

# The Washington Calligraphers Guild

SEPT/OCT 2017 BULLETIN



## FROM THE PRESIDENT

By the time you receive this issue, the Washington Calligraphers Guild Board will have met, the plans for the first program meeting will have been finalized and the event posted to our website, workshop registrants will continue to sign up for slots remaining in the September, October and November workshops and renewing memberships will be received, processed and documented using pen, paper and snail mail or our weblink and PayPal. Whether you attend our kickoff program meeting, attend a demonstration of traditional Arabic calligraphy co-hosted with Scripts 'n' Scribes, participate in our last workshops for 2017, or renew your membership by PayPal or not, WCG member volunteers like you are hard at work behind the scenes. Thanks to all for your investment in calligraphy and in the WCG. I look forward to an exciting year and to meeting you at one of our events. If you ever want to be part of the action going on behind the scenes, email me at [dtab221@yahoo.com](mailto:dtab221@yahoo.com), or speak with any of your Board members.

Best, *Derrick*

— artwork by Judy Melvin “A demo for one of my many Neuland classes — chalk oval stamps twisted to make the flower, pointed brush, broadedge pen and gouache.”

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## MEMBERSHIP NEWS

A very warm welcome to our newest members. We're so very glad to have you!

Tim Brown – Alexandria, Virginia  
Christina Bledsoe – Upper Marlboro, Maryland  
Ann Brock – Memphis, Tennessee  
Notta Brown – Dahlgren, Virginia  
Lian Canty – Crested Butte, Colorado  
Edgardo Castro – Bayamon, Puerto Rico  
Maxine Composto – Dunn Loring, Virginia  
Hank Field – Hermosa Beach, California  
Virginia Gorman – Alexandria, Virginia  
Eileen Gustafson – Chicago, Illinois  
Stephanie Halcrow – Alexandria, Virginia  
Jill Helson – Ojai, California  
Kathryn Jacobson – Reisterstown, Maryland  
Jasmin Khangura – Centreville, Virginia  
Laura Kraft – Brentwood, Tennessee  
Marianne Linn – Gaithersburg, Maryland  
Liz Madden – Silver Spring, Maryland  
Gale McKiddy – St. Charles, Missouri  
Jean Melvin-Martin – Burke, Virginia  
Phil Muller – Mountain View, California  
Rebecca Newton – Hyattsville, Maryland  
Mary Otto – Washington, DC  
Joan Puma – Davie, Florida  
Janet Rehak – Freeport, Pennsylvania  
Debbie Ruggles – Sykesville, Maryland  
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Alexandra Sterling – Silver Spring, Maryland  
Katherine Stevens – Tigard, Oregon  
Pat Swanson – Clifton, Virginia  
Nahid Tootoonchi – Towson, Maryland  
Allison Tyous – Alexandria, Virginia  
Alison Vaden – Vienna, Virginia  
Kathy Wallace – New York, New York  
Joanne C. Wasserman – North Bethesda, Maryland  
Jenny Werth – Grand Ledge, Michigan  
Alesia Zorn – Portland, Oregon



— artwork by Virginia Lockhart

The *Bulletin* of the Washington Calligraphers Guild is published four times per year from September - May with a special workshops issue in January.

The deadline for submissions for the November/December issue is October 15, 2017. We welcome your contributions. Please send high quality digital files for text, photos and artwork (reflecting all levels, from beginner to advanced) to [pklinednst@aol.com](mailto:pklinednst@aol.com). Your submissions will be interpreted as permission to use in the *Bulletin*, unless otherwise specified. We will use your submissions on a space-available basis and may reduce your artwork to accommodate available space. Mention in the *Bulletin* does not constitute endorsement by the Washington Calligraphers Guild.

The Washington Calligraphers Guild, Inc., is a Virginia non-profit corporation, with an IRS tax designation of 501(c)(3). The guild's mailing address is P.O. Box 3688, Merrifield, VA 22116-3688. Visit our website at [www.calligraphersguild.org](http://www.calligraphersguild.org).

# MEMBERSHIP NEWS

*cont'd...*

Our sincere thanks to the following members who have renewed at the Sustaining, Patron and Supporting Levels. We truly appreciate your generosity.

## SUSTAINING

Eddie Jackson – Villa Park, Illinois  
Jill Norvell – Reston, Virginia

## PATRON

Terry Coffey – Charlottesville, Virginia  
Audrey M. Gangwer – Seattle, Washington  
Jerry Jacobson – Asheville, North Carolina  
Elinor K. Kikugawa – Moraga, California  
Susan H. Robeson – Cochiti Lake, New Mexico  
Debbie Ryon – Onancock, Virginia

## SUPPORTING

Ninfa A. Abad – New York, New York  
Christina Bledsoe – Upper Marlboro, Maryland  
Elizabeth Blinn-Howay – Baltimore, Maryland  
David Brookes – Richmond, California  
Isabel Lynne Carnes – Tucson, Arizona  
Phillip Ciske – Marshall, Virginia  
Melissa Clarke – Chestertown, Maryland  
Issac W. Cole – Columbia, Maryland  
Elizabeth Curwen – Washington, DC  
Carol Durr – Pasadena, Maryland  
Bonnie Kunenetz Duke – Severna Park, Maryland  
Mauri Earl – Arlington, Virginia  
Susan R. Easton – Silver Spring, Maryland  
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Patti Shaivitz Leve – Baltimore, Maryland  
Jill Lichy – Mechanicsburg, Pennsylvania  
Marianne Linn – Gaithersburg, Maryland  
Ethelmary Maddox – Arlington, Virginia  
Trish Malin – Alexandria, Virginia  
Judy Melvin – Oakmont, Pennsylvania  
Amy J. Plotnick – Silver Spring, Maryland  
Mary Ellen Robinson – Hagerstown, Maryland  
Sandy Schaadt – Westerville, Ohio  
Sarah Spengler – Vienna, Virginia  
Janet Lynne Surrency – Alexandria, Virginia  
Heather Wiley – Brookline, Massachusetts  
Gerald Williamson – San Antonio, Texas

# FALL KICK-OFF PROGRAM

Members will share what they learned at LetterWorks - the 2017 International Lettering Conference held in Utah from June 24- July 1. Come see the art that was produced and try your hand at new techniques.

WEDNESDAY, SEPT. 27, 2017

7:00 - 9:00 P.M.

CONCORD - ST. ANDREWS UNITED METHODIST CHURCH  
5910 GOLDSBORO ROAD  
BETHESDA, MARYLAND

## *Upcoming Events*

— AN EVENING OF CALLIGRAPHY —

THURSDAY, OCT. 12, 2017

7:00 - 8:30 P.M.

Khalid Casado will showcase traditional Arabic calligraphy - come hear of its history in Ottoman Turkey and see a demo.

THE UNIVERSITIES AT SHADY GROVE

9636 GUDELSKY DRIVE  
ROCKVILLE, MARYLAND

BUILDING 2, ROOM #1042

Register for this free event at:

<https://www.scriptsnscribes.com/register-1/free-arabic-calligraphy-demo-md>  
or at

<https://eventbrite.com/e/an-evening-of-calligraphy-free-demo-session-tickets-37625621246>

— WCG is co-hosting this program with Scripts'n'Scribes —

— FIELD TRIP TO THE NATIONAL LIBRARY OF MEDICINE —

Stephen J. Greenberg, MSLS, PhD  
Section Head, Rare Books  
& Early Manuscripts  
History of Medicine Division  
will share with us books  
from the Middle Ages

FRIDAY, NOVEMBER 17, 2017  
1:30 - 3:30

NATIONAL LIBRARY OF MEDICINE  
8600 ROCKVILLE PIKE  
BETHESDA, MARYLAND

*Be sure to take advantage of this  
wealth of calligraphic opportunity*



— artwork by Deanna Jay Chu Nim

# BLACKLETTER: A JOURNEY THROUGH GOTHIC LETTERFORMS

## *A Four-Day Workshop with Luca Barcellona*

– review by Elizabeth Blinn

From April 28 to May 1, 2017, the Washington Calligraphers Guild was pleased to present *Blackletter: A Journey through Gothic Letterforms*, a four-day workshop with Italian calligrapher and lettering artist Luca Barcellona. The workshop was held at the Claggett Center in Adamstown, Maryland, marking the Guild's first usage of that facility. Luca delivered an inspiring class that gave students not just a solid understanding of Blackletter forms but also insight into this impressive artist's background, influences, and creative process.

Most attendees arrived at the center on Thursday evening, hailing from Virginia, Pennsylvania, New York, Ohio, Texas and Maryland. We found our accommodations quite comfortable. Both the living and learning quarters were located in Doll Cottage, which was about a four minute walk from the dining hall, and the cottage's back deck overlooked acres of rolling hills and farmland. Each night, students gathered on the deck to talk and enjoy the view.

Class began on Friday morning. Luca distributed a handout filled with Textura exemplars, Fraktur exemplars, and ruled guide sheets for the 3.8 and 6.0 mm Parallel Pens. Then, after encouraging us to sit properly — because, he said, we write not just with our hands but with our bodies, and only a comfortable body can produce relaxed writing—Luca settled at the document camera to demonstrate simple Textura miniscules. He said that varying pen angle within a letter is what creates interesting and lively Blackletter forms, and in his examples he used 45° for entry and exit strokes, 30° for downstrokes, and about 65° for the horizontal top strokes in letters like *o*, *c*, *e*, *n*, and *p*. Luca wrote slowly, answered questions, and gave us ample time to copy and practice each letter before moving on to the next.

In the afternoon, we gathered around Luca for a demonstration of large Textura capitals. Working on a flat table and using black ink on Ribbed Kraft Wrap (a light-brown wrapping paper that has a nice surface for writing and subtle, ribbed color variation), Luca wrote two rows of beautiful Textura capitals, 6 nib widths high, then added a row of minuscules. He used a broad-edge tool that had been custom-made for him: a piece of balsa (or similar) wood about an inch wide held in the jaws of a binder clip that was attached to the end of a simple wooden rod.

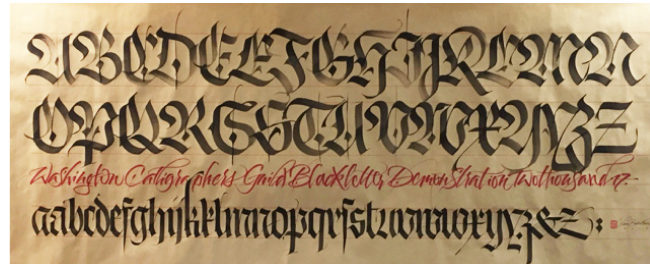
Luca continued to vary pen angle within letters and did write with his entire body, stepping away from the table as he assessed his composition, then stepping forward again to execute each stroke with his whole arm. He used diamond decorations to fill in “white” space and pointed out how to keep the capitals in proportion – making sure that top and bottom strokes are aligned on each letter's right side. When he was finished, he hung this piece on the wall (see photo→) and we spent the rest of the afternoon practicing and working with Textura capitals.

On Saturday we moved on to Fraktur. Again we spent the morning on minuscules, with Luca at the document camera and us working at our tables. In the afternoon we assembled for a capitals demonstration. As before, Luca worked at a large size and wrote two rows of Fraktur capitals with a single row of minuscules below. Later, while we practiced the capitals at our tables, Luca personalized this demo for the Washington Calligraphers Guild with a line of red brush lettering (see photo→).

That night, the Guild held its meeting for the month in Doll Cottage, and Luca gave a slide

presentation. He discussed his beginnings as a graffiti artist, noting how that genre taught him to design at a small size and produce works that were much larger, and he said his evolution from graffiti to lettering artist was really just a transition of tools: the gestures he uses for the letters remained the same. He displayed examples from his greatest influences – Hermann Zapf, Saul Bass, Giovanni de Faccio, and Chaz Bojorquez – and talked about how he enjoys checking out logos and lettering in his “favorite museum,” the grocery store. He also showed us the steps involved in some of his commissions, such as developing a logo for Carhartt and writing the cursive script for Absolut Vodka's bottle redesign. Afterward, as the group mingled and talked, Luca laid out some prints and original works for sale.

Sunday's class focused on creating a broadside, and Luca's method for designing a short quotation was as follows. He started by writing the words with a medium Parallel Pen on practice paper, then cut the words into phrases and played with their arrangement. When he found a layout he liked, he rewrote it with his Parallel Pen. Then he put a sheet of translucent paper over the pen writing, traced the letters in pencil, and used this pencil draft to test changes and improvements – perfecting spacing, increasing or decreasing the height of ascenders and descenders, adding small flourishes, or changing letter style to better fill space or support the composition. Once he was happy with the pencil draft, Luca

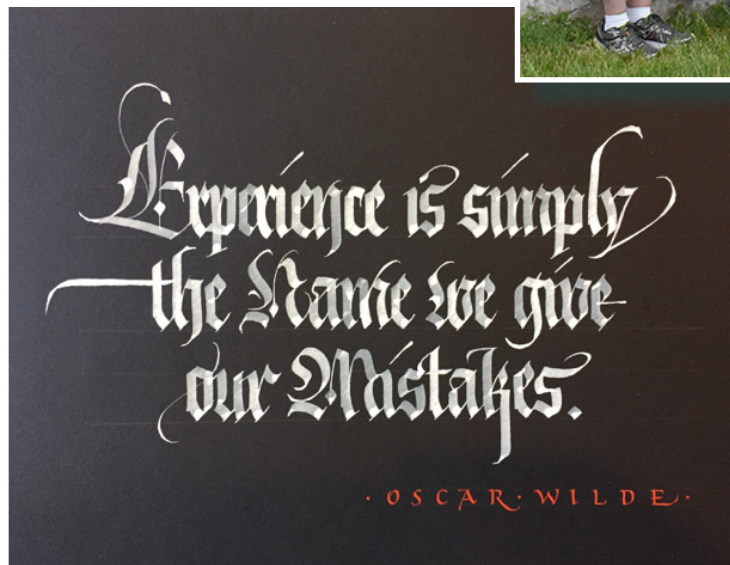
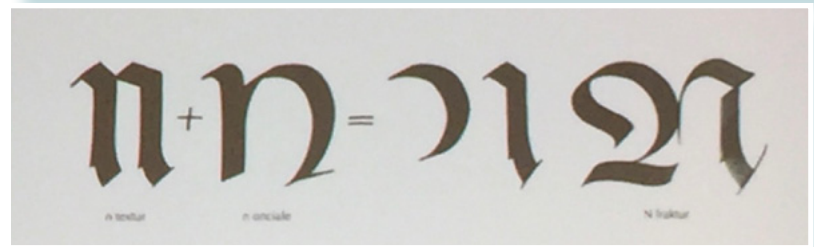


covered it with another piece of translucent paper and copied the revised design in pen. He continued this process – writing in pen, tracing and modifying in pencil, then copying the updated design in pen again – until he was satisfied with his layout.

The final piece he wrote in white gouache on black paper, with the author attribution in red. As he did throughout the workshop, Luca completed each stroke with precision and care. When the lettering was finished, he looked over the piece and added some final touches – lengthening the crossbar on a t, extending the top of an s, increasing the height of the dots on his i's, and sharpening the bottom points on multiple letters. The result can be seen below ↓ .

That afternoon Luca also showed us a few Blackletter variations in the styles of some of the artists featured in our second handout, which presented works by Rudolph Koch, Jakob Büchel, Hermann Zapf, Rudo Spemann, Erkki Ruuhinen, John Stevens, Julian Waters, Rick Cusick, Herb Lubalin, Friedrich Neugebauer, Ward Dunham, and Luca himself. This handout – which Luca personalized for each student by writing our names in brush script on the first page – also included additional Textura and Fraktur exemplars plus two pages of instruction on layout and design. For the rest of the day, we worked on designing and writing our own broadsides, and Luca circulated through the room to help.

On Monday, our last day, we worked on our broadsides and any other pieces we'd started during the course, and Luca walked around to assist us. He also gave a brief demonstration on brush lettering, using a long-bristled, broad-edge brush and explaining how to use pressure and release to give each stroke contrast (above right). Lastly, toward the end of the day, Luca showed us another slide presentation, this one on the history of Blackletter's development. One of the most enduring impressions I have from that presentation was a simple lettering "equation:" if you take elements of Textura and add elements of Uncial, you get Fraktur (right center).



Luca also offered to sign any books or prints students had, and each of these personalizations were beautifully designed works of art in themselves. In all, this was a terrific workshop at a comfortable new location. Luca enjoyed it, too. He said he would love to teach for the Washington Calligraphers Guild again – but only if we held the workshop at the same venue.

– Happy participants include: sitting on ledge from left: Chris Tischer, Jennifer Nicholson, Sandy Schaadt, Elizabeth Blim, Trish Malin, Kacie-Linn Engle and Ann Czapiewski. Standing from left: Marilyn Aquilina, Phan Nguyen, Gloria Rosati, Luca Barcellona, Lee Ann Clark, Eric Doerr, Karen Brelsford and Marta Legeckis. All artwork samples by Luca Barcellona.

– artwork photos by Elizabeth Blim, group photo courtesy of Ann Czapiewski

# A SHARP PENCIL AND A KEEN EYE

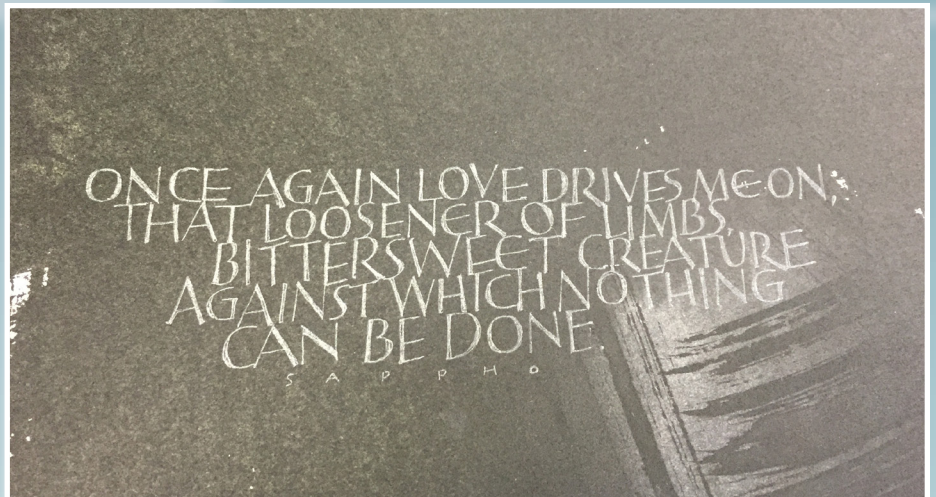
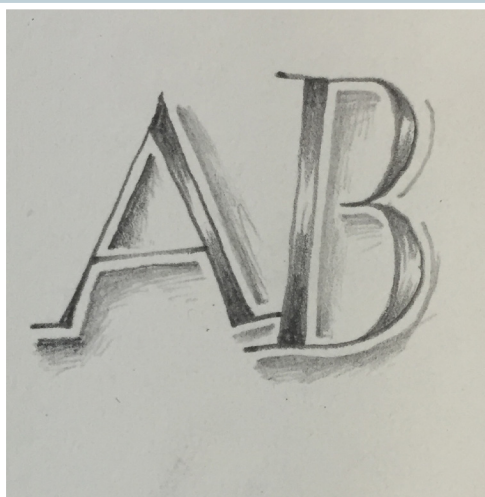
*Weekend Workshop with Amity Parks - May 23-24*

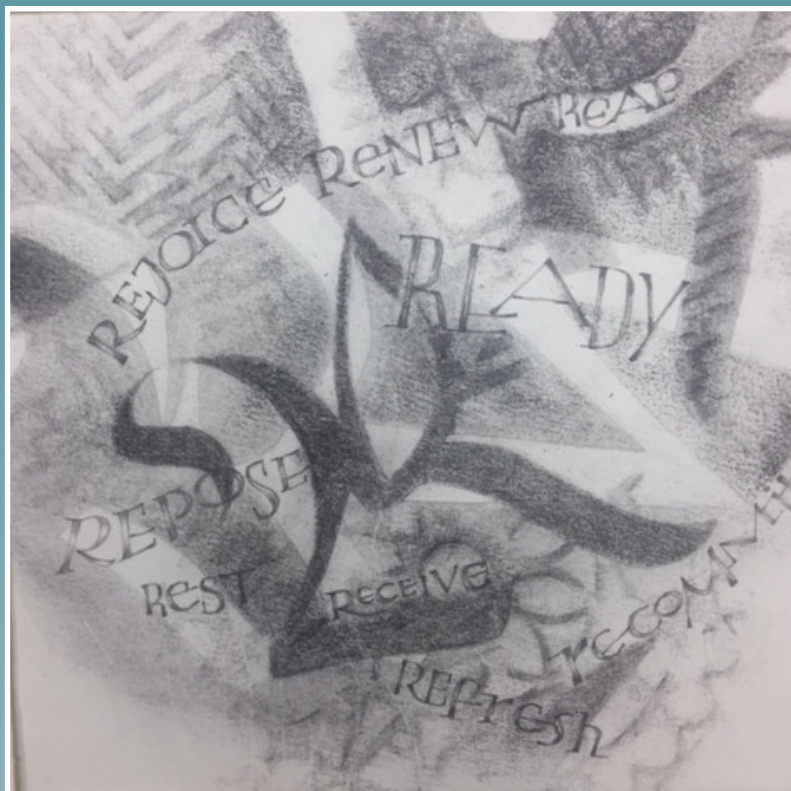
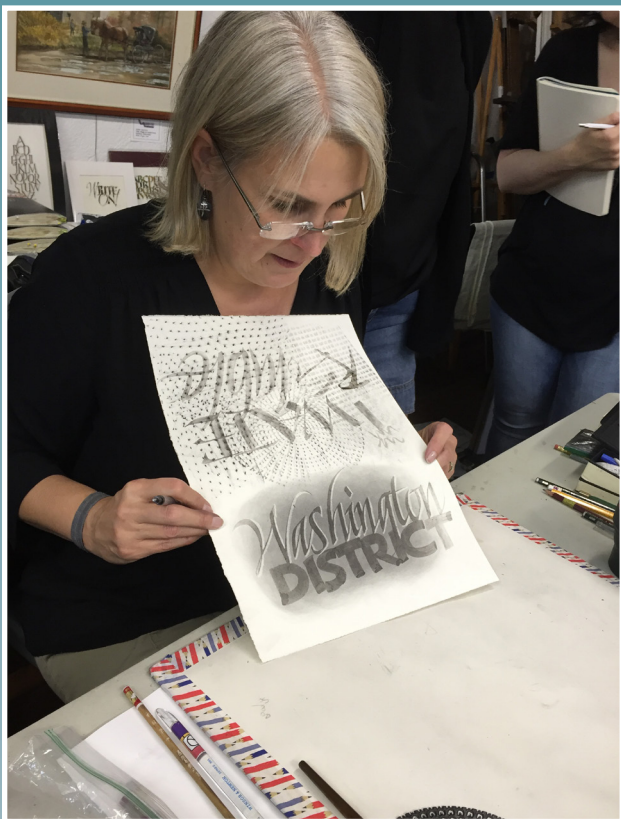


Amity Parks traveled from Missoula, Montana to guide students through two days of exploration and discovery with pencil and numerous other forms of graphite. The class started with introduction and demonstration of the tools, along with some warm-up exercises in basic drawing techniques for line quality and shading using various degrees of hard and soft pencils. Free-form drawing of shapes and patterns quickly moved to designing and drawing letters, adding weight with light and dark, thicks and thins. Students were free to create formal or casual lettering, using our “keen eye” to analyze and enhance.

After experimenting with variations of letterforms, the students tried some special effects which included outlining, shadowing and using graphite—pencil or powdered—as the background to negative-space letters. Playing with layout and design concluded the first day: using just a short phrase, students were encouraged to try all possible arrangements of words and to be open to explore and possibly be surprised by what worked the best.

On day two, students were introduced to water-soluble graphite and various techniques for using it: drawing on wet paper, dropping powdered graphite into a watered design or letter, creating textures, and masking with contact paper, just to name a few! Class concluded with a discussion of special considerations and techniques for final layout and matting of finished work. The bound course workbook Amity provided was not only helpful during class, but will serve as a great





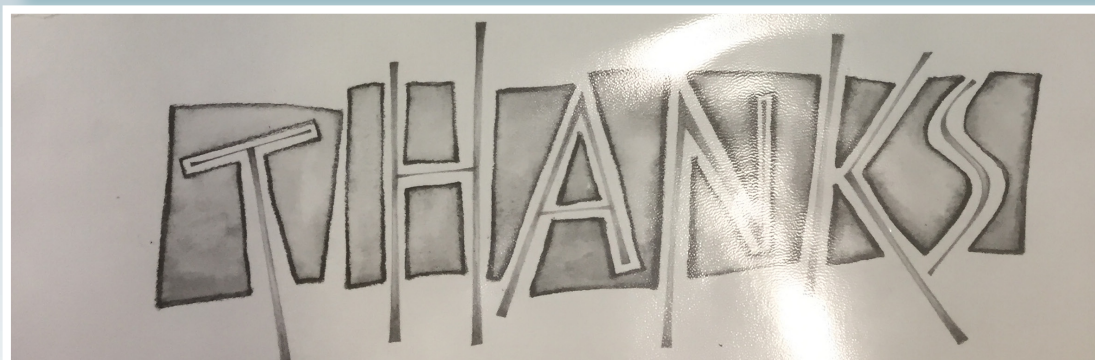
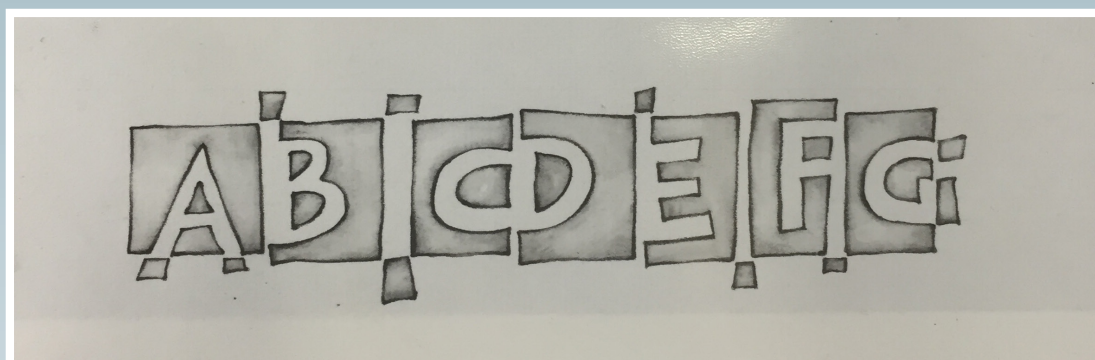
reference for students as they continue working in this medium.

Amity generously shared many of her personal insights and inspirations, techniques and tips. She also brought to class several of her personal sketchbooks for students to take in at their leisure, containing much of her own work and the work of others that has provided her inspiration.

— Lynn Zigoris

– Page 6: Workshop participants included - first row: Gilda Penn, Chris Tischer, Amity Parks, Jennifer Nicholson and Jodie Lide; second row: Monica Cimino, Lynn Zigoris, Lubna Zahid, Elizabeth Blinn and Jordenne Ferrington; third row: Gretchen Elson; back row: Pauline Ridgway, Lee Ann Clark, Dawn Hill and Judy Mueller. center photo: Amity demonstrating; bottom: examples from some of Amity's various sketchbooks.

Page 7: Amity demonstrating; a piece by Chris Tischer (above); works from Amity's sketchbooks. Thanks to Chris Tischer and Gilda Penn for photos and examples.



# ZAPF SCHOLARSHIP IN ACTION

— by Elizabeth Blinn

In 2015, I was thrilled to receive a \$1,000 scholarship from the WCG's Hermann Zapf Education Fund to attend John Stevens' October workshop at the Cheerio Calligraphy Retreat in North Carolina. As I had outlined in my scholarship application, I wanted to study Roman capitals with one of calligraphy's contemporary masters.

While it turned out that the class had a slightly broader focus than expected—it was titled *Two Lines Interacting* and included but was not solely focused on classical Roman capitals—I learned a lot from John's workshop. Our four-and-a-half days went roughly as follows.

John opened class on Monday morning with some thoughts on calligraphy and teaching. He said that many classes focus primarily on letters and exemplars, and the main goal for students is to get each letter "right." The next level of teaching, though, is what to do with those letterforms, and the really hard stuff to teach is how to create, how to determine what to do with a blank page. These different levels of teaching relate to the form, rhythm, and movement that John writes of extensively in *Scribe: Artist of the Written Word*. When we study letters alone, John said, we're dealing with form and technique; when we put those letters together, we're dealing with rhythm; and when we place letters effectively on a page, we're dealing with movement. For us in the days ahead, John said he hoped we would get to what matters in calligraphy, make better use of our brushes, and have more confidence vis-à-vis where we place things on a page.

After this, we started working with our ½-inch, broad-edge brushes. John provided everyone with black tempera paint and Kraft paper—our substrate for most of the week—and we wrote block alphabets at about four inches high, using the full width of the brush for all strokes. This gave us a foundation in capital forms and some familiarity with our brushes, paint, and paper. In the afternoon, we moved on to Neuland. John had us write tightly packed blocks of text and told us to think about pairing pages of different textures—for example, Kraft paper filled with heavy Neuland alongside white paper showing a block of penciled, free-form capitals. As the day wound down, John taught us how to clean our brushes well without thickening the hairs at the ferrule or harming the fine writing edge.

On Tuesday, we focused wholly on Roman capitals. First we practiced basic brush strokes: horizontals, waisting on downstrokes, turning into and out of serifs. Then we worked through the whole alphabet. John would demo a few letters, send us back to our desks to try them, and about 20 minutes later call us up to his table again so he could demo the next letter set. This was a brisk pace for me, but John's course booklet included full-page images of the ductus for each letter, so I was able to use those images at my table to reinforce what John had shown us.

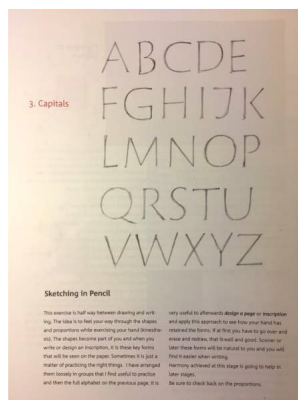
On Wednesday morning, John asked us to put our work from the day before on the center tables for critique. Each of us was asked to present our pages to the group, pointing out what we were happy with, what we were unhappy with, and any places where we had questions. John explained points of confusion and noted where each student excelled or needed more work.

That afternoon we jettisoned formal structure and worked on John's "sculpture" exercise: drawing two interacting lines, of any form and style, then painting a simple block base below them, as if they were a sculpture (one of my "sculptures" at right). John gave us thirty minutes to do thirty different versions of this idea, saying the goal was to get us to be free with our brushes and to think about ways to relate the lines to one another.

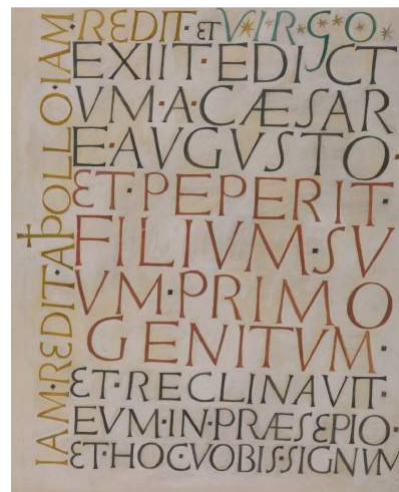


After that, we started working on the next iteration of capitals: monoline forms that maintained some of the Roman aesthetic but were looser, less round, slightly forward-leaning. John gave us a three-part assignment: first, to copy a pencil-written alphabet of his (below, left); next, to see

what happened to those letters when we used them to write a block of text—such as flattening curves, reducing width, and increasing slant; and finally to write another block of text in a layout either of our choosing or following one of a few examples John provided in the course booklet. When we were done with each step, John had us lay our work on the center tables for the rest of the class to see.

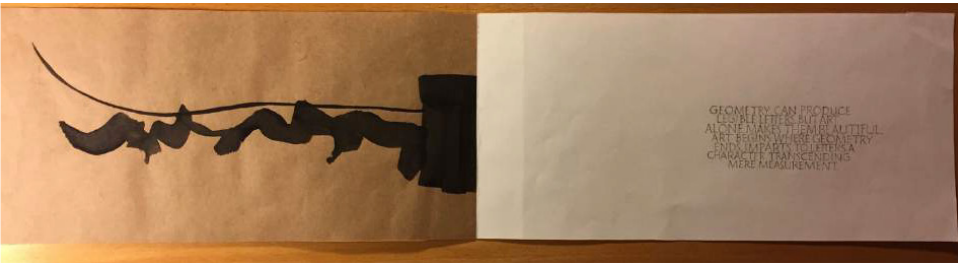
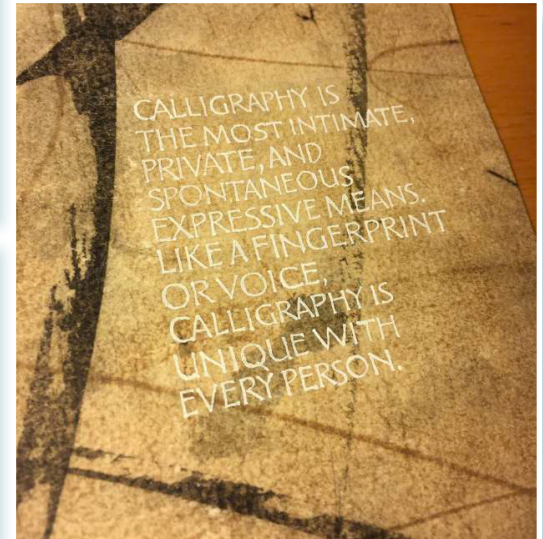
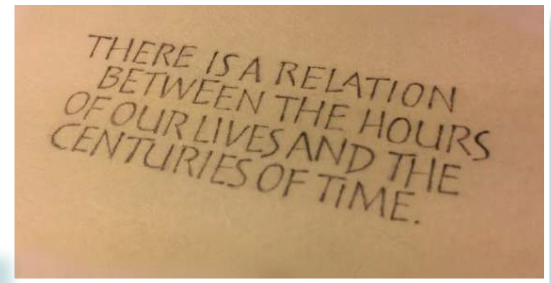


On Thursday, our last full day, we copied a piece by David Jones (below, right) that illustrated how three sizes of capitals could interact in a pleasing way, then went back to Roman capitals but created them with pointed and Rekab (or Sho-card) brushes. In the afternoon, John reminded us of the two-page spreads he'd mentioned earlier and said we should start thinking about pages we could pair together to create some final pieces, which we would present to the class the next day. Many of us worked into the night to continue pieces we'd started or design and create new ones.



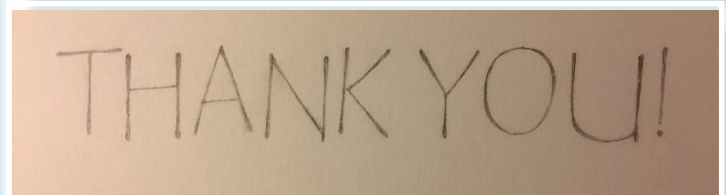
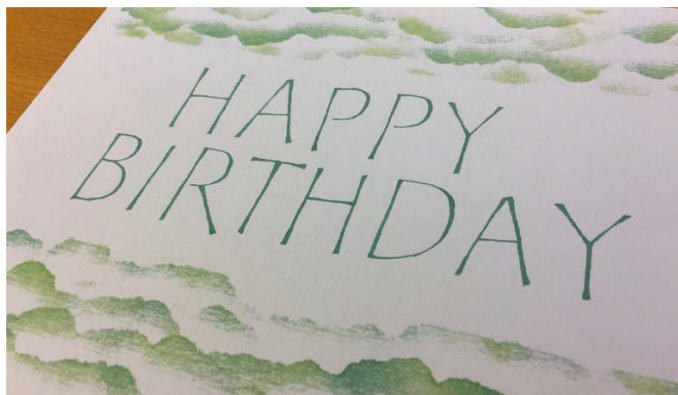
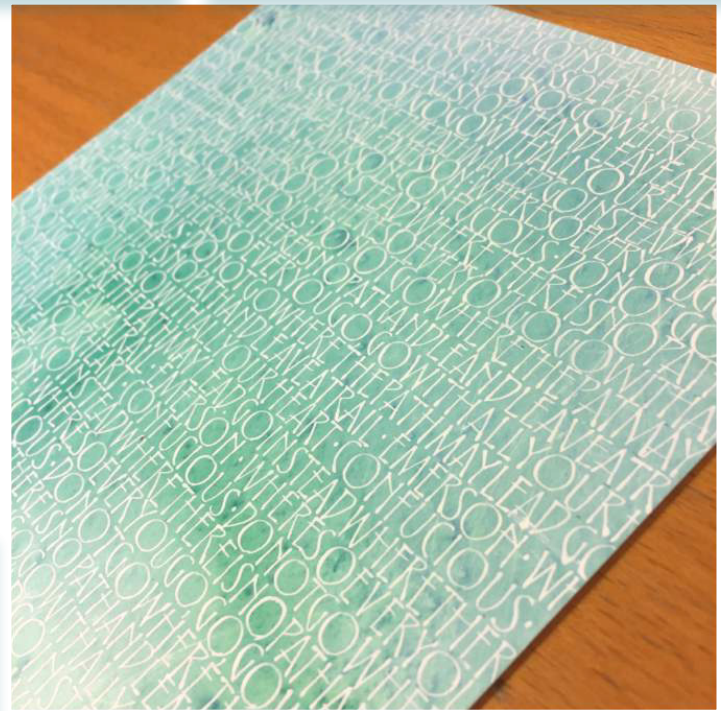


Friday morning we all rushed to finish our two-page spreads. When class started at 9:00, John said we had until 10:30 to work, and then we would gather as a group for our presentations. I know I wasn't alone in feeling the pressure because when John, a few minutes after saying these words, added, "I do have one more exercise for you," the class laughed, as if he'd told a joke. In the end, I was able to pull together three basic two-page spreads (two of which are shown below). Other students created works that were more advanced.



Still, I got a lot out of this workshop. I learned how to properly care for and maintain lettering brushes. I discovered the Rekab brush and found that I can use one to make passable built-up capitals. I met calligraphers from around the world and was repeatedly inspired by their work. I realized that I really enjoy the less formal capitals we worked with on Wednesday, and since the workshop I've played around with informal styles in a number of pieces (right and below). And most of all, I was given the opportunity to see John Stevens demonstrate classical Roman capitals with an edged brush, to watch how he made each stroke of every letter.

For all of these reasons, I am deeply grateful to the Washington Calligraphers Guild—and to Gudrun and the late Hermann Zapf—for my 2015 scholarship award.





— artwork (above) by Judy Melvin

gaskoq  
 chu-ndujunguisin  
 qëtoq  
 s kanyadigaq  
 tãinh'ãdh' aléñ  
 quã' quã' luvut  
 wakhachãhãhã  
 kósutãkaru  
 palanasau shashatshu  
 ne'potátse móckeosii  
 htzakchoy mohkammii  
 chompari kusukwa'aa'  
 cu'ándã wakhãhãkko  
 lö'ncjõ wakhacayhá  
 askoli ohã:kwaront  
 degãhyagãhã'  
 xumbe'-nazul  
 azilãtãl  
 su:dagi-u'uwigãpãte  
 tãmgwologãnech  
 wajjchilla xaakwoon  
 zhashagi sngëk'wã'  
 sak-bok mãshãhã  
 áxvaay saqikil qeritãk  
 baawo'ã kótut  
 hokãto  
 qyãnyã  
 moyãnyã  
 sãjãjãshã'  
 sãjãjãshã'  
 sãjãjãshã'

— “Blue Heron” by Martin Parker

**VIETATO**  
*lamentarsi*

**VIETATO**  
**LAMENTARSI**

**VIETATO**  
*Lamentarsi*

**Vietato**  
**Lamentarsi**

“I decided to take this phrase for a spin and see how it looked in a variety of scripts. It is Italian, and translates roughly as ‘No Whining.’ I saw on the news that Pope Francis has this sign on his door at the Vatican and was totally charmed by it. So far, I’ve done four. It has been a somewhat silly, self-assigned project, but also very enjoyable!”

Cheers, Carol DuBosch

2010 See more  
do more  
be more

American Nursery & Landscape Association  
AN&LA  
Greg Schaen  
OF IMPERIAL NURSERIES  
is elected by the Board of Directors, this thirteenth day of July, 2013  
to the position of *Honorary Member* in the  
American Nursery & Landscape Association for outstanding service  
to the industry and to the interests of nursery and landscape  
businessmen and women throughout North America.  
Bot Tom  
President

in the garden,  
I come to the  
garden alone,  
while the dew  
is still on the  
roses; and the  
voice I hear,  
falling on my ear; the son of God discloses,  
and he talks with me, and he talks with me,  
and he tells me I am his own, and the joy we  
share as we carry there, none other has ever  
known. he speaks, and the sound of his voice is so  
sweet the birds hush their singing, and the  
melody that he  
gave to me,  
within my heart  
is ringing, I'd  
stay in the  
garden with  
him though the  
night around  
me be falling,  
but he bids me  
go; through the  
voice of love,  
his voice to me  
is calling.



**Froschauer**  
Coat of  
ARMS  
The above named family is, according to heraldic description,  
a branch of the "Froschauer" name which earlier lived in the  
region of Swabia, then also in the region of Franconia where  
they branched out and took up residence. About the year  
1150 "Karl" Froschauer entered into vassal service with  
Count Hans von Ottingen and distinguished himself in that  
he saved the life of the above-mentioned Count with his  
sword. A later descendant, Josef Froschauer was present  
when Count Albrecht von Brandenburg was participating in  
chivalrous sword fighting in Nördlingen in 1442, when the  
Counts' horse fell when running and the Graf was pinned  
under it. Josef came to his aid and also saved this counts  
life. Kaiser Maximilian II, at a festival of knights in  
Regensburg in the year 1576 conferred a coat of arms and  
an official proclamation for the same on "Ferdinand  
Froschauer".  
In the year 1699 the Grand Elector of "Keln" who was  
deported from the House of "Dantaria" was declared banned  
in the name of the Emperor, and Joachim Froschauer stood  
faithfully at his side during his banishment because of this  
Duke Leobringen had him (Froschauer) change his coat of arms  
and assigned him a coat of arms in exchange with an official  
proclamation. It is for this reason that this coat of arms  
now displays four fields because the earlier coat of arms  
was in the shape of a star. This it was deemed that every  
Froschauer may bear this coat of arms in posterity in  
memory of the faithfulness and love which their Froschauer  
ancestors earned through their bravery.  
Written by George Froschauer on the 12th of September, 1907

GALLERY SPACE



- Clockwise from top left: a reminder by Sylvia Keys; two certificates by Ron Baker; monogrammed plate designed by Peggy Williams; two pieces by Deanna Jay Chu Nim; center: monogram by Peggy Williams

# WORLD CALLIGRAPHY DAY

## 2017



The inaugural World Calligraphy Day celebrated calligraphy and hand lettering on August 16th. Founder Manuscript Pen Company hosted activities at the Pen Museum in Birmingham, UK, where participants could make their own steel pen nib. Hands-on demos were held as far away as a craft store in Redmond, Oregon. Manuscript reports that press coverage reached 152,000 people. This was supplemented by bloggers who said they had wanted to try calligraphy for ages and posted their practice efforts online. With tweets from

Penguin Books and the BBC Motion Gallery, #WorldCalligraphyDay reached the sixth most popular Twitter trend that day. Posts include the illuminated cap by Kwanz (shown above), an original 1902 Roman caps teaching sheet by Edward Johnston from the Richard Harrison Collection of Calligraphy & Lettering, and a comment: "Calligraphy and penmanship somehow changed and saved me in some ways."



– Top:  
"Hummingbird" by  
Martin Parker of  
Parquillian Design,

Right: artwork by  
Peggy Williams



## The Washington Calligraphers Guild

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