

The Washington Calligraphers Guild

2012 WORKSHOPS BULLETIN

it was a clear still night and every
the square was visible; some were
others were sprinkled with strang
pathes of green artificial light.
Above the arc lamps rose shafts
darkness. Although it was close

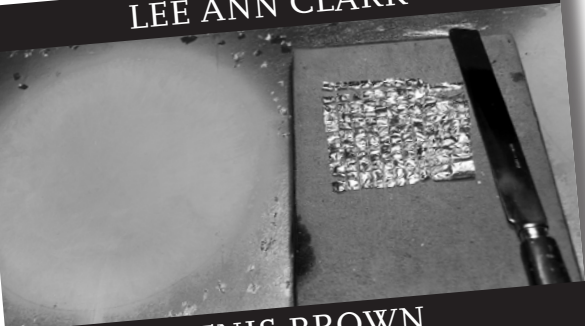
MARTA LEHECKIS



LEE ANN CLARK



DENIS BROWN



DENIS BROWN

A map of the world
does not include UTOPIA is
even worth glancing at

YVES LETERME

ambitions

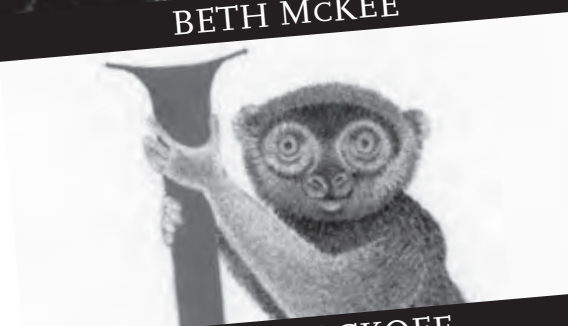
SHEILA WATERS



BETH MCKEE



GEORGIA DEEVER



KAREN ACKOFF

insight

KATHERINE MALMSTEN

REGISTRATION INFORMATION AND FORM

Please mark the box for each workshop for which you wish to register.
Additional forms are available at <www.calligraphersguild.org>.

**THE FOUNDATIONAL HAND
WITH MARTA LEHECKIS**
MARCH 10-11
Vienna Arts Society
9:30 AM-4:30 p.m.
\$125 members / \$150 nonmembers

**GESTURAL LETTERING
WITH YVES LETERME**
MAY 12-13
Columbia Art Center
9:30 AM-4:30 PM
\$125 members / \$150 nonmembers

**DESIGN
WITH GEORGIA DEEVER**
OCTOBER 5-8 (FRIDAY-MONDAY)
Vienna Arts Society
9:30 AM-4:30 PM
\$350 members / \$400 nonmembers

**CONTEMPORARY POINTED PEN
WITH LEE ANN CLARK**
MARCH 24-25
Columbia Art Center
9:30 AM-4:30 PM
\$125 members / \$150 nonmembers

**ITALIC:
FROM BASIC TO FINE-TUNING
WITH SHEILA WATERS**
MAY 19-20
Sheila's studio in Fairfield, PA
9:30 AM-4:30 PM
\$125 members / \$150 nonmembers

**RULING PEN AND FOLDED PEN
TECHNIQUES
WITH KATHERINE MALMSTEN**
OCTOBER 27-28
Columbia Art Center
9:30 AM-4:30 PM
\$125 members / \$150 nonmembers

**EXPERIMENTAL GILDING
WITH DENIS BROWN**
APRIL 14-15
Vienna Arts Society
9:30 AM-4:30 PM
\$125 members / \$150 nonmembers

**COLLABORATIVE BOOKBINDING
IN AN AGE OF POLARITY
WITH BETH MCKEE**
SEPTEMBER 22-23
Columbia Art Center
9:30 AM-4:30 PM
\$125 members / \$150 nonmembers

**ILLUSTRATED ANIMAL LETTERS
WITH KAREN ACKOFF**
NOVEMBER 10-11
Vienna Arts Society
9:30 AM-4:30 PM
\$125 members / \$150 nonmembers

**TUNE UP TO PLAY CALLIGRAPHY
WITH DENIS BROWN**
APRIL 16-20 (MONDAY-FRIDAY)
Vienna Arts Society
9:30 AM-4:30 PM
\$420 members / \$470 nonmembers

BASIC SUPPLY LIST

(Please also check the supply list for each workshop.
Students may not need to bring all these basic supplies
to each class.)

- Drawing board
- Pillow or cushion
- T-square
- 14" x 17" paper (such as grid, 16 lb. layout paper, paper for pens, etc.)
- Pencils
- Black inks
- Assorted pen nibs (Mitchell, Speedball, etc.)
- Pen nib holders
- Chisel-point markers
- Watercolor markers or colored pencils
- Paper towels or rags
- Water jar
- Gouache
- Containers or palettes for color mixing
- Brushes for color mixing
- Scissors or X-Acto knife
- Drafting tape
- Eraser

NOTE: Two sources for calligraphy supplies are:
Paper & Ink Arts

1-800-736-7772 • www.paperinkarts.com

John Neal Bookseller

1-800-369-9598 • www.johnnealbooks.com

Name _____

Address _____

City, State, Zip _____

Phone number (home) _____

Phone number (cell) _____

E-mail address _____

Are you a WCG member? Yes No

MARTA LEGECKIS

THE FOUNDATIONAL HAND

MARCH 10–11

VIENNA ARTS CENTER

9:30 AM–4:30 PM

Level: Any (Students should have some knowledge of a broad-edge dip pen.)

Note from Workshops Chair: *Everyone can benefit from a refresher or relearning of this basic hand. Marta's directions and exercises are intended to give you a strong base from which to spring into other hands and more creativity.*

The tendency when learning something new, such as calligraphy, is to plunge right in and hope for or expect great results with the first try. In our minds, we can envision with great clarity what the end result should be. And why not? After all, this is writing, which we do all the time – how hard can it be? The truth is that a bit more care and preparation is usually called for before we can proceed with ease and grace into producing pleasing calligraphic images.

In this workshop, we will go over the basic calligraphic strokes that make up the Foundational Hand. You will begin to see that drawing guidelines and figuring out heights and spacing does not have to be a boring chore, but can be a meditative preparation for the work to come. All that you will need for this class (besides what is on the supply list) is your enthusiasm and willingness to devote some time to laying down a solid foundation and understanding for future study and the promise of much greater success. If time permits, demonstrations on variations of the Foundational Hand will also be given.

ABOUT MARTA

Marta Legeckis has been practicing the art of calligraphy for over 30 years. A resident of the Washington, DC area, Marta has clients in the White House, the State Department, the Vice President's Office, Foundation for Art and Preservation in Embassies (FAPE), the National Gallery and various embassies. Her specialty is the "one of a kind" award that reflects either something about the recipient or the reason for the award. One of her main clients for this type of work is the Department of the Interior. Marta is a former President, Vice President and Workshops Chairman of the WCG. She was also the Co-Director of *Letterforum 2006*. Marta's work has appeared in several issues of *Scripts*, most notably in the issue *Pens & Protocol: The Calligraphy of Official Washington*. In the past few years, Marta has also begun to incorporate her watercolor paintings into her calligraphic works.

<morkaleg@yahoo.com>

it was a clear still night
the square was visible;
others were sprinkled
pathes of green artifici
Above the arc lamps re

nonbncndg
prtuy
nopstwxz
noperstuy

This sample is done without guidelines.

SUPPLIES LIST

- Pelikan 4001 ink or walnut ink
- Speedball C-1 nibs
- Penholders (the round-barreled ones — no flat sides. Instructor is partial to Caran d'Ache penholders.)
- Optional: other broad-edge nibs, i.e. Mitchell, Brause, etc.
- Pencils: #2 and 3H
- Kneaded eraser
- Drawing board (should be padded with a blotter or several sheets of paper)
- T-square
- Triangle
- Paper towels
- Small container for water to clean pen
- 14" x 17" pad of layout paper
- Drafting tape

LEE ANN CLARK

CONTEMPORARY POINTED PEN

MARCH 24-25
COLUMBIA ART CENTER
9:30 AM-4:30 PM

Level: Some knowledge of pointed pen writing is highly suggested.

Note from Workshops Chair: *The pointed pen can be a versatile tool and need not be limited to formal scripts. Lee Ann will teach the many ways the pointed pen can be used to create different effects using pressure and release to get thick and thin strokes.*

Contemporary pointed pen adds your own personality to any writing. It can be elegant, sophisticated, fun and whimsical. This course is designed to explore some variations and twists to add that updated flair to your pointed pen calligraphy. We will explore the mechanics of pointed pen letter formation and work on the details and nuances of what gives this style of writing its elegance and grace while breaking it down into possible variations. We will explore flourishing, layout, and what is involved with working toward a finished project for you or for reproduction. This workshop will arm you with the skills needed to understand and delve into the many possibilities of this particular discipline.

ABOUT LEE ANN

Lee Ann Clark has been a calligrapher and designer for over 20 years. She has taught at Cornish College of the Arts in Seattle, Washington and continues to teach classes and workshops since relocating to the East Coast. A *Letter Arts Review* co-juror for 2006 and 2007, her clients have included Nordstrom, Seattle Center Foundation, Vulcan, Inc. and the Washington Ballet. She was included in the *Scripts* issue *Hand & Heart: Calligraphers Embellish Family Celebrations*.

<glaclark@comcast.net>



SUPPLIES LIST

- 11" x 17" practice grid pad
- Oblique pen holder
- Any pointed pen nibs that you already have
- Non-waterproof ink
- X-Acto knife
- Double-stick tape
- Gouache (one light, one dark)
- Mixing brush and dish
- Water container
- Ruler (C-Thru preferable)
- Pencil
- A quotation to letter

DENIS BROWN

EXPERIMENTAL GILDING WITH COPPER & BRASS

APRIL 14–15

VIENNA ARTS SOCIETY

9:30 AM–4:30 PM

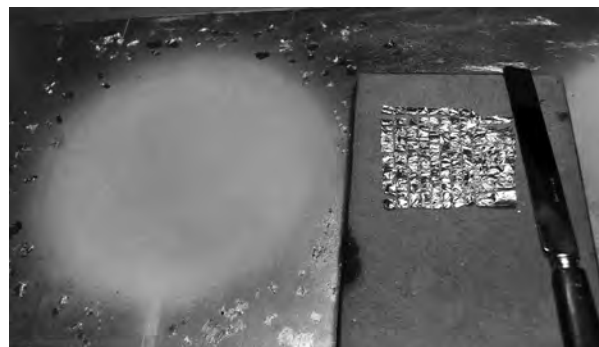
Level: All, from beginners to advanced

Note from Workshops Chair: *If you are looking for beautiful backgrounds and distinctly different decorated paper, this workshop is for you. All of these surfaces are receptive to pen and ink and make great papers for creative projects.*

Spend the weekend exploring the nature and uses for the calligrapher of copper and brass leaf and of bronze powders. This is not a class about imitating real gold; rather, we will capitalize on unique properties of cupric metal for stunning effects.

Using various binders, participants will make gold inks that are superior to and more adaptable than those available commercially. Explore a beautiful (yet easy!) technique where broken leaf-gilt surfaces partially reveal color washes underneath the metal, and prepare the whole surface as a background for fine calligraphy.

Denis will also demonstrate adding patina to the gilded surface, oxidizing the metal into unexpected new colors. He will advise workshop participants on layout as they prepare designs incorporating the various gilding techniques learned.



ABOUT DENIS

A leader in the field of calligraphy and lettering arts, Denis hails from Dublin, Ireland. Committed to calligraphy from an early age, he received his first commissions at 15. At 20 he was awarded fellowship of the UK Society of Scribes & Illuminators while still studying for his degree in calligraphy at London's Roehampton Institute—their youngest Fellow ever, in addition to being their first Fellow from Ireland. Denis devotes part of each year travelling to calligraphy guilds worldwide to teach workshops. He also offers video tutorials on an online educational video program called Calligraphy.TV.

<denis@quillskill.com>

SUPPLIES LIST

- Bronze powder, in both a gold/brass color and a pure copper (a vial or small jar of each metal powder will be enough)
- Aluminum powder: a vial or small jar
- Metal composition leaf (alternatively called Dutch metal, Schlag leaf, or imitation gold): one book (25 leaves, approx. 5" × 5") of a natural gold color; one book of pure copper leaf; and one book of pure aluminum. (All leaf should be patent, i.e. attached to a transfer tissue.)
- Pumice or gum sandarac, approx. 4 oz. (Optional large mortar and pestle made of ceramic or stone if your pumice or sandarac is unground)
- Roll of gummed paper tape at least 1.5" wide (kind used for stretching watercolor paper after wetting it with a sponge) and a small sponge
- A rigid board at least 15" × 20" for stretching paper, e.g. quarter-inch plywood or MDF
- Liquid acrylic paints in a range of colors (or any waterproof paint suitable for making a color wash) (Pelikan's Plaka or tubes of acrylic also may be used.)
- Gum Arabic: a small bottle (approx. 2.5 fl oz) prepared liquid gum Arabic (as distinct from undissolved gum).
- PVA glue, 8 oz bottle
- A large flat nylon paintbrush, 1" wide
- 11" × 17" pad of thick smooth white paper (approx. 250 gsm weight) or a dozen individual sheets about this size
- 2 full-size sheets of a hot-pressed watercolor paper, 250 gsm or heavier (Instructor likes Saunders Waterford and BFK Rives, but bring what's available.)
- An eyedropper or pipette (glass, not plastic)
- Old newspapers and clean rags
- A plastic teaspoon or two
- X-Acto knife or sharp scissors
- 6 or more small containers with airtight lids (old 35 mm photo film canisters are ideal)
- Calligraphy dip pens, pencils, ruler, gouache paints, mixing brushes, palettes
- **Optional:** Artists' oil-painting varnish (matte or gloss) plus turpentine or white spirit for cleaning. (A varnish will fully protect gilt papers from tarnishing over time, but is optional since instructor prefers the unvarnished surface and finds tarnishing is minimal anyway.)

DENIS BROWN

TUNE UP TO PLAY CALLIGRAPHY

APRIL 16–20 (MONDAY–FRIDAY)

VIENNA ARTS SOCIETY

9:30 AM–4:30 PM

Level: Intermediate to advanced

Note from Workshops Chair: *This class will change your way of making marks and spur creativity to new heights. Don't be afraid to take this step!*

This class will explore the concept of play in calligraphy in the musical sense of the word and we'll take inspiration from a variety of musical analogies.

Musicians PLAY their work; we don't want to hear someone "work" the cello! In calligraphy the music of ink is recorded in every stroke. Even relatively static lettering of functional applications may transcend careful precision, and become carefree expression of the spirit at play. Non-functional "polyrhythmic" calligraphy may be as music: a text sung in layered voices where the meaning shifts from a proclamation of the words to an exclamation of the spirit.

Denis will present inspiring lectures and demonstrations to direct your own sense of play in projects you choose to work on. Rather than coaching you in a specific script, he will encourage applying skills you already have toward new creative horizons.



SUPPLIES LIST

- FW Acrylic Ink (or other acrylic ink) in more than one color. (The instructor will have some to share.)
- Calligraphy pens, particularly of the "dipping" kind as distinct from fountain pens or markers, e.g. Brause Bandzug nibs, Speedball C series, or similar broad-edge nibs plus penholders
- Pencils, 17" ruler, scissors or X-Acto knife
- A sponge for wetting papers
- Black ink such as a bottle of liquid sumi
- Gouache paint: some colors plus a black and a white
- Paint brushes and palette for mixing paint as well as a paint brush suitable for making large calligraphic marks, like a flat 1" nylon brush
- Any other tools you have that can make large calligraphic marks (e.g. sponge brushes, ruling pens, automatic pens, or even just a household paintbrush)
- A couple of plastic cups or glass jars large enough to dip your large tools in
- Some plastic transfer pipettes or a glass one
- 10 large sheets of drawing paper (approx. 22" x 30"), heavy enough to withstand wetting
- 11" x 17" pad of practice paper
- A pad or several sheets of tracing paper, 11" x 17" or larger
- 6 or more large (approx. 22" x 30") sheets of either heavy tracing vellum or preferably polyester drafting film (a sheet-like tracing vellum but is made of polyester and therefore is waterproof, commonly used for architectural drawings that need dimensional stability. It should be one that has a matte translucent surface, not transparent like acetate).

YVES LETERME

GESTURAL LETTERING

MAY 12-13

COLUMBIA ART CENTER

9:30 AM-4:30 PM

Level: Intermediate and Advanced

Note from Workshops Chair: *If you want to capture that energetic feeling in your lettering, it takes more than the intent of a quick movement of your hand. It takes practice and informed intent. Yves has made the process of learning that easier for you to understand.*

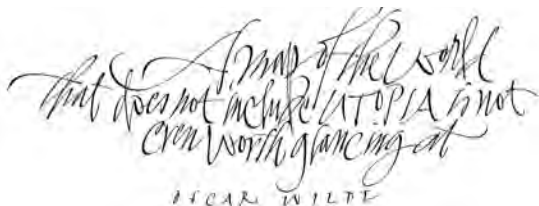
Gestural writing of good quality is, more than anything else, a matter of premeditation, a supple mind and wrist, and a keen eye for detail. In this lettering class students will learn about the hidden rules of gestural writing; they will make purposeful exercises (with a pencil and a Speedball pen as tools) to develop controlled swiftness, to stimulate inventiveness (regarding letterforms, joins, spacing and scripts) and to obtain consistency in form. Various aspects as spacing, pen angle, pressure, variation and retouching will be discussed and demonstrated. In this workshop we will deal with lowercase Italic, but the approach can be transferred to capitals as well.

ABOUT YVES

Yves Leterme spends half of his time trying to influence the lives and thoughts of adolescents in Bruges, Belgium by explaining the works of Virgil, Plato, Cicero and the like. He devotes the other half to the fine art of calligraphy, shifting from various commissions to personal pieces for exhibitions. Having been a close student of Brody Neuschwander for a number of years, Yves was (and still is) favorably influenced by his vision on contemporary calligraphy. From an early stage he devoted a lot of time developing his gestural style, for which he has gained international acclaim. Other typical features are his carefully drawn capitals and unusual compositions on richly textured backgrounds.

He is cofounder, coach and chief master of the Whitespace teaching system, a school for contemporary calligraphy in Flanders, and has taught workshops in numerous countries. Yves' work has been selected for inclusion in many juried shows and his pieces can be found in museums and private collections all over the world.

<yvesleterme@skynet.be>



A drop of the world
that does not include UTOPIA is not
even worth glancing at
OSCAR WILDE



GESTURAL WRITING

WASHINGTON, MAY 12-13 2012

Yves Leterme

SUPPLIES LIST

Most of the time students will work with black on white. You will need:

- A mechanical pencil (with refills HB 0.5 mm)
- Speedball nibs C5, C4 and C3
- Black non-waterproof ink (Pelikan is a good choice)
- 50 sheets of 11" x 17" photocopier paper (allows one to produce sharp lines without the ink flowing out)
- Ruler
- Pointed brush
- Pentel pointed brush
- Some watercolors and gouache
- Ruling pen, cola pen

SHEILA WATERS

ITALIC: FROM BASIC TO FINE-TUNING

MAY 19–20

SHEILA'S STUDIO IN FAIRFIELD, PA

9:30 AM–4:30 PM

Level: All

Note from Workshops Chair: *Our Guild is fortunate that our founding president Sheila Waters, an internationally known teacher, will offer this workshop in her well-equipped home studio. The opportunity to study Italic with Sheila will give each student a solid understanding of the most versatile hand in our calligraphic repertoire.*

This workshop is for those who consider themselves beginners and also for those who wish to revisit the basics in order to revitalize their Italic. We will break it down into six steps:

- (1) how Italic developed from formal Roman scripts in the fifteenth century (or how Foundational changes into Italic);
- (2) Italic as a joined handwriting to develop speed, rhythm and an even texture;
- (3) Italic as formal calligraphy, with the basic model divided into related groupings of shape and construction;
- (4) changing slant, width and weight, and pen angle;
- (5) layout suggestions (letter, word and line spacing); and
- (6) writing out a short quotation.

Sheila will hold this workshop in her large, in-home, teaching studio. The advantages of this location include an easy, traffic-free, one-hour drive from the Washington or Baltimore beltways; plenty of space for parking; fewer supplies to bring to class; access to her large library and her calligraphic works spanning more than 60 years. Sheila will project her demos onto a large screen, so everyone can view even her smallest pen movements.

ABOUT SHEILA

Born in England in 1929, Sheila studied drawing, painting, graphic arts and calligraphy from 1945 to 1951 at the Medway College of Art and the Royal College of Art. She then carried out commissioned work for publishers, libraries, museums and private collectors while raising three sons, the eldest of whom is lettering designer and WCG member Julian Waters. Sheila is a Fellow of the prestigious Society of Scribes and Illuminators in the U.K.

Her work has appeared in many anthologies of calligraphy published over the last 60 years. Her textbook, *Foundations of Calligraphy*, was published in 2006 and is now in its second printing. In celebration of her 80th birthday in 2009, The Mansion at Strathmore (Bethesda, MD) exhibited a 60-year retrospective of her work. Julian Waters captured this important exhibit in a recent double issue of WCG's *Scriptsit* (Fall 2009/Winter 2010).

<sheilawaters13@comcast.net>

KEEP AWAY
from people who try to
belittle your ambitions.
Small people do that, but the really
great make you feel that you, too,
can somehow become great.
Mark Twain

SUPPLIES LIST

Don't worry about buying special things for this class. You can borrow from the instructor and from others in the class.

- Layout paper (11" × 14")
- Speedball C-2 and C-4 nibs
- Parallel pens or fountain pens with nibs in similar sizes, if you use them
- Non-waterproof ink or walnut ink or gouache to mix so that ink does not bleed into paper
- HB pencil
- Ruler or T-square

SUPPLIES PROVIDED

- Table-desks with board; lamps; chairs with cushions; water pots; mixing palettes; exemplars for study
- Kitchen with fridge, microwave, sink and stove, coffee, tea, snacks. Bring lunch.

BETH MCKEE

COLLABORATIVE BOOKBINDING IN AN AGE OF POLARIZATION

SEPTEMBER 22–23
COLUMBIA ART CENTER
9:30 AM–4:30 PM

Level: All

Note from Workshops Chair: This workshop responds to the many requests we have received for a bookbinding class. Beth will give us a chance to both experiment and bind in one weekend.



Creating a book is solving a puzzle. The book artist takes the disparate elements that go into a book—paper, text, color, shape, texture, and pictures—and twists them, turns them, and modifies them until they come together as a unified whole, a book. All the experiences and knowledge that we have gained up to that point come together in this process. In this workshop we will work together as a group using the experiences and knowledge that we share to solve these puzzles, thus creating books that are richer than anything we would or could have made on our own.

Day One: Creating the puzzle pieces. We will paint exuberantly on full sheets of Arches text wove paper (26" x 40") which the instructor will bring to ensure conformity. We will make marks with abandon and gusto—and sometimes delicately—but mostly on each other's sheets of paper, collaborating to conjure up chaos.

Day Two: Puzzle solving, or creatively ordering chaos. Each participant will make a book with the "decorated" paper from Day One. Input will be solicited from the group to assist each participant in this task, but each participant will make the final decisions about his or her book. Elementary bookbinding techniques and book design basics will be discussed and applied to the challenges that arise from each project.

Each participant should leave with a finished book and new tools for future puzzle-solving.

ABOUT BETH

She discovered calligraphy in Japan in 1970 and was happy to rediscover it in English in 1980. She helped establish the Calligraphy Society of Ottawa in 1984 and was made an honorary life member in 1990.

Her major influences have been Piotr Strelnik, Hans Joachim Burgert, Stephen Skaggs, Brody Neuenschwander, Paul Klee and Paul Cézanne. Beth's work is included in the collections of the late Queen Mother, the City of Ottawa, the National Museum of Women in the Arts, and in private collections around the world.

She loves to encourage other people to start her books for her by having them make random marks on blank sheets of paper. Many of her books can be seen at www.6oby62.com and www.forimmediaterelease.moonfruit.com

<Alphabeth5@yahoo.com>

SUPPLIES LIST

- Assorted pens, brushes, pencils and mark-making tools (e.g., twigs, sponges, feathers, shells)
- Walnut ink, sumi ink, white gouache or Pro White
- X-Acto knife, scissors
- Inexpensive brushes for mixing paint
- Spray bottle for water
- Water jar
- Paper towels or rags
- Clean brayer
- Glue stick
- Bookbinding needle with large eye (Instructor will bring extras, but bring one if it is part of your normal kit.)
- Collage material that you are willing to share
- Selection of quotes you are willing to share (optional)
- Containers or palettes for mixing colors
- Drafting tape or artists tape
- Drawing board

Materials Fee: \$25 (or less)

GEORGIA DEAVER

DESIGN

OCTOBER 5–8 (FRIDAY–MONDAY, INCLUDING COLUMBUS DAY)

VIENNA ARTS SOCIETY

9:30 AM–4:30 PM

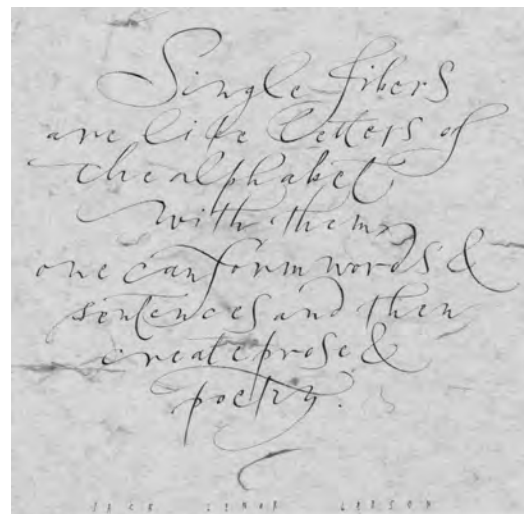
Level: All

Note from Workshops Chair: *Since many calligraphers have not studied art in a formal setting, we might need a bit of help with design principles. This workshop is an opportunity to learn from one of the best instructors, in a non-threatening environment, while exploring what works and what doesn't work. This class is a good choice if you are taking only one workshop this year.*

Design can be approached in many exciting ways. In this workshop, participants will approach their designs in different ways, working very intuitively at times and very thoughtfully at other times. Sometimes we will emphasize ways of designing that are idea-driven. Throughout the week, students will be working on refining their designs and combining various elements successfully. Participants will not only be working alone on their designs but also in small groups—and at times as an entire class.

On the first day, students will start with a specific design exercise, working in a very thoughtful way, only in black and white. In the afternoon we will do a design exercise that takes the opposite approach, working very intuitively and spontaneously with lots of color. On the second day, we'll work with some of the artwork from the first day, refining our designs using specific tools and methods, such as cropping corners and overlays. On the following two days, we'll design while specifically keeping in mind "harmony and contrast" and "proportion." This will include working from thumbnails and doing some brainstorming in groups. As a class, we will discuss some of the designs from the exercise before moving on.

Students in this workshop will explore several ways of



approaching design, such as sharpening their cropping skills and working with unusual colors. We will also have design discussions about negative space, balance, texture, contrast, harmony, and doing more with less. Participants may or may not go away with a finished piece, but they will certainly leave with lots of ideas. This is not a business course, and Georgia emphasizes that she does NOT take the "no pain, no gain" approach. Come prepared to be creative!

ABOUT GEORGIA

A love of experimentation with line and color has led Georgia down a vibrant, award-winning path as a lettering artist and illustrator known for a calligraphic line that is fresh and spontaneous. She has managed her own studio in San Francisco since 1984, executing the gamut of calligraphy jobs, from hand-lettered envelopes to corporate signage on airplanes.

Georgia is a member of the Society of Scribes and Illuminators and an advisory board member of the Western Art Directors Club. As an instructor, Georgia has taught at workshops and conferences across the United States, Canada, Europe and Japan.

<georgiad@mindspring.com>

SUPPLIES LIST

- Pad of tracing paper (14" × 17" or 19" × 24")
- Pad of layout paper or whatever paper you like to work on (14" × 17" or 19" × 24" – Instructor likes Bienfang semi-transparent marker paper)
- 5 to 8 sheets of good paper, your choice (colors and/or white will be fine)
- One or two sheets of black paper (matte finish, with

- only a little texture)
- Two sharp pencils
- Tape for hanging artwork
- A natural bristle brush (not synthetic)—medium/large
- A smaller Winsor & Newton Series 7 brush (No. 1 to No. 4 or close to these sizes)—or one similar
- Any other brushes you like
- Regular writing tools and basic supplies (broad-edged nibs, nib holders, brushes, ink, X-Acto knife,

- T-square)
- A black or brown Conte crayon (HB, if available) (If you can't find Conte crayons, bring a soft pencil)
- White gouache or watercolor and some tubes of colored gouache or watercolor. Bring black gouache if you have it.
- Palette and water bottle to mix colors
- 10 or more Prismacolor

- colored pencils or other good quality brand; two white colored pencils; a pencil sharpener
- If possible, a black felt pen with a medium, roundish tip—not a chiseled tip
- A few poems, your own personal writings, or quotes that you like
- Ten pages of newspaper
- Black or white corners, made of heavy paper or mat board, for cropping

KATHERINE MALMSTEN

RULING PEN AND FOLDED PEN TECHNIQUES

OCTOBER 27–28

COLUMBIA ART CENTER

9:30 AM–4:30 PM

Level: All

Note from Workshops Chair: *One more goodie to put into your calligraphic basket is learning from Katherine's skill with both of these tools.*

Ruling pens and folded pens have become quite popular in the last few years. They allow the user to create lively, vigorous and spontaneous letterforms. If calligraphy is the dance of the pen, then letters made with the ruling pen are rock 'n roll!

We will trace the development of this tool and the styles available today. Each student will have the opportunity to make his or her own folded brass pen to use. (The supplies list also recommends bringing a commercially available folded pen.)

Exercises will help students become more comfortable with the pens, different fluids and papers used with them, and different grips and manipulation. We'll try letters we know and variations on them, as well as some new letterforms, using various speeds and movements for different results.

Some writing fluids such as walnut ink and iridescent ink lend themselves to beautiful special effects. The instructor will demonstrate metallic patina letters, wash-out letters, and others.

Be prepared to be loose, go through lots of paper, and search for that happy medium of "controlled spontaneity."

ABOUT KATHERINE

A calligrapher and designer working near Seattle, Washington, Katherine holds a BFA in painting and a BA in English literature from the University of Washington. She has a special interest in new and experimental tools and uses them to create letterforms that have visual texture. Her exhibit pieces have contemporary interpretations of traditional forms, mixing elements of visual and verbal aspects of language. Her business clients come from a variety of industries, from technical enterprises to health care to food. She has used her letterforms in broadsides and books as well as on jewelry, walls and three-dimensional objects.

<kmletters@msn.com>



SUPPLIES LIST

- Ruling writer style of pen and/or folded pens (all available through Paper & Ink Arts and John Neal Bookseller)
- Butterfly and/or moth pens, if you have them
- A variety of paper, both rough and smooth. Heavier paper is best, but try different weights as well as both light and dark colors.
- Writing fluids—your choice of gouache, inks, watercolors
- Pens, brushes, water container, rags
- Walnut ink (The instructor prefers the dry crystals, reconstituted.)
- Other nibs and writing tools you may want to use
- Iridescent or pearlescent inks, if you have them

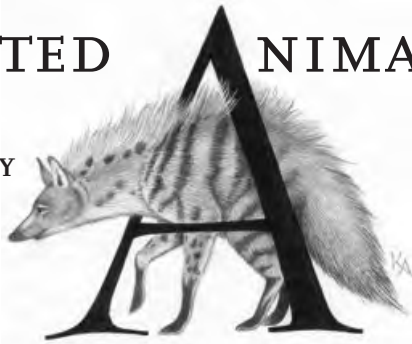
Materials Fee: \$3

KAREN ACKOFF

ILLUSTRATED ANIMAL LETTERS

NOVEMBER 10 – 11
VIENNA ARTS SOCIETY
9:30 AM – 4:30 PM

Level: All



Note from Workshops Chair: *If you love your pets, animals in general, and also plants and flowers, then this class is for you. You will learn how to make a spectacular letter that incorporates your choice of images from these categories in nature.*

This workshop will explore how to create contemporary decorated letters using animal and plant imagery in an illustrative manner.

Each participant will plan a decorated letter by combining an historical letterform with imagery that might include animals, plants, shells, feathers or anything else from the natural world. Basic design and compositional considerations will be discussed.

The workshop will focus on how to create natural textures in order to represent fur, feathers, flowers, leaves, etc., using watercolor or gouache. A series of short exercises will be completed to master the technique of handling watercolor and creating these textures.

Participants will complete one or more decorated capitals using a technique called “moist brush,” whereby watercolor or gouache can be layered without the underlying layers moving or bleeding. Color is built up gradually, creating a subtle tonality and depth.

The instructor will provide reference materials, but you may bring your own photos, books, or small objects to use as references. All reference images should be sharp and contain clearly visible details. Remember to include the feet if you are using an animal!

ABOUT KAREN

Karen holds a BFA in illustration from the Philadelphia College of Art (1977) and an MFA in medical illustration from the Rochester Institute of Technology (1985). From 1987 to 1997 she worked in Washington, DC, as a scientific illustrator at the National Museum of Natural History, Smithsonian Institution. In 1997 she joined the School of the Arts at Indiana University South Bend, where she currently teaches and coordinates the graphic design program. She exhibits internationally and also lectures and conducts workshops.

<ackoffk@mac.com>



SUPPLIES LIST

- Notebook or sketchbook for taking notes
- Tracing or layout pad – You should be able to easily see through this paper to trace an image beneath.
- Pencil (0.5 mm HB)
- Soft pencil (2B or softer)
- White plastic eraser
- Drafting tape
- One sheet of Arches hot press watercolor paper (140 lb.)
- Water media of your choice: watercolor, gouache or acrylic (no colored inks)
- Good quality detail brushes (The instructor recommends Winsor & Newton Series 7, Numbers 1 and 00.)
- If these Winsor & Newton Series 7 brushes are not available, a sable brush that paints well will do. Synthetic brushes are NOT recommended.
- Palette
- Water container
- Rag for wiping brushes
- Optional items: magnifier and a desk lamp

LOCATIONS & DIRECTIONS

COLUMBIA ART CENTER

6100 Foreland Garth, Columbia, MD 21045
(Long Reach Village Center)

410-730-0075 • www.columbiaartcenter.org

Take I-95 to Rt. 175 toward Columbia. Turn right onto Snowden River Parkway. Turn left onto Tamar Drive. Turn left into the Long Reach Village Center (Foreland Garth) and park. The Art Center is on the other side of the supermarket.

VIENNA ARTS SOCIETY

115 Pleasant Street, Vienna, VA 22180

703-319-3971 • www.viennaartssociety.org

From Route I-66: Take the Nutley Street exit toward Vienna. Go straight through three traffic lights. At fourth light take a right onto Rt. 123/Maple Avenue. Go approximately one mile and make a left onto Pleasant Street. (A Shell Gas Station is on the right where you will turn left.) Proceed one and a half blocks. VAS is on the right.

From I-495 (Washington Beltway): Take the Rt. 123 South exit. Go past Tysons Corner. From International Blvd. you will go straight through 13 lights. (Landmarks you will pass: Tysons Corner, Giant Food, Outback Steakhouse, Starbucks, Money & King Funeral Home, and Marco Polo.) As soon as you pass Marco Polo, you will turn right onto Pleasant Street. Proceed one and a half blocks. VAS is on the right.

SHEILA WATERS

851 Boyle Road, Fairfield, PA 18320

717.642.6637 • www.sheilawaters13@comcast.net

From VA and DC: From I-495 take I-270 north until it becomes US-15 N at Frederick. Continue on 15 to Emmitsburg and get off, left, onto Seton Ave. south (first Emmitsburg exit). Proceed to the center of town, turning left at the only light onto 140 West. Take the first main turn (a right) onto Tract Road. Take the next main turn (a right) onto Boyle Road (farm pond on the corner) and proceed across the creek to the fifth house on the left (#851) and go to the front door. Lots of parking space in the driveway. (Note: There's only a mile or so between these various turns.)

From north of Gettysburg, etc.: Take US-15 south and get off at Steinwehr Avenue, turning left off the ramp onto Business 15 south. Proceed a couple of miles and take the main right turn onto Boyle Road at the top of the hill after crossing a different creek. #851 is on the right.

From Baltimore: Take I-795 and take exit 19, which becomes MD-140 W, passing through Westminster and Taneytown to Emmitsburg. Go straight through Emmitsburg, then turn right onto Tract Road, etc. Don't rely on MapQuest, as you may get lost!

REGISTRATION

Fill out the Registration Form and mail it to the address below. Include a check payable to the Washington Calligraphers Guild for the appropriate amount. If you do not have email to receive notification, send a self-addressed, stamped #10 envelope with your check. Send to:

Kara Koppanyi
9 Corner Court #103
Timonium, MD 21093

Telephone registrations are not accepted, but if you have a question, you may call Kara at 443-318-4394 or email her at <karalko@earthlink.net>. You may also call Workshops Chair Christine Tischer at 301-745-4633 or email her at <chris@calligraphybychris.com>.

CANCELLATIONS

Refunds are given only if the workshop is canceled by WCG, your place is actually filled from our waiting list, or if you find someone to take your place. Please give us as much notice as possible. All changes in registration must be handled by Kara Koppanyi. If you cannot make the class, you must call Kara at 443-318-4394 at least 24 hours in advance of the workshop so that she may notify any wait-listed people.

HOUSING

Hosts and drivers are needed for our out-of-town instructors and are eligible to receive a 25% rebate on class tuition. To volunteer, please contact Vicki Futscher by email at <futscherv@gmail.com> or phone her at 703-684-0802.

MONITORS

The monitor is responsible for introducing the instructor, checking enrollment, handing out name tags, ensuring that coffee supplies and critique forms are available, enlisting participants to set the room in order at the close of the session, and asking someone to volunteer to write up the class for our Bulletin. To volunteer to monitor a workshop at the Vienna Arts Society, contact Trish Malin at <trishmalin@yahoo.com> or 703-299-0370; for those at the Columbia Art Center, contact Joan Machinchick at <lakeclaire@toad.com> or 410-757-7901.

REVIEWS

We need volunteers to write reviews of our workshops to be published in the WCG Bulletin. The review submitted must need little or no editing. Please volunteer to Chris Tischer at <chris@calligraphybychris.com> or 301-745-4633.

NOTE: *We are always looking for new comfortable and affordable locations. Do you know of any in your area?*



DENIS BROWN



GEORGIA DEAVER

The Washington Calligraphers Guild

P.O. Box 3688, Merrifield VA 22116 • www.calligraphersguild.org

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