

The Washington Calligraphers Guild

2017 WORKSHOPS BULLETIN

ABE FARSH



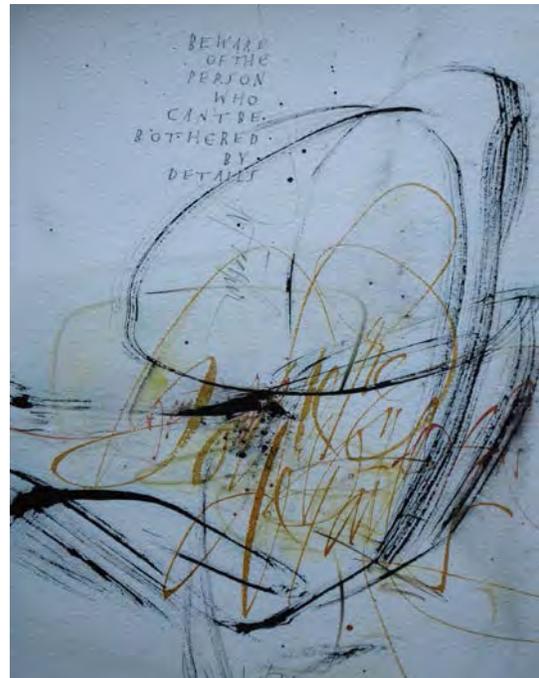
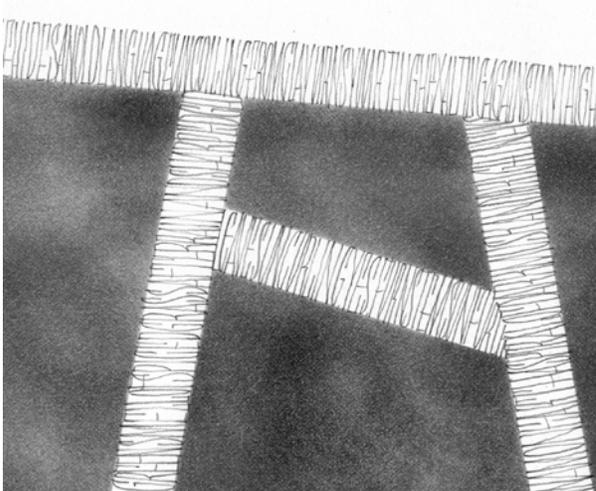
LUCA BARCELLONA

MARTA LEHECKIS



PAT BLAIR

AMITY PARKS



YVES LETIERME

Abe Farsh

April 1-2 (Saturday & Sunday)

Introduction to Persian Calligraphy

Vienna Arts Society

9:30 a.m. – 4:30 p.m.

Welcome to Introduction to Persian Calligraphy, a program to get you familiar with the alphabet and elements of Persian Calligraphy. In this introductory course (Persian Calligraphy *Nasta'liq* Workshop) students will learn hands-on the basic Persian alphabets, how to write them with traditional straw *qalams* (reeds) using black ink on paper, designing the *safha* (page), and *kurse* or setting letters on a line.

ABOUT ABE

Abe Farsh started calligraphy at an early age in Shiraz, Iran. His teachers in Persian calligraphy have been the late Ostad Hamid Dirain and the late Ostad Sayyed Hossein Mirkhani in the early 1970s in Iran.

*This note about Abe is from our Guild member, Mohamed Zakariya: "Abe Farsh is one of my students. He is an educated gentleman from Iran, with very good spoken English. He is certified by teachers there to teach the Persian style of script *Nastaliq* which, while difficult, is basic. I believe that Abe will help students obtain the necessary tools and equipment and will be good at teaching a useful introduction for American students of handwriting art."*

afarsh@gmail.com

SUPPLY LIST

NOTE: Since finding and purchasing the right materials is difficult, Abe will bring the necessary materials for a fee of \$40. Included in the kit is a training booklet, 2 original calligraphy natural straw reeds, enough supply of soft paper, a pencil, a ruler, some special handmade calligraphy ink in a special container, and a piece of *liqah* (raw silk). Abe will also have available optional supplies such as reed cutter knives and *ghatzans* (tip cutting pads) for those students who may request them.



Amity Parks

May 23-24 (Tuesday & Wednesday)

Vienna Arts Society

9:30 a.m. – 4:30 p.m.

A Sharp Pencil and a Keen Eye

In this class, the humble pencil and its relatives become powerful tools in creating many effects from subtle to stunning. We will use pencils, erasers, graphite sticks/blocks, powdered graphite and their water-soluble cousins to explore the possibilities of this medium for creating refined works of art to quickly made drawings in our sketchbooks.

Starting with basic drawing principles like line quality and shading, we will experiment with each tool to discover the marks it can produce. We will then move on to drawing letters and designing word groups, both formal and casual. The monochromatic drawn letterform forces us to slow down and relate more organically to the forms we are creating. You will find drawing letterforms with care and thoughtfulness to be so helpful in improving your design and lettering skills and in allowing for more refined and subtle attention to detail.

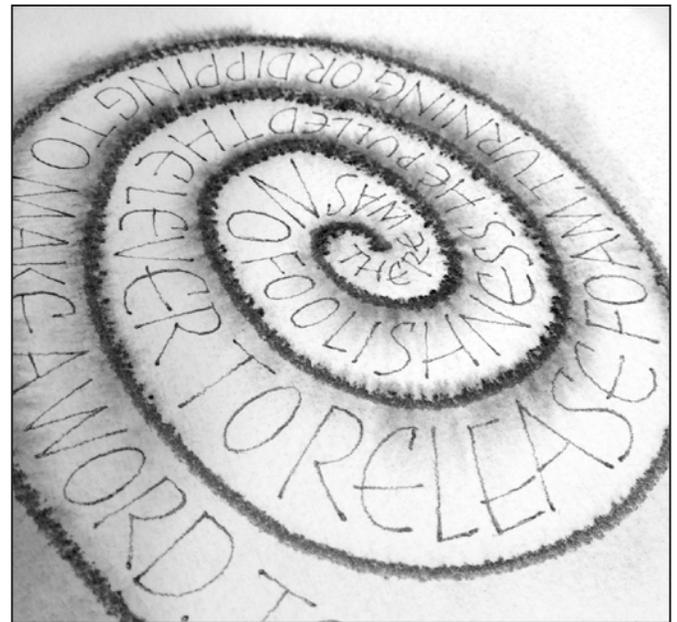
Further time will let us explore how to integrate our letters with their backgrounds into designs that will grab our viewer's eye. Finally I'll show you some of the tricks I've learned to save time and ensure success when working with this versatile medium.

ABOUT AMITY

Amity Parks is an artist and calligrapher living in Missoula, Montana. For some years she has been studying calligraphy in weeklong and private tuition classes with internationally renowned instructors. She holds a Bachelor of Fine Arts degree from the University of Tulsa, and a Master of Fine Arts degree from the University of Montana. Her work has been featured in national and regional exhibits and publications. She has been a long term active member and teacher in her local and state calligraphy guilds and travels within the US and internationally to teach workshops, including serving on the faculty for the International Lettering Arts Conferences in 2014 and 2015, for SSIW in Melbourne, Australia and the Midwest Art and Lettering Retreat in 2016. www.amityparks.com

SUPPLY LIST

- Mechanical pencil 0.5 or 0.3 and leads
- A few drawing pencils in various hardness (6B, 4B, 2B, HB, 2H, 4H). Bring whatever you have already
- Graphite stick or woodless graphite pencil (4B or 6B)
- Water-soluble graphite stick--Lyra 6B or 9B (look for the water drop on the label)
- ArtGraf Water-soluble Graphite Block
- Kneaded eraser
- White eraser stick, preferably the Tombow Mono zero round, or Paper Mate "Tuff Stuff"
- Your favorite writing tools (larger sizes of nibs, ruling pens, automatic pens, brushes, etc.) You won't need any ink...trust me
- Blending stump (I'll have some for purchase if you need)
- X-Acto knife, blades
- Small pencil sharpener (no motors please)
- Steel ruler
- Large soft flat brush for wetting paper
- Paper – Strathmore 400 series drawing paper (any size) or whatever similar you have at home, and a few pages of any other papers you want to try
- Paper – A few pieces (11" x 17" or so) of Arches text wove and/or Arches hot press watercolor paper or any cheaper mixed media/watercolor or heavyweight paper that you have already
- Paper towels, water container, small spray bottle
- A short quote or a few words you'd like to write (5-10 words)
- Drawing board/padded surface to work on
- Not required, but for your info: The sketchbook I use is the Moleskine 7.5" x 10" Plain Soft Cover Notebook



Pat Blair

September 23-24 (Saturday & Sunday)

Copperplate Master Class

Vienna Arts Society

9:30 a.m. – 4:30 p.m.

This workshop begins where most others leave off!

In this workshop, we take an intense look at the Copperplate form to discover what it is that makes these letters sing. This class is designed for those students who have a basic knowledge of the Copperplate form, and who wish to strengthen their skill and knowledge of this beautiful pointed pen lettering. We will start with the basic shaded stroke, practicing the gradual pressure and shaping which gives the lettering its distinctive look. A study of spacing and letter connections will follow. We will refine the forms to achieve a beautiful grace and elegance, learning the subtle changes that can give very dramatic results. Flourishing techniques and stylized capitals will round out a course filled with new perspectives.

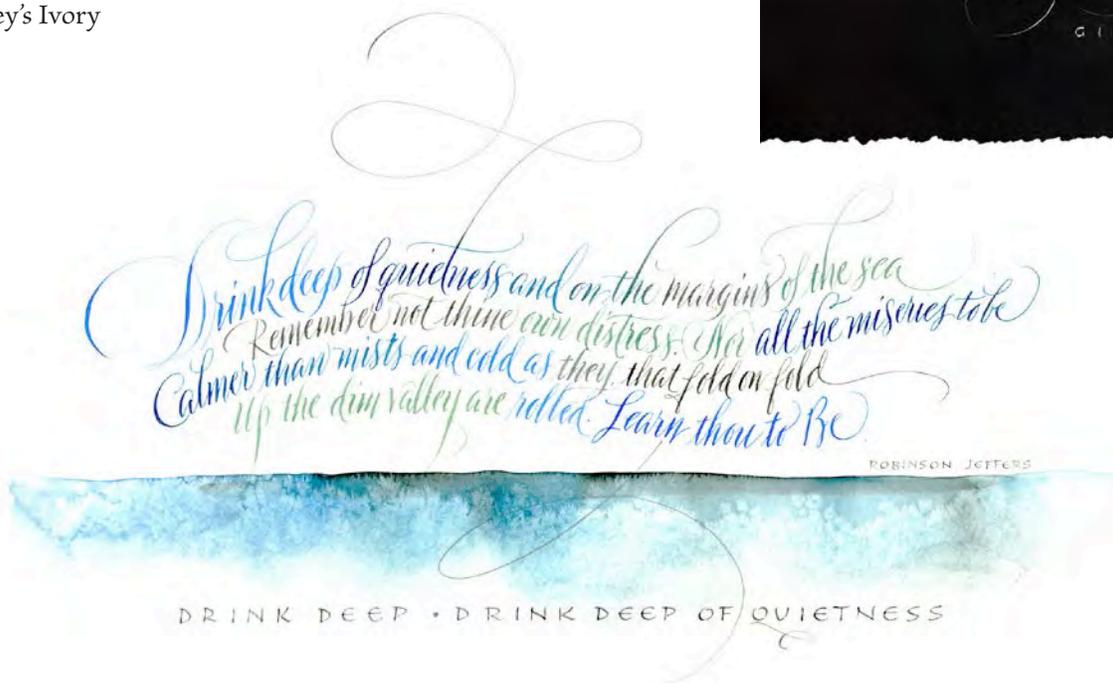
ABOUT PAT

Pat Blair has been a professional calligrapher for 27 years, and currently holds the position of Chief Calligrapher at The White House in Washington, DC. Her work has been published in *Letter Arts Review*, *The Calligrapher's Engagement Calendar*, *Scripsit*, and *Martha Stewart Weddings*. Sharing and teaching what she loves is a high priority, and she teaches at the Loudoun Academy of the Arts in Virginia and has been on the faculty of several International Calligraphy Conferences. Pat has served two years as President of the Washington Calligraphers Guild, been Chairperson of the Graceful Envelope Contest, and was Co-Director of Letterforum, the 26th International Calligraphy Conference.

Pat's love of pointed pen lettering led to her study of Copperplate and Spenserian letterforms. The International Association of Master Penmen and Engrossers awarded her the honor of "Master Penman" for her work in the area. patblaircallig@aol.com

SUPPLY LIST

- Oblique pen holder
- Your favorite pointed pen nibs, such as Hunt 22, 56 or Gillott 303 or 404, the G Nib or Leonardt Principal
- A good quality layout bond paper, such as 9" x 12" Canson Pro Layout Marker
- Good quality black and/or dark paper, like Canson
- Sumi Moon Palace black ink, or McCaffrey's Gloss Black
- Your favorite white medium, such as Bleed Proof White or McCaffrey's Ivory
- Mixing tray
- #2 pencils



Yves Leterme

October 6-9 (Friday, Saturday, Sunday, Monday)

Watchful Experimenting

Columbia Art Center

9:30 a.m. - 4:30 p.m.

In this workshop we leave behind the set of rules of traditional layout, as these rules may paralyze or confine the student who wants to leave the beaten paths of calligraphy. A series of well-chosen exercises will show how, by fearless experiments, we can come up with original and powerful compositions. We'll see that this way of working allows us to stay alert to what happens on the paper and will prompt us to find solutions for problems that appear during the process. Gradually, we will sharpen our graphic eye and learn about the hidden rules of experimental layout. As it turns out, having no preconceived ideas about the work has nothing but advantages, especially if the gesso is close at hand.

The design exercises will be interspersed with writing exercises in which the basics of interesting gestural writing and drawn lettering will be explained and immediately put into practice.

ABOUT YVES

Yves Leterme spent more than 20 years trying to influence the lives and thoughts of young Brugean adolescents by reading and explaining the works of Virgil, Plato, Cicero and the like. But since even Latin grammar fails to keep a man happy and satisfied for a whole lifetime, he now devotes all his time and energy to the fine art of calligraphy.

Being a freelance calligrapher, he continuously shifts from various commissions (lettering and artistic works) to artwork for exhibitions and galleries. In recent years, he has toured around the world to teach workshops and give presentations.

He has 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.

Yves' work has been selected for inclusion in many juried shows and his artwork can be found in museums and private collections.

He is the author of *Thoughtful Gestures*, the first book on gestural writing, and of *Literae*, the Latin collection.



SUPPLY LIST

- Small sized watercolor paper (not too rough, about 250gm – BFK Rives is fine) and ordinary paper for writing exercises
- Bowl for water, a few rags, mixing brushes and pots, etc.
- All kinds of writing tools (pencils, a set of broad edged nibs, pointed brush, ruling pen, automatic pens, cola pen...)
- Watercolors, gouache, black ink, walnut ink, masking fluid
- Cropping elbows in sturdy cardboard to create an opening of approximately 6" x 8"
- A few texts of diverse lengths (try to avoid texts that are too sentimental or clichéd)
- Paper towels to dip the ink or paint
- Some white and black gesso and pieces of cardboard (or expired credit cards) to smear it out with
- Hair dryer (optional)



Marta Legeckis

November 4-5 (Saturday & Sunday)

The Foundational Hand

Vienna Arts Society

All levels

9:30 a.m. - 4:30 p.m.

The tendency when learning something new, such as calligraphy, is to plunge right in and hope for or expect 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 of the matter 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 which is also the starting point for learning other hands such as Italic and Blackletter. You will begin to see that drawing guide lines, 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 graduated from City College in NY with a BFA and an MFA. For the past 30 years, she has run her own calligraphy business in the Washington, DC area. Among her clients are the White House, Department of State and Department of the Interior, the National Gallery and numerous embassies. She has also been President, Vice President and Workshop Chair of the Washington Calligraphers Guild. In 2006, she was Co-Director of Letterforum, an international calligraphy conference. Marta is also on the faculty of the Smithsonian Associates where she teaches calligraphy.

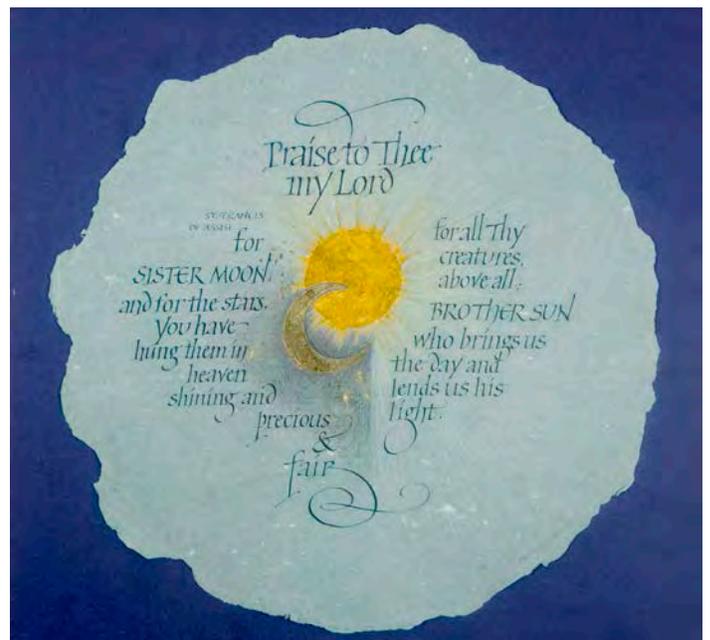
Marta's interest has returned to the area of fine art, especially watercolor. She enjoys experimenting with a limited palette and at times combines her watercolor and calligraphic skills to create calligraphic paintings as opposed to strictly calligraphic pieces. Her main goal is to create pieces that invite the viewer to come in and explore new ways of looking at the world that surrounds them. She is a member of the Potomac Valley Watercolorists and was recently juried in as a Signature Artist member of the Baltimore Watercolor Society.

Among some of the places where her work has been exhibited are Strathmore Hall, The Art League Gallery and the Ukrainian Museum in NYC.

morkaleg@yahoo.com

SUPPLY LIST

- Pelikan 4001 ink or walnut ink
- Speedball C-1 nibs
- Penholders – Please get the round barrel ones: no flat edges.
I am partial to Caran d'Ache penholders
- Optional: other broad edged nibs (Mitchell, Brause, etc.
only if you have them
- Pencils - #2 and #3
- 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
- Masking tape



sphinx
freely written - no guide lines

SUPPLY SOURCES

PAPER & INK ARTS

1-800-736-7772, www.PaperInkArts.com

JOHN NEAL BOOKSELLER

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

MONITORS

The monitor is responsible for introducing the instructor, checking enrollment, handing out name tags, ensuring coffee supplies and critique forms are available, soliciting a volunteer to report on the class for our Bulletin, and enlisting participants to set the room in order at the close of the session. To volunteer for workshops at the Vienna Arts Society contact Chris Tischer at chris@calligraphybychris.com or call 301-745-4633. For the Columbia Art Center contact Sandy Olson at muir6140@yahoo.com, h) 410-997-9433 or c) 443-12-1853.

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.

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. All classes are considered "filled" with 14 registrants.

HOUSING

Anyone offering transportation and hosting will be able to take the workshop for free. To volunteer, please contact Chris Tischer at chris@calligraphybychris.com.



Yves Leterme

LOCATIONS & DIRECTIONS

CLAGGETT CENTER RETREAT & CONFERENCE CENTER

3035 Buckeystown Pike, Adamstown, MD 21710

301-874-5147

info@claggettcenter.org

From Washington, DC: Take I-270 N towards Frederick. Take exit 26 (80W) toward Buckeystown. Merge onto MD 80/Fingerboard Road. Turn left onto Buckeystown Pike/MD 85. Claggett Center, 3035 Buckeystown Pike, is on left.

From Baltimore: Take 70W towards Frederick. Merge onto I-270S via Exit 53A towards Washington. Merge onto MD 85 South, Buckeystown Pike via exit 31B. Claggett Center, 3035 Buckeystown Pike, is on left.

COLUMBIA ART CENTER

6100 Foreland Garth (Long Reach Village Center)

Columbia, MD 21045

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: Take the Rt. 123 South exit. Go past Tysons Corner. From International Blvd. 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, turn right onto Pleasant Street. Proceed one and a half blocks. VAS is on the right.

2017 Registration Information and Form

PLEASE MARK THE BOX FOR EACH WORKSHOP FOR WHICH YOU WISH TO REGISTER.

**Introduction to Persian Calligraphy
with Abe Farsh**

April 1-2 (Saturday and Sunday)

Vienna Arts Society

9:30 a.m. - 4:30 p.m.

\$160 members / \$190 non-members

**Watchful Experimenting
with Yves Leterme**

October 6-9 (Friday, Saturday, Sunday, Monday)

Columbia Art Center

9:30 a.m. - 4:30 p.m.

\$320 members / \$380 non-members

**A Sharp Pencil and a Keen Eye
with Amity Parks**

May 23-24 (Tuesday and Wednesday)

Vienna Arts Society

9:30 a.m. - 4:30 p.m.

\$160 members / \$190 non-members

**Foundational Hand
with Marta Legeckis**

November 4-5 (Saturday and Sunday)

Vienna Arts Society

9:30 a.m. - 4:30 p.m.

\$160 members / \$190 non-members

**Copperplate Master Class
with Pat Blair**

September 23-24 (Saturday and Sunday)

Vienna Arts Society

9:30 a.m. - 4:30 p.m.

\$160 members / \$190 non-members

**Separate registration for*

Blackletter – A Journey through

Gothic Letterforms with Luca Barcellona

Complete the form on the flyer on WCG website.

Registration

Fill out the registration form and mail it to Kara Koppanyi, 9 Corner Court #103, Timonium, MD 21093. Include a check payable to the Washington Calligraphers Guild for the appropriate amount. Registrants are enrolled according to the postmark date. NOTE: If you do not have email to receive notification of registration, send a self-addressed, stamped #10 envelope with your check.

Telephone registrations are not accepted, but if you have a question about registration or the status of any workshop, you may call Kara at 443-318-4394 or email her at karalko@earthlink.net. You may also contact Workshops Chair Christine Tischer at 301-745-4633 or chris@calligraphybychris.com with questions about workshops (content, supplies, etc.) or suggestions for future workshops or workshop locations.

WCG members receive discounted workshop fees. Learn how to join at <http://calligraphersguild.org/membersh.html>

Name

Phone numbers (home)

(cell)

Address

E-mail address

City, State, Zip

Are you a WCG member? Yes No

Amount enclosed _____



Clockwise upper left:
Abe Farsh,
Marta Legeckis,
Amnity Parks,
Yves Leterme,
Pat Blair,
Luca Barcellona

The Washington Calligraphers Guild

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

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