

# INKSPOTS

The Newsletter of Masscribes  
Volume 31

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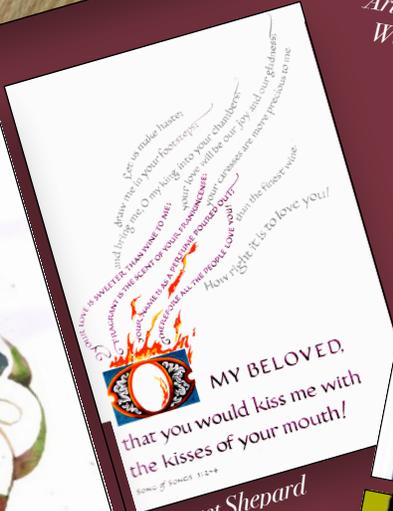
*News, Notes and more  
about the letter arts  
in New England*



Nita Padamsee



Claire Griffin



Margaret Shepard



Carl Rohrs



Jane Parillo Rollins



Dan Mooney

*Artists of Women Ink*

**Women INK**

**Calligraphic Works By**

Lynn Feldman	Gail LaBrecque	Gail Robichaud
Ruth Fleischmann	Sara Milder	Mary Steele
Nancy Galligan	Deborah Miller	Lee Thurston
Mary Grassi	Jean Mollineaux	Heather Wiley
Judy Hadley	Cynthia H. Perkins	Mandy Young

Join us for our opening reception on  
Sunday, October 16 from 4 - 6pm

**On exhibit October 16 - November 28, 2016**

**nextdoor**  
THEATER

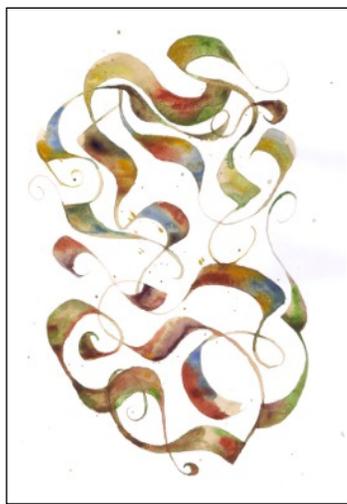
Barbara Gagel Art Gallery  
40 Cross Street, Winchester, MA  
<http://www.nextdoortheater.org/>  
(781) 729-6398  
WomenInkExhibit@gmail.com

This exhibit is dedicated to the memory of  
Lynn Sunshine Feldman, gifted artist and precious friend

# From the Editor

What a year 2016 has been! A wave of change brought an election season that left us all bleary eyed and Masscribes welcomed our 30th year with a celebration of the ever evolving world of letter arts.

As for myself, I finally set about repairing a torn rotator cuff on my right shoulder. The process, though daunting has brought about great change in my health, outlook and demeanor. It's been four months now, but with PT and rest, I am starting to feel more comfortable lettering again. In an effort to fight off boredom (there are only so many reruns of Project Runway one can watch!) I picked up a large folded pen six weeks after the surgery and started to let my shoulder



loosen up. I was surprised at how good, though painful, it was to feel the flow of letter inspired forms move

across the paper. With more mobility, I will reacquaint myself with skills learned so many years ago and like this world around me, I'll grow and evolve, seeking new ideas and vistas in calligraphy. Yes, change is daunting, indeed, but I can't wait to see what 2017 has to offer!

Wishing Peace and Happiness in the new year. Until next time around, remember to live, laugh and letter.

Claire Griffin, Editor  
griffinink@mac.com

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# President's Pen



As I write this, 2016 has come to an end and I find myself reflecting on the past year with a thankful heart. In spite of the struggles, I thought it was a good year. On the contrary, I saw many posts on social media summing up 2016 as a terrible year. Many replied to these posts with "me too" resulting in a lot of doom and gloom. As

a result I decided to test my own opinion of 2016. On a sheet of paper I wrote 2016 at the top and made two columns, one titled Good and one Bad. I quickly made a list of all the good things about 2016. Then in the Bad column I listed the struggles I faced, some serious and ongoing. I was happy to see that the Good column contained more than four times more entries than were contained in the Bad column!

So here's a few items from the Good list relative to Masscribes: I am thankful for the Masscribes Board members who work hard to bring opportunities for us to exhibit our work, organize our gatherings and outreach events, oversee our website, newsletter and social media pages to keep our calligraphy community connected.

I am thankful for our workshop committee, the dynamic duo of Nita and Elissa, who organized wonderful workshops in 2016 taught by Dan Mooney, Amity Parks, Carl Rohrs and Nancy Galligan. Not to mention the talks and demonstrations given by members at our general meetings. We learned new techniques, ate good food, made new friends and had lots of laughs.

I am thankful for our members and friends who came out for our 35th Anniversary Gala held at the beautiful Fuller Craft Museum in Brockton. And for those who couldn't attend but gave donations, so thankful for you too! Especially thankful for Jan Parillo and the beautiful anniversary art piece she designed. Then there was the Beyond Words exhibit of rare Italian Medieval & Renaissance books that came to the Boston area. To be able to view such amazing historic books and works of art was truly something to be thankful for.

Thankfulness and contentment are both a discipline and an art. One of the patterns I started over the last few years is to take time at the end of each day to write an encouragement or one thing I learned in a little notebook. This little book became a source of encouragement during my most difficult days in 2016. Even on those days I made an effort to find something positive to write, as a gift for my future self! Struggles are part of life and something we all face to varying degrees. Even they can be the context for a miracle. I found that my faith, community and intentional thankfulness helps me to guard my peace and maintain joy and hopefulness.

So, the Good list wins. I truly hope you can say the same. I am especially thankful to be part of the Masscribes community and I look forward to seeing what we can do together over the next year, and perhaps the next 35 years! Do you have ideas for making Masscribes more relevant in the community? Come and be part of the process! Feel free to contact me or any of our board members to discuss opportunities to help. We strive to create a safe, encouraging atmosphere for learning and inspiration. Here's to a great 2017.

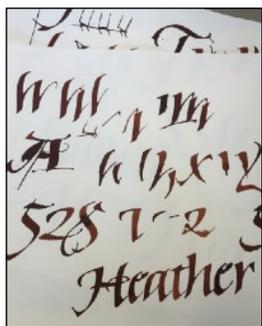
With an "intentionally" thankful heart,  
Cindy Pendergast

# A Calligraphy Sojourn with Carl Rohrs...

## *Ghosts of Calligraphy Modern Moves from 20th Century Masters September 16-18, 2016*

During this three day workshop we looked back in history to gain inspiration from previous generations and learned techniques

for making modern letterforms with flat pen, flat, pointed brush and ruling pen.



Carl Rohrs said he finds inspiration

wherever he goes, hence the 196 page workbook we all received! A labor of love, this one-of-a-kind lettering resource entitled “Ghosts of Calligraphy: Modern Moves from 20th Century Masters” compares old and new letterform structures for our improved understanding. It contains many of Carl’s favorite 20th century masters such as Ray DaBoll, Walter Brudi, Rudolf Koch, Alfred Linz, Oldrich Menhart, Herbert Post, Helmut Salden, George Salter, Ernst Schneidler, Villu Toots, Georg Trump (and others). Most of them were type designers, most of them were teachers, all of them were calligraphers of remarkable originality.

Carl said, “no matter who you study, try to find the “shape” they found.” Carl demonstrated how to study, breakdown and decipher letterform construction and then rebuild to invent a modern form. As we practiced, he encouraged us to be adventurous and discover our own



vision and style by playing with a dancing baseline, varying the angle of letters or varying thick and thin lines while always being mindful of the foundation needed to maintain the strength of each letter.

The first day we worked with the Horizon pen and Carl taught us some basic strokes and how to rock onto the

corner of the pen to make the “bounce terminal”, leading

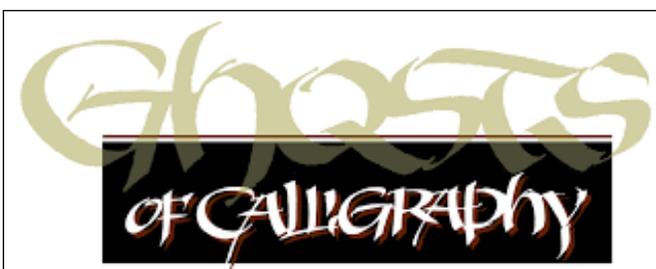
corner flicks, “fishtail” strokes or swashes at the end of descending, flourished strokes. We could see the “bounce” in action by looking at the work of Albert Kapr. The second day we switched to the flat brush and learned such things as the “Linz” move, a detail stroke revealed from the study of Alfred Linz’s work. Then on the third day we moved to the pointed brush, “the most fluid and expressive of tools” in Carl’s opinion. And finally the ruling pen was discussed and demonstrated.



Carl’s passion and dedication to his art is undeniable, as is his commitment to preserving the past through teaching and

sharing. Carl helped us to see the old with new eyes and to combine things we like from the past with modern calligraphy moves to expand our own repertoire of styles and flavor, and help us find our own unique paths.

*Cindy Pendergast*



*Top left, class work letter practice. Above, Carl Rohrs demonstrates, dinner after a long day. Bottom right, graphic conveys the theme of the workshop*

# Review - Beyond Words Lecture

## Patricia Lovett MBE: Gold on Parchment

Lecture, Houghton Library, Harvard University,  
October 13, 2016

*"Beyond Words" Exhibition and Symposium*

*The exhibition room is surrounded with standing cases of its part of the "Beyond Words" exhibition, "Manuscripts from Church & Cloister." Most of these manuscripts and books are not available to the public, so this is your chance. You must go. The Houghton exhibit ends December 10, 2016.*



Patricia Lovett [UK], awarded Most Excellent Order of the British Empire [MBE] for significant achievement in "Heritage Crafts and Calligraphy," is a professional calligrapher and illuminator, lecturer, and teacher. [It is hard to imagine the USA acknowledging a national treasure in our field.]

She is outspoken about the disappearance of "Heritage Crafts" and skill in the UK, in particular the making of parchment, vellum, and quills. She is outspoken about the need for calligraphers and the beauty and joy of working in this field—at any level.

*"Letters and words are all around us. We read words in newspapers, on advertisement hoardings, and in handwritten correspondence. They are the way in which we communicate.*

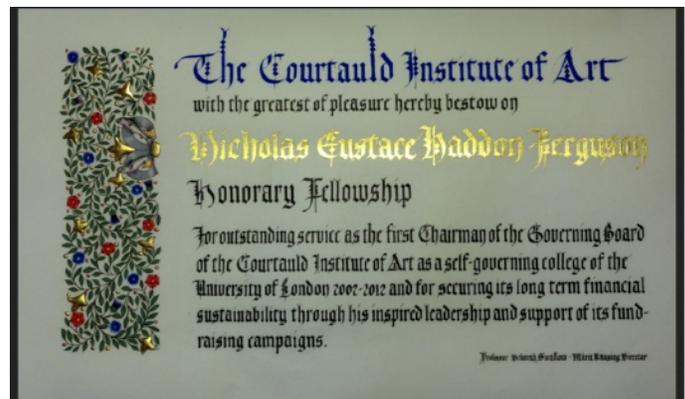
*It is the calligrapher's job to make these letters and words beautiful. Special occasions and important events are often marked by significant texts. Words from religious books may be read out at a wedding, poems are chosen, and many people have favorite sayings or know extracts..."*

A standing-room-only crowd attended the early evening talk, filled at the last moment by many undergraduate and graduate students. This is

always a good sign, not only of the celebrated speaker but of the interest of each and every person in the room. Ms. Lovett is adamant about keeping the interest, research, study, application, history, and joy of everything related to calligraphy alive and moving forward. I can only imagine that her lectures to various Harvard classes earlier in the day did just that.

The English word "pen" comes from the Latin *penna* or *pinna* meaning particular flight feathers used for...you know, writing, as done with a quill. I had never considered the origin of the words "pen knife" or its shape to this day—curved, to hold in the left hand, scraping and smoothing as the scribe scribed on. Another extension of the scribe's quill is *penne*, that favored shape of pasta. This and detailed explanation of the pinions needed, their curing, and so on were a wonderful, expressive welcome by Patricia Lovett to her lecture. Her talk went beyond Gold and included Color, Paleography, History, Mistaken History, Library Holdings, Preservation and Education, Technique, Materials, Study, Practice, and Education. She also expressed great joy for her work and for all of us who do the same, regardless of skill—in fact for anyone picking up anything that makes a mark or letter.

"It might just be me but I just like Gold"—and Ms. Lovett had us looking at the power of raised gold, in one example the Medieval "reflection of light as if from the book [and therefore God in most cases]." Historiated Initial example of the Stockholm Codex Aureus [Golden Book; aka Codex Aureus of Canterbury or Codex Aureus Holmiensis], mid-8th c. Southumbria [UK], shone bright from the screen. The Noyon Missal, in Harvard's collection and on exhibit, shows use of gesso and shell gold from mussel shell. The Dover Bible [mid-12th c.;



# Review - Beyond Words Lecture



Did you know that there is no gold in the Book of Kells?

Ms. Lovett gave us fun detail about creating a

“Book of Hours” in 2014 for the BBC production of “Wolf Hall” and working with the actor, Mark Rylance. The details of planning, inclusion of marginalia, and so on were fascinating. You can read about these amazing six pages on her blog.

I have always appreciated Ms. Lovett’s written work and art. She is a serious supporter of anyone working in lettering, and she must be an seriously encouraging teacher. I know this because I had contacted her about Schmincke Calligraphy Gouache, which she helped produce for the Schmincke company. She greeted me at the Houghton as if we were colleagues. Hahaha. See her website for information about obtaining a discount for the Schmincke Calligraphy Gouache Set [from the UK].

Next year the British Library will publish her forthcoming book, *The Art and History of Calligraphy*. She is also the author of *Illumination: Gold and Colour Practical Guide*; *Historical Source Book for Scribes*; *Calligraphy and Illumination* [US title]; and other books and DVDs.

See Patricia Lovett’s website and subscribe to her free online newsletter: [www.patricialovett.com](http://www.patricialovett.com). Her website includes great video clips, including on on

“Vellum and Parchment” and on her work on “The Book of Hours” for the BBC. Her Twitter is a motherlode of retweets relating to calligraphy and paleography. She also scribes and rolls in contemporary time and place.

*Heather Wiley*



Masscribes welcomes the following new members for the 2016 -2017 Year.

James Aguilar	Susan Prentiss
Nadine Burgess	Marco Sandoval
Ethan Cohen	Margaret Shepherd
Sarah Eldred	Lynne Yun
Sandra Fisher	Katherine Vines Trumbull
Jason Lin	Chaille Cohen
Olga Nolan	Susan Prentiss
Suellen Perold	Nadine Burgess

## Masscribes is on Social Media

Join us on [Facebook](#) and LIKE our page. Follow Masscribes on [Instagram](#) and tag your work with #masscribes to share with other letter lovers! Masscribes on social media is where we can share thoughts, stay in touch, learn something new and laugh with fellow scribes. With links to much more you can be inspired, gather tips and tools of the letter arts trade with friends and colleagues from New England and beyond.



Instagram



# Welcome to a new feature... Pen to Pen

## *A Masscribes Interview with Jane Parillo Rollins*

I have been friends with Jane for close to 30 years. We have travelled together to conferences, sat on boards, done craft fairs together and gotten to know each other over the years. So I thought it would be fun to talk to Jane about her calligraphy and her calligraphic process.



*Jane and Interviewer Elissa Barr share a laugh at Masscribes 30th Anniversary Gala*

Jane did not start out as a calligrapher but was a special ed teacher with a newly obtained Masters Degree. After a grueling 2 year program, she took her first lettering class - to wind down from the pressure - with Kay Parent of Newport through classes and then private lessons. Jane practiced and practiced all the while looking for more classes and opportunities for study. The pressures of working with the special ed population caught up with her and Jane impulsively quit her job not knowing if she could make a living doing calligraphy and not knowing anything about marketing.

Jane had noticed what other crafters were selling in malls and craft fairs so she began to travel around to outdoor fairs and festivals of all types with lettered pieces and cards. Six years later she found a teeny spot in East Greenwich, RI, which she rented for her first studio. It was a 15 by 15 room with no street windows. All the while she continued doing craft shows and was now supplementing her income by teaching calligraphy.

I asked Jane about her most influential teachers in the past 30 years. Her response was quick- Peter Thornton for his attention to lettering detail and letter forms, Barbara Close for her spontaneity especially with the pointed pen and Mary Lawler, whom she considered a friend and mentor and more recently, a workshop with Yukimi Annand infused a burst of much needed inspiration. Jane was influenced by Jacqueline Svaren's book *Written Letters*, which she still, uses for reference and by Annie Cicale's Book "The Art & Craft of Hand Lettering".

Jane enjoys earning a living doing calligraphy and says she "can't think of anything else she would rather do" and that she enjoys being paid to do what she loves. Jane's favorite calligraphy jobs are lettering envelopes especially on luscious paper, as it is an opportunity to practice, lettering on walls and large citations for their organized predictability. I asked Jane how she knows when a piece of calligraphy is done.

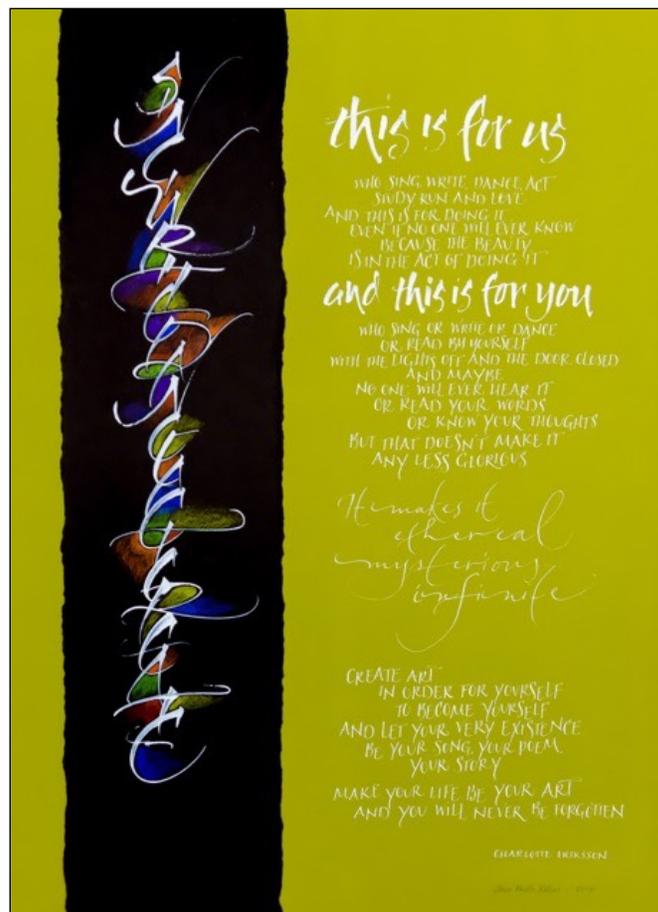
She responded that it was done when she could let it go,

when she feels that she can stop and does not have to go further. She also said that Bob Boyajian says that sometimes you just have to let it go.

Jane's advice to those just starting out in calligraphy: "work with as many people as you can. Take advantage of the opportunities that organizations offer. Talk to people. Look at lots of lettering and ask lots of questions."

Jane summed up our conversation by saying that she feels very blessed with friends, family and a profession that chose her.

*Elissa Barr - Interviewer*



*Jane's commemorative poster unveiled at the Masscribes 30th Anniversary Gala*

## An Interview with Jane Parillo Rollins

### *Here is Jane's process for creating the Masscribes 30<sup>th</sup> Anniversary art:*

When Elissa Barr called to ask me if I would consider creating a piece of art for Masscribes' 30th Anniversary I was needless to say, honored and a bit intimidated. After all, look at the artists for the 10th and 20th keepsakes, not to mention that our organization has a lot of talent. But I took a deep breath and said " Sure!"



I did a lot of searching for an appropriate quote - I wanted something that touched on creativity - and I happened to find a wonderful, lengthy passage by a woman names Charlotte Eriksson. I contacted her for permission and she readily gave it.

It needed to be shortened, so I edited out quite a bit of the text, leaving what I thought was relevant to the audience.

The layout, what to do? The passage speaks to many art forms -



writing, playing, dancing, and I wanted somehow to highlight that - and I enjoy the process of stacking letters in a vertical format to create a pattern of shapes, lines and adding color. So I took those words and designed them that way. My first inclination was to do all the text on a black background - in italic - , but as I lettered and experimented with the layout, I realized that because of the amount of text, the ascenders & descenders were colliding too much , creating too open a space - and I ended up doing caps - with pointed pen. Not my forte, but it was time to take a risk. Getting those letters looking acceptable was a struggle for me. I remember Mary Lawler, upon presenting her 20th anniversary piece stating that the lettering had to be just right, considering the audience. Fortunately, she was with me, guiding me along. I lost count of how many times I lettered it out.

The background color - lime green, not usually what I would have chosen - came about when my framer friend suggested that I pull out one of the bright colors within the stacked design, and she happened to have a piece of mat board for me to try and it made all the difference. I started with black ink, but settled on the white instead - I did think the effect was more dramatic.

So - thank you all for keeping the art alive. It was my pleasure to create this piece.

*Jane Parillo Rollins*

# A Show of Hands...

The 2016 conference brought John Denver's "Country Roads" to life, as we beheld North Carolina's beautiful Blue Ridge Mountains from Warren Wilson College for the annual coveted week of originality, vision, toil and expression.

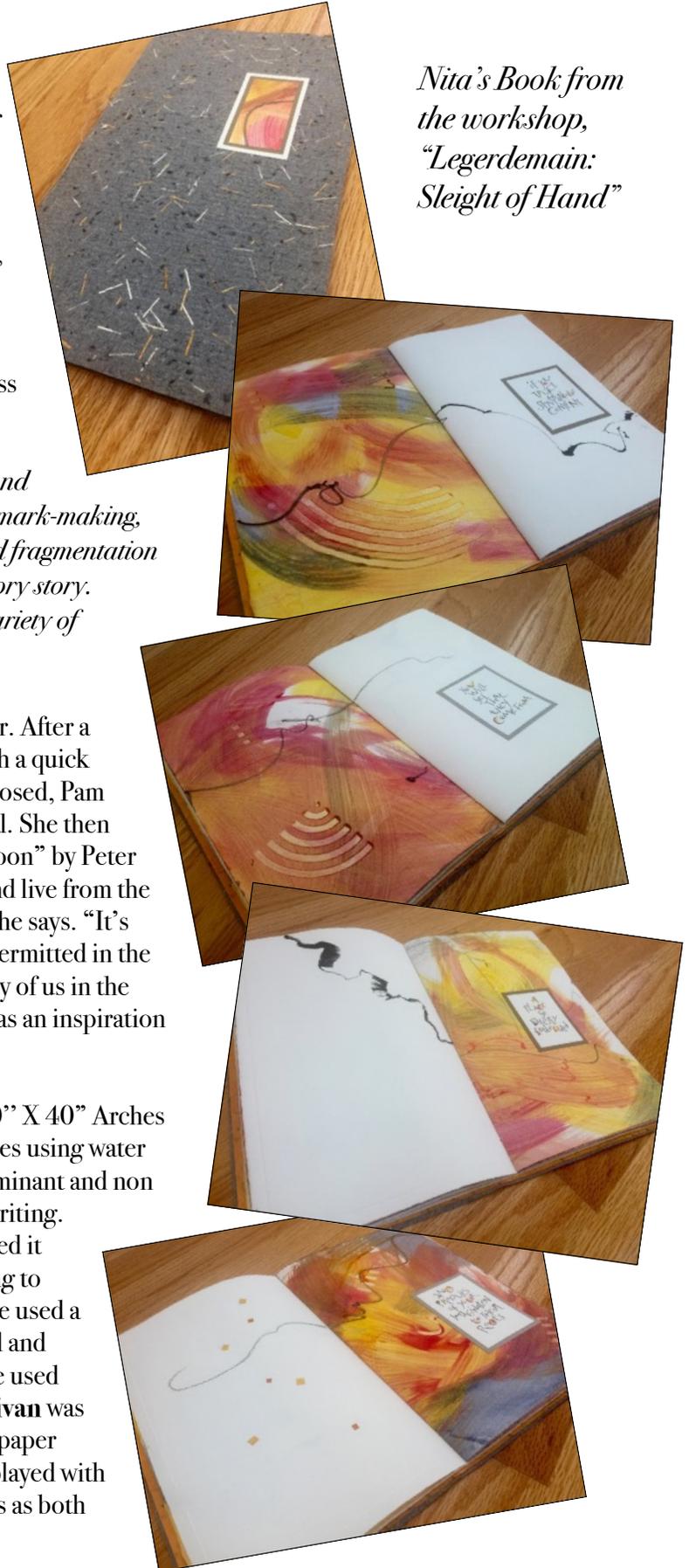
The faculty was varied and I had a hard time selecting my first, second and third choice. Fortunately, I got my first choice, **Legerdemain: Sleight of Hand**, taught by **Rosie Kelly and Pamela Paulsrud**. Having taken classes with both instructors separately before, I knew I was in for a treat. What attracted me to this class was its description:

*"We see process as expressive, a language beyond words, capturing the ineffable. Handwriting, lettering, mark-making, painting, line experimentation, altering perspective, and fragmentation are not only creative processes but our personal revelatory story. Working in sound and silence we will explore a wide variety of processes without preconceived ideas."*

Pamela Paulsrud leads a classroom like no other. After a brief introduction from classmates, we were led through a quick breathing exercise. Standing in a circle with our eyes closed, Pam played the Native American flute which was just magical. She then read a small paragraph from "Finger painting on the moon" by Peter Levitt. Here, the author shows us new ways to create and live from the spiritual source of our lives. "We were born to create" he says. "It's our birthright. Our nature. Remember: Everything is permitted in the imagination!" This book was an inspiration to all twenty of us in the class as Pamela read a paragraph or two every morning as an inspiration and a jumping off point.

Rosie led us with the application of paste on 30" X 40" Arches Text Wove. Pamela guided us with handwriting exercises using water soluble graphite pencils and blocks, using both our dominant and non dominant hands, varying size, thickness and speed of writing. After choosing our color palette of acrylics, we combined it with Elmer's paste which was already made up according to the instructions on the box. While the paste was wet, we used a variety of mark making tools, water soluble color pencil and crayons to make interesting marks. For other effects we used matt medium and absorbent grounds. **Jacqueline Sullivan** was in this class and it was so enjoyable to see her work the paper with layers of paste, acrylics and a lot of patience! We played with all this color paste and mark making for a couple of days as both sides of the paper needed to have color.

*Nita's Book from the workshop, "Legerdemain: Sleight of Hand"*



## ...A Conference Experience

Switching to unused 30"x 40" Arches Text Wove we were guided to express ourselves through mark making, keeping in mind that somehow the lines and marks made on the paste paper should reflect and interact with those on the white sheets too.

By day four we had torn our papers, measuring 15"x 10". Once we had all our papers (paste papers and white papers) torn to size, it was a time of quiet introspection. We had to combine a visually exciting hand bound book incorporating these experimentations. Text and letterform would be informed by and reflective of the creative dialogue among these elements.

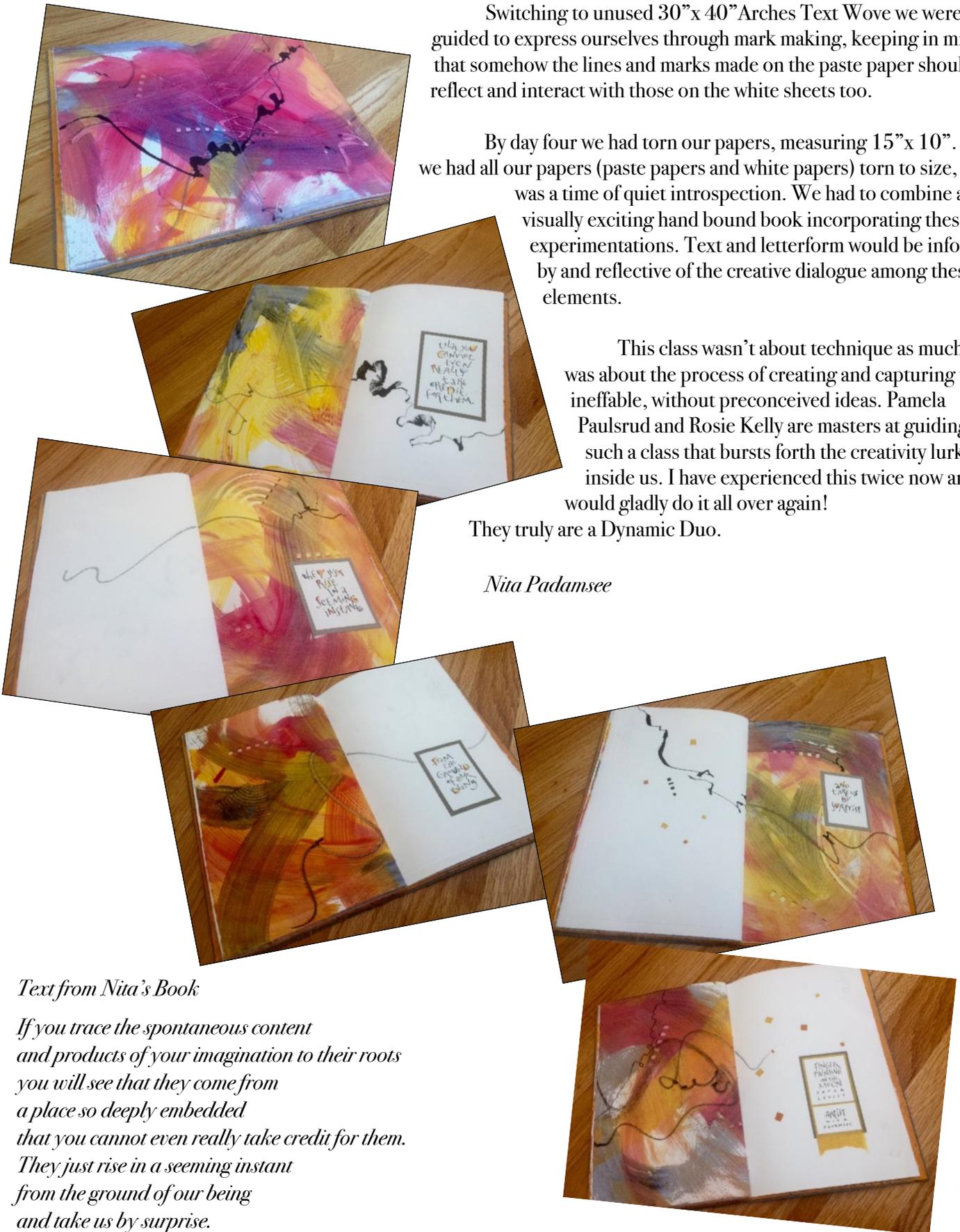
This class wasn't about technique as much as it was about the process of creating and capturing the ineffable, without preconceived ideas. Pamela Paulsrud and Rosie Kelly are masters at guiding such a class that bursts forth the creativity lurking inside us. I have experienced this twice now and I would gladly do it all over again!

They truly are a Dynamic Duo.

*Nita Padamsee*

### *Text from Nita's Book*

*If you trace the spontaneous content  
and products of your imagination to their roots  
you will see that they come from  
a place so deeply embedded  
that you cannot even really take credit for them.  
They just rise in a seeming instant  
from the ground of our being  
and take us by surprise.*



# Good as Gold...

By Sandra Collins

“Gilding” is the process of using a glue-like base—traditionally called “gesso,” although in fact there are actually several types of bases—and applying very thin pieces of gold leaf on top to create the magical effect of shining gold on a piece of artwork.

Applying gold leaf to illustrated letters is called “illumination,” which is why we call manuscripts using these techniques “illuminated manuscripts.” Gilding techniques are similar today to those employed by master illuminators during the Middle Ages and Renaissance. Gold leaf can be purchased from firms who use age-old techniques to pound gold into one of the thinnest man-made substances on the planet.

The distinctive look of gold is so illustrious that when the first book was printed on the newly invented printing press (c. 1455)—the Gutenberg Bible—the illumination was later added by hand.

In May, Masscribes again offered Dan Mooney’s gilding workshop and it’s true: Dan teaches a great gilding class! Participants got together for Dan’s now-famous gilding workshop and it was truly illuminating (ha ha). Dan is very organized, kind, helpful, and funny (with a dose of sarcasm thrown in), making the whole topic very approachable. He also thoughtfully shared tips and techniques he’s discovered over his years of doing calligraphic work that will be helpful to each participant going forward.

Especially brilliant were his planned exercises. Each one spotlighted specific techniques to learn in bite-sized steps. We each created a gorgeous gilded hummingbird by tracing an outline of Dan’s design.



We used several different gilding techniques that played off each other. Dan’s design featured both “raised” and “flat” areas of gold by using Kölner Instacoll for the raised areas and Jerry Tressor “pink base” for the flat gold, which contrasted with each other beautifully. Using these acrylic bases rather than gesso made gilding quick and easy.

We applied 24kt transfer gold (transfer gold is gold leaf that has a tissue backing, making it easier to handle) to both the flat and raised acrylic bases, giving the gold distinctly different looks on each area of the design.

Next we used a thin awl (a bookbinder’s tool with a sharp point) and scraped thin, shallow lines and shapes into the raised gold. This “tooling” creates yet a third texture of gold, giving the artwork a marvelously varied appearance.



## ...A Workshop Review

When creating artwork, the gold is applied first because if the lettering were done first, the gold might have a tendency to stick to the paint (which has its own binder in it). Starting a piece of artwork with gilding can be a bit intimidating but Dan told us he reduces the anxiety by reminding himself, "It's only a piece of paper."

We created several different pieces of gilded work to ensure we understood how to perform the techniques and how they can be used in different ways to decorate letters. Dan showed us additional techniques such as using a pencil to create borders and drop-shadows.

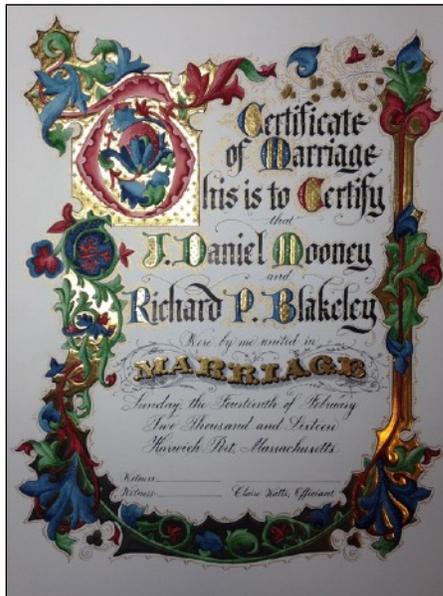
On the second day of the workshop, we learned how to use watercolors to further decorate our gilding. With Dan's guidance, everyone created a masterful acanthus-leaf border around our hummingbirds, even those who had never used watercolors before. Dan added a tiny Swarovski crystal as the hummingbird's eye.

During the course of the watercolor projects, Dan conducted a very useful demonstration on how to lift a small mistake made with watercolor or gouache. (Very helpful to know!) He also talked about a method to create our own gesso using a recipe with different substances. Unlike Instacoll, the gesso doesn't ever get old and useless, and it can be burnished with an agate burnisher to a brilliant shine. However, it's something of a challenge to get all of the ingredients and to make it.

Dan will deny it, but he's really a great teacher. The participants all raved about his skills, his knowledge, and his generosity, as well as the sample pieces of artwork he brought to show the class,

which were magnificent. Beyond magnificent. Personally, I also *love* his wonderful illustrated borders.

Look out for more workshops coming your way by this wildly talented calligrapher!



*Page 10, Top Right: Dan Mooney instructs the group  
Bottom Right: Sample of the class project*

*This page, Samples of work from Dan Mooney's extensive career as a calligraphy and master gilder.*

Women Ink, a show of creativity, friendship and solidarity



**Calligraphic Works By**

Lynn Feldman	Gail LaBrecque	Gail Robichaud
Ruth Fleischmann	Sara Milder	Mary Steele
Nancy Galligan	Deborah Miller	Lee Thurston
Mary Grassi	Jean Mollineaux	Heather Wiley
Judy Hadley	Cynthia H. Perkins	Mandy Young

Join us for our opening reception on Sunday, October 16 from 4 - 6pm

On exhibit October 16 - November 28, 2016

**nextdoor**  
Barbara Gagel Art Gallery  
40 Cross Street, Winchester, MA  
<http://www.nextdoortheater.org/>  
(781) 729-6308  
WomenInkExhibit@gmail.com

This exhibit is dedicated to the memory of Lynn Sunshine Feldman, gifted artist and professional calligrapher.

If there's one thing that we know, it is the power of a group of women with a purpose, and the show, Women Ink is most definitely proof.

Organized by Masscribes member, teacher and artist,

Nancy Galligan, this showcase of female creativity was enthusiastically received by the community. It was dedicated to the memory of Lynn Sunshine Feldman, talented artist, student and friend. The show ran from October 16 to November 28, 2016 at the Next Door Gallery in Winchester, Massachusetts. Judging from the photos it was a wonderful success!



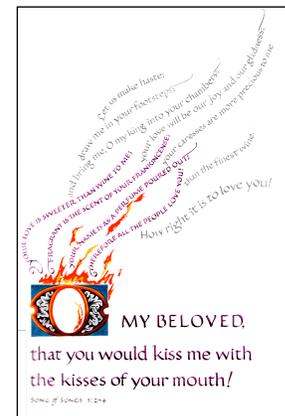
Letters Worth Singing About...



Longtime Masscribes member and calligrapher, Margaret Shepherd dropped a line to Inkspots announcing her upcoming solo show based on the

"Song of Solomon."

The exhibit is scheduled to run



from March 13 to April 23, 2017 at the St. Botolph Club, 199 Commonwealth Avenue in Boston and will open be to the public on Wednesdays unless otherwise noted.

To learn more about Margaret and her extensive career please go to her website, [margaret.shepard.com](http://margaret.shepard.com)



Tell us what is on your desk today

Let your fellow Masscribes know. Just send in a brief update with jpg images to Inkspots editor, Claire Griffin at

[griffinink@mac.com](mailto:griffinink@mac.com)

## News, Notes & Nibs from Masscribes members...

### Masscribes bids Farewell to Eileen McAllister. New England's Loss is Atlanta's Gain

Eileen McAllister, who currently serves as Masscribes' secretary, will shortly be packing her pens and brushes and heading south to Atlanta, Georgia. For the past three years, Eileen has been on the Masscribes board, but it feels like she has been there much longer. Her attention to detail has been invaluable and the board thanks her for taking wonderful minutes, sending them out to us and keeping all board members in the loop and up-to-date. Most recently, Eileen has been working on the Moakley Courthouse exhibit planned for April of 2018 coordinating the details with the courthouse and the board.

As a longtime Masscribes member, Eileen has become a good friend to many over the years through her participation in workshops, meetings and events. She is thoughtful, caring and creative. In addition to lettering, Eileen is a wonderful watercolor artist with a great color sense and a light touch. We will miss Eileen and hope that she is able to connect with calligraphers and artists in Atlanta. We wish her family much happiness in their new home.

*Elisa Barr*

*Top Right: A piece by Eileen*

*Right: Eileen McAllister, flanked by fellow member Carole Roy and Masscribes President, Cindy Pendergast.*



**2017 CALL FOR ENTRIES:** Calligraphers and artists from around the world are invited to participate in the 23rd annual Graceful Envelope Contest, conducted by the Washington (DC) Calligraphers Guild and the National Association of Letter Carriers. The contest is open to all ages, with separate categories for children. **There is no entry fee.**

- Although no prizes will be awarded, winners will receive certificates and possible media publicity.
- Winners will be exhibited online at [www.calligraphersguild.org](http://www.calligraphersguild.org) and Adult winning envelopes will be exhibited at **National Association of Letter Carriers headquarters**

Postmark deadline: **Monday, March 27, 2017**

Address your envelope artistically to:

**The Graceful Envelope**  
100 Indiana Ave. NW  
Washington, DC 20001

In addition to promoting the art of calligraphy, the Graceful Envelope Contest celebrates the role of letters in binding people together and serves as a reminder that the people who deliver the mail are career government employees who take pride in their work and care about the communities they serve.

Winners will be chosen based on artistic hand lettering, creative interpretation of the theme and effective use of color and design, including incorporation of postage stamp(s). Go to [www.calligraphersguild.org/envelope.html](http://www.calligraphersguild.org/envelope.html) for more details and the full contest rules.

*The Graceful Envelope*

The 2017 Theme is  
**“Pushing the Envelope”**

**INKSPOTS**

wants you to hear and share what's up with Masscribes members. Any new projects, cool tools or shows you'd like to talk about? Send news and images (300dpi "jpg") to [info@masscribes.org](mailto:info@masscribes.org) or [griffinink@mac.com](mailto:griffinink@mac.com).

**The deadline for the next  
Inkspots issue is  
March 31, 2017**

# Dates to Remember...

Mark your calendars for the following Masscribes events. Meet old friends and new while sharing a common love of Letter Arts...

<b>February</b>	<b>11</b>	■ Masscribes Board Meeting - 11am Panera, Westwood
<b>March</b>	<b>4 &amp; 5</b>	■ Reggie Ezell Yearlong Class Norwood Sportsmen's Association
	<b>18</b>	■ Masscribes Board Meeting - 10am to 11am & <b>Spring Brunch</b> - 12pm to 3pm Norwood Sportsmen's Association
<b>April</b>	<b>8 &amp; 9</b>	■ Jacqueline Sullivan Workshop Norwood Sportsmen's Association
	<b>22 &amp; 23</b>	■ Reggie Ezell Yearlong Class Norwood Sportsmen's Association
	<b>29</b>	■ Masscribes Board Meeting - 11am Panera, Westwood
<b>May</b>	<b>21</b>	■ Masscribes Board Meeting and Mini-Class 11am to 12:30pm <b>General Meeting</b> - 2pm to 4pm Norwood First Baptist Church

## WE NEED YOU!

### *The Masscribes Board is seeking Officers*

As many can attest, no organization can run without the help of its members. Masscribes is no exception. If you are interested in becoming more active in our calligraphy community, please consider joining the Masscribes Board. Requirements are limited to a couple of hours a month, attending board meetings and of course a love of letter arts. For more information please contact [info@masscribes.org](mailto:info@masscribes.org).

**INKSPOTS** ...is looking for your **Holiday Card** Designs for our next issue. Masscribes members can send in a favorite image (300 dpi JPG) of a card to share and watch for in our print winter issue. For more information or to send in your image to [griffinink@mac.com](mailto:griffinink@mac.com).

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## Masscribes Board 2016-17

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NEW ENGLAND CALLIGRAPHY ORGANIZATION