

## Paste Paper Sampler

L to R: Canson Mi-Tientes, opaque acrylic ink (dried), ac/p sponged on and scraped.

\*ac/p = acrylic paint and paste mixture

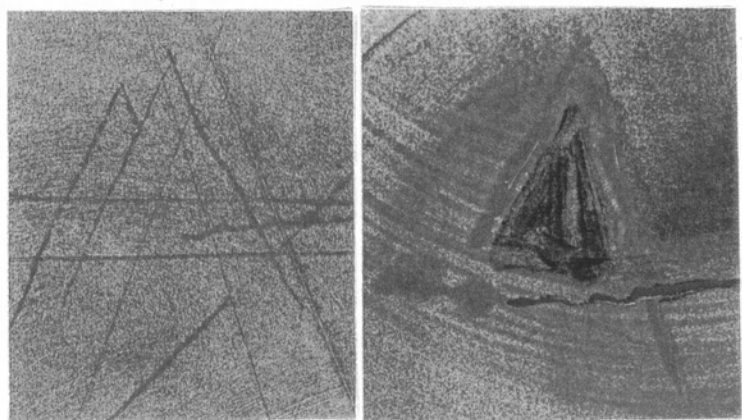
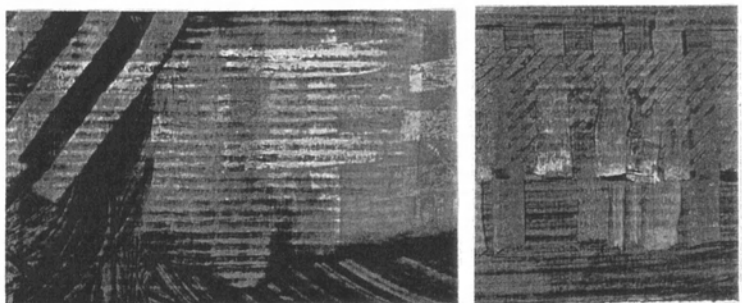
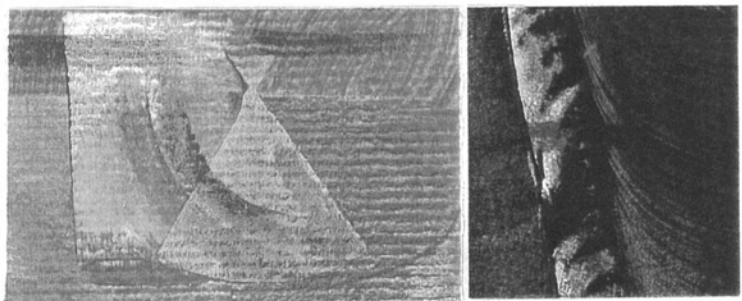
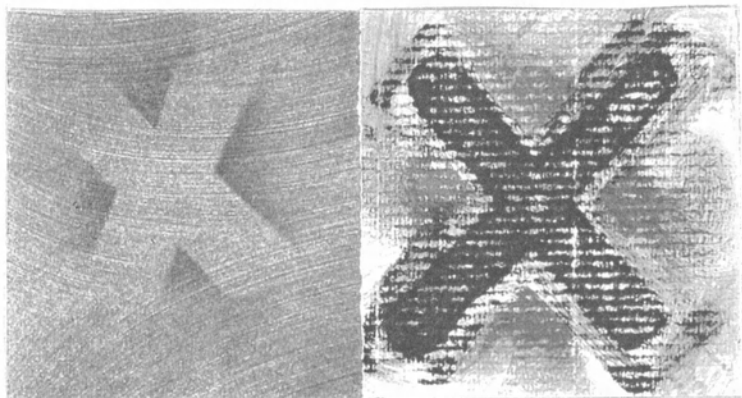
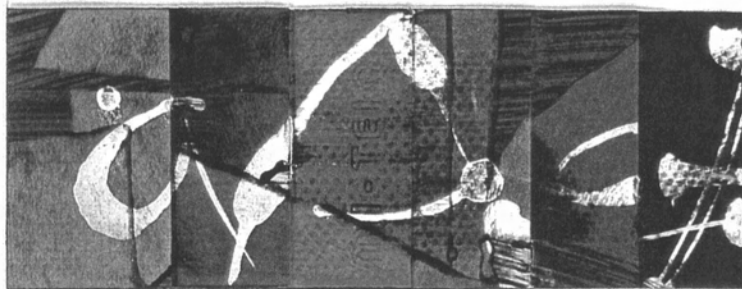
L: Sennelier Oil Pastels thinly stencilled with makeup sponge onto Mohawk Superfine; ac/p with a sponge brush  
R: Fabriano Italia over a template (X), clear paste sponged on; Nupastel pulled over the template.

L: Fabriano Italia, orange ac/p: Nupastels pulled over to make various shapes.  
R: Oil pastels on Arches Text Wove (ATW); black ac/p sponged on and rolled / pulled away.

L and R: Fab/It with orange ac/p and Nupastels allowed to dry. Black ac/p sponged on, and scraped away to expose first layer. (various tile spreaders)

L: ATW; distress the paper when dry or wet by folding or denting (being careful not to tear the sheet) before or during pasting process; rich ac/p pulled over sheet with a sponge, then most sponged off to produce a stained and dimensional effect. Clear paste sponged over the color will take more pigment off.

R: ac/p rolled and sponged, then straight acrylic paint applied while paste is still wet. Purple is Nupastel.



## **The Process**

Dip the sheet in water, drain of excess water and (with a sponge) smooth onto a flat plastic, glass or formic surface. Mix acrylic paint and past in proportions which will produce the desired formica or subtlety of color. A half of cup of paste and two tablespoons of most colors, especially Golden matte and 'high load', will result in quite rich color. Keep in mind that pigment characteristics (opacity, staining, etc.) come into play when using acrylics mixed with paste and water in this technique. Apply the colors with sponge/roller and play: layering, abrading, stenciling, etc. To dry, move the sheet to corrugated cardboard and airdry until just cool to the touch (still lightly damp). Transfer sheets to new (dry) corrugated board, and make a 'Dagwood' stack of board and papers, until sheets are thoroughly dry. Pressing should be avoided while papers are still wet. The best advice I can offer is to experiment and use this versatile technique to produce effect unavailable to you with traditional printmaking and painting. Use references of surfaces you wish to recreate (stone, textiles, plantforms, or metal and plastic surfaces). The possibilities are unlimited, and I've found the technique to bring out individual aesthetic and color usage as no other process I've experienced.

## **Paper Selection**

### *Surface Characteristics*

Choose a wove, laid, smooth, or textured surface according to the effects you are aiming for, keeping in mind the final application of the sheet by making a sample page or cover.

### *Fiber Strength*

Some of the thinnest sheets are very resistant to abrasive techniques, and some of the papers which appear tough almost fall apart immediately on getting dipped in water. Choose papers with the greatest integrity and match your papers to the requirements of painting, printing, restring and binding by making a good test before starting the book.

### *Some Suggestions*

*Arches Text Wove* (and laid) is the most versatile sheet I know and gives me the matte surface I like for pages. It works well for the most abrasive techniques and provides a great surface on which to do progression of techniques.

*Charcoal Papers* (Canson Mi-Tientes, Fabriano Tintziano, German Bugra, etc.)

These sheets are not intended for wet media, but provide the best color possibilities and come in a variety of weights and surfaces.

*Watercolour Papers* are not intended to be folded and should only be used for flat work.

*Mohawk Surperfine*, *Zerkel*, and other bookmakers' favorites are desirable for a variety of uses because of their weight, size, and surface.

*Handmade Papers* of all thicknesses and surfaces should be tested to determine their suitability for your design.

*Paste Papers / Materials and Bibliography*

**Materials**

Acrylic Paint: Golden Artist Colors  
New Berlin, NY 13411  
1.607.847.6154  
www.goldenpaints.com

Great product; widely available; note the variety of paint: high load, matte, etc. The Golden website will provide you with great information, store lists and an opportunity to order swatches.

Papers: In addition to your favorite local and mail order suppliers, you might try :

Stephen Kinsella Inc.  
PO Box 32420  
St. Louis MO 63132  
1.800.445.8865

Kinsella has good prices on Arches Text Wove

**Bibliography**

*Design Language* ISBN 0-9615984-6-8  
Tim McCreight, 1996  
Brynmorgen Press  
33 Woodland Road  
Cape Elizabeth, ME 04107

This powerful "little" book is a great reference and resource for anyone interested in design. It has an interesting layout, great cross-referencing, an element of humor. It is available through large bookstores, and you may also order quantities at considerable savings if you order directly from the press.

*The Shape of Content* ISBN (paper) 0-674-80570-4  
Ben Shahn, 1957-present  
Harvard University Press  
Cambridge, MA

Shahn's classic work addresses some of the questions around the education of an artist and the role of the artist in society.

*Free Play, The Power of Improvisation in Life and Work* ISBN 0-87477-578-7  
Stephen Nachmanovitch, 1990  
Jeremy Tarcher

5858 Wilshire Boulevard  
Los Angeles, CA 90036

This book suggests the possibilities of tapping into creativity and applying it to all endeavors and professions: from accounting to playing the violin.

*An Outline of Book Design* ISBN 0-948905-40-9  
Douglas Martin  
Blueprint Publishing Company  
40 Bowling Green Lane  
London EC1R ONE

## *Paste Recipes*

Sift 1 part cake flour into 2 parts water; whisk together and let stand for 15 - 20 minutes. In a heavy stainless pan, boil 5 or 6 parts water (depending on the thickness of paste desired). Pour the flour/water slurry through a sieve into the boiling water, and adjust the heat to bring the mixture to a "burble." Cook for 10 minutes, stirring constantly. Pour through a sieve into a stainless or glass bowl. Spritz with water, and cover with plastic wrap, pushing the plastic down onto the surface of the warm paste (this prevents a skin from forming). Cool thoroughly in the refrigerator (overnight or until the paste sets to a gelatin consistency.) A thicker paste will allow you to get many of the color-saturated effects and to maintain more intense patterns, especially "combed" / ridge patterns. You may thin the finished paste, if necessary, by whisking additional water into it. SM

Over the years I have experimented with a many pastes applied to a variety of papers, and the above recipe produces both beautiful color-saturated and very subtle effects using a variety of techniques. For book pages, my papier of choice is Arches Text Wove, because it is tough enough to withstand the most abrasive techniques, and because (using wheat paste) its wove surface is a great lettering and painting surface, especially for large format books. ATW is easily dried flat on corrugated cardboard or a drying rack. Smaller books require a paper with more flexibility, and I usually select a thin handmade or one of the Mohawks for books under 7" wide (spine to fore-edge, depending on the binding style.) Various handmade papers each produce a distinct effect, according to their surface characteristics and sizing. Experiment, play, and experiment some more to find the combinations which meet your requirements.

I recommend matching the type of paste and the paper to the particular use you have for the papers. Rice starch, laundry starch and methyl cellulose generally produce more fluid designs. When starch pastes are applied to smooth papers (Mohawk Superfine, "smooth") paste applied to the finished sheet has a sheen that is impossible to achieve using the flour paste and Arches Text Wove. (See the *Techniques and Materials* sheet for more info.)

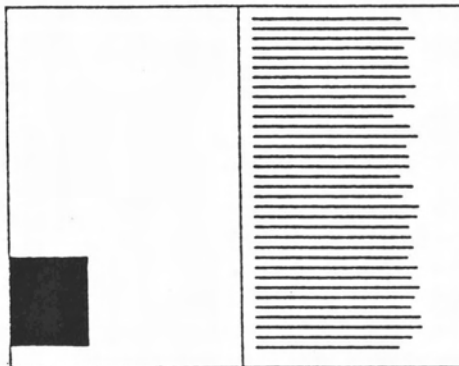
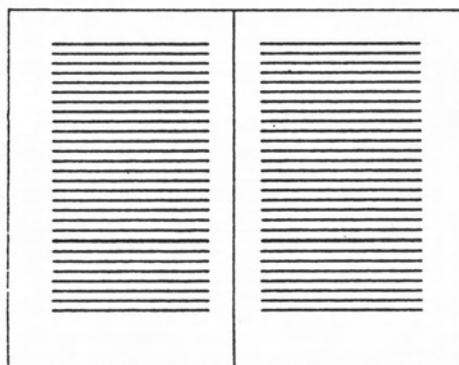
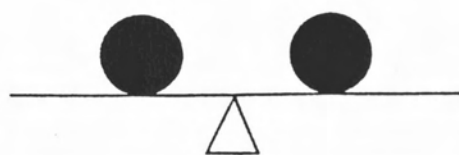
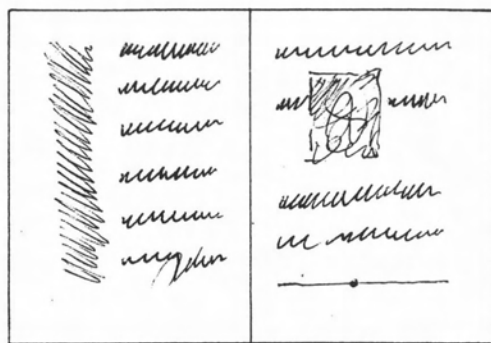
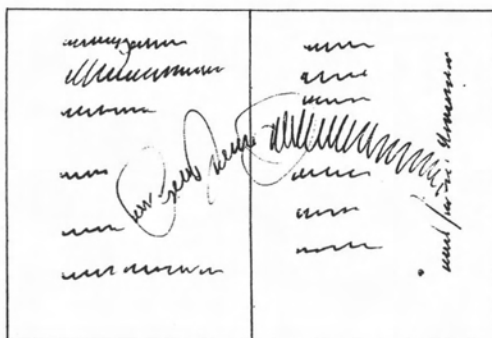
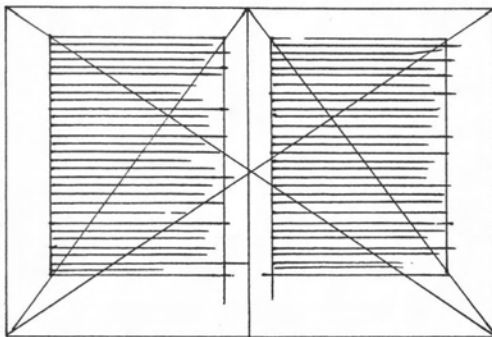
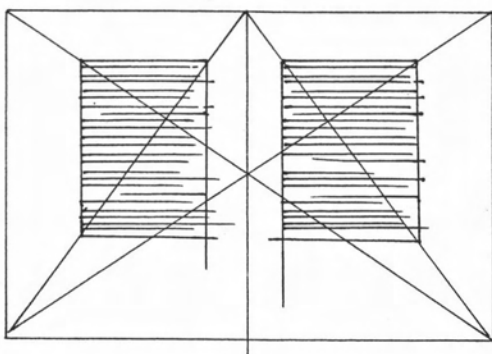
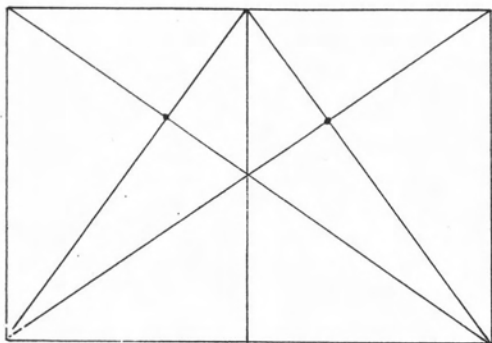
The following recipes were offered to me years ago by Daniel Kelm, Carol Blinn and Sarah Creighton. It seems that most binders use the same paste for paste paper production that they use in their binding work, and they periodically change to a new product/recipe.

DK: 1 part cornstarch to 1 part water (to make a slurry), added to 6 parts boiling water. Cook on a low flame, stirring constantly, until translucent (may take a very short time).  
CB: Argo Laundry Starch. She doesn't measure, you're on your own. (Like cornstarch.)  
SC: Whisk together one part Zinshofu Wheat Paste and one part cold water. Add 3 or 4 parts water. Stir and cook on a low flame until translucent.

Suzanne Moore / GBW Standards Seminar, October 2001



# Traditional Page Design. Theme and Variations. Suzanne Moore



## ARTIST'S BOOKS

Suzanne Moore

*Suzanne Moore lives past the end of a dirt road in Ashfield, Massachusetts. She learned about invention from doll-house building; during socially turbulent high school years she learned Shakespeare and mathematics, politics and patience; and she gained perspective from skydiving. Thomas Ingmire taught her about passion for life and work. Stella Patri, F.G.M.E.\* taught her how to dream and inspires her to have guts. Artists and authors of all kinds provide rich and broad inspiration. Nature teaches her that there are endless shades of green. Don and Folio teach her about humor, love and loyalty.*

*Suzanne's books interpret a range of subjects from gardening to Sequoyah and his Cherokee alphabet. Her books have been acquired for several public and private collections (in the U.S. and Europe) including the Pierpont Morgan Library in New York, the Library of Congress, and the James S. Copley Library in La Jolla, California. Suzanne plans to learn more about stone, moss and illumination.*

*\*Fairy God Mother Extraordinaire*

Books are places. Intimate, subtle and serene, or public, playful, boisterous and bawdy. Words and images, design, texture and color are the passports and points of entry. The reader is the traveler/occupant who spends as much or as little time to breeze or meander through the journey/place, and each experience will be unique to that traveler's focus and perspective.

Since youth I have loved places; visiting, exploring and making them. Long after my young peers had put away their dolls, I kept a carefully furnished (mostly hand-made) contemporary doll house in a quiet corner of my parents' living room. I still have clear memories of that bird's eye view and the layout of the rooms — even particular furnishings. Building multi-room castles and tunnels in the snow was a winter occupation, and in the summer the vegetable and flower gardens were hiding places as well as resources for materials (even weeds) with which to make things. Since those playful beginnings, a direct involvement in the making of places has always been a part of my life. As a renovator of historic buildings in northern Wisconsin, I designed and worked out structural and decorative transformations for homes, small public buildings, gardens and a barn. Later, while in the San Francisco Bay area, I worked as a gardener's helper, restoring order and clarity to garden rooms, and at Stanford University I designed and organized exhibitions of rare books and manuscripts. My husband Donald Glaister and I currently occupy and continue to build and paint the interior of a small post and beam barn surrounded by woods, which we converted to living space.

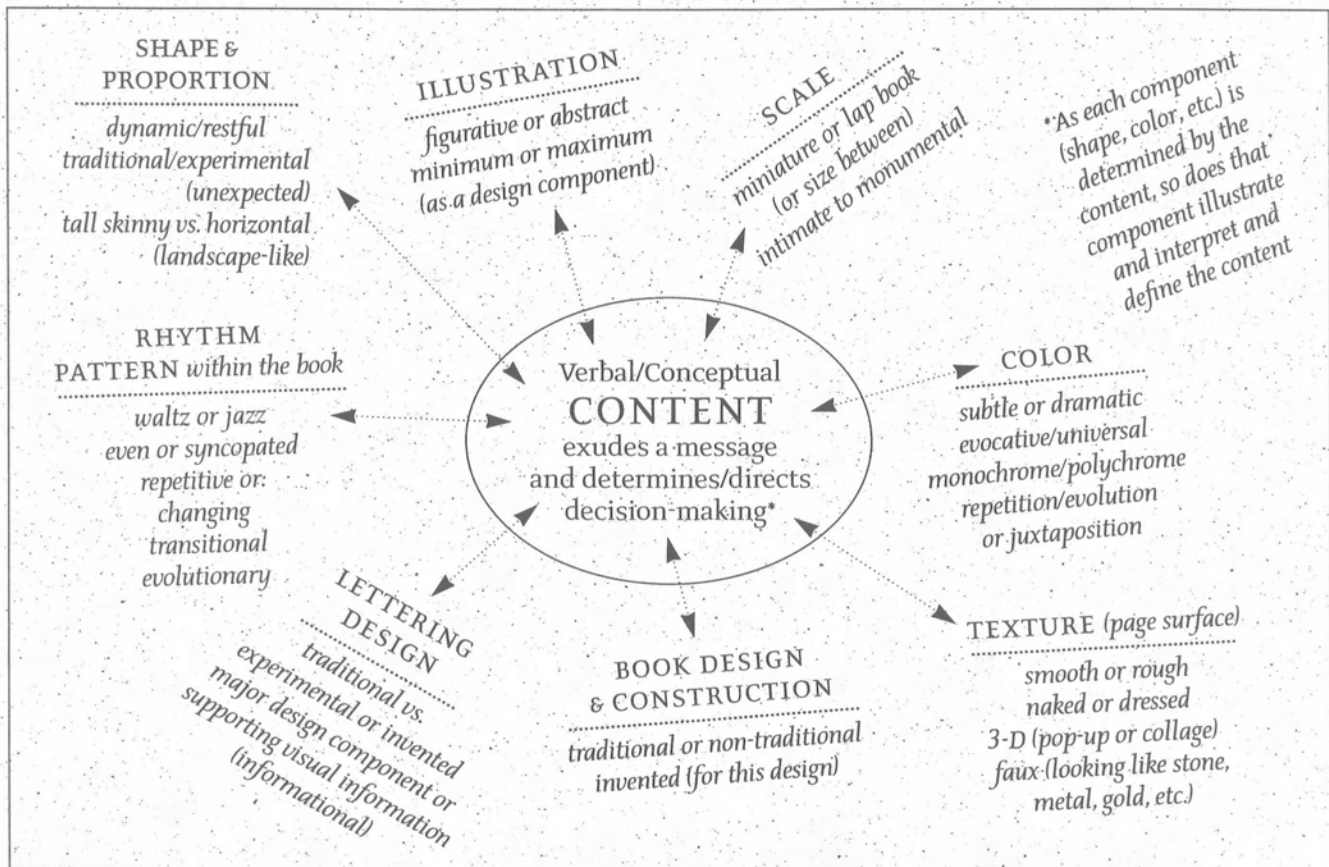
Books, I have discovered over the last ten years of making them, are an opportunity to create complete, varied, hopefully evocative, interesting and informa-

tive places, which will invite readers to return again and again. These "places" differ greatly from exhibitions and buildings, of course, in that they may be held in the hands and are more easily transported. The viewer experiences each book in the first person: you *must* handle a book to view it. Viewer involvement with a hand-made book determines the key components of rhythm and sequence, while providing opportunity for, or obligation to be, involved in other sensory perceptions (sound, touch, even aroma/odor!) which are impossible with many other art forms.

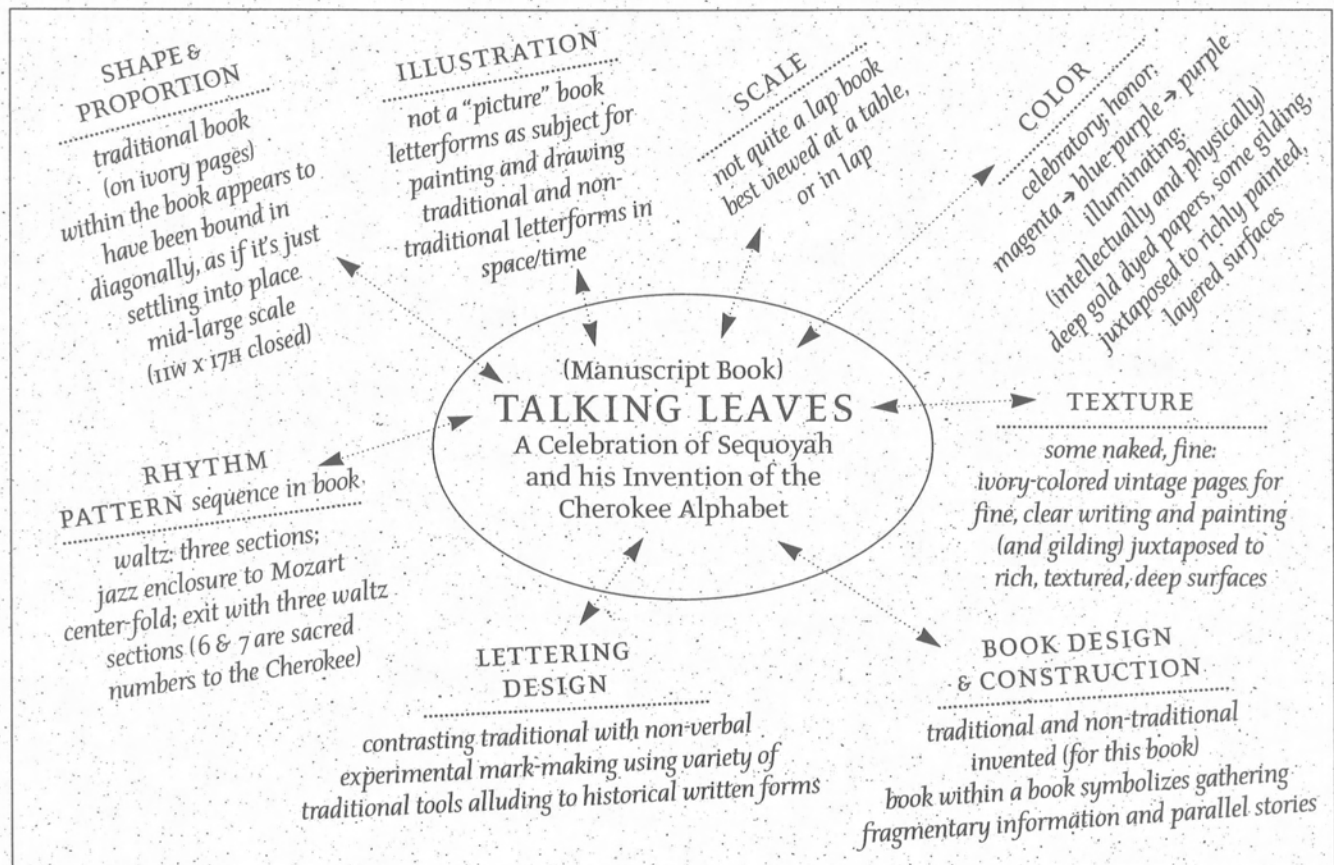
The challenge is to provide verbal/visual information in an interesting, accessible and hopefully enlightening way, choosing and playing with the possibilities of book materials and format. *How*

does a maker deal with the incalculable number of decisions to make in conceiving a work of art? My solution is to have a verbal/conceptual core. I work with the words of authors whose work I finally choose after long periods (usually intermittent over one to five years) of reading, re-reading, investigating parallels and exploring juxtapositions. Occasionally I work on non-verbal conceptual pieces which have more abstract content, dealing with design, color, sequence, and allusion, combined with illegible calligraphic marks/words/passages.

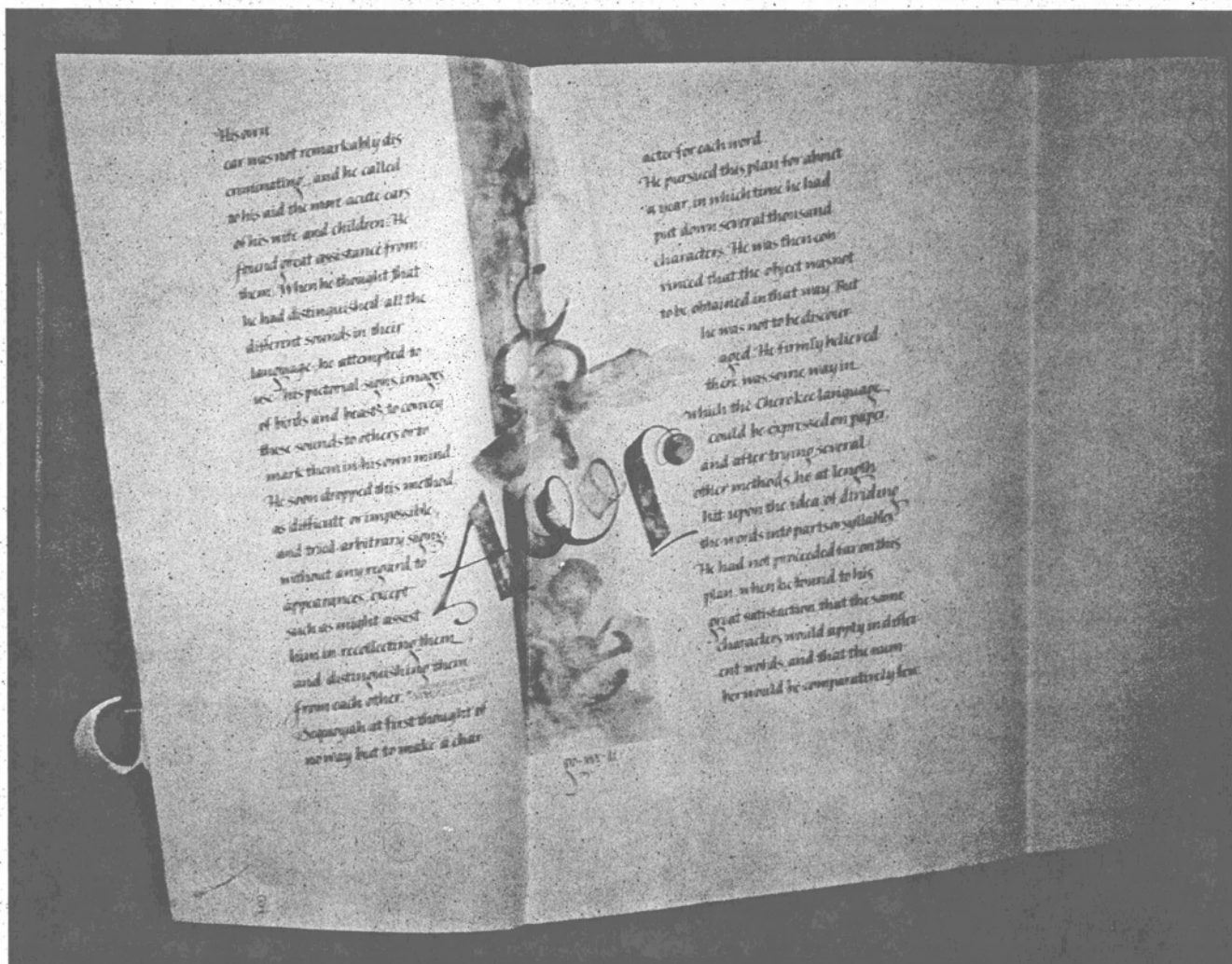
The content/concept is at the core of each decision regarding scale, page design, lettering design, color, technique and even binding construction, as the "mind maps" illustrate. The text must intrigue and inspire me, and have a longevity and message which will interest and inform others. Once I have defined/selected the content, it becomes what Ben Shahn describes so well in *THE SHAPE OF CONTENT*, "From the moment at which a painter begins to strike



Suzanne Moore's mind-maps. Map 1 above: How content determines book design. Map 2 below: Example of mind-map for TALKING LEAVES.







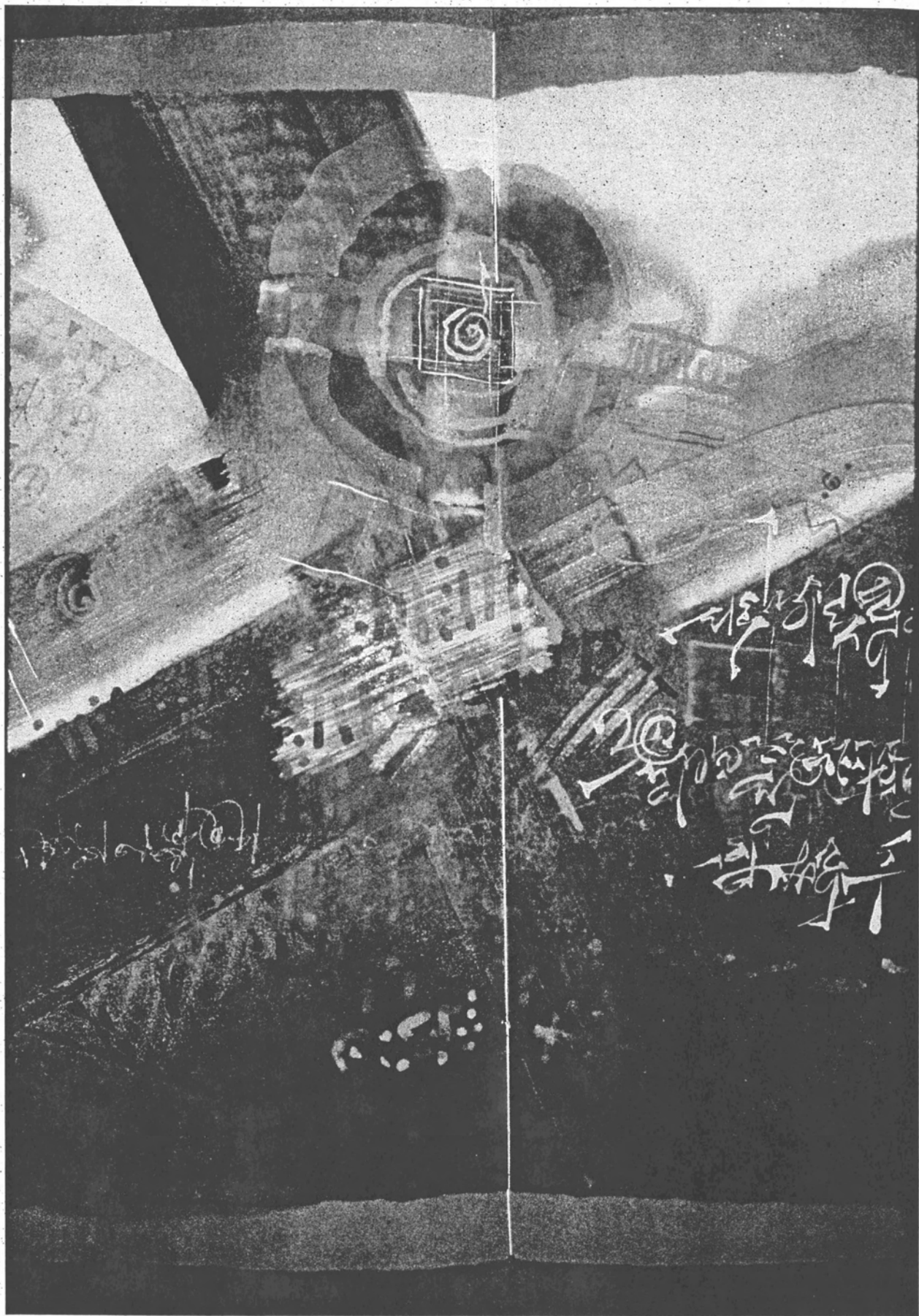
Page spread from Suzanne Moore's *TALKING LEAVES*, a book within a book.

figures of color upon a surface he must become acutely sensitive to the feel, the textures, the light, the relationships which arise before him... Idea itself – ideas, many ideas move back and forth across his mind as a constant traffic... It is an intimately communicative affair between the painter and his painting, a conversation back and forth, the painting telling the painter even as it receives its shape and form."

As an example of the design and decision-making process, I have chosen the manuscript book, "TALKING LEAVES, A CELEBRATION OF SEQUOYAH AND HIS INVENTION OF THE CHEROKEE ALPHABET." It is the longest (122 pp.) and most complex book I have designed and completed to date, and it was commissioned by an Italian book collector in 1990 and completed in 1991. It was the culmination of the exploration of Cherokee letterforms and the research I had done on Sequoyah's alphabet over a seven-year period. The two "mind maps" on page six provide an idea of the decision-making process.

To accommodate two or more parallel texts in a single volume, I used various ways to preserve the definition and clarity of each text through the book. Each of the seven sections in *TALKING LEAVES* has three folios. The innermost folio of each section (pictured above) is painted and written on vintage ivory Saunders paper. The other pages in each folio are dyed deep gold or painted in rich shades of scarlet, blue and purple. The gold pages each have a textural square of small dark green Romans relaying personal accounts of Sequoyah by individuals who met him during his life. The classically designed ivory pages are bound into the book slightly off-square against the deep-colored pages, as if two separate books had been mistakenly interleaved and bound together.

One book often leads me to another: in content, design, technique or structure. The Cherokee letterforms, which I have chosen *not* to learn to read (for the present) have forced me to examine letterforms purely



*Double-page spread from WE BELONG TO THE EARTH by Suzanne Moore.*

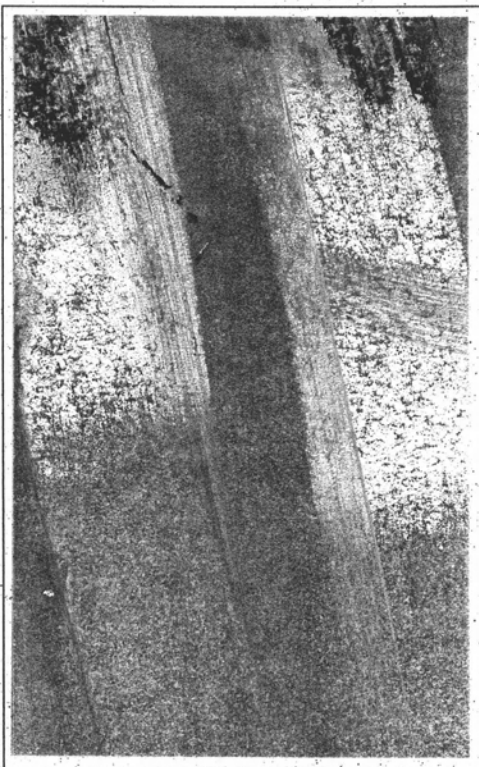


from a design standpoint. The study of this intriguing alphabet has encouraged me to look at historic and contemporary letters from many sources, exploring them as visual rather than verbal information. Parallel to my study of the Cherokee alphabet has been an interest in earth signs: petroglyphs, mazes and pictographs. Expansion of my repertoire and application of new tools is another effect of working on a variety of renderings of the alphabet. The exposure to a variety of letterforms which I do not read has given me a sense of the tremendous variety as well as the interconnectedness of human beings throughout history in their efforts to record and communicate information, concepts and celebrations. Work on the Cherokee books also piqued my interest in Native American literature, and one of the results was a book (pictured on page 9) which is a combination of Native American writings about their relationships to the earth, and petroglyphic, symbolic and abstract marks suggesting the deep and complex history of man on earth and how he leaves marks to denote events and sacred places.

Once I have chosen a text (or texts, as I often incorporate two or more parallel texts), the question is: How does one create that place/space which will invite the viewer to read and visually explore the content of a book? My goal has been to create pages which appear more atmospheric, deeper, more richly colored, more delicate or more mysterious than anything commonly known to the reader. At the same time it is important to maintain connections and allusions to the familiar. An example of this is the use of familiar colors and color combinations juxtaposed to unexpected colors. Using marks which are recognisable calligraphic strokes and therefore feel familiar and approachable, but having those marks be unreadable in a literal sense, is another example. The viewer is both attracted and surprised by the interweaving of the familiar and the unexpected.

The paste paper technique was introduced to me as a way to make decorative papers for bookbinding and box making by Daniel and Babette Gehnrich about 1986. Since then I have combined those basic techniques with drawing and painting techniques, layering

and lettering to produce surfaces which aspire to look and feel like something other than paper: one of those passports to another place and time and state of mind. The physical constraints of book design – touchability and subtle abrasion over time, and the necessity of pages to remain flexible enough to turn gracefully, present technical problems not encountered by artists whose work is intended to be glassed and/or framed.



As paste extends the working time of acrylic paints while it melds the pigment with the paper surface, the painter has a great variety of techniques available to her/him. Oil pastels can be used on dry paper, with paste and paint over it, to produce a resist effect. Soft pastels can be used in a book and the paste acts a binder from below or layered over the top of the otherwise dusty pigment, allowing artists to consider pastels as a book medium. The layer-ability of the paste painting process makes it ideal to develop surfaces of interest and depth, as well as easily working on both sides of a single sheet (which has been allowed to dry between paintings). The fluidity of the medium allows sweeping painterly marks and the possibilities of writing, drawing and painting

in wet paint. With some experimentation surfaces can be painted which work beautifully for surfaces on which to write or layer painting and drawing.

The technique of combining paint with paste to coat, decorate and texture paper is one which has endless possibilities to alter page surfaces. One may create paper which looks like shadows or stucco, or pages which look like they are deep texture instead of relatively thin paper. I have found this technique to be perfect to solve many of the design and technical challenges presented by books. Because the variety of effects possible with paste painting is so great and continues to expand for me, I find I must remain focused on the concept – the core of my text – as I work. Without such a focus, one might easily get lost in the painting materials and techniques. The text, and my interpretation of it, always provide the necessary direction as I develop each book. There is no doubt that I also meander as I allow/encourage that irresistible, “intimately communicative affair” which Ben Shahn describes so well.

# Flow

## PLAYING IDEA AND ESSENCE INTO REALITY

Suzanne Moore

*"The metaphor of 'flow' is one that many people have used to describe the sense of effortless action they feel in moments that stand out as the best in their lives. Athletes refer to it as 'being in the zone,' religious mystics as being in 'ecstasy,' artists and musicians as aesthetic rapture. Athletes, mystics, and artists do very different things when they reach flow, yet their descriptions of the experience are remarkably similar."*

—Mihaly Csikszentmihalyi

### Flow

Flow. Air flow. Blood flow. Traffic flow. Ice flow. Energy flow. Ink flow. Crowd flow. Cash flow. Flowing hair. Work flow. Free flow. Each of these is a positive state of thinking/doing/being. Each of these terms exudes a desirable quality: clarity, mobility, health, prosperity, efficacy. Given the opportunity to choose between these qualities and their opposites: jam,

dam, block, kink, tangle, chaos - which appeals to us?

What is flow? It might be defined as energy, as breath, as soul or as essence. Once we have defined it and recognize its value, we must ask how we can encourage and preserve it, recapture it for ourselves and nurture it in collaborative settings. We each have a memory of a perfect fluid moment, hour, event, day or even a year when task, description, logistical planning and schedule were unnecessary. Energy and idea became

reality without effort. Things simply flowed.

One perfect day a perfect sand castle appeared on a perfect beach. It's moat protected it from the incoming tide until that sunset-approaching moment when you were ready to see it dissolve. No plan. No boss. No schedule. The day, the task, the company and the process flowed.

*"Flow tends to occur when a person faces a clear set of goals that require appropriate responses. It is easy to enter flow in games such as chess, tennis, or poker, because they have goals and rules for action that make it possible for the player to act without questioning what should be done, and how. For the duration of the game the player lives in a self-contained universe where everything is black and white."*

*Flow tends to occur when a person's skills are fully involved in overcoming a challenge that is just about manageable. Optimal experiences usually involve a fine balance between one's ability to act, and the available opportunities for action. "*

Mihaly Csikszentmihalyi,  
**Flow**

As an artist and creator, I view the experience of flow as that state of synchronicity when mind, body, spirit, tools, materials, subject and intention are all participating easily in the unfolding process. The right tool, sharp and balanced is at hand, the ink/paint mixes to the perfect shade and consistency as it kisses, splatters, elbows or tangos its way onto the page. The work before me evolves dramatically as a leaping dancer



One perfect day  
a perfect sand  
castle appeared  
on a perfect  
beach.

or a lightning bolt, or quietly, seemingly immobile, as a glacier or moss carpeting a rock in the lush recesses of a forest. Time is suspended, and place, weather, and surroundings can be irrelevant. Idea becomes tangible *through* my eyes, body, and hands, guided by an indescribable source of intuition and energy. I am the instrument through which the muse, the “force,” the source plays thought and ideas into reality. In a way, I must give in, give way, give up rational thought and give myself over to the possibilities. The very process pulls me farther and farther into dialogue, play and action. Ben Shahn describes it beautifully in *The Shape of Content*,

*“From the moment at which a painter begins to strike figures of color upon a surface....Idea itself—ideas, many ideas move back and forth across his [her] mind in a constant traffic, dominated by larger currents and directions, by what he [she] wants to think. Thus idea rises to the surface, grows, changes as a painting grows and develops....It is an intimately communicative affair between the painter and the painting,...a conversation back and forth,...”*

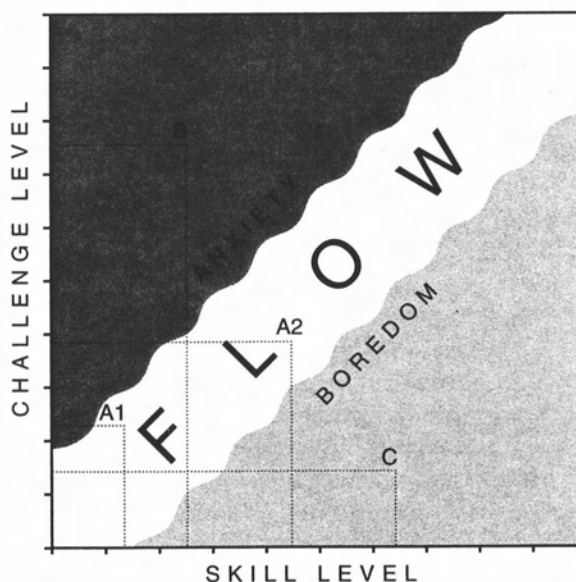
How do we get into flow? How do we stay in flow? Like yoga and other individual challenges, there are techniques/vehicles/inroads which can demystify flow and teach us to live it. Be it. When Yoda, the Jedi master (in the Star Wars movie) heard the exasperated Luke Skywalker claim, as he was attempting to walk across the top of a quicksand pit, “I’m TRYING!”, Yoda calmly replied: “Do, or don’t do. There is no such thing as try.” Easy for you to say Yoda, but HOW?

Perhaps the goal in achieving flow is to never have to try. Just do and be. Flow.

There has been considerable research examining and defining flow. The following chart is one I find useful, and I apply its principles in my work as well as presenting it to students for application in classes. It is useful for students to get the most out of class when skill levels and individual working processes vary in a group, but particularly when they go on to work independently beyond classes.

The chart below was adapted from the one in Mihaly Csikszentmihalyi’s book entitled *FLOW, The Psychology of Optimal Experience*.

*“When goals are clear,...and challenges and skills are in balance, attention becomes ordered and fully invested. Because of the total demand on psychic energy, a person in flow is completely focused. There is no space in consciousness for distracting thoughts, irrelevant*





*feelings. Self-consciousness disappears, yet one feels stronger than usual. The sense of time is distorted: hours seem to pass by in minutes. When a person's entire being is stretched in the full functioning of body and mind, what ever one does becomes worth doing for its own sake, living becomes its own justification. In the harmonious focusing of physical-psychic energy life finally comes into its own."*

—Mihaly Csikszentmihalyi,  
**Finding Flow**

When challenge and skill level are loosely matched, we exist in flow (A1 and A2 as well as infinite intersections of

*"When skill reaches a certain level, it hides itself. Many an art work that looks simple and effortless may have been a life-and-death battlefield when the artist was creating it....Technique is the vehicle for surfacing normally unconscious material from the dream world and the myth world to where they become visible, nameable, singable."*

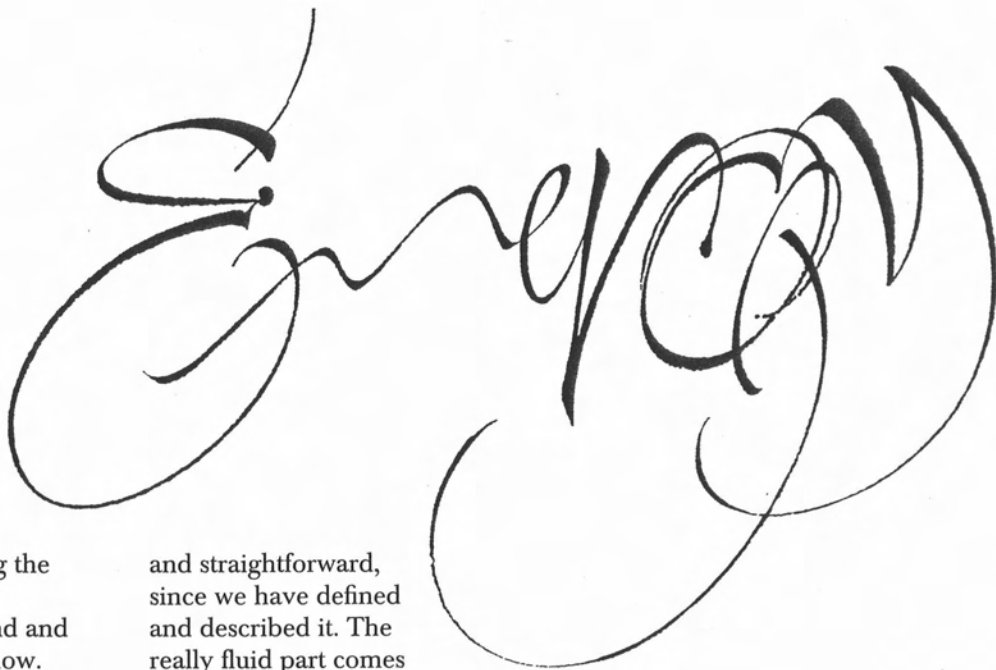
Working in flow. As we work hour to hour, day to day, year to year, we each develop a work flow— hopefully a unique body of work which results from melding spirit (being) with idea and action through flow. Setting out on the path one morning

*Vitality, a life force, an energy, a quickening, that is translated through you into action, and because there is only one of you in all time, this expression is unique. And if you block it, it will never exist through any other medium and will be lost.*  
—Martha Graham.

"matched" skill and challenge levels.) When the challenge noticeably exceeds the skill level as B and surrounding shaded area show, anxiety is the result. Conversely, boredom results when the skill level exceeds the challenge as C and the surrounding shaded area exhibit. When we perceive an unbalanced relationship between challenge and skill, we can alter the process, working closer to or getting squarely back into flow by heightening our challenge or improving our skills to meet the challenge and regain the balance of flow. In *FREE PLAY, IMROVisATTION in life and art*, Stephen Nachmanovitch says:

with the goal of making a great body of work is an overwhelming task, as well as an undefined one. Instead, if we remember "The Work" is, indeed, what one produces over a lifetime, we can avoid the pressure of seeing the work before us as something which must be and do and say all. Each work deserves our ultimate attention, intellect, vision, and craftsmanship as well as the "unique expression" which comes when we infuse a piece of work with spirit. This perspective can liberate us to see each effort as *part* of the oeuvre. By defining and limiting content, letter forms, palette colors, techniques and the concept of a work, I can move quickly to and through





the process of making. Narrowing the focus to a few manageable core ideas/concepts unclutters the mind and makes room for the elegance of flow.

In my own work, flow allows the milliseconds of my life to connect and make sense, propelling me through the days, weeks and years of life and work. As a lettering artist and painter, I most often choose the book form as the format to convey my message. A manuscript book of more than a few pages is possible only with an overall flow of concept and process, and such a book demands:

- uninterrupted working time
- space (to work/play/experiment)
- thinking/processing time (that is, time away from the work)

A large bookwork has the same requirements, expanded, and it is made up of a series of overlapping processes, each benefiting from its own flow, in which I might:

- define/clarify/expand the verbal content
- solve technical problems (materials and book structure)
- examine and develop letter forms appropriate to the message
- create, in paint, a new reality which my reader can explore

It is at the various thresholds of anxiety and boredom (which even a simple task might include) that I consciously or automatically apply the principles of flow. A continuous and energetic dialogue between me and the object I am making is what keeps the work fresh, interesting and compelling. I learn as I paint and write and listen. I listen as I paint and fold and draw and sew and gild. I keep listening. It flows on. Applying flow to making art and making life seems like it might be simple

and straightforward, since we have defined and described it. The really fluid part comes when we don't even have to think about whether we are in or out of flow. The really fluid work/life is neither when we are practicing flow nor when we are in flow, but when we are flow. There's a challenge for you. Don't even think of missing it. ☯

*The gods were with me on this one. I am not a natural-born writer, and although I was flattered by Hermineh's request to write something for this issue of Scripsit I had no idea at the time that I would be trying to describe something as elusive as flow during a period of my life which seems strewn with roadblocks and dams and distractions. Flowless, indeed. The gods were certainly with me, as during this descriptive process I rediscovered some of the magic of meeting a challenge and the necessity of the kind of work which flows through us when we allow it. My friends: Bob Phillips (a New Mexico play-spirit guru), Ben Shahn and Stephen Nachmanovitch (friends through their perceptive and generous writings) have provided so much information and inspiration as I make my way. Thank you, all. I see it.*

*Suzanne Moore thoughtfully weaves content and imagery through her richly textured manuscript books. She teaches traditional and inventive book design and lettering workshops in the U.S. and abroad.*

