

INKSPOTS



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

VOLUME 17 • ISSUE 1 • WINTER 2004

President's Pen

Hi... It's me... writing the President's Pen. That must mean that I'M the president of Masscribes, Inc.! Though I knew I had the title, it wasn't until everyone was leaving the meeting at my house that I realized what that meant. The gorgeous book that had been donated to Masscribes to be a door prize or gift for a drawing had been left behind. When I tried to give it to Elissa Barr, one of Masscribes' founders she said "No, YOU bring it to the next meeting... You're the President now."

It seems like only yesterday that I answered in inquiry from the Masscribes Board wondering why more members weren't involved in meetings and workshops, or contributing artwork to the newsletter. My note boiled down to "I'm not good enough to show anyone my work yet." Reading about other calligraphers in the newsletter made them seem so much more experienced than I and I didn't want to show up at a workshop and not know what everyone else did.

Well, you know what happens when you speak up, even if its just a whimper and whine... Jane Parillo invited me to join the Board as recording secretary. The Board meetings were fun, the people were nice, and the food was good. (There's always good food at Masscribes meetings!) Some of the calligraphers I met were certainly more accomplished than I was, and I learned a lot simply by getting to know them and asking questions. I also found that many people were well-known, not because they were the most talented calligraphers, but because they were active in Masscribes... going to meetings, sending little things they had done to the newsletter, writing articles or reviews, etc. and sometimes these people were brand new students who were brave enough to just jump in. I missed some great workshops before I found out what Masscribes, Inc. is all about.

I'm only telling you this so you won't miss the workshops and meetings (and door prizes) that are being planned for you. Everybody is welcome. What we have in common is a love of calligraphy and the pleasure of being with others who share that love. Maybe someday you'll be the one writing *The President's Pen!* I'm still a little surprised that this time it's me.

Your President,
Carole Roy

what we
VIVIDLY
imagine.
ARDENTLY
desire.
ENTHUSIASTICALLY
act upon, must
INEVITABLY
come to pass.

From the Editor

Greetings and Happy New Year -

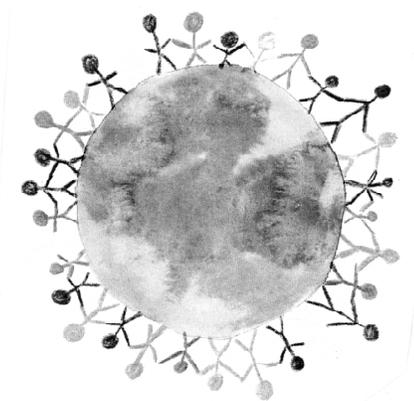
This issue of *Inkspots* seems to run the seasonal gamut. Although at this writing, we are experiencing frigid temperatures, you'll be able to warm up by reading some of these reviews, having taken place during the warmth of Indian summer. Thanks, as always to those who answered the call for articles and artwork.

We have a wonderful array of holiday cards—see the acknowledgement from Elizabeth Mullin regarding the card exchange. Hopefully, the workshop reviews will whet your appetites for the upcoming events that Masscribes will be sponsoring this year. And Barbara Crudale has a review of the Chinese calligraphy/movement workshop that was held at URI.

Masscribes was the recipient of a beautiful piece of calligraphy rendered at this event. And, we share information about the conference as well as other classes and workshops.

That's enough from me—please read and enjoy.

Take care and be well-
Jane Parillo



From all that dwell
below the skies
Let songs of hope
and faith arise
Let peace, good will
on earth be sung
Through every land
on every tongue

ISAAC WATTS

Member News

Congratulations to Masscribes member **Gerry Jackson Kerdok**, whose artwork was included in the ACA online Gallery. To view the gallery go to <http://www.calligraphicarts.org/exhibit/gallery/>

MASSCRIBES ENVELOPE EXCHANGE

With the success of the Holiday card exchange, it would be nice to extend the creative energies throughout the year with an Envelope Exchange. For those members wishing to participate, you would send 1 card out each month to a participating member and receive one as well. You would have 30 days to do one envelope or do all 12 (or so) at one fell-swoop and mail them out each month. You choose to design the envelope with whatever theme you wish which also includes whatever you would like to enclose.

To respond to this exchange contact Elizabeth Mullin at emullin123@uri.edu

Review: FORMS IN MOTION~ CHINESE CALLIGRAPHY BECOMES ALIVE THROUGH DANCE

Barbara J. Crudale

On a recent frigid Sunday afternoon, some members of Masscribes attended an informative and thought provoking workshop/lecture at the University of Rhode Island delivered by the joint efforts of Professor Zhongwei Shen (University of UMass, Amherst) and Dancer/Choreographer Nai-Nai Chen. Little did we expect that by the end of the workshop we would be mimicking the strokes of a Chinese calligrapher's brush with our arms and bodies and be the recipients of beautiful Chinese characters!

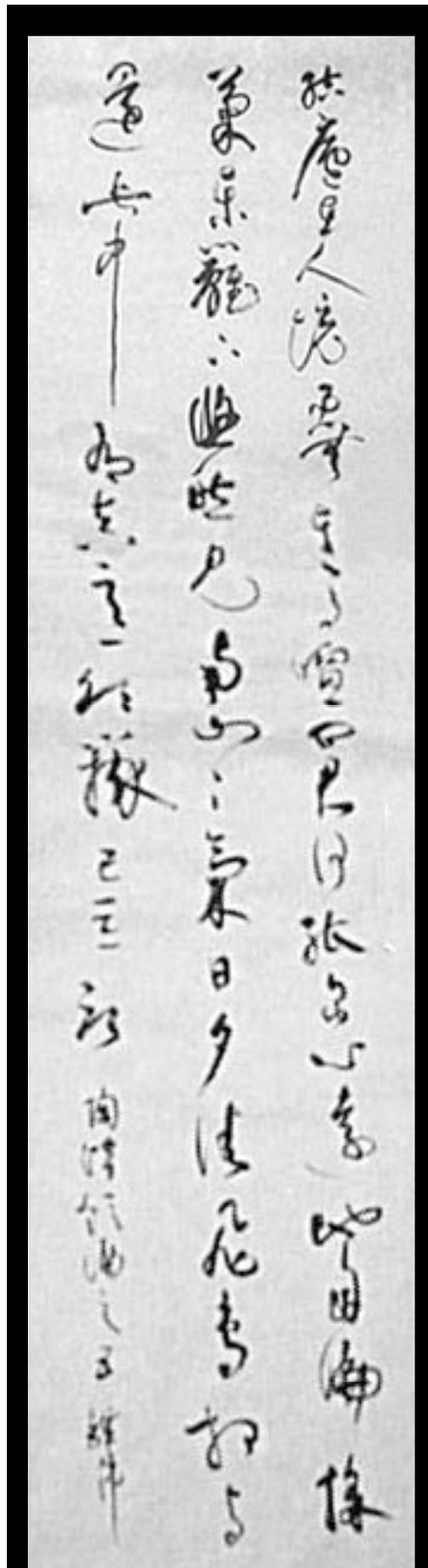
First, Professor Shen gave us a brief introduction to linguistics and had us consider the differences between English and Chinese calligraphy. He first described how all words have two sides, like two sides of a coin; "One side is how the word is spoken, the other is how writing systems represent language." In English, he said, we write to represent the sounds in word. Conversely, Chinese uses the meaning of the word to create characters which represent the word. This is a much more complex system than the one many of us traditionally work, as English and other languages traditionally have 26 or so letters and only two to three dozen sounds. To know and write Chinese, a person would be considered learned if he knew between seven and eight thousand characters! This is the beauty of Chinese calligraphy, Professor Shen confided, smiling: "I get to write so many more than 26 letters! Chinese calligraphy is very exciting; it takes a lifetime to learn the basics."

Professor Shen then delved into a brief history of Chinese calligraphy, compressing thousands of years into forty minutes. He shared how in ancient China, (221-206 BC), there were only 9,353 characters in the Zhuan script, which would only be known by the educated elite in society. Once China became unified and an organized law system put into place, the Li script came into being with one fat emphasized stroke to ensure the character is balanced and beautiful to read. Li script has almost 13,000 characters and the simple one stroke method of writing from the Zhuan era moved to the two stroke method of the Li era. Finally, the Kai script came into being as the standard, with over 47,000 characters and more than eight stroke types.

During the years 307-365 BC, Professor Shen said, there lived an amazing Chinese calligrapher by the family name of Wang. This calligrapher was so famous and his writing so wondrous, that his style became the standard for the next 1500 years. Each stroke made in each character is in response to the characters above and to the side, and this calligraphic art form by Wang (or "The Sage" as he came to be known), was spontaneously written. Professor Shen showed us many many examples of The Sage's work, as well other famous Chinese calligraphers.

After Professor Shen completed his slide presentation and brief history of Chinese calligraphy, he turned to a nearby table which held the "Four Treasures". These treasures

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Scroll created by Professor Zhongwei Shen at the workshop - translation on the next page.

The Fifth of Twenty Drinking Poems

I built my cottage among the habitation of men,
And yet there is no clamor of carriages and horses.

You ask: "Sir, how can this be done?"

"A heart that is distant creates its own solitude."

I pluck chrysanthemums under the eastern hedge,

Then gaze afar towards the southern hills.

The mountain air is fresh at the dusk of day;

The Flying birds in flocks return.

In these things there lies a deep meaning;

I want to tell it, but have forgotten the words.

continued from page 3

are common to all who appreciate fine calligraphy and the calligraphers in the audience were all enthusiastically waiting to hear Professor Shen describe the fine points of creating Chinese calligraphy. First he described Chinese brushes: the white, soft, goat hair brushes from southern China and the brown, bristled brushes made from the yellow weasel from northern China. Brushes come in three sizes, with the bristles in a large brush about 2 inches long; those in a medium brush about 1-1/2 inches in length and the shortest brushes only 1/2 inch in length. Professor Shen compared a Chinese brush to a pen nib, noting that the bottom of the brush is for writing and the brush head holds the ink. He confided he likes using a thin, long brush because, it is good for excitement in the writing!

Ink is the second treasure, and Professor Shen demonstrated how the Chinese would use an ink stone, the third treasure, to first grind the solid stick with water into ink.

This repetitive motion is very meditative and sets the calligrapher's

mind for creativity. The fourth treasure is paper and Professor Shen mentioned numerous times how enjoyable it is to work on a large piece of paper, as many calligraphers in the past could only work on small pieces, as paper was so scarce and time consuming to create.

Professor Shen first showed us a poem in Chinese, then in English. He read us the poem so that we would hear the rhythm and rhyme of the poem and told us that before he begins to write, he must first memorize the poem, and then consider how on the paper the poem will be laid out. Finally, he must consider each character and as this poem entitled, "The Fifth of Twenty Drinking Poems" (above) had ten lines with five characters per line, he needed to place fifty characters in his mind and on the paper—before dipping the brush into the ink! Once he began writing, Professor Shen's brush gracefully swirled and dipped across the absorbent paper, creating beautiful characters with the blackest of inks. In a few minutes he had created a beautiful piece of art work.

Upon completion of his calligraphy, Professor Shen invited Dancer/Choreographer Nai-Na Chen into the auditorium. This talented artist described for the audience how she became inspired to create a dance entitled "Calligraphy I" and how this first piece evolved into "Calligraphy II", a dance for many dancers to perform. She then invited the audience to stand and prepare ourselves for creative dance, by gently leading the group in a series of body movements meant to symbolize the ink being ground on the ink stone, and then the brush splashing ink onto the blank page. Choreographer Chen then asked Professor Shen to write a few characters and she encouraged us to pretend we were forming the same characters with movement of our bodies. Finally, she asked Professor Shen to write the character for "dragon" and she performed for us, embodying the spirit of the character into her energized dance.

This concluded a wonderful afternoon, in which we were introduced not only to beautiful Chinese calligraphy, but also treated to dance inspired by calligraphy. Professor Shen finished his lecture by noting that all art forms in China are connected; the calligrapher may write after hearing an inspiring poem or the dancer be motivated to move after internalizing a character in calligraphy. I believe we share many commonalities with Chinese calligraphers, as we may be inspired by a poem or a piece of music to create our work. We also all enjoy the pleasure of writing on fine paper and seeing the black ink become fine lettering. It is comforting and good to know that the inspiration for the beauty of hand lettering continues around the world. ☺



Review: MASSCRIBES SEPTEMBER GENERAL MEETING

Alex Lorraine

Oh, darn! I missed the calligraphy conference this year—again. At least I thought I did until I arrived at the Masscribes meeting on September 25th. It was a veritable feast, and I don't mean just the food. I mean the people, the ideas, the laughter, the sharing, the memories, the long-time-no-see friends seen again and of course, the fun with a capital F. I carpooled with Jane Parillo, (always a good source for stories, calligraphy tips and directions), Penny Jackim and Linda Ohsberg and then we picked up Karen MacNamara on the way. A cozy ride made for a good time catching up on each other's lives. Upon arrival, there was a table loaded with edible goodies for us to munch while waiting for the others to arrive, and things to be set up. Well, you know how curious we calligrapher/artist types are. We were swarming quickly around all the show and tells that were to be presented that night.

Jane wowed us with her "Fun with Walnut Ink", (which isn't really made of walnuts, but rather peat!) She brought along several, and I mean several, papers already washed with the brownish stuff. She recommended Frankfurt paper. Some of it was washed over other water colors giving it different tones. What happens with it is really cool. Using just water, and a brush or pen, or finger or twig, you write or doodle on it and blot off the water, which brings the walnut ink away and leaves you with the lettering appearing washed away, and an interesting undercoating beneath. You can also write with it in the conventional manner and it gives you a deep, rich, luxurious brown. Jane (and others) suggested that you buy it in crystals rather than already mixed because it goes a long

way. An extra highlight is to add a drop of ink and watch it spread to bring more color to your letters or for that elegant touch, Schminke gold gouache.

Aimee enlightened us on "Magic with Metals". Well, not really, but sort of. It is actually tin foil (the cheaper the better, according to Ms. M). With heavy gel medium, you adhere it to something; a stiff board, a mat frame, or just about anything that the gel will adhere to that you would like to metalize. While you are applying it you can scrunch it all around, creating interesting texture, add string, or rubber bands, or anything bumpy underneath to give it an embossed look, pinch it, play with it. While it is still damp, you can tool into it using a blunt edge. Wipe the foil off with a damp cloth and some ammonia to remove the oils. Then using Golden Liquid Acrylics you scrub the colors onto the foil. By mixing and blending you can get lovely metallic glows. I was so excited with this technique that I accidentally picked up my own and someone else's sample, so if you are missing yours, let me know.

Dave Flattery took a recent workshop from Sherri Kiesel (see review)

and was working that night on his lovely letterforms and coloring technique. He also told us about using soapstone, which is tailor's chalk to make marks on your paper that can be easily wiped off. Elissa Barr had work from the conference that was still in process with lovely undulating quotations on peace rising up from upheld arms, rising up out of the words/ images of violence, terrorism, and war. She also told us about the Clorox bleach pen which has a good tip for writing. Imagine all the fun you could have with that! Linda Ohsberg also had work from Sherri Kiesel's class; little miniatures that were absolutely delightful. An idea I can't wait to try.

I came away full of new ideas, new techniques and new enthusiasm for something I have always loved. It is always inspiring to reunite and reconnect with people who have the same passion as you do. It reminds you of the joy of creation, the joy of friendship and the joy of letters. The next gathering will have a different agenda, but no matter what it is, we all know it is really about being with each other, laughing, eating, sharing and enjoying. Hope to see you there! ☺

Anne's Cheddar-Salsa Stuff

8 oz. cream cheese, softened

8 oz. cheddar shredded

Salsa to taste (1/2 cup or so)

Crushed Garlic or garlic powder to taste

Mix and serve with crackers or tortilla chips.

Eileen Reutlinger

via my sister, Anne Stanisky

A RESPONSE TO A MASSCRIBES PROJECT

At our November 2002 general meeting, Masscribes program was to hand letter/decorate envelopes to troops in the 772 MP Company. Several members also included gift items for children. Thanks to Carole Roy for initiating the program and to all members who participated. This letter has just come in in response. The sender's name is withheld.

Dear Janet,

Starting last December 10th or so all of the beautiful envelopes started arriving in Kabul, Afghanistan to all of us in the 772 MP Co. What a wonderful surprise it was! We had a large wooden table with a little Christmas Tree on it and we placed the envelopes around the tree. As soldiers would walk in and out, on and off duty everyone stopped to admire all of your beautiful work and read the fun items inside. For security purposes all mail with addresses or names on it technically is to be burned but on one of the the envelopes that was saved - yours you had written your name and applied an address sticker. I had mailed home some little trinkets and tucked it into the box so I was thrilled to open it this Christmas and once again reflect on all of your thoughtfulness. You are a talented group, you Masscribes. I hope we wrote a thank you from Kabul if not we intended to. This was so nice of all of you on behalf of all unit members. Thank you very much.



Florida

Workshop Review

CONTEMPORARY DECORATED LETTERS WITH SHERRI KIESEL

Robin Carroll

Remember when it was warm outside?

Think back to only about two months ago to the weekend of September 20th-21st when temperatures were unseasonably summerlike, pushing 80. Along with a group of fellow calligraphers, I met Sherri at the Sportsman's Club in Norwood for 2 days of exploring color, line and shape of contemporary letters in mixed media.



We started off using pencil then technical pens, first drawing the rudimentary shapes that make up the decorative style we were learning. Sherri encouraged us to “think gesture drawing.” Both open shapes and closed spaces make up the letterforms. You have to constantly move your paper, turning it to have more control as you draw the line towards you or pause slightly to round a corner. “You use the pause to check what you are putting into form,” Sherri advised.

The goal is fluidity. Sherri suggested putting the hand-out sheet of the alphabet under your paper to use as a guide to get the feel of the forms. Then practice the swashes

on your own, noting how they do not have to always connect or be the same height, observing how some parts look like fat crescent moons, or where a horizontal or diagonal line exists. The flourishes are controlled gestural movements.

We practiced the letters in groupings that have similar crossbars and shapes, such as E, F, T and K, softening right angles and noticing details in form. For example, the ‘bow’ of the K is taller than the straight left and does not extend as far outward as the bottom right part.

- After going through the entire alphabet, we added details to the letters, such as dots and lines, to create movement. Then we drew boxes around the letters to add further appeal, making sure some of the letter was out of the box.
- We also broke up the shape with color using watercolor pencils and gold paint, leaving some white space to keep it dynamic.

Sherri imparted key information regarding the interaction of the paint and ink. She told us that when you use watercolor colored pencils, you look for a stained glass effect, laying one color over another in some places so that when you apply the water it will blend. You take time to balance the colors overall, the goal being to make the eye move all over the letter. Lay the wet brush where there is no color and move the water into the color. Then you can pull the color up or down without streaks. “Do not go back in with the black again;



Nita Pademsee

it will look worked-over” Sherri cautioned. When dry, add gold where desired.

Sherri brought samples and did several demonstrations to teach and inspire us. She told us that Sumi ink is good to use to black-in parts of the letters because it does not show where you stop and start the lines. We took one of our flourished letters and penciled a name under it in simple capitals between ruled lines. Then we inked in the letters and for interesting detail, inked in parts of the horizontal line between the letters. We also shaded parts of this word with color.

Sherri kept us busy with several projects, varying the mediums and tools. With the automatic pen, we drew large letters in black Sumi ink on brown, textured Nideggan paper. When the ink dried, we roughly laid in gold paint in some areas of the letter, then spattered some gold. Simple but effective.

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The Art of the Word: EXHIBIT REVIEW

Cindy Rudolph

The Bedford Free Public Library invited Masscribes to join with Boston Book Arts for “The Art of the Word”, exhibiting from November 3, 2003 - January 2, 2004. Eighteen Masscribes members answered the call for entries and several gathered for the reception on Sun, Nov 9th—the day after a spectacular lunar eclipse.

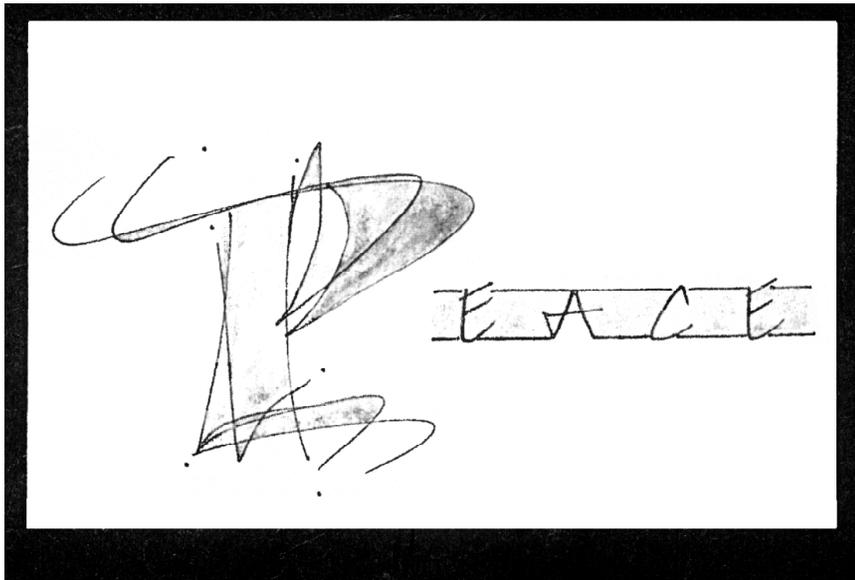
Masscribes as a guild embraces everyone, from beginning calligraphers to seasoned professionals.

Our unjuried exhibits reflect that approach, yet are a collective triumph of diversity and commitment to the art of lettering. This show was no exception.

Individualism, variety, competence, color, technique and well-chosen framing came to mind as I wandered among the pieces. I also felt an underlying theme of a willingness to take chances, to work with mistakes and to enjoy the surprises that come with experimentation and spontaneity.

No pieces were even remotely alike. There was a wide range of lettering styles and thought-provoking text. Some pieces were very involved and others dramatically simple. They ran the gamut from traditional calligraphy to vibrant freehand lettering on canvas to handmade books; from a brightly painted structure lit from within to reveal letters scratched on its surface, to a flag book inviting our contemplation and touch. There was a small piece beautifully enhanced by gold leaf, twin towers calligraphed over a smoky sumi-washed background, celtic knotwork, vivid paste paper, collage - and much more.

Reading the artist statements, sharing comments, camaraderie and “how to’s” with fellow artists clarified the event for me and as always, I was inspired. As I drove home on that cold moonlit night, I realized again how important our exhibits are to our personal growth and how vital they are to spreading “The Art of the Word.” ☞



Mary Grassi

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We also used the automatic pen to draw letters using a masking fluid. (One brand is Pebeo.) You can spatter the masking fluid with interesting spontaneous results. When dry, if you have a line or spot you want to remove, take an Exact-o blade and scrape it off. Next, Sherri had us wet the space inside the letter and start dropping color in, remembering that it will

be lighter when dry. Then add color in the background. Use gold too. When all is dry, you rub off the mask to reveal the shape beneath.

Lastly, we created these contemporary letters using colored pencils and gel pens on textured black Canson paper. Uniball brand metallic gel pens flow well, with dramatic contrast on the black background.

We expressed ourselves with diverse beautiful results, and I think we all came away exhilarated. Since the workshop, I have played with my new watercolor colored pencils and gel pens, creating letters with names under them and sharing this experience with others. Regardless of your art background, with all the ideas and options offered by Sherri, you will create something colorful and satisfying. ☞



Review

NAI-NI CHEN DANCE COMPANY

Jane Parillo

I was fortunate enough to be able to attend both the workshop and the performance of the Dance Company which was held the following evening.

After having had a little 'taste' of what was to come at the workshop, my expectations were quite high for the performance, and I was not disappointed. Starting with an ensemble piece entitled "Unfolding", a modern dance inspired by the I-Ching, the dance floor was filled with grace and beauty, embodying the yin and yang elements of form/grace, ancient/modern, strength/gentleness all at the same time.

The final dance piece, entitled "Calligraphy II", was simply stunning.

The backdrop was black, painted with white Chinese characters and hung from the ceiling were delicate sheer panels also painted with symbols. The dance was quite interpretive, culminating with the ensemble creating brush-like strokes with brightly colored ribbons, moving so fast that you swore you could see an after-image. Nai-Ni herself wore a beautiful long white flowing costume with very long sleeves which she used to create the brush strokes. The whole thing was breathtaking and it was a privilege to have been there.

For more information on Great Performances, you can check out their website at www.uri.edu/greatperformances. ☞



Dave Flattery

CALL FOR ENTRIES

The call for entries for the 2004 Graceful Envelope Contest has been posted at <http://calligraphersguild.org/envelope.html>. Again this year, the contest is being sponsored by the National Association of Letter Carriers and administered by the Washington Calligraphers Guild.

This year's theme is the weather, inspired by the unofficial motto of the Postal Service: "Neither snow nor rain nor heat nor gloom of night stays these couriers from the swift completion of their appointed rounds."

The deadline is April 19.

*The stockings were
hung by the
chimney with care...*

Laura Burton

Upcoming Opportunities for Learning~

NEW DIMENSIONS IN CALLIGRAPHY A Six-Month Excursion with Reggie Ezell in 2004

This class is very project oriented and offers opportunities to work in areas not necessarily associated with the traditional vein of calligraphy, ie: sandblasting; creating a typeface; color theory and application; modernizing traditional letters; carving and casting and working large &/or abstractly.

This is a very rare opportunity to experience his 6-month course. He hasn't taught a 6-month course in about 8 years since he's normally fully booked with his year-long course. Calligraphers that are Reggie grads or are experienced with letterforms and design would be best prepared to get the most out of this course.

Saturdays: July 17th; August 14th; September 11th; October 9th; November 6th; December 11th.
Classes start at 9 am (arrive by 8:30) and end around 7:00 pm

Location: In the Connecticut River Valley, just west of the Hartford Area, precise location to be announced.

Cost: \$670 this does not include materials. If class fees exceed costs, leftover funds will be refunded.

Details and samples of student work available: www.letteringdesign.com or call, Debby Reelitz-Bell at 860-413-9041.

CALLIGRAPHY & BOOK ARTS AT GHOST RANCH

Literally Letters

June 14-20 and/or June 21-27.

Teachers

- Tom Leech - "Integrative Marbling"
- Carol Pallesen - "Tiny Writing/ Tiny Books" & "Uncial Calligraphy"
- Nancy Culmone - "Colored Pencil"
- Ken Harris - "Medieval Illuminating Techniques"
- Louise Grunewald - "Brush Lettering"
- Ewan Clayton - "Meeting You Where You Are"

Further Info: ghostranch.org

CAMP CHEERIO

March 14 - 19, 2004 will be
Monique Lallier and John Stevens.

This week long program is located one hour north of Winston-Salem, North Carolina. The cost is \$545 and all the information is available from Jim Teta at 336-924-5681 (home) or 336-724-5475 (studio) or at www.calligraphycentre.com

May 2-7, 2004 will feature Tom Perkins and Gaynor Goffe.

**CHECK OUT THE ENCLOSED FLYER FOR INFORMATION
ON MASSCRIBES WORKSHOPS!**



CONfluence

2004 • MEET • ME • IN • ST • LOUIS

CONFLUENCE

The 24th Annual International Conference of
Calligraphy and the Lettering Arts

July 24 – 31, 2004

Southern Illinois University at Edwardsville
Edwardsville, Illinois

Patricia Dresler, Director

4248 Maryland Ave. · St. Louis, Missouri 63108-2906

Phone/fax 314.535.5515

www.confluence2004.org

Registration deposits of \$100 are being accepted.

(\$75 refundable by written request until April 1, 2004)

Hosted by the Saint Louis Calligraphy Guild

*We invite the world to come
to St. Louis and set out on
a journey of discovery!*

The St. Michael Institute of Sacred Art is offering several classes that calligraphers would find interesting.

Manuscript Illumination and Gilding

April 25 to May 1, 2004

taught by Valerie Weilmeunster and Jeb Gibbons

Advanced Manuscript Illumination

October 24-30, 2004

taught by Valerie Weilmuenster

Illuminated Miniatures

October 3-9, 2004

taught by Jeb Gibbons

Calligraphy as a Stepping Stone to a Loving Heart

Feb. 13-15, 2004

taught by Masscribes own Cynthia Henrich

For class descriptions, fees, teacher biographies and information about St. Edmund's Retreat at Enders Island in Mystic, Connecticut visit www.endersisland.com, email sacredart@endersisland.com, or call (860) 536-0565.

Tom Costello



GENERAL MEETING SCHEDULE

Masscribes General meetings have been scheduled for the year. They will be held, March 28 (Annual Potluck Brunch, Carole Roy's house in Taunton), June 24, September 29, December 5. Watch your mailboxes for flyers announcing the details.

WELCOME NEW MEMBERS!

Louise Jarvis • Diane Haase • Diane De Milia • Madelyn LaPlume

We hope to see you at an upcoming meeting!



I heard the bells on Christmas day
Their old, familiar carols play
And wild and sweet
The words repeat
Of peace on earth, good-will to men!

L · O · N · G · F · E · L · L · O · W

Alan Embree

Next Newsletter

Deadline for submissions to the Spring issue of *Inkspots* is April 1. The theme is "think spring".

Artwork should be black on white paper, as crisp a copy as you can provide, or a high resolution tiff or jpeg scans (300 dpi at full size). Text can be sent through the mail on disk (with an accompanying hard copy), or via e-mail to: Jane Parillo at: jane@janeparilloscribe.com or 26 Main Street, East Greenwich, RI 02818.



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Alex Lorraine
Jane Parillo
Carole Roy
Cindy Rudolph

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Alan Embree
Dave Flattery
Mary Grassi
Kay Johnson
Aimee Michaels
Nita Pademsee
Jane Parillo
Eileen Reutlinger
Cindy Rudolph
Zhongwei Shen

MASSCRIBES BOARD MEMBERS:

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|--------------------------|---|
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| Treasurer/ Membership | Elissa Barr Aimee Michaels |
| Secretary | Robin Carroll |
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| Workshop Chairs | Dave Flattery Linda Ohsberg Lois Rossiter |
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Masthead artwork by Norma McKenzie

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