

Inkspots

MASSCRIBES, INC.
P.O. BOX 67132, CHESTNUT HILL, MA 02467

VOLUME 26 • ISSUE 1 • FALL 2012



Nita Padamsee



President's Pen

Dear Calligraphy Friends,

From Chris Roberts,

It is hard to believe a year has passed since the festive Gala event in Quincy last December when a fair number of us celebrated Masscribes' 25th anniversary and Dan and I took the reins from the ever capable Carole and Jane. The year in review has had highs and lows as life does. Thanks to Aimée, Elissa and Jan, we were able to vicariously visit the campus of Reed College and through their art samples and descriptions we got a sense of the next Lettering Arts conference that succeeded our own Odyssey 2010. The newest board has met on several occasions and is trying to develop good marketing materials for networking as well as continue to plan workshops that are of interest to the membership and of course, oversee the financial sustenance of the organization. Both Dan and I have been participants of the Reggie Ezell year long 26 Seeds class, and have tried to soak up all Reggie has for us, as well as be inspired by our classmates and the art they have produced. It was our hope to be able to share art from several members of the 2011 and 2012 classes for a membership-wide meeting, but that immense Hurricane Sandy frightened us with the very real threat of damage and we had to postpone our gathering and agenda until January 15th, and will try again!

Sadly, we have lost friends and members both within our guild and outside. We want to acknowledge the passing of Mary Lawler and Lucile Grassi from within Masscribes ranks and most recently, Nan DeLuca from the wider circle. Memories of times spent sharing the love of lettering with these special people live on.

Happily, we have had the new version of our website up and functional for a full year, thanks to Javier and Cindy, who are constantly evaluating and tweaking it. Clearly it gives us an appealing look and can be informative and interactive for those who surf to find us and see what we do. We have also enjoyed workshops presented by our own Sharon Eisman as well as Laurie Doctor and Sharon Zeugin and the ongoing Reggie class.

The workshop committee started long ago planning for the fast approaching year ahead. Stay tuned!

From Dan Mooney,

Friends, It is that time of year where we get so busy and overwhelmed by all that need to be accomplished! The commissions, the weddings, the shopping, the holiday parties, the concerts... the list goes on and on. It's important to take a moment and appreciate the things we are grateful for. I am so appreciative and grateful for all the incredible calligraphers and letter artists that have come into my life. It is a wonderful feeling to have such an assortment of people in all skill levels to share ideas with and seek knowledge to fix a problem. Masscribes has always been very special to me in the way that everyone is welcome, either a seasoned pro, a fledgling ink smudger or somewhere in between, there is never a feeling of competition or unworthiness.

The Reggie class this year has been an incredible experience as well. This coming weekend brings our last class and I have a strange feeling of loss. It has been such a challenge as well as such a reward to have homework assignments that make me find a source of inspiration to create. To create something I have never done before using techniques and skills once foreign to me has made such a difference in my lettering life. Sharing our work with each other at each class has been such a breath of fresh air! The quality of work coming from my fellow students has been nothing less than spectacular and it will be a joy to have a show and tell about our experiences at the next general meeting on January 15th! This is something you don't want to miss!

This new year is scheduled be filled with a wide assortment of fun workshops and classes. Among all to select from, I am most looking forward to The workshop coming in May with my very dear close friend Kathy Milici! Her classes and workshops always fill up and you will walk away with yet another life skill acquired. Her energy, humor and talent are contagious and I encourage you to make a deposit now on the workshop so that you will not be left out.

As this year comes to a close, I want to thank you for allowing me the experience to be Co- President with Chris Roberts. We've been getting along quite well and it has been nothing but a joy to work with each of our Board Members and Committee members!

May you have a Happy Holiday, and a prosperous and healthy New Year!

From the Editor

Greetings members,

We have a chock-full issue for you - a reflection of how busy the board members, especially the workshop committee has been, providing programs, classes and upcoming exhibits. I am pleased to present my new idea- the "how did they do that?" column.

I had received Nita's gorgeous piece of art but wasn't able to use it for the last issue- I thought it cover-worthy indeed. I am always intrigued,(as I suspect most of us are) in the 'process' - I think we are forever scrutinizing pieces, trying to figure out how it was done. And now I know how Nita created her piece. I hope to incorporate this as a regular feature on Inkspots.

As I ponder the work I have been seeing from our membership, I am struck by how the level of skill has leapt - we successfully filled workshops with Sharon Zeugin and Laurie Doctor - 2 artists whose works do appeal to a perhaps more sophisticated sense. We have successfully filled 2 years of Reggie classes - bravo to all of you who were willing to take that next step - you have elevated the guild with your passion and helped to keep our artform not only alive but thriving.

For our next issue , which will be a hard copy, I would like to publish the wonderful ,cards created by you all - if you would like to be included please send your cards to me at 442 Main Street. East Greenwich, R 02818.

Happy new year- take care and be well.

Jane Parillo

Member News!

- Congratulations to Elissa Barr- Her new website is up and running and you can visit her at <http://www.inkyfingersgraphics.com/index.html>
- Gerry Jackson Kerdok was featured in a youtube video, search it by his name.
- Kathleen Borkowski is a Featured artist on Dharma Trading website for her silk scarves - some with calligraphy, others not - <http://www.dharmatrading.com/featured/562/>
And ... Jan.11 to Feb. 10, 2013 - She will be one of the featured solo artists at Canton Gallery on the Green, Canton, CT - Reception TBA.
- Look for an upcoming exhibit by Elissa Barr whose proposal was accepted at the Brookline Arts Center - details TBA
- Bob Boyajian, Nancy Galligan and Jane Parillo all had cards accepted in the recent issue of Letter Arts Review - and Nancy's beautiful work was featured on the cover.

Workshop Review

DAY 1

By Kathleen Borkowsk - October 13, 2012

The weekend workshop with Sharon Zeugin on Italics was held at the Norwood Sportsman's Club in Norwood, Massachusetts. The weather was crisp, bright and chilly and the trees around the Club were magnificent in golds, vermilions and greens - the ideal picture of autumn in New England.

Sharon began the class with introductions and gave us a quick sketch of her calligraphic background - she attended Roehampton in England and has studied with many British and American masters such as Ewan Clayton, Thomas Ingmire, Suzanne Moore, to name a few. Sharon works and teaches out of her Austin, Texas studio, as well as traveling to teach for artists' groups and international calligraphy conferences.



Photography by Penne Thompkins

Our italic study began with the entire class standing around a long table covered with white craft paper and using colored pencils and crayons making sweeping, flourish-y, gestural marks to get the feel of using our entire arm. Sharon then demonstrated structural rhythm by showing us how to make marks that are parallel and evenly spaced. She had us listen to the sound her mark-making made and how it relates to a beat, even and rhythmic. We then moved back to our seats and started lining-up a few sheets of Arches Text Wove paper for some practice with pencil on the basic, underlying structure of this hand. Sharon came around to see how we

worked as individuals and to see what our natural slope and rhythm was for writing. She give tips and pointers as she saw necessary or as people asked her questions when she came to their table. As throughout the weekend, whenever someone asked Sharon a question, she was always more than generous with her answers. She always asked if she had given a satisfactory answer before moving on.

Next, we looked at an historic example from a 16th century manuscript. Sharon had us look at the overall texture of the full page of writing, and then she had us look closer at individual letters. Maybe each individual "a" wasn't perfect and made exactly the same as the last "a" - but the rhythm of the entire page made it beautiful. We proceeded to put a piece of tracing paper over the example and trace to get a feel for the rhythm of writing.

During lunch, Sharon shared some of her personal work and working processes. She gave specific material and method information as she was asked. She shared her passion for life drawing and painting and freely showed her sketchbooks and talked about the ideas and inspiration they generate for her.

After lunch, we got down to work on the characteristics of italic. We examined pen angle, x-height, slope, parent shape, branching, speed of writing and stroke order. Sharon had us rule-up lines and then gave us "recipes" to try. For example, 5 pen widths height with high branching and keeping the letters very tight together. We then worked on trying different variations on our own as Sharon came around to each individual and pointed out what might work well with our own personal slope and rhythm of writing. A beginning to making our own personal version of the italic hand.

The day went quickly and we were encouraged and eager to return the next day with the promise of painting on Tyvek to make pamphlet covers for the sheets we were working on.

DAY 2

By Penne Thompkins – October 14, 2012

The Many Faces of Italic Workshop Day 2 –
Or “I invite you to do...”

I was invited by Jane to write up a synopsis of our second day. I found myself taking copious notes as well as practicing more lettering than I have in years – every moment was chockfull of promise. Sharon’s warmth and love of teaching were a gift. Oft times the workshop felt equally like a lesson in philosophy as a lesson in a calligraphic hand, which, actually, made perfect sense. It was a thoroughly enjoyable weekend that we wish could have been longer!

Day 2 started much like Day 1 with Sharon leading us through easy exercises to loosen up our bodies, breathing and physical movements. There was Tai chi, deep breathing and self-tapping – and smiles.

Exercise:

We began working all around the long tables making large gestural marks as part of continuing with our warm-up using large tools and being as playful and relaxed as possible.

The AM proceeded with painting of the tyvek sheets Sharon provided in our supplies. Sharon generously provide lots of acrylic paint, some glitzey gouaches and some pre-mixed walnut ink in squirt bottles – it was kind of like a paste paper free for all but with tyvek as our base! She introduced us to the Vis a Vis wet erase marker that can be sprayed with water mist, creating interesting effects.

After leaving our tyvek “covers” to dry, the balance of the morning was spent on informal instruction and discussion as Sharon told us about her regular working materials and continued to share insights from her many teachers.

Some highlights: **Ewan Clayton** – Be wholly engaged with the full body, Focusing on the entrance to a stroke, the follow through and release, Make a conscious mark. **Burgert** – Calligraphy does not have to be bound by legibility. Use to express your own voice, to help us articulate a vision of what we want to say or perhaps how to say it –the “holy trinity” of essential qualities for lettering: Sharpness- sharp beginning, solid middle and authentic release.

Unity- steady consistent pattern, Freedom understanding of the forms so thoroughly that you can be

fully present and have “permission” to improvise
Tools and...
Sumi ink “moon palace”.



Photography by Penne Thompkins

Typically she uses gouache – she loads her nib with a brush to tip and base (she has a cool container with a piece of toothbrush adhered to the bottom for cleaning her nib)

Nib- favorite is the Mitchell 6, typically with walnut ink. Paper- Fabriano hot press for commission work, Arches text wove for more layering pieces (because you can do lots to it/with it), she often practices standing up so she has more freedom of movement.

Exercise: using a Speedball C5, keeping our pen on the page, no picking up, make ligatures as you go.

Exercise: once you have established a rhythm, work with ascenders and descenders, she demonstrated working in pencil first, just with the gestural marks, in others words PRACTICE.

As we worked, Sharon described the evolution of her very distinctive italic script: she started with her monoline italic, then parsed out her own handwriting an line and evolved it over time.

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Elissa's Picks

FUN SUPPLIES

By Elissa Barr



COCOIRO BRUSH



ART GRAF BLACK CARBON BLOCK



ART MECHANICAL PENCIL, DRAWING 2B

COCOIRO BRUSH

You buy the insert and the barrel separately. The barrel is available in lovely bright colors for \$2.39. There are 3 inserts: a tiny sumi brush with real fibers (which is brand new), a ball point and a brush shaped felt tip available in many colors. Inserts are \$2.99. Available at PIA, John Neal and on the web.

ART GRAF BLACK CARBON BLOCK

Description from Paper and Ink Arts - If you have ever wished traveling with ink was easier, this carbon disc is your answer! Use a brush (or use the brush to load your favorite nib) and a cup of water to create sumi ink style lettering without having to worry with a bottle. This disc can deliver a wide variety of shades including rich, velvet black tones that can be erased. Once you're done working, let it dry and use it over and over again. Elissa's comments- I am still fooling around with the Carbon Block to see how useful it is. You can wet it, letter with it and erase it. My tests indicate that the paper determines if it can be cleanly erased. However, the image left behind is sort of interesting- sometimes very light and ghostly and sometimes darker. It takes about 10 seconds to mix to a very dark black. When you letter with it that dark it will rub off a bit after drying as there is no binder to hold it to the paper. Then you would need to spray fix. You can hold the disk in your fingers and write or draw with it and then go over it with a wet brush which also gives an interesting effect. What is nice is that you can get a range of densities of black all from one small block with simply the addition of water. It means that you can leave your ink bottle home when traveling and still be able to letter.

ART MECHANICAL PENCIL, DRAWING 2B

This was a great find in the Reed College Bookstore. This mechanical pencil comes with a 1.8 mm flat soft pencil lead. It is wonderful for sketching and quick lettering and it is my new favorite tool. I like it so much hat I plan to get several more. John Neal books will be caring them. Pencils are \$2.00, Leads packages are \$1.25.... pretty inexpensive for what it can do.

Nita's Creative Process

By Carole Roy

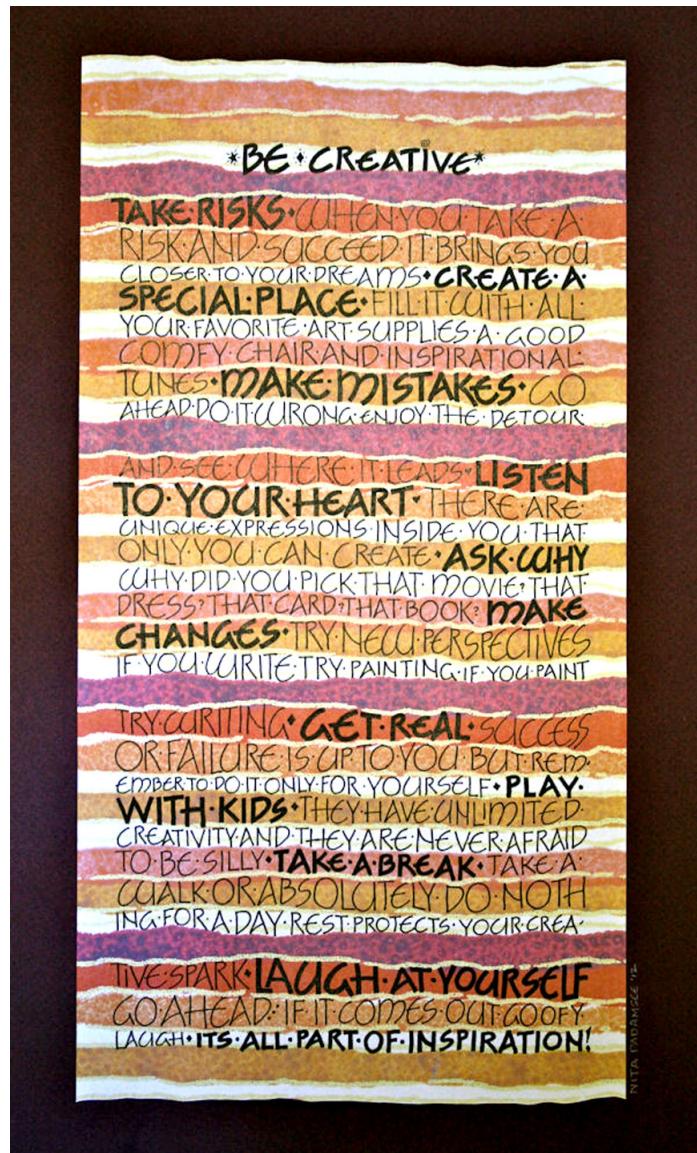
Interview with Nita Padamsee by Carole Roy

Inkspot's cover art for this issue was done by Nita Padamsee for Reggie Ezell's class on Monoline Romans. Nita was at Paper Source when she saw vibrantly colored wrapping paper that she loved. Inspired to calligraph the poem, "Be Creative", she decided to use the wrapping paper as her background. Nita used a Staples copier to enlarge the background design to 300%, adjusted the brightness and contrast to allow for better legibility, and copied the result onto Arches text wove. She made several copies to work on, spraying them with fixative. The lighter letters were made with a Micron marker, and for the heavier ones she used a Sharpie marker.

The poem itself made her think about new ways to be creative. Using the markers and time constraints evolved from the B nibs they had worked with in class, manually squaring off the rounded edges of the letters. Reggie's year long class has pushed her to try new things, like make a book, use fine papers she hadn't tried before, use matte medium, gold leaf, colored ink sticks...and wrapping paper!

Nita has a BFA & had worked as a graphic designer in India before she came to the New England School of Art and Design (so she could be near her husband). She was trained to work with thumbnails and ideas flow fast once she has made up her mind to do a piece of artwork. I asked if a piece changes as she works on it. "No", she said. "The final design is compete in my mind before I put it on paper." And although beautiful letters are important, as we see in "Be Creative", good design takes precedence. Here she gives kudos to her 14 year old son for using his math skills to help her work out the exact line lengths. That, I'm sure, would be another whole article! Thanks to Nita for sharing her work, and for inspiring us to Be Creative.

(To see more work from Reggie Ezell's class, go to <http://www.reggieezell.com>)



Nita Padamsee

Copperplate:

The art of writing script - with *Sharon Eisman*

REVIEW

by Norm Nichols

Held at the Norwood Sportsman's Club
10 November 2012

In her reply to my email 'thank you' for the participant list, Nita said, "It's always good to see you. It is an inspiration to us all that learning is a life-long pursuit." Am I reading an 'ageism' remark in there? Just to let folks know: I don't ascribe to the Old Dogs, New Tricks adage. From Nita's now and then burst of laughter I knew she was having a good time.



Norm Nichols

A frosty 25 degrees when I left Weston for Norwood and Sharon Eisman's Copperplate workshop but happy to be looking forward to a whole day with pointed pen in hand. A last participant to arrive I sat in the back, but noticed a seat beside Audrey Lum. Being into 'funny' and old penpal Audrey full of humorous one liners, I gathered up my handouts and paper plate with a Q-tip and dab of something white and moved up to sit beside her.

The white dab was tooth paste and Sharon was sharing a trick of Joe Vitolo's: getting rid of that protective coating that covers new nibs with a few swipes of the Q-tip dabbed in the tooth paste. So now we can add another sense to our craft: a nice minty fragrance. There's your millions, add a bit of Chanel to inks. Rather a nicer techniques than burning it or salivating it away.

Sharon started her workshop by explaining that in these few short hours there was compressed what was usually a 6 to 8 day series of classes. Using a white board she explained how a pointed pen works with pressure and how it was correctly assembled in its holder with the nibs point aligned with the axis of the holder. Some favorite nibs were discussed and I realized I should experiment and get out of the NIKKO G rut, but I'm certainly sold on the NIKKO's long life and the flexibility that fits me perfectly. A short critique about paper and ink followed.

With the basics out of the way we launched right into pen work. Our 14 participants were at all degrees of proficiency. Sharon's 3 page handout of exemplars were of her own design along with 10 or so guide and slant line sheets to practice on. This first half of the day would be dedicated to lower case, and common elements to those letters were explained and demonstrated on the white board. To accommodate this fast paced workshop, Sharon had pared down the lettering to a basic design. Consistency was a watchword for those ascenders, descenders, loops and slant.

Everyone had personal attention from Sharon as she pointed out and demonstrated where we might improve. I could see where my own discipline was sorely lacking. I'm not in the business and so my own handwriting combines elements of Round hand, Copperplate, Spencerian etc. I found pointed pen flourishing as a result of my love for improvisation, and where a flourish can take one next. I am a disciple of a wonderful book titled "Free Play" with the subtitle "Improvisation in Life and the Arts" by Stephen Nakmanovitch, a violinist who gives totally improvised concerts.

26 Things to do with the Alphabet

Review by Aimee Michaels

COPPERPLATE REVIEW - *Continue...>>*

Following a mid morning break to stretch and explore the pot-luck sharing table, we were back again to finish our lower case alphabet until lunchtime, when I stood on the back porch overlooking the club's small pond and wondered why that lone goose would hang out at a Sportsman's Club. Maybe a living decoy?

The afternoon session had us looking at the more complicated capital letters with again the importance of seeing common elements such as that lovely compound curve and it's variations common to so many of the letters and the lower case 'y' shape that precedes a number of letters. In addition one should be mindful that the oval and not the circle is the more pleasing shape. The letter D was pointed out as one especially that could always be improved upon. I would have liked to have made the rounds to see what folks were doing but got too busy with my own practice.

Thank you to my wife Arlene for arising at that dark early hour to pack me a lunch and for cookies to share with the gang. Thanks to Elisa for set-up and take-down chores and keeping our hands (Audrey) off of the cranky thermostat. Thanks Audrey for sharing your McCaffrey's Indigo Blue. The only McCaffreys I had left was Glossy Black which seems to take forever to dry and so I was using Higgin's Eternal. I've got to say McCaffrey is much nicer to use.

Thanks also to Audrey for pointing out that Sharon had a notebook of her work that was quite exemplary and showed her mastery of every aspect of the lettering arts. I go into plagiarism mode when looking at other's work and paid attention to Sharon's nice story of how that glossy black lettering on matte black came about. At home my Glossy McCaffreys couldn't reproduce what she had. Sharon's example was a printer's technique. Thank you Sharon for some nice words about my scribblings that I brought in to share. As a gentle giant of our craft, I'm sure we can look forward to seeing Sharon's Master Penman's Certificate one day at,
<http://www.iampeth.com/masterpenmen.php>

When Masscribes hosted the 2010 Calligraphy conference I sat in on a meeting of the class selection committee and thought that this would be a fabulous class. Lucky for me Cherryl Moote and Calligraphy Northwest offered this class in Portland, Or in 2012 and it turned out to be just as fabulous as that exciting proposal for 2010.



Artwork by Aimee Michaels

Class description:

Letters can be used in a myriad of ways and in this class we will explore at least 26 of them! This class is a guided tour through the wonderful world of calligraphic peripherals. Keeping ourselves firmly grounded in letters we'll try experiments with writing tools, writing mediums, writing surfaces and a plethora of art and craft techniques. We'll try bookbinding, cardmaking, drawing, practice techniques (yes, practicing), sculpting, pop-up, silhouetting, cutting, frottage, mail art, applique, quilting, collage, chine colle, pochoir, carving, bargello, aging...all of the techniques you have been dying to try but never had the time, the space or the materials to before. You will learn so many things to do with an alphabet and so much about tools and materials that the years ahead will be filled to overflowing with good ideas to explore.

Sharon Jeugin Workshop Review

Day 2 - by Penne Thompkins – October 14, 2012



Photography by Penne Thompkins



Photography by Penne Thompkins

Sharon used the overhead to show us her process of working. She modeled our next exercise, which was to do a contour drawing of our hand using the vis a vis marker - the goal being to use the gestural movement to help loosen you up.

Exercise: practice condensing your letters, and for the more advanced students Sharon described the qualities of a “bouncing” polyrhythmic italic. Everyone worked away and popped around to each other’s tables when they needed a break.

Eventually, the time arrived to bind our working pages which many students did using their now dry tyvek sheets. Sharon took us through the simple construction. It was a simple Japanese stab binding with 5 sewing holes.

A number of students had also admired a smaller book structure Sharon uses a lot, almost like a sketch journal. With minimal cajoling, she demonstrated how to make one. It is called “the Japanese binding taught to me by Thomas Ingmire one summer afternoon at Ghost Ranch” – yup, that’s it! It involves 4 needles, 3 signatures and some tricky sewing steps, which Elissa can share with the group - my notes are too hard to transcribe .

And then, before we ran out of time completely, the group gathered around the big tables to share one or two of their pieces and comment, if they wished, about their experience of the weekend. Sharon ended our time together by reading us a passage from “A Calligraphic Line” by Hans-Joachim Burgert. It was a happy/sad moment for all as we ended our wonderful weekend learning so much more than “the many faces of italic”.

Thanks to the Masscribes Workshop committee and Board for inviting Sharon and to Sharon for inviting us to learn to find our own voice.

With appreciation,
Penne Tompkins, reporting from Vermont.

CONFERENCES • Why go??

by Elissa Barr

Why go to a calligraphy conference?

I was sitting and looking at the stuff I brought back from conference and pondering this article, and I asked myself the question of why I like to go to annual or semi annual calligraphy conferences. They sure cost a lot of money. You have to travel to get there- and it is a big time commitment. So why go?

One reason I go to conferences is to travel to places I have not been to... This year I traveled all the way across the country to Portland Oregon for Calligraphy Northwest, the 31st International Calligraphy Conference. This was my second trip this year to the Portland area and, even though I have not really seen that much of it, Oregon is definitely a place I would like to return to. Maybe on my next trip there I can spend an entire day at Powell's Books and get to go see the Japanese Garden and possibly visit some vineyards...

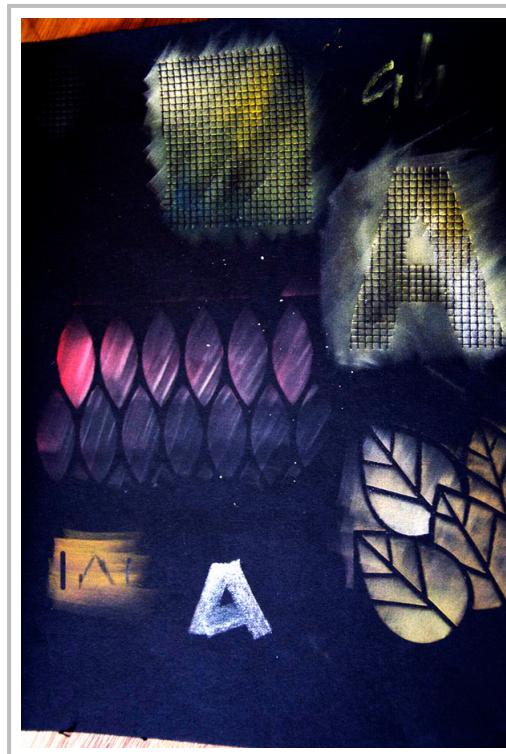
And there are the people at conferences- people who like the same things I like. I loved being able to spend a week with my calligraphy friends and make some new friends. It is also a treat to finally put faces to those who I have met online through Facebook or Cyberscribes.

There was shopping! It was a wonderful time to check out the new calligraphy books- in person. In fact a bunch of them had to come home with me in my suitcase- books I am sure I never would have bought if I had not seen them in real life. (see a review elsewhere). I also got to catch up with Brenda Broadbent, formerly of Paper and Ink Arts and met the new "Brendas"- the new owners of PIA -who are still figuring it all out but are eager to help you with your calligraphy supplies. I explored the newest must-have calligraphy toys and had to have a fair number of them. (see my supply tips elsewhere)

I took Randy Hasson's class on creating your own letter style. It was a stretch class- meaning that it caused me to have to dig deep to find my way through it. It was a personal journey taken with a class full of people also on their own personal journeys. It was hard but rewarding and I learned so much.

I am generally tired in the evening, and sometimes evening programs prove to be completely soporific but a high point of my week was Cherri Moote's talk which closed out the conference. Cherri admonished us to go home and make a plan, to tell others about that plan and to follow through with your plan. I took that seriously and hope that I can follow through on my plan to finally figure out how to integrate lettering into my paintings and other art work; to go beyond lettering on a pretty page. This is something that I have struggled with for a while.... (Now I have told you all - so ask me how it is going when you see me next!)

So, to answer the question of why do I work hard to save the money to go to a calligraphy conference: for so many reasons. But most of all I think it gives me inspiration for the next year until conference time rolls around again. It feeds my creative juices. It nurtures my soul. So if you are interested, next year's conference will be in Colorado, and I have never been there and I can't wait to go!



Artwork by Aimee Michaels

New England Poets

CALLIGRAPHIC INTERPRETATIONS

EXHIBITS

Celebrate National Poetry Month April 2013!

Exhibit Date: April 1st through May 3rd, 2013

Opening Reception:

Friday, April 5th from 5 - 8 pm

Eligibility:

Open to all Masscribes Members in good standing for 2013.

To join or renew your membership, visit www.masscribes.org and click on "Membership".

Location:

Norfolk Public Library, 139 Main Street, Norfolk, MA. The library can be reached by car or commuter rail. Parking is available and the Library is handicapped accessible.

Exhibit Hours:

Please call ahead as the Gallery also serves as a meeting room: 508.528.3380. Entry Fee: \$10 per entry, three pieces maximum. Please send check made payable to Masscribes with your label(s) to: Masscribes, c/o C.A. Millner, 1 Rhodes Way, Bellingham, MA 02019

Choosing your Poet: Must be a New England Poet: past or present. The poet could also be you. Choose your poet carefully and watch your copyright issues. Ask your local librarians as they are filled with information. A great way to start is to take a look at the book "Poets and Writers Directory" also available online. Keep in mind that this is a family place.

Poetry Reading:

If you are choosing a living poet, ask (without commitment) if they would be willing to participate in a reading. Three poets will be chosen to read at the opening reception.

Labels:

Print out the sheet of labels provided. You will need 3 labels per piece. Extras have been provided for your convenience. One label is to be returned with your entry fee, one label is to be attached to the back of your art, and one label is for your records.

Artwork:

All work must be framed and wired. Maximum size: 35 inches high by 40 inches wide. Any work not properly wired for hanging will be refused.

Sales & Commission:

Information on each piece including: artist, title, medium, author and copyright permission, and price will be provided on a handout.

The handout will also include specific contact information if anyone is interested in purchasing art. All work must remain until the end of the exhibit. No commission is required, however, a donation of \$25 will be given to the library.

Liability:

While Masscribes members take all possible care in the handling of artwork, the Artist assumes total responsibility for the safety and security of his/her work. Neither the Norfolk Cultural Council, Norfolk Library, nor Masscribes or Committee Members will be held liable for any damage or loss to artwork submitted for this exhibit. By entering art into this exhibit you understand and accept these rules.

What you need to send:

Your entry fee, one label per piece, and your signed waiver of Liability for the Library below. Please use the address listed on the Call for Entries.

Wrapping materials:

All art must be wrapped and clearly labelled with your name. Drop off: All work must be received by March 28, 2013.

Please contact your nearest Masscribes member for arrangements or see shipping.

Bellingham, MA - C.A. Millner, 508.876.5200, millner.ca@gmail.com Brookline, MA - Elissa Barr, 617-731-4487, penpusherink@gmail.com Warwick, RI - Sharon D. Eisman, 401-886-9444, sharon@starr-designs.com

Shipping Art:

Any art shipped must come in a reusable box with packaging and include a completed return label with your account number and you must waive the signature. Shipping FedEx or UPS is preferred. Carriers will be called to pick up packages (additional charges may apply - check with your carrier). If using USPS (Post Office), you must provide a completed label with funds to cover postage (please make check payable to C.A. Millner).

Pick up Art:

Saturday, May 4th, 10am to 1 pm. Norfolk Public Library. If you are unable to get to the library pre-arrangements must be made at your drop-off location or by pre-arranged shipment to you.

Additional forms or labels:

visit www.masscribes.org under Exhibits.

Questions: E-mail us at masscribes.exhibits@gmail.com or call CA Millner at 508.876.5200. Also visit us at www.masscribes.org and click on "Exhibits".

Mark your calendar and start planning
your best tasting brunch creation to share at the:

2013 ANNUAL MASSCRIBES POTLUCK BRUNCH

Sunday, March 17, 2013

11 a.m - 2 p.m.

Norwood Sportsman's Club
550 Nichols Street,
Norwood, Massachusetts

The ever popular Norwood Sportsman's Club, complete with wall mounted moose
accompaniments, will be the site of our potluck brunch.

Note:

This year we are suggesting that along with a cuisine offering, please feel free to bring
along a gadget or tool that you find helpful in your work and that other calligraphers
might appreciate but have not discovered.

And ...

With the Brunch being so close to the drop-off deadline for the upcoming exhibit,
New England Poets: Calligraphic Interpretations, we encourage members who have
finished pieces to bring them along. Visit the Massscribes website for more information.

We hope to have a great turnout as we welcome spring with another chance to
schmooze, dine and network as we so love to do!

Warmly,
The Massscribes Board

Graceful Envelopes

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