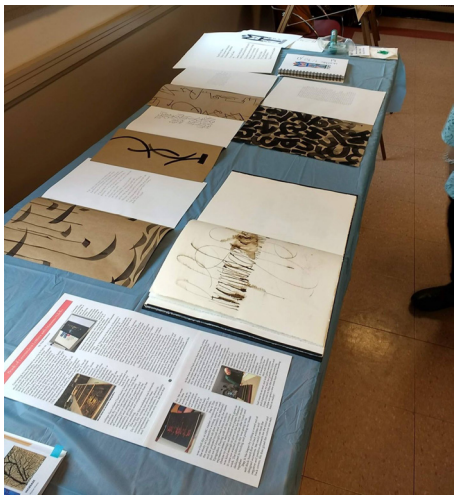
MASSCRIBES
NEW ENGLAND CALLIGRAPHY ORGANIZATION

Masscribes Annual Potluck Brunch

BY CHRIS ROBERTS

On Saturday, April 13th, we finally had a glimpse of a bright, spring day after a raw season start, but there was great warmth as we entered the Norwood Church, hosted by Cindy Rudolph at her parish. Paula Howard led us in the absence of Cindy Pendergast, who was lovingly at her husband's side after an unexpected medical condition. (Now doing well, fortunately!) Tables were set up for the usual ample and tasty potluck contributions. One of the best surprises was to see Eileen McAllister walk in with her trademark Scandinavian almond cake! I thought she was surprising us from her new Atlanta base, but in fact she is back in Boston and we can see her on a regular basis again!! Flowers and Cindy's customized signs adorned the tables and we had our typical enthusiasm for being together after a long winter. Last December, we had the offerings of two half-day art projects taught by Nancy Galligan and Anna Belkina. Nancy's was fun and playful designing paste papers and Anna's was a book making exercise. It was suggested that the hand-bound books be brought back to the Spring brunch filled with art work. There were at least 9 members who did just that allowing us, with white gloves of course, to peruse them and talk them over! All unique and really cool!

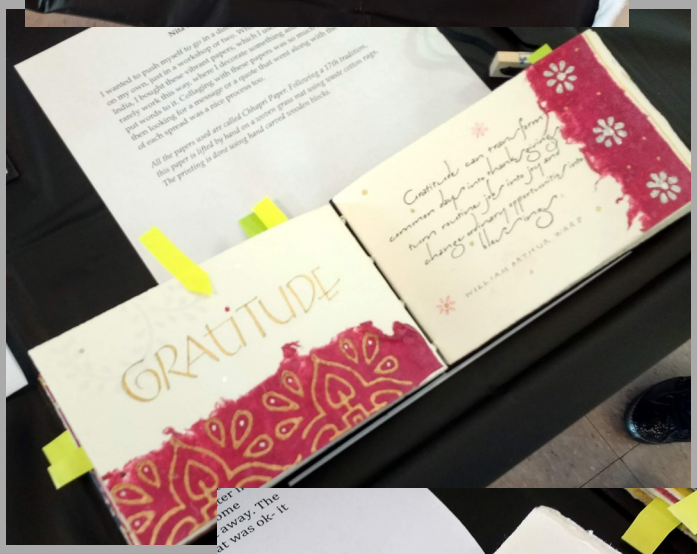


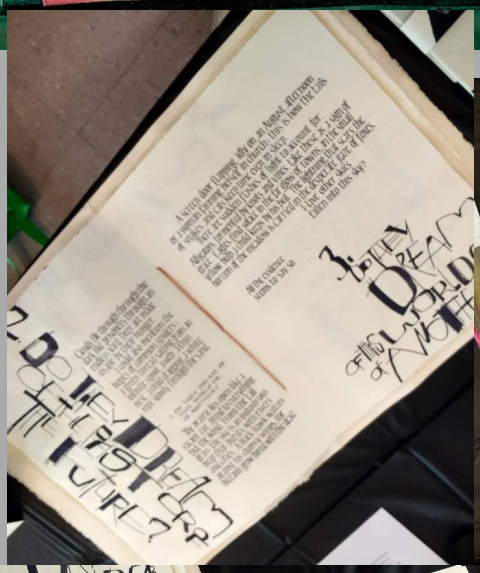
Nita had a table dedicated to her most recent class with John Stevens, "Two Lines Interacting" and some pieces from her class with Massimo in Italy, and we oohed and aahed over those of course!

Some accumulated goodies of calligraphers and artists were available for purchase to benefit our scholarship fund. Books of many topics were free for the taking and I took advantage of that offer for a friend who is hoping to try lettering! Vermont and Connecticut were represented by the presence of Jorika Stockwell, Lydia Batten, and Kathleen Hayes Borkowski. Kathleen had birthday surprises for Lydia who had a milestone birthday happening. Jorika was also sporting a brand new tattoo on her right arm, inspired by a powerfully influential dream she had had years before. The ink pattern wrapped around her hand, wrist and forearm with the words "Be Creative" incorporated into the design in Jorika's own calligraphy. It was all very celebratory!

We never have a hard time enjoying ourselves and mingling at Spring brunch. There were roughly 25 of us in attendance, but none of the men this time. At the end, we drew the winning name of a member who had paid dues early on in the season, and it was revealed to be Cindy Rudolph! She received the gift certificate to Paper and Ink and with all her work to host us, it seemed fitting!

Winter Books at the Annual Brunch





In April, Chris Roberts and Robin Caroll exhibited their pieces at the Five Star Regional Exhibition at the Mosesian Center for the Arts
312 Arsenal Street, Watertown, MA

Robin Carroll, Pastel

Chris Roberts, Watercolor

I did this piece for my son's 24th birthday and this is everything he is. He was working on a cruise ship out of Venice and I hadn't seen him in 6 months. I used a few different pens, mica copper on the edges. He loved it and I enjoyed the process so much. - **Rachel Diamond Calow**

Anna Belkina and **Elissa Barr** took a paste paper workshop through the Guild of Bookworkers in Somerville, MA.

TWO LINES INTERACTING

A four day workshop retreat with John Stevens - *Nita Padamsee*

I traveled to Chicago in early April to study with the one and only John Stevens! The location was Techny Towers Conference Center in Northbrook IL. All meals were on-site and the atmosphere, camaraderie and creative interaction that occurred was magical in a setting like this.

The objective of this class was to balance the moving free line with the controlled line and to combine both into a composition. The idea was to merge practice, exploration and composition into one class. The first main goal was to use brushes to explore lines and relationships while moving our bodies. The second key goal was anchoring our work with readable letterforms. The ultimate goal was to have a book or at least a single folio.

Days one and two were spent on the design process using the broad brush and the pointed brush on large sheets of craft paper. John led us in several exercises throughout the two days. We started with two vertical lines interacting, keeping in mind that they had to be anchored at the base and unbroken, as though the drawing could be turned into a sculpture. Another exercise was to fill the page with dense geometric shapes and create movement while doing so. With the pointed brush, we emulated Miro's line drawings, which was a lot of fun but harder to do than what meets the eye! Another fun exercise was to use the flat brush to just make thin vertical lines and broad horizontal lines. One of the last exercises at the end of the second day was to use a short word and create a design within a circle, like we see in Rudolf Koch's Book of Signs.

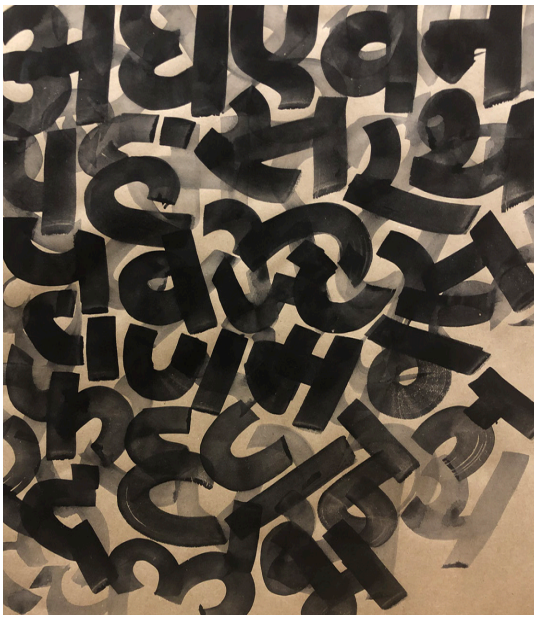
On day three we moved away from craft paper to work on text blocks on any white or light colored paper of our choosing. We were to draw monoline Roman capitals, keeping in mind the layout and overall texture of the page. The morning of day four we continued our study of Roman capitals but this time using the broad edge nib, again creating a number of text blocks of different shapes and sizes.

After lunch on day four was crunch time. We were given only 2.5 hours to choose, edit and put together 3-4 folios, by pairing our images done on craft paper on the first two days with the text blocks.

We ended the day with a presentation of our folios. Chairs were arranged facing the front of the class and each participant, one by one, explained their work. This was a valuable exercise in practicing talking about your work and listening to others about theirs. The work produced in this class was of a very high standard and very creative.

We received a wonderful spiral bound booklet with all the exercises, exemplars and information to continue the practice of what we had learned. It was fun, intense and most of all inspiring.

Photo credit to Maria Alicia Marquez of the CCC



Calligraphy as Art and Meditation:
A New Approach

Gina Jonas

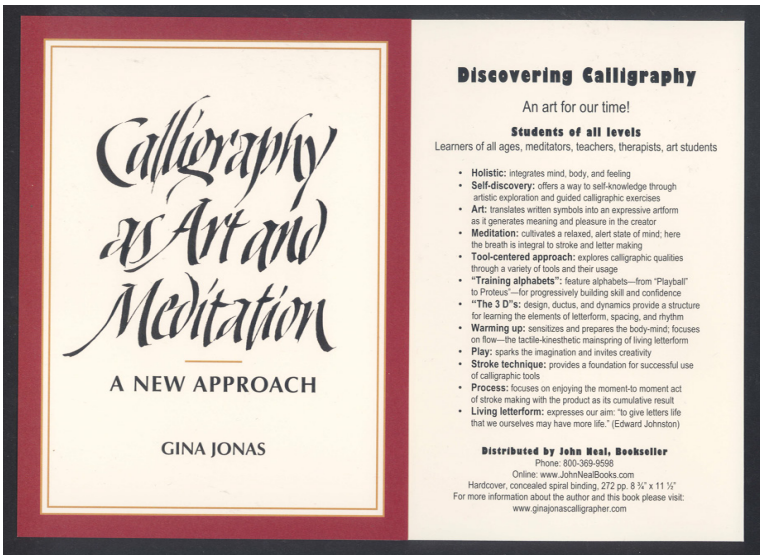
In *Calligraphy as Art and Meditation* I offer a new paradigm for learning Western calligraphy. It emerged from a deep desire to create living letterform: calligraphy that infuses form with energy, movement, and feeling. My previous book, *Finding the Flow: A Calligraphic Journey*, resulted from a search for these qualities. However, I soon realized I'd only partially achieved my goal. Flow could not simply be injected into letters. How then could I merge flow with letterform? Given flow's physical dimension, I began to conceive calligraphy holistically: as mind, body, and feeling interacting with verbal meaning. This enlarged perspective opened the gate to approaching calligraphy as art and meditation. My new goal was to find an encompassing paradigm for teaching this.

After six years of probing, I had a breakthrough: a tool-centered approach. Here, a tool is used as an extension of the calligrapher's wholeness: head, hand, and heart. To introduce this as a felt experience, exercises using the "Prototool" – your index finger – connect you directly to the basic calligraphic act: directional movement through surface contact. This experience reveals the important role tool hold plays in translating a calligraphic intention into actual performance. It prepares you to investigate calligraphy through its tools. The familiar pencil awakens your body-mind to rhythmical, gestural movement; the Conte crayon sensitizes you to surface contact; and two-point tools pave the way for success with the edged pen. Through invented "training" alphabets, you combine these tool lessons with alphabet design, ductus, and dynamics (flow technique). In this merger of form and flow I hope you will discover a new, comprehensive template for creating vital letterform.

Today's calligraphy must, I believe, also be a wholehearted response to our time. How, then, might it help students leading a fast-paced, stress-filled life find both a refuge and a way to experience the joy of creativity? I remembered that Zen Buddhists practice calligraphy to help calm the mind. I realized that meditation itself had many values/skills which might be helpful to calligraphic practitioners. From the beginning, *Calligraphy as Art and Meditation* uses the conscious breath to help you relax and enjoy the sensuous act of stroke making. Attention to process intensifies this moment-by-moment experience. Patience and kindness become antidotes to frustration and self-judgment. Calligraphy practiced as meditation invites you to slow down, grow your confidence, and enhance your well-being.

To develop calligraphy as an expressive art, you begin with the fundamentals of alphabet design, composition, and spacing. You investigate "calligraphic plasticity": shortening, lengthening, and/or redirecting a stroke in response to letters preceding/following it. (Calligraphy is not type!) You awaken "calligraphic empathy": the ability to translate verbal meaning into graphic elements. You cultivate felt, gestural movements through stroke techniques such as "bowing" (as if playing a violin). I warmly encourage you to enter these unexplored regions, to experience their untapped potential (and yours!) through structured exercises and guided play.

And historical scripts? Naturally, these are an integral part of calligraphic instruction. However, I think it's time to reconsider their role. First, the edged pen that produces most of them is too sophisticated for most beginners. Only near the close of my book, in the last two of my eleven training alphabets, do I offer Italic inventions for learning to operate and understand this tool's potential. For me, historical alphabets are first symbols of a period's history/values (important for their allusive power); and second, formal vocabularies available as a rich source for creative inspiration.



I welcome any response you wish to make!

For more information, please see the Publications section of Gina's website: www.ginajonascalligrapher.com

E

Images from "Scribbled Lives"

Scribbled Lives is a Facebook site for calligraphers who are interested in working within a creative and supportive community on journaling that celebrates the creative life with letters and more. Posts in the group are journal related only – no advertising, no politics not related to a journal response and discourage extraneous posts. There is a prompt every week and here are some of the responses by our members who partake in this group.

A

B

D

C

A & D Cindy Rudolph, **B, C & E** Gerry Jackson Kerdok

Dancing Letters
SCHOLARSHIP FUND

The Dancing Letters Scholarship Fund; not affiliated with Masscribes, was established in 2010 in memory of Ann Van Tassell, an outgoing, vivacious, and extremely talented artist. Ann went out of her way to encourage lettering artists to fulfill their creative endeavors. Her love of letters, her spirit, and her enthusiasm are the foundation upon which the scholarship was built. DLSF was founded, organized, and maneuvered through its complicated corporate birth by Aimee Michaels. Aimee had a passion for lettering and lettering education, which we strive to continue in her honor.

As an independent 501(c)3 non-profit organization, the scholarship provides financial assistance to those wishing to further their knowledge of calligraphy and its related arts through attending workshops, lectures, classes, or international, regional, and local conferences. Since its inception in 2010, the Dancing Letters Scholarship Fund has granted over $30,000 to more than 25 deserving applicants.

This year at Rendez-vous, the calligraphy conference in Sherbrooke, Canada, scholarships have been awarded to 7 deserving participants! An auction will be held during the conference, to support the Dancing Letters Scholarship Fund.

You too can help this worthy cause by donating a calligraphy piece or other interesting items such as jewelry, pens, art materials, scarves, T-shirts or artifacts. If you would like to donate an item and are not going to the conference, there are several members driving and would be happy to carry it to Rendez-vous. Please contact Elissa Barr at penpusherink@gmail.com if you would like to send in an item. You can bid at the auction if you are attending the conference!

To donate money, please go directly to www.dancinglettersfund.org. Thank you in advance.

Robert Boyajian

Passed away peacefully at the Highlands on the East Side in Providence on Thursday, April 11, 2019. He was 91.

Upon graduation from Central High School in 1945, Robert enlisted in the U.S. Navy serving in the Southern Pacific. Entering civilian life again, he enrolled in the former School of Practical Art in Boston. Graduating with honors, he sought work in the commercial art field and went to New York where he began his career as a lettering artist for the Norcross Greeting Card Company. One year later he joined the J. Walter Thompson Advertising Agency where he later became Art Director. In 1996, the Art Department was closed and their work was farmed out.

With a solid background as a designer, calligrapher and Art Director, he continued his career free lancing. Robert's work was exhibited throughout the United States and Europe and appeared in numerous books, magazines and catalogs. A recent publication called "One Hundred Calligraphers of NY" included his work.

Robert conducted workshops on calligraphy which were popular throughout the United States and Canada. As a left hander, he shared with other "lefties" techniques used to position the paper to avoid smudging. Now a freelance artist and calligrapher, he claimed the following as clients: Cartier, Macy's, Tiffany, Eastman Kodak, Xerox, The Barclay Hotel, the New York Public Library, President Jimmy Carter, Cliff Robertson, The Type Director's Club and Nelson Rockefeller. Among the awards he received were: an Honorary B.F.A. Degree from the Art Institute of Boston, a Fellowship Award from the NY Club of Printing House Craftsmen, an award of Recognition and Appreciation from the International Association of Master Penman Engravers and Teachers of Handwriting and an Award of Appreciation from The Society of Scribes. He was also an Honorary Member of the Art League of Rhode Island.

In 1996, Robert retired to Newport, Rhode Island. He explored new avenues of expression, with his creations displayed throughout the shops of Newport as well as the Redwood Library and the John F. Kennedy Library in Boston.

Gothicized Italic

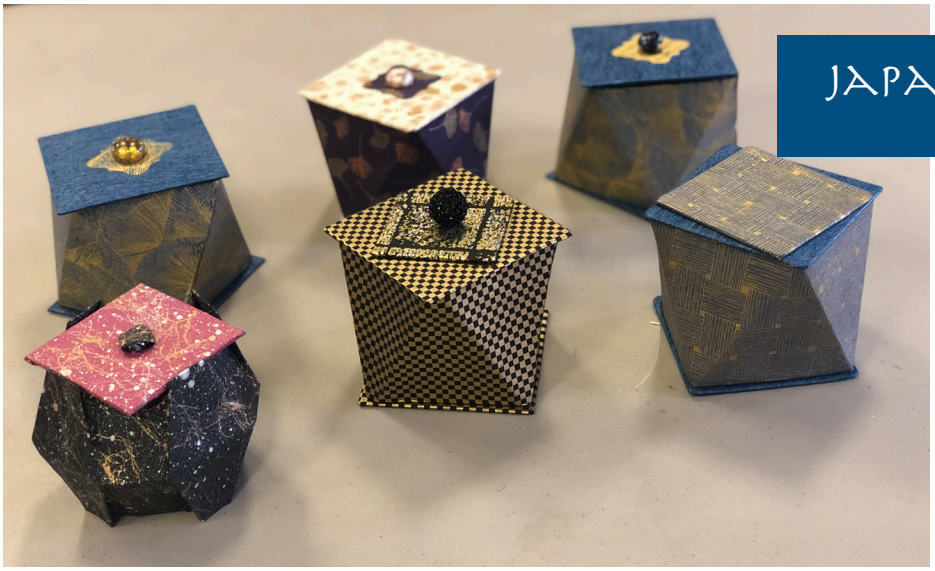
with Barry Morentz

I took my second workshop with Masscribes at the end of April and was delighted. People were so welcoming and the set up was perfect for a calligraphy workshop. As a self taught calligrapher I was initially intimidated but quickly warmed up to the warm atmosphere. It was wonderful to be around so many intensely creative people and fun as well. The enlargement via the projector on the screen, showing Barry's technique and stroke direction was extremely helpful.

Barry was entertaining, specific and so knowledgeable. He started with a simple stroke showing the curve for the hand. He went through the alphabet carefully, drawing the letters and showing us specific attachments of letters, bringing the still wet ink into the following letter. Day two saw us mixing different colored gouache into the nib itself. Many of us wrote out beautiful quotes with variegated colors and sharp lettering that was simply stunning. Barry was quite hands on, going around the class to make corrections and suggestions very amiably. I was very happy to find using dip pens to be a joy and I am going to use much more often going forward I will be exploring Gothic Italic .Thanks to the Masscribes team, all the sheets Barry lettered were emailed out, which will be so helpful.

Done by Barry Morentz

JAPANESE BOX WORKSHOP
WITH BARRY MORENTZ



Boxes made by class participants

On a fair Friday in April, 7 of us, including Barry; gathered to create Japanese Boxes. The supply list we followed mimicked one for bookmaking. Barry's had brought along sample boxes and an array of beautiful paper to choose from. Our first task was make the adhesive which was a combination of methyl cellulose in powder form to which we added distilled water to form a paste, like we use in paste paper. The was allowed to settle for about an hour after which we added PVA. The proportion we used was 2/3rds methyl cellulose and 1/3rd PVA. One could also use a 50/50 mixture.

We next were shown the various parts we would put together to create our boxes. We had an interface that consisted of pergamanata previously adhered to decorative paper by our instructor (to save drying time). To this we would be adding an outer covering of decorative paper either the same or contrasting the liner. A template for the shape was provided. We also had a 3 ½" square lid and base made from mat board or chipboard and 2 lighter weight 3" squares for inside the lid and base.

After a demonstration, we got out our trusty chip brushes and applied the prepared adhesive to the liner/interface. Adding our chosen paper, we rolled the "sandwich" to flatten and remove excess adhesive on a table protected by newsprint. Next this was placed under a brick to dry and flatten further, while we moved on to cover the other box parts with decorative paper.

Later in the day, we went back to our main part (the sandwich), removing it from under the brick and checking to see if it was really dry. Now the transformation of the parts into a box would take place. The template was again used, this time we traced over the fold lines using our bone folders against a ruler. The folds were in a zig zagged line, that connected with a tab tucked strategically into the edge of the "sandwich" that we had been warned to leave without glue previously. Now we knew why. When the shape was ready, adhesive and sheer finger pressing helped attach it to the base and we all admired our beautiful Japanese boxes. A bead added to the two lid pieces for a handle and an inner liner finished the piece. Our instructor gave us a humorous notice entitled "Rules for Proper Use of the Yabe Box" to explain his first encounter with a box of this sort and give ways to use. There are probably as many different ways as there were members in this fun class held on April 26, 2019 at the Sportsman's Club in Norwood, MA. We were happy to have enough time to complete a second box and take paper and parts to complete more at home.

-Paula K. Howard

Boxes made by Barry Morenntz

Loredana Zega

Teaching at Masscribes, September 20-22/2019, stay tuned

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

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

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

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

Designed by Loredana for her workshop at Masscribes

A flyer will be going out to members in June to register for this workshop. What a great opportunity to study with this very talented calligrapher and artist.

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

If you are at Rendez-vous, you will have a chance to meet Loredana and peer into her class.

Dates to Remember

Upcoming Workshops

September 20-22, 2019
Loredana Zega

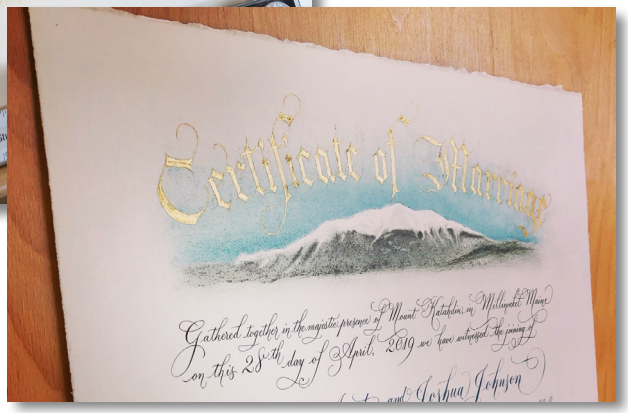
October 19-20, 2019
Rick Paulus

Other Upcoming Events

June 29 - July 6
Rendez-vous 2019
38th International Calligraphy Conference,
Sherbrooke, Québec, Canada
www.rendezvouscalligraphy.org

There are still spaces available so please check with the organizers

Please send in your articles and images. Next deadline is August 31, 2019

A Calligrapher's Challenge

Jobs done by Diane McDougall Desautelle. Writing on paper, stone and wood!