

Ingrid Weber

June 17 - Tuesday
1:00 - 7:15 PM

Ingrid's Inkwell
518 Laurel Drive
Wolfstown, Virginia
540/948-4027

*(Bordering Shenandoah National Park
in Madison County)*



Ingrid Weber lives in a veritable nature's cathedral.

The beginning of our conversation starts with a tour of her property where she has planted every single towering tree to accompany the pre-existing solid oaks (magnolia, weeping cherry, and white pine) and flowering bush (oakleaf hydrangea and forsythia). She has poured heart and soul into this visual display of a sanctuary. She takes great pride that the neighboring creatures partake of the brushpiles and pathways, visiting her during all seasons. She says that "gardening grounds her." It is quiet here, where every natural sound is amplified and has profound significance. Ingrid's life is the very embodiment of a

"Thoreau existence," where she is content in her solitude, inhabiting the meditative and peaceful setting that is Shenandoah. She has been here 19 years, working out of her studio, producing and completing commissions both local to this area and those based in Metropolitan D.C.

Ingrid was born in 1947 in post-war Erding, Germany (Bavaria), during a time of massive reconstruction. Erding is situated approximately 30 km northeast of Munich, and has an open-air feel to it with its outdoor markets and variety of cultural programs. Because Erding, a now 780-year-old town, is such a well-established setting, Ingrid was subjected to and steeped in its history and art. As Ingrid grew up, she was cognizant of the goldleaf and calligraphic applications present in its architecture, art, books, and Catholic faith. Ingrid found the architecture "comforting," for its solidity, intricacy, and overall atmosphere of guardianship and historical witnessing. The surrounding structures of castles impressed her... not so much in their architectural beauty, but more in their societal impact: that many, many citizens surrendered their time and manual labor to build such grandeur for the benefit of just a few. So it is easier to understand Ingrid being drawn into artistic directions years later. When she attended both a private, all-girls Catholic school and then university in Munich, she was offered some training in letterforms and illustration, with several people remarking along the way that her handwriting was most unusual and well-formed. This, in turn, piqued her interest in calligraphy. After receiving her degree in education, she taught for a few years before an attitude of curiosity and exploration led her to immigrate to the United States



(Continued on Page 45)

Disabled American Veterans



National Commander's Award

presented to

Wayne Newton

In grateful recognition of your outstanding dedication, patriotism and artistic excellence to improve the quality of life of America's sons and daughters in uniform. As Chairman of the USO Celebrity Circle, you personally spearheaded efforts to bring entertainment and validation to the service and sacrifice of the brave men and women serving overseas by leading fourteen USO foreign tours. You were the first performer to entertain American troops during the height of battle in Afghanistan in December 2001, and in Iraq in June 2003, November 2003, and November 2004. Your generosity and steadfast commitment took you on tours to entertain troops during times of war in Vietnam, in Lebanon after the 1983 bombing of the U.S. Marine Barracks in the Persian Gulf, and in Bosnia.

As one of the most widely acclaimed and honored entertainers in history, you have clearly fulfilled your dream to use your heart and penchant for helping others, and to leave the world a better place than you found it. The 1.3 million disabled veterans who are members of our organization appreciate your selfless support for those who protect the security of our nation. Your heartfelt compassion for America's defenders of freedom and their families are commended by all those who served and sacrificed for the same principles you have displayed throughout your distinguished career - Duty, Honor, and Service.

August 17, 2005

Arthur H. Wilson
Arthur H. Wilson
National Adjunct



James E. Stovely
James E. Stovely
National Commander

SOCIETY OF ATTORNEYS GENERAL EMERITI

Whereas,

the Society of Attorneys General Emeritus (SAGE)
wishes to recognize and honor

Lynne M. Ross

for her service to the members of SAGE during their tenure as Attorneys General of their respective states as well as thereafter, as members of SAGE.

Now Therefore, Be It Resolved That SAGE:

- Commends Lynne M. Ross for her 27 years of service to the National Association of Attorneys General as Deputy Director/Legislative Director and then Executive Director;
- Recognizes her service as being faithful to the highest standards of ethical conduct;
- Lauds her service for its energetic pursuit of excellence in all administrative, managerial and policy matters;
- Praises her service for enhancing appreciation and understanding of the role of Attorneys General in the United States in protecting the health and safety of their citizens, and in helping former Attorneys General in their continuing involvement with each other;
- Honors her for her dedication and commitment in promoting harmony, cooperation and collaboration between and among Attorneys General; and
- Expresses herewith its deep and abiding gratitude for the selfless, energetic and inspired service and leadership she has given to the current and former state Attorneys General of the Nation.

Presented this 4th day of March 2008 in Washington, D.C.

Francis X. Bellotti
Francis X. Bellotti
Massachusetts
Co-Chair

Leroy S. Zimmerman
Leroy S. Zimmerman
Kentucky
Co-Chair

Howard University

FOR THE DEGREE OF

DOCTOR OF HUMANITIES

to

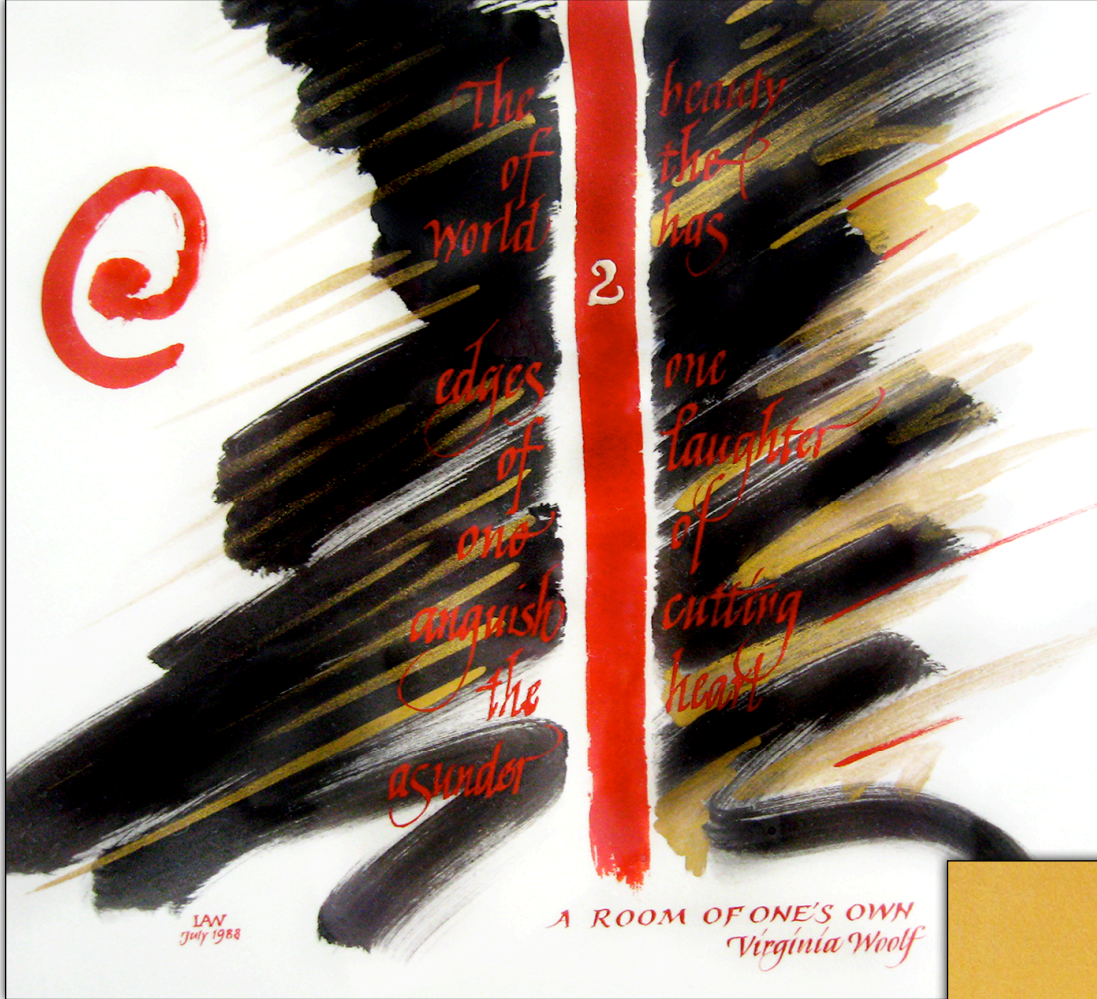
Oprah Winfrey

...dia mogul, incomparable international philanthropist, acclaimed ground-breaking television innovator, influential entrepreneur, magazine founder and editorial director, trailblazer, sheer strength of spirit, compassionate commitment to service, leadership and excellence on an uncharted path guided by infinite divine providence. The unparalleled magnitude of her life and work is real.

"LIVING YOUR BEST LIFE" spiritually, physically, productively, happily, generously, as renowned poet Maya Angelou said, "She is an honest hardworking woman who has done her own dreams and your generosity inspires you to help us grow. We have grown wide-eyed, committed, care, generate, give, dedicate, dream, trust, learn, love, believe, act, and do. You have shown us a way to live and not just survive but to thrive with grace and joy."

Ingrid is often commissioned to design and letter many types of resolutions for civic and business groups, and universities. These involve combining a variety of elements such as illustrative borders, ribbons and seals, decorated initials, and signatures. Many of them can be quite large, containing a high word-count.

She talks about two resolutions she rendered recently this last year, commissioned by two different clients, but due to be delivered on the same day. Each of the resolutions came in at a 1,300-1,500 word-count. Ingrid was not only responsible for doing the lettering, but designing the aesthetic spacing and appropriate decoration, as well. For Ingrid, these particular resolutions were the hardest ones she had ever had to get through due to a severe bout of sciatica that onset during this. They took her two weeks to complete, with her enduring excruciating pain in both standing and sitting postures. She had to summon the willpower, though, for they both had definite deadlines with no chance of extension. In retrospect, Ingrid states that "no one really seeks to do this type of work any longer." There is a sheer physicality in rendering a calligraphic project that requires large amounts of manual dexterity and stamina, both in body and mind, that most people do not take into consideration. ♦




Clockwise from top:

Ingrid employs colors effectively in their potency and symbolism for this Virginia Woolf quote. Particular to note is the red dividing bar to connote “two (2) edges” and “cutting the heart asunder.” Black is used to represent “anguish,” while gold proxies for “laughter.”

In “The Song Celestial,” she has used a red and gold palette to illuminate and create a warm, inviting entreaty to focus on these verses.

For Proverbs 4-8, Ingrid uses goldleaf and line fillers to balance the iconographic Great Horned owl, representing wisdom.





The Song Celestial

BHAGAVAD GITA

The Twelfth Discourse - The Yoga of Devotion

VERSE 7 ❁ (Lord Krishna said) To those whose minds are fixed on Me, O Arjuna, verily I become ere long the savior out of the ocean of this mortal SAMASARA (the rounds of births and deaths).

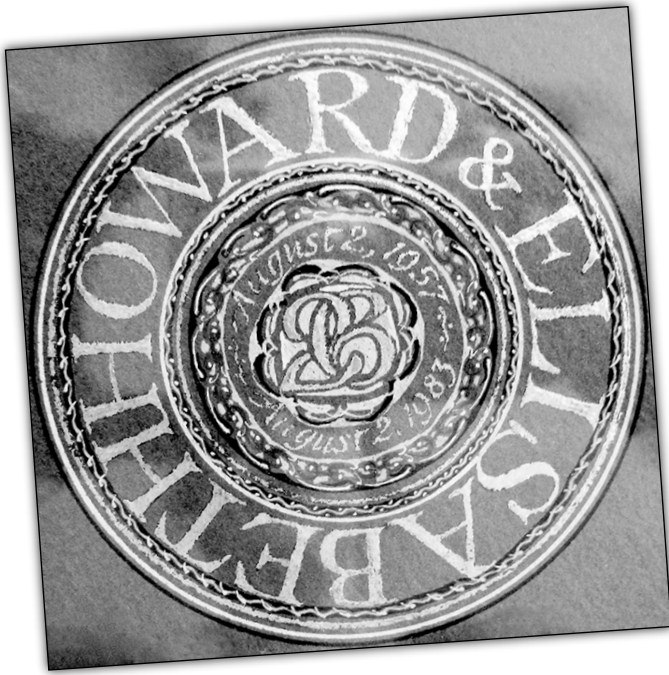
VERSE 8 ❁ Fix thy mind on Me only, thy intellect in Me, (then) thou shalt no doubt live in Me alone hereafter.

VERSE 9 ❁ If thou art unable to fix thy mind steadily on Me, then by the Yoga of constant practice do thou seek to reach Me, O Arjuna.

VERSE 10 ❁ If thou art unable to practice even this ABHYASA YOGA (the Yoga of constant practice), be thou intent on doing actions for My sake, even by doing actions for My sake, thou shalt attain perfection.

VERSE 11 ❁ If thou art unable to do even this, then, taking refuge in union with Me, renounce the fruits of all actions with the self controlled.

VERSE 12 ❁ Better indeed is knowledge than practice, than knowledge meditation is better, than meditation the renunciation of the fruits of action; peace immediately follows renunciation.



IF YOU DO NOT TELL THE TRUTH ABOUT YOURSELF YOU CANNOT TELL IT ABOUT OTHER PEOPLE

Virginia Woolf

Clockwise from bottom right:

Collaborative effort between Ingrid and her sister (Ingrid did the lettering while her sister illustrated)

Sample of Ingrid's handwriting in German — very vertical, well-formed, and confident.

Quote by Virginia Woolf done with a sponge brush; the result is an interesting shadowed, overlapped texture within the letters — almost a three-dimensional quality.

26th wedding anniversary goldleaf illumination emblem

Illuminated crest for a family chart, featuring a phoenix and a plumed helm.

Über die Form des Fensterverschlusses in frühchristlicher Zeit sind wir nur quellenmäßig unterrichtet. Glasgemälde selbst sind aus dieser Zeit nicht erhalten. Aber auch die Überlieferungen Nachrichten sind so weitläufig gehalten, daß wir keine genaue Vorstellung über die Frühzeit des Fensterverschlusses machen können. Vielleicht war es nur rein ornamental gestaltete Glasfenster, wie sie nachher noch in den Gieselle-Fenstern von Eberbach (12. Jahrhundert) und Heiligenkreuz (13. Jahrhundert) überliefert sind. Der Übergang zur bildlichen Darstellung innerhalb des Fensters mag sich etwa zu Beginn des 9. Jahrhunderts vollzogen haben.

Join us
for an evening of fun
and
dance the night away

John and Maria

September 21, 1994
6:30 p.m.
Chelsea Piers
W 23rd Street and Hud
NEW YORK, NY



1

ntreat me not to leave thee, or to return from following after thee: for whither thou goest, I will go, and where thou lodgest, I will lodge: thy people shall be my people and thy God my God: here thou diest, will I die, and there will I be buried: the Lord do so to me, and more also, if ought but death part thee and me.

2



3

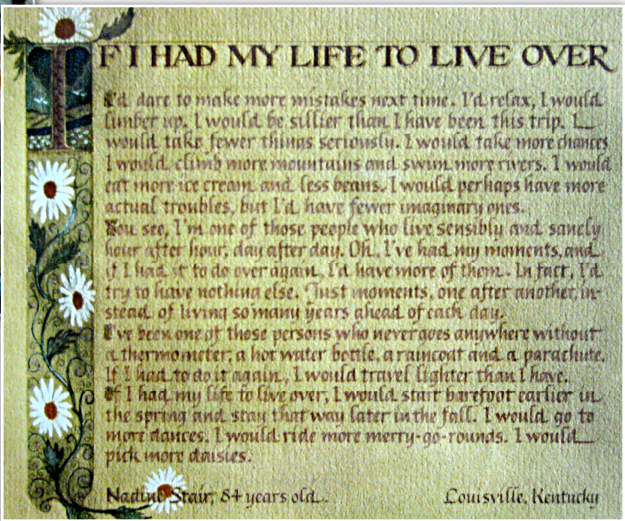
Above:

These details from a commission based on the Book of Ruth verses provide wonderful visual definitions of several elements of manuscript illumination and decoration, and are certainly a credit to Ingrid's attentive and fine skill.

1 & 2: *Inhabited initials*: Distinguished from *historiated* initials, these involve non-narrative (i.e., not related to the text) decoration within the initials. In this case, Ingrid has inserted a pair of Whooping or Sandhill cranes nipping playfully at one another, as well as a tiny, watchful white cat looking out into the nighttime sky. She often likes to add a touch of subtle humor or an element of nature into her work. Note, too, the use of shell gold* in which she has impressed different patterns (*powdered genuine gold suspended in gum arabic and thinned down with distilled water). There are shell gold dots, too, distinguishing the one verse referring to God.

2: *Line fillers*: Decorative devices used to fill in the remainder of a line not fully occupied by text (use of these initiated during the Insular and Pre-Carolingian timeline).

3: *Rinceaux*: Patterning of fine foliate branches (popular during the 14th and 15th centuries).



Left: Two different design treatments for the same passage, "If I Had My Life To Live Over," the common element being the daisies in both borders.

Matryoshka



DECEMBER 22, 1956

My mother walks softly around the small house, stirring the spaghetti sauce in the kitchen, then slipping into the tiny room at the end of the hall. My birth is still a month away, but this nursery is already her favorite place. She stands sometimes in the doorway to admire the curtains that she's sewn or breathe in the scent of baby powder or close her eyes to imagine my delight in the mobile hanging above the crib. She'll lift the diapers from the drawer and fold them again, relishing the softness of cotton in her hands.

Listening to the rain, waiting for my father, she sits on the couch with her ankles crossed, palms gently stroking her stomach. She feels me moving, kicking, and knows that motherhood is her destiny - her unshakable, soul-carved truth. In her mind's eye she sees me curled in her womb: a small, soft, perfect baby safely resting in a warm, cozy nest.

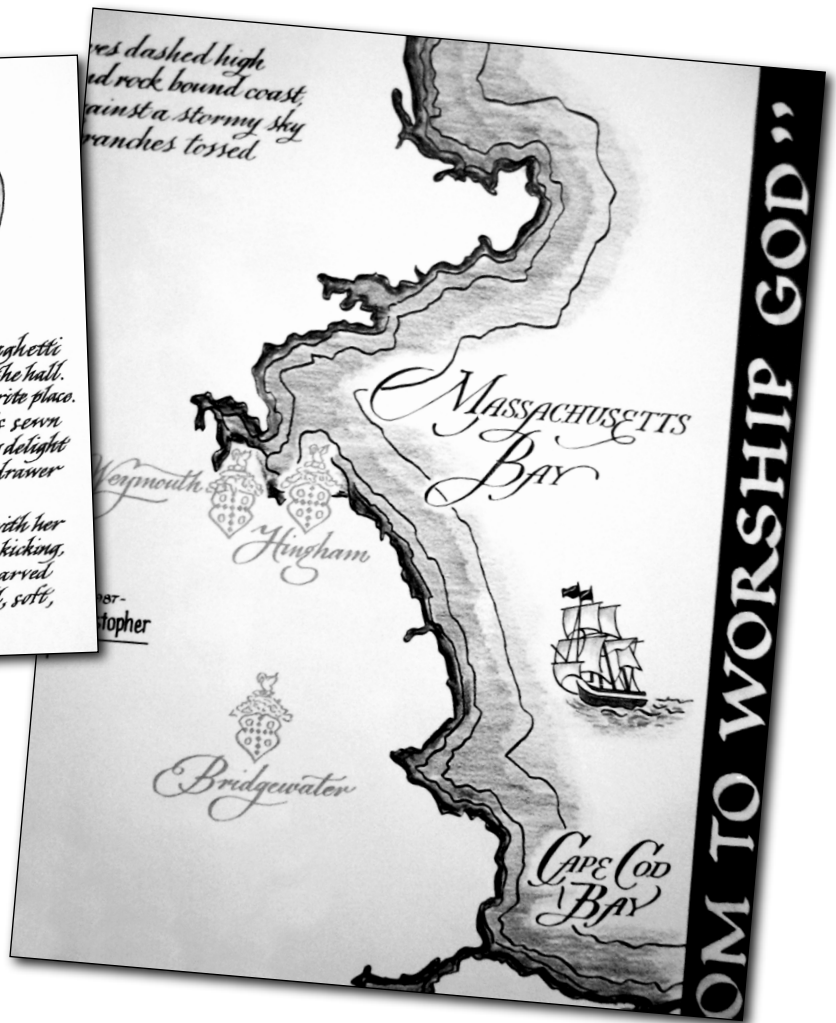
Above:

In this example, "Matryoshka," or Russian nesting dolls, also serve as a sublime metaphor for a daughter's description of her pregnant mother in this journal entry.

Right:

This detail from a family tree charting the lineage of Samuel Packard, after he settled in New England, is a testament to Ingrid's keen attention to detail. Here she has bordered the entire chart with the quote, "The soil where first they trod - ay, call it holy ground - they left unstained what there they found, freedom to worship God."

Ingrid has also included a map labeled with specific towns of interest and a ship's icon to represent Packard's voyage from England.



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(specifically Northern Virginia). It was at this time, in the 1970's, she responded to a newspaper ad from Hobbs & Tolley Studios in Washington, D.C. (<http://www.wvco.com/hobbs/>), appealing for a calligrapher. After a time there, she migrated to Inkwell Studio in D.C., under the management of Bob Williams and Evelyn Moy (the third partner; Louise Megginson, would move on to become the official calligrapher for the Washington National Cathedral). Ingrid would stay with Inkwell for 22 years, as its longest-term freelance calligrapher, working on resolutions, certificates, and other engrossing-based projects.

Now Ingrid leads a life of quiet and philosophical introspection. When she is addressing envelopes, she tries to think of the people behind the names she writes, paying a little homage to them. She speaks of "dancing with words [of a project] first," sometimes letting them lead and guide her as to how they should be lettered and presented. Though rendering calligraphy does provide an income, Ingrid looks upon calligraphy and illustration as

more a means to stay in contact with people. Because of this, she is reminded that many clients, especially for personal commissions, end up displaying these works in their homes and other intimate spaces, often commemorating important milestones in their lives, and often passing these works down through generations.

Ingrid is a voracious reader of literature, current events, and non-denominational spiritual texts that touch more on philosophy, humanity as a whole, and the concepts of questioning everything, living in the moment, and self-exploration. If Ingrid has any regrets, they are not known and certainly not visible, for she remains extremely positive and analytical, absorbing everything around her. She has the mind's eye of both a child and a wizened monk: always open and curious, and channeling her energies fully into everything she does. ➤