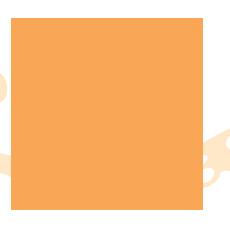






news & notes





ScriptAcuity Studio







Summer 2 0 1 5

Quill & Ink

Quill & Ink (quill-ink.com) is written, photographed, designed, and published seasonally by ScriptAcuity Studio.

Behind the Name

The quill represents creativity and self-expression, in the written word and also beyond it. Because the inky octopus utilizes a wide variety of tools in the course of its day and is associated with such attributes as adaptability, flexibility, diversity, focus, intuition, and transformation-among others-it thus seemed a fitting symbol for ScriptAcuity Studio.

A little disclaimer: all thoughts, opinions, expressions, and comments are simply our perspectives.



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Summer Is Finally Here!

After a long New England winter (and tumultu- confluence of factors hits a sweet spot that is ous New England spring), we have finally settled truly summer. We've had numerous opportuniinto the eagerly anticipated and much-savored ties to really get to know the place where we live, summer. We've been fantasizing about sitting especially when viewing them through the eyes around a campfire with a favorite beverage, of first-time visitors. (Traveling to new places is opening up the windows for more than a few something we talk about more later.) minutes at a time, visiting the area's abundance of outdoors farmers' markets, and not having a And one of those work items is this, our premiere forgotten bottle of water turn to a solid chunk of issue of Quill & Ink, our seasonal newsletter. This ice in a matter of hours while inside a bag inside is an opportunity for us to talk about what's going a car inside a garage.

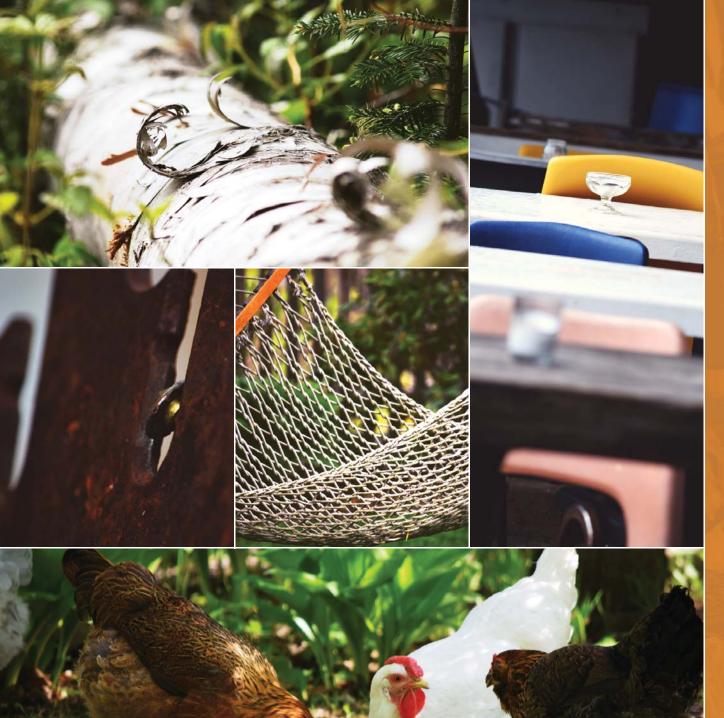
brings something the other seasons cannot. And while there are farmers' markets (a few) and it's triguing, informative, or entertaining somewhere nice to get outside in the spring (despite the mud), summer seems to be unmatched for appreciation of these and more. And while the long hours of daylight may not seem quite long enough or the thermometer may occasionally bubble a bit too high, there's no doubt that this is a great season to get out and play during moments when the

But even when there is play, there is also work. on and to share some of our thoughts and views It's good to appreciate all seasons, as each from things on both the work and play fronts.

> We hope you'll find something interesting, inwithin these pages. Enjoy!

> > —Sara and Chris





A Belfast Diary

We've often remarked how we seem to become different people while we're on vacation. Maybe that's true for many travelers, but almost without fail, while on these trips, we find ourselves looking in the mirror and asking, Who are these people? While our excursions to other places are not necessarily transformative or even about self-discovery-certainly not intentionally—what is it that makes us seem so different from our usual selves? Perhaps it is more accurate to assert that it doesn't feel like we're becoming different people but more like we're becoming who we really are. While at our cores, our depths, somewhere in our private selves, we are perfectly at ease standing around a community campfire and engaging in lighthearted conversations with friendly strangers, in our lives ruled by decorum, we are often wary of saying the wrong thing or going out on a limb to say the right one.

Maybe it's freeing to be surrounded by strangers. Indeed, one can experience a fabulous sense of community even while also relishing nearly complete anonymity.

But why is this the case? Why do we often feel more at home while away from home? Maybe people in general feel more relaxed because they think, *I don't care if I seem foolish/uncultured/unlearned/unrefined/out of touch to these people. I'll never see them again.* Perhaps, but the world is sometimes—and ever

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Who knows whether the hand you shake for the not even remotely interested in finding new occufirst time today will be the same one to help you up pations at the moment or even for the foreseeable off the ground somewhere down the road (prover- future—and three different people offered to sell bially or literally)? While the sometimes horrible, us their homes and assured us that we'd fit right awkward, uncomfortable situations can make for in among the long-established residents—and not better storytelling possibilities, don't the moments in a make-a-quick-buck kind of way. These sellers of unexpected warmth, gratitude, compassion, and weren't looking to move away; they were looking to personal connection make for better memories? move *closer* to town. The cheap laugh may be better to share, but the connection is better to live.

places when we've ventured far from home.

protection activist employed by an international more than two pieces that need to fit together.) agency that sends her all over the world. The very next evening, when we found ourselves unable to procure an alfresco table during the busy dinner nity, Belfast is a darling place. Even the charming hour, this same charming woman invited us to join little cottage we rented with a gorgeous sloping her and her lovely family at their table.

And we did.

that experience—being offered the seat or taking it. of rescued pets who always travel with us—was

found ourselves often recognized and greeted

From page 2 around town and even addressed by name. We more increasingly-smaller than we often think. received job offers from people-though we are

It's not that we left town feeling like we'd lost parts of ourselves or that we'd promptly box up and Still, we wonder what initiates these connec-sell everything we owned, shocking our neighbors tions. It also cannot be a coincidence that, though with a For Sale sign springing up on our front lawn our behavior or overall presentation is in no way overnight like a dandelion. It wasn't that dramatic, ostentatious (many who know us well, in fact, storybook, clichéd, or scripted. Maybe it was simply would say reserved, understated, or conservative), further confirmation for us that community does we nevertheless manage to attract the attention of exist both in a physical and emotional/spiritual/ likeminded people while on our journeys; this has metal sense, and this sense of cohesiveness is nothhappened to us for years and in many different ing that can be forced into existence—certainly not through "closeness" via proximity or even genetics. Amid appetizers and beverages on a harborside Those things can sometimes feel like miscut pieces deck overlooking happily bobbing sailboats in Bel- of a jigsaw puzzle; there's no reason they shouldn't fast, for example, we found ourselves chatting away fit, but they simply don't unless you alter or force with a woman who is—of all things!—an animal one piece or the other. (Even then, there are usually

In addition to its profound sense of commulawn overlooking the harbor-where we spent our evenings playing games and enjoying meandering, We wondered about the more surreal part of leisurely conversations by the fire amid our family In fact, by the time our visit concluded, we precious and reflected many of the town's values:

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CMS Says ...

The Chicago Manual of Style (CMS), sixteenth edition, is one of our go-to references when we edit. If you've never seen it before, it's a massive orange brick with over a thousand pages of guidelines on such topics as the roles and duties of editors and proofreaders to more esoteric topics like the placement of punctuation marks relative to others.

Here's one example, as seen in CMS 6.80:

The en dash can be used in place of a hyphen in a compound adjective when one of its elements consists of an open compound or when both elements consist of hyphenated compounds.

the post-World War II years Chuck Berry-style lyrics country music-influenced lyrics

An en dash (-) is only slightly longer than a hyphen (-) and shorter than an em dash (-). Each of these has a different and specific use, like mentioned above. You might also recognize the en dash in numeric ranges (e.g., 1990-2000) or linking a campus location to the name of a university (e.g., the University of Wisconsin-Madison), as well.

While it's easy to misread an en dash as a hyphen, you'll probably be surprised by the number of them that you see in the next book, story, or article you read.

practicality mixed with creativity, a rich history 1.5 hours by vehicle from Mount Desert Island and in Belfast was a particular favorite), delighting in and a bright future. Belfast is an eclectic, peaceful, Acadia National Park—one of our favorite places conversations with a wide variety of warmhearted, pedestrian-friendly community committed to well- on the planet—and it is also much more centrally welcoming, and enthusiastic people, and a great ness, justice, creative expression, and environmen- located to other Maine points that we enjoy and deal of relaxing and with some quiet contemplation tal guardianship. It supports a working harbor and yet is nowhere near as isolated as many parts of mixed in for good measure. a revitalized waterfront, a library and a number that region are during our brutal and sometimes of bookstores, coffee shops, a dog park, a farm- desperate New England winters. It boasts miles of to-plate restaurant, Maine's top-rated farmers' walking and biking trails, providing rich opportu- day is one of our great unknowns. But the kind, market, a firmly established food co-op, numerous nities to commune with nature, and it is even home art galleries, a gardening club, a fiddlers' club, a to the Maine Celtic Celebration and the Belfast Free community boating club, holistic and naturopathic Range Music Festival—all with a population of only hard to find and harder to preserve. We don't exhealth care, an architectural and design firm spe- about 6,500. cializing in sustainable homes ... even an eco-village. (The local middle school is also renowned for of beautiful walks—both in and around town and in a visit, and even we may not remember the names its innovative greenhouse program that teaches pristine natural environments—sampling the culi- and faces of everyone we met. But we're confident students about botany and more while stocking the nary offerings of most of the establishments (some the spirit of Belfast will remain.

From page 3 school cafeteria with fresh vegetables.) It is a mere multiple times—a restaurant called Meanwhile

In a word, it was divine.

But whether or not it becomes a home to us one generous, and gregarious people who already reside there know how these truly special places are pect to be remembered by sight (and especially not Our recent visit to Belfast essentially consisted by name) the next time we find ourselves there for

Your Voice and Your Style

We've heard from many friends that they're always worried that we'll critique e-mails and other correspondence we've received from them. That's not the case at all, but it brings up a good point: it can be challenging to shut off the editor's instinct—but perhaps that's what makes us well suited to our careers as editors.

True, there have been times when we've given each other a sidelong glance when noticing inappropriate or unnecessary quotation marks on a sign. There have been times when one of us, when groaning at an egregiously bad typo in a subtitle, has blurted out, "Oh, come on!" There were times even before we edited professionally when we kept pencils on the nightstand to mark typos we found in published books. (A show of hands, please, for anyone else who's guilty of doing the same.)

But as editors and avid readers, we know it's also about respecting voice and style. If we were strict by-the-book editors, we'd probably break a sweat when editing anything by, say, Cormac McCarthy, Roger Allen Skipper, or Brian Doyle. (Those unfamiliar with their styles may assume that the punctuation keys of their keyboards work only intermittently—if at all.)

But everyone has a style and perhaps several styles. Even editors use style guides created by grammar pundits who feel that something should be presented this way in one edition, changed in the subsequent edition, and then reverted in the current edition. (Fifty-Seventh and Fifty-Fifth Streets [rather than streets] is back in vogue in the [current] sixteenth edition of The Chicago Manual of Style.)

The most important thing, however, is to clearly communicate what you want to say, and that might change from audience to audience. Keep that in mind the next time you're casually relaying a story to someone who also happens to be a professional editor; hopefully, that editor will recognize and accept you and your style as being part of who you are.

