We are in the process of solidifying a slate of Program meetings to be held during our Winter/Spring session via Zoom:

**THURSDAY, FEBRUARY 18 • 7 PM**  
CONNIE FURGASON  
This multi-talented Canadian lettering and botanical artist will demonstrate how to paint simple watercolor flowers

**WEDNESDAY, FEBRUARY 24 • 7-9 PM**  
BOARD MEETING  
Agenda: Discussion of Intellectual Property & Copyrights with regard to recording programs and workshops; updating WCG Bylaws wording  
WCG Board meetings are open to our general membership. If you are interested in observing the current process, issues, and topics that our elected and volunteer Board members undergo and discuss, you are more than welcome to join us.

**THURSDAY, MARCH 18 • TIME TBD**  
GEMMA BLACK  
LETTERING ARTIST FROM TASMANIA, AUSTRALIA

[https://www.calligraphersguild.org/Meetings/](https://www.calligraphersguild.org/Meetings/)
MEMBERSHIP NEWS

A very warm welcome to our newest and renewing members.

Linda F. Abrams—Great Neck, New York
Toni Alaimo—McLean, Virginia
Lorise Baratta—Summit, New York
Elissa Barr—Brookline, Massachusetts
Lynda Barron—McMinville, Oregon
Heather Barton—Candy, Oregon
Ellen Bauch—Belvedere, California
Barbara Brown—Burke, Virginia
William Buss, MD—Redlands, California
Brenda Butler—Chantilly, Virginia
Kathleen Carroll—Bethesda, Maryland
Mary Ellen Carsley—Severna Park, Maryland
Erin Cassidy—Alexandria, Virginia
Monica Cimino—Montgomery Village, Maryland
Emily Cooper—Severna Park, Maryland
Lynn Denny—Springfield, Virginia
Didi DiVirgilio—Washington, DC
Weldon Doran—Pittsburgh, Pennsylvania
Grace Edmonds—Fort Mill, South Carolina
Fatima Embden—Summit, New Jersey
Lisa Faustlin—Alexandria, Virginia
Nereidin Feliciano—Guaynabo PUERTO RICO
Sue Flory—Springfield, Virginia
Brenda Foehrkel—Chester, Maryland
Oliver Green—Suitland, Maryland
Valerie Halin—Anthisnes BELGIUM
Cindy Haller—League City, Texas
Juliana Hang—Monterey Park, California
Nancy Hart—Pikesville, Maryland
Ann W. Hawkins—Washington, DC
Heather Victoria Held—St. George, Ontario CANADA
Laurie M. Holtan—Sykesville, Maryland
Lily Hoy—Pittsburgh, Pennsylvania
Christ Kacoyannakis—Springfield, Virginia
Berj Kalayjian—Hyattsville, Maryland
William Kemp—Albuquerque, New Mexico
Gerry Jackson Kerdok—Teaticket, Massachusetts
Eunice Kim—Oxford, Maryland
Lynda Lawrence—Albuquerque, New Mexico
Kate Lehman—Woodridge, Illinois
Norma Leone—Pittsford, New York
Alix Carol Levy—Garrett Park, Maryland

— artwork by Deanna Nim

The Bulletin of the Washington Calligraphers Guild is published four times per year from September – June.

The deadline for submissions for the April/May issue is March 15, 2021. We welcome your contributions. Please send high quality digital files for text, photos and original artwork (reflecting all levels, from beginner to advanced) to 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 Bulletin.

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, McRae, Virginia 22116-3688. Membership renewals and inquiries can be sent to Nancy Markisohn, WCG Treasurer – P.O. Box 425, Stevenson, Maryland 21153-0425, or visit our website at www.calligraphersguild.org.

— artwork by Deanna Nim

I am driving along in my car—
with bill whisnieski. there
is a sereneing malfuncion,
and i pull over to a rest area
which has parking spaces
marked out and numbered.
I pull into the empty one
which is marked #1. there
is aman in the next space
who is obviously very strange
and crazy, he looks at me
domly, then continies what
he is doing, he is drawing
lines from star to star,
although it is day. the lines
are like silver—blue people
he is drawing three—
dimensional geometric figures.

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MEMBERSHIP NEWS cont’d...

Patricia Lichtman—Baldwin, New York
Patricia Masche—Brookhaven, New York
Tracy Massey—Coatesville, Pennsylvania
Felecia Brice McFall—Arlington, Virginia
Gale D. McKiddy—St Charles, Maryland
Caren Milman—Rockville, Maryland
Maurice Palumbo—Greenbrae, California
Ann Pasquier—Nokomis, Florida
Rick Paulus—Cazadero, California
Shannon Provenzano—Potomac, Maryland
Marcy Robinson—Nutley, New Jersey
Cathey Newsome Sale—Anderson, South Carolina
Penny B Schwan—Venice, Florida
Dena Sneider—Orinda, California
David Stenson—Harrisonburg, Virginia
Sandra Stern—Glennwood, Maryland
Susan Super—Arlington, Virginia
Yumie Tanaka—Taito-ku, Tokyo JAPAN
Anne Riley Taylor—Pasonsburg, Maryland
Katherine E. Teeple—Alexandria, Virginia
Nadine Thola—Alexandria, Virginia
Peggy Thurber—Arlington, Virginia
Sharon Haz Watson—Anacortes, Washington
Tammy Wiedenhaefer—Alexandria, Virginia
Sharon Wolpert—Pittsburgh, Pennsylvania
Suzanne Yoshii—Alameda, California

Thank you to those who have renewed/joined at Supporting and Patron and Sustaining levels.

We appreciate your generosity.

Marilyn Aquilina—Bowie, Maryland
Pam Bennett—Uwchland, Pennsylvania
Thelma Deutsch—Bethesda, Maryland
Bernard Freiland—Columbia, Maryland
Dottie Gray—Alexandria, Virginia
Mary L. Henderson—McLean, Virginia
Kat Jamieson—Arlington, Virginia
Pamm Klinedinst—Baltimore, Maryland
Barbara A. Leasure—Oxford, Georgia
Jodie Powell Lide—Frederick, Maryland
Sammy Little—Silver Spring, Maryland
Susan Makris—Falls Church, Virginia
Jane Otto—Flemington, New Jersey
Steve Raczi—Pitman, New Jersey
Kathlyn Wade—Charleston, South Carolina

For the last year, Guild renewal notices have been sent via email to save money in postage and paper. The notice will come from WCG.Mbrship@gmail.com. Please be sure that address is in your contacts list to avoid any delay in keeping your membership current.

Thank you,
Gretchen Elson, Membership Chair

--- artwork by Joanne C. Wasserman

A MESSAGE FROM THE NOMINATING COMMITTEE

It’s that time of year again! Time to prepare to elect officers for our Board.

The election this year will be held electronically in mid-May via Zoom.

Announcements and updates will be given in our TinyLetter email blasts (check with the Membership Chair to update your information so that you properly receive these), as well as on our website.

We are pleased to announce that, consistent with our Board bylaws, the Nominating Committee is accepting nominations for the officer positions of President, Vice-President, Treasurer, Secretary, and Member-at-Large. We are happy to note that the current President (Tamara Stoneburner), Vice President (Karen Daly), Treasurer (Nancy Markisohn), and Secretary (Gilda Penn) have placed their names in nomination to continue in their current positions. There will be a vacancy for the Member-at-Large liaison position, as Ginny Lockhart has decided to pass the baton after several years of exemplary stewardship in providing that much needed connection between the Membership and the Board.

We ask you to please consider throwing your hat in the ring. The amount of time needed to fulfill the responsibilities of each role varies. However, all are crucial and keep our organization up and running. The more volunteer interest we receive, the more that we can continue to provide for the general membership.

Many hands make light work.

The Board meets monthly via Zoom from late August to November for its Fall/Winter session; it resumes meetings from mid-January to May for the Winter/Spring session before taking a hiatus for the summer. Descriptions and training are available for several of the positions. We would love to offer you a “look behind the curtain” to learn how we approach and solve the issues that come up.

In the coming year, there are several critical items to be addressed by the Board, including the need for updating our Bylaws and Standing Practices & Procedures; enhancing the information, function, and aesthetic of our website; procuring a co-treasurer; offering a fantastic series of online workshops and programs as we continue through the pandemic; and expanding the number of volunteers engaged in Guild activities.

Please contact the Nominations Committee via email at nominatingchair@calligraphersguild.org and let us know the role(s) that interest you and for which you’d like to be considered. We look forward to hearing from so many of you!

With kind regards,
The Nominations Committee | Patricia Munson, Chair

Complete information, FAQ, and entry form can be found on the WCG website at https://www.calligraphersguild.org/45th/.
CALL FOR ENTRIES:

Letters Nurtured in Solitude

To celebrate WCG’s 45th Anniversary (1976-2021) and promote the current and exemplary calligraphy of the members of the Washington Calligraphers Guild, we invite you to participate in a juried endeavor for our first virtual exhibit.

The theme, “Letters Nurtured in Solitude,” is chosen simply because that is what we calligraphic artists often do. We retreat to our inspiring sanctuaries and studios to create our works in isolation, developing our letterforms from a place of introspection. We sketch, we re-work, we experiment. And finally, we share and communicate these expressive results that are our artwork.

This is a call for your response to this process, whether it be traditional or nontraditional lettering, calligraphy, letter cutting/carving, graphic design, book art, and fine art that employs hand lettering or calligraphic marks as the primary element. All media and tools are acceptable for your submissions.

Works created since 2016 are eligible; we are striving to present as current a perspective on what and how calligraphic artists are creating.

All selected works will be featured in a virtual gallery on WCG’s website, accompanied by artist statements and bios, as well as printed in Scripsit Vol. 43, No. 2 (scheduled for publication November 2021).

WHAT TO SEND:
There is no entry fee. Each participant may submit images for up to three individual artworks. Ideally only one overview photo or print is required for each artwork being considered. If, however, you are submitting images for a larger work, you may provide two additional detail photos or prints along with the overview comprehensive image.

Photographs, digital prints, or prints from your computer are allowed if physically mailing. Please keep the prints and photos between Letter to Ledger size (8 ½”x 11” – 11”x 17”, or A4-A3). Note that entries will not be returned. Do not send original artwork. If you are international or you are concerned that the pandemic will affect and delay mailing times here in the US, you may use the option to digitally submit by using WeTransfer or direct e-mailing your files. Use a high resolution (at least 300 dpi), with a file size no larger than 9MB, formatting as either a JPG or TIFF.

If using the postal system, please send submissions with completed entry forms to:

WCG 45th Anniversary Exhibit
c/o Washington Calligraphers Guild

P.O. Box 3688
Merrifield, VA 22116 - USA

If digitally submitting via WeTransfer or E-mail (please include a photo or scan of the entry forms):

45th@calligraphersguild.org

This will be a double-blind juried endeavor. We are doing this to maintain objectivity and non-bias in the selection process. We are hoping this will encourage calligraphers of all levels to comfortably submit their very best representative work. There will be a panel of three judges overseeing the selection. When you submit your artwork, please completely fill out the entry form found on our website: https://www.calligraphersguild.org/45th (a separate one for each artwork, please).

LABELING IMAGES DISCREETLY:
If physically mailing prints or photos, please write a code onto the back of the images using a ballpoint pen or permanent marker. A code consists of the first three letters of your surname followed by the number of your entry. For example, if your last name is Rembrandt and you are sending two entries, they would be labeled: REM1 and REM2. For the detail shots of the same entry, the codes become REM1a and REM1b. Also write “Top” at the top front of each image. Do not attach your entry forms to the images, as this will further protect your identity during judging.

If digitally submitting, the file names should follow the same labeling method as described prior.

If your works are rendered in a language other than English, please provide a translation and/or brief description of the text on the entry form. For entries being mailed outside the US, the package should be marked “Material for Exhibition Entry. No commercial value.” US customs or airport pickup cannot be arranged.

NOTIFICATION:
WCG will contact you by e-mail upon receipt of your submission(s). When the judges have made final decisions, WCG will contact you again by e-mail to inform you whether the artwork(s) have been selected.

Complete information, FAQ, and entry form can be found on the WCG website at https://www.calligraphersguild.org/45th/.

Questions may be addressed to 45th@calligraphersguild.org.

DEADLINE: Wednesday, June 30, 2021
Michael Clark’s unique work as a designer, calligrapher, commercial lettering artist, font designer, and teacher has influenced scribes around the world. There are few in the calligraphic community unfamiliar with his distinct design style as seen within his compressed and contemporized Roman letterforms; his unconventional use of Speedball nibs and marker pens; and his astonishing manipulation of the simple and often underrated draftsman’s ruling pen, as well as the newer, curved-edge ruling pens. Michael’s dedication to the lettering arts and the calligraphic community has been unwavering for decades—his stunning work an inspiration to students and peers alike. He is one of our own—and he is in need of our help.

Michael was diagnosed with Parkinson’s disease in 2018, and sadly, the disease has robbed him of the ability to create the beautiful art for which he is known. Imagine still having design ideas running through your mind, yet your body is unable to hold a pen or make a meaningful mark upon the paper! Parkinson’s is a progressive, degenerative disease; and Michael struggles to do even simple tasks. His balance and movement have been affected. Parkinson’s has not only hampered his visual “voice,” but has also reduced his actual voice, making it difficult to talk and even swallow. Having been hospitalized recently, Michael has accrued significant medical bills. Even after insurance contributions and negotiating with providers, the remaining balance—coupled with the ongoing costs of his care—exceeds his ability to pay.

And that is where we, the calligraphic community, can engage to help. We are asking Michael’s friends, colleagues, and students for support. Any donation—even $5—would be deeply appreciated and will go directly towards covering his medical expenses.

If you are unable to contribute, please consider sharing this fund’s goal and effort with others, especially via social media. Together we can broaden the outreach and make a difference for Michael during this time of upheaval in his life.

With gratitude and hope,

Carl Rohrs, Carol Scott, Joanne Fink, Rob Leuschke, and Tamara Stoneburner (& especially Michael!)

HTTPS://WWW.GOFUNDME.COM/F/MICHAEL-CLARK-MEDICAL-RELIEF-FUND
AFTER DABBING IN CALLIGRAPHY OFF AND ON FOR SEVERAL DECADES AND HOLDING A GUILD MEMBERSHIP FOR A FEW YEARS, I PARTICIPATED IN MY FIRST WCG WORKSHOP IN SEPTEMBER 2019. THIS WAS AN EXTRAORDINARY EXPERIENCE. THE INSTRUCTOR WAS RACHEL YALLOP, WHOSE WORK I HAD ADMIRED IN *BOUND AND LETTERED*. RACHEL HAD TRAVELED ACROSS THE POND FOR THIS CLASS, AND HER WORK IS GORGEOUS AND ENTHRALLING. SHE SPOKE QUIETLY AND ENCOURAGED US TO WRITE QUITE LARGE; HER DEMEANOR, DEMONSTRATIONS AND SUGGESTIONS HELD THE CLASS SPELLBOUND. PARTICIPATING IN ALL THREE DAYS OF THE WEEKEND WORKSHOP GAVE ME AN OPPORTUNITY TO DIVE INTO POINTED PEN AND SEE HOW MUCH I NEEDED TO PRACTICE TO LEARN COPPERPLATE AND MASTER ITS VARIATIONS.

WHILE THE CALIBER OF THE INSTRUCTOR AND HER MATERIALS WERE TOP-NOTCH, OTHER THINGS ABOUT THIS WORKSHOP IMPRESSED ME AS WELL. I KNEW NO ONE IN THE WORKSHOP, BUT THE OTHER STUDENTS WERE KIND AND CONGENIAL. OUR DESKS WERE PUSHED INTO LITTLE GROUPINGS SO WE SAT FACING ONE ANOTHER, WHICH BUILT CAMARADERIE. I LEARNED THAT THERE WERE A NUMBER OF PROFESSIONAL CALLIGRAPHERS IN THE CLASS WHO WERE HIGHLY SKILLED AT COPPERPLATE, WHICH WAS INTIMIDATING, BUT EVERYONE WAS SO FRIENDLY AND HOSPITALABLE THAT I FEEL WELcomed even as a not-very-skilled newcomer. Throughout the three days, announcements and formal and informal welcomes were made by WCG members which helped me feel I belonged to this organization. New worlds opened up, such as hearing about the calligraphy podcast. And oh my goodness, there were fresh floral arrangements on the tables! I had clearly entered a space – physical and metaphorical – where we were united by our love of lettering, where attention was paid to beauty, to detail, to the power of learning, and to the community forged in the workshop.

THIS WAS UNLIKE ANY CALLIGRAPHY WORKSHOP I HAD PARTICIPATED IN BEFORE, AND I LOVED IT. NEXT I PARTICIPATED IN THE GUILD’S OFFERING OF PAT BLAIR’S *ITALIC* WORKSHOP IN JANUARY 2020 WHICH WAS SIMILARLY WONDERFUL. I SIGNED UP FOR MORE WCG WORKSHOPS IN THE SPRING OF 2020. BUT THEN THE PANDEMIC HIT. I WAS SADDENED BY THE CANCELLATION OF WORKSHOPS AND MISSED THE OPPORTUNITY TO BROADEN AND DEEPEN MY CALLIGRAPHY SKILLS AND CONNECT WITH THIS LOVELY NETWORK OF LIKE-MINDED LETTER LOVERS.

SO I WAS THRILLED WHEN I RECEIVED AN EMAIL ANNOUNCEMENT THAT THE GUILD HAD PIVOTED TO AN ONLINE PLATFORM AND WAS OFFERING ITS WORKSHOPS ON ZOOM. FAMILIAR WITH ZOOM FROM MY JOB, I WASN’T ENTIRELY SURE HOW THESE EXCEPTIONAL WORKSHOPS WOULD TRANSLATE TO AN ONLINE EXPERIENCE BUT I WAS WILLING TO GIVE IT A TRY FOR CAROL DUBOSCH’S *BEN SHAHN LETTERS* AND *FOLDED PEN*, AND SUZANNE CUNNINGHAM’S COPPERPLATE, *ART OF THE OVAL* AND *ENVELOPES AND ETIQUETTE*. WHILE DIFFERENT FROM IN-PERSON INSTRUCTION, THESE WORKSHOPS WERE EVERY BIT AS WONDERFUL. THAT SAME ATTENTION TO DETAIL, TO THE POWER OF LEARNING, AND TO FORGING A COMMUNITY WAS JUST AS EVIDENT IN THE ONLINE WORKSHOPS, ONCE AGAIN SETTING THE GUILD’S WORKSHOPS APART AND CREATING AN EXCELLENT LEARNING ENVIRONMENT.

PRIOR TO EACH WORKSHOP, COMMUNICATIONS FROM THE GUILD WERE SENT TO THE WORKSHOP PARTICIPANTS, EXPLAINING THE TECHNOLOGY WE WOULD BE USING SO WE COULD FAMILIARIZE OURSELVES AND ENSURE PROPER SETUP AHEAD OF TIME. THE GUILD HIRED A TECH HOST TO ORGANIZE A TECH CHECK SESSION PRIOR TO EACH WORKSHOP AND TO FACILITATE TECHNOLOGY DURING THE WORKSHOPS THEMSELVES. WHILE I USED ZOOM DAILY FOR MY JOB AND THOUGHT I HAD IT IN HAND, THE TECH CHECK WAS INVALUABLE. THE TECH CHECK ENABLED ME TO PREPARE PROPERLY AHEAD OF THE WORKSHOP AND GET COMFORTABLE (WE EVEN LEARNED TIPS ABOUT SETTING UP OUR WORKSPACE), AND INTRODUCED ME TO ANNOTATING, USING POLLS, AND USING A PHONE HOLDER. I STAYED ON AFTER THE TECH CHECK FOR ONE-ON-ONE HELP SETTING UP MY PHONE CAMERA AND THE TECH HOST WAS KNOWLEDGEABLE, KIND AND PATIENT. THE TECH HOST WAS A TERRIFIC ADDITION BEFORE AND DURING THE ONLINE WORKSHOP, DEALING INDIVIDUALLY WITH PARTICIPANTS’ TECH QUESTIONS AND NEEDS SO THAT THE INSTRUCTOR WAS FREED UP TO TEACH AND SO THAT OTHER PARTICIPANTS DIDN’T LOSE VALUABLE TIME AND GET SIDETRACKED BY A CLASSMATE’S TECH ISSUE. BECAUSE OF THE TECH CHECK, WE WERE ABLE TO DIVE RIGHT INTO THE SUBJECT MATTER ON WORKSHOP DAY AND NOT BE HELD BACK BY THE TOOLS WE WERE EMPLOYING. FAMILIAR WITH ZOOM FATIGUE, THE TECH HOST HELPED ENSURE WE TOOK REGULAR BREAKS DURING THE WORKSHOP AND THE TIME FLEW BY JUST AS IT DOES WHEN IN AN IN-PERSON CLASSROOM.

FEEDBACK IS A VALUABLE COMPONENT OF ANY CLASSROOM EXPERIENCE AND AGAIN THE GUILD THOUGHT THROUGH HOW TO ENABLE THE SHARING OF FEEDBACK FOR THE VIRTUAL WORKSHOPS. FOR CAROL DUBOSCH’S CLASS, PARTICIPANTS WERE ENCOURAGED TO USE A PHONE HOLDER AND TURN ON THE PHONE’S CAMERA, ENABLING THE INSTRUCTOR AND FELLOW WORKSHOP ATTENDEES TO SEE ONE ANOTHER’S WORK IN REAL TIME – JUST LIKE BEING IN THE ROOM TOGETHER. IN ADDITION, WE WERE ABLE TO SEND PHOTOS FOR THE WORKSHOP’S ONLINE GALLERY, WHICH ENABLED THE INSTRUCTOR AND CLASSMATES TO SEE AND COMMENT ON OUR WORK. FOR SUZANNE CUNNINGHAM’S WORKSHOP, PARTICIPANTS WERE INVITED TO SEND A PAGE OF WORK PER DAY FOR HER TO PROVIDE FEEDBACK. (CONTINUED ON PAGE 7)
Finally, because of the technology we employed, each workshop in a post-covid environment was recorded and workshop participants were sent the link to watch it again on our own time and at our own pace. Wow! Once again, I was impressed by how thoughtfully the workshop co-chairs and the Guild approached every aspect of the workshop experience to ensure it was of the highest caliber.

Yes, I missed the fresh floral arrangements, but the Guild wowed me yet again with tremendous hospitality, attention to detail, and care for the instructor and workshop participants. Kudos and thanks to the Guild for providing workshops of such wonderful caliber. I can’t wait for Yukimi Annand’s workshop on Drawn and Built-Up Capitals at the end of February!

conducted by the Washington Calligraphers Guild. The postmark deadline for the 26th annual contest was extended to March 22, 2021 due to the COVID-19 pandemic. If you have already submitted an entry, rest assured, it has been safely kept for the judging this summer.

The 2020 theme is inspired by the year itself. Only once a century does the year double up! On an envelope, capture something that’s double—whatever you see in your personal Double Vision. Double Vision will continue to be the theme.

Make sure your submission reflects the artistic hand lettering and imaginative use of color and design that have been the hallmarks of the contest. And, of course, incorporate postage stamp(s) into your creation.

The contest is open to all ages, with separate categories for children. There is no entry fee.

Address it artistically to [NOTE NEW ADDRESS]:

The Graceful Envelope
1207 King Street
Alexandria, Virginia 22314

POSTMARK DEADLINE: March 22, 2021

For complete contest details, visit https://www.calligraphersguild.org/GracefulEnvelopeContest/
PARTICIPANTS NEEDED: ARE YOU INTERESTED?

In late January, WCG received a most interesting query from Sophie Pychlau, a doctoral student at the Lundquist College of Business - University of Oregon. She is offering a case study set of surveys involving people who not only work full-time jobs but augment them with second jobs that are more hobby or personal passion-based. She writes:

“I’m a doctoral student at the University of Oregon and writing you to get in contact with people who have multiple work arrangements. I am wondering if you might be able to help me with a study for my dissertation.

The purpose of my dissertation is to better understand how people experience working both a full-time job and a second job that originates in a personal passion. I am interested in understanding the impact such arrangements have on emotions, attitudes, and behaviors.

My study involves completing three short (about 15 minutes each) surveys about 3 weeks apart each. Participants must also be willing to ask a coworker at their primary job to participate in one short study on their behalf (all surveys are confidential and I share no information with co-workers). I reward each participant with a $15 Starbucks or Amazon gift card for completing three short surveys and asking a coworker at their primary job to complete a short survey. Coworkers will receive a $5 gift card for participating.

If you work both a full-time job (30+ hours) and earn some additional income through your calligraphy or other artistic endeavors, I would be delighted if you want to sign up for my study!”

This is the link to register:

GALLERY SPACE

Counter clockwise from left: a piece by Deanna Nim; a goodbye to 2020 and a hello to 2021 from Gerry Jackson Kerdok
Clockwise from top: from Nancy Anderson—“These four banners are each 18” x 36” and created as entries for a 2020 Advent art exhibit. They represent the four categories in the exhibit and will also be used for those categories in future years. Each theme represents the traditional Advent candles which are often purple. Along with the candles, I used the words associated with those candles along with the theme images: Hope/prophecy; Love/birth of Messiah; Joy/shepherds; Peace/angels.”

Materials used: acrylics on canvas (iridescent paint not visible in photo). Calligraphy: Whimsical Letters, a Versal variation designed by Christy Schroeder-Lloyd.

Middle right: a work composed by Ann Rabinovitz for Reggie Ezell’s class. Right and above: “Outtakes” by Gina Jonas—“I call them ‘outtakes’ because they’re composed of roughs of words/strokes/letters that were not used, but not discarded either. It was fun to play with them—to create designs with my own ‘found’ objects!”
I would like to share my upcoming workshop with the Hong Kong Group:

26 March 2021 (Friday) 18:00 – 20:00 PM (PST)
02 April 2021 (Friday) 18:00 – 20:00 PM (PST)
09 April 2021 (Friday) 18:00 – 20:00 PM (PST)
16 April 2021 (Friday) 18:00 – 20:00 PM (PST)
23 April 2021 (Friday) 18:00 – 20:00 PM (PST)
30 April 2021 (Friday) 18:00 – 20:00 PM (PST)

Course Description:
**Beyond Pointed Pen Uncial**
This course will take you through the techniques of learning the Pointed Pen Uncial styles and then show more approaches of unique, contemporary applications. Let’s push the envelope a bit more to include thinking outside the box by extending and tweaking to give a more lively look. Useful projects will be given to practice your skills and have some outstanding show pieces.

If you missed out in the first Pointed Pen Uncial class, this will be one for you.
For more information, contact: Eugene Chan
thegentleman.hk@gmail.com

Hope to see you,
Barbara Close.