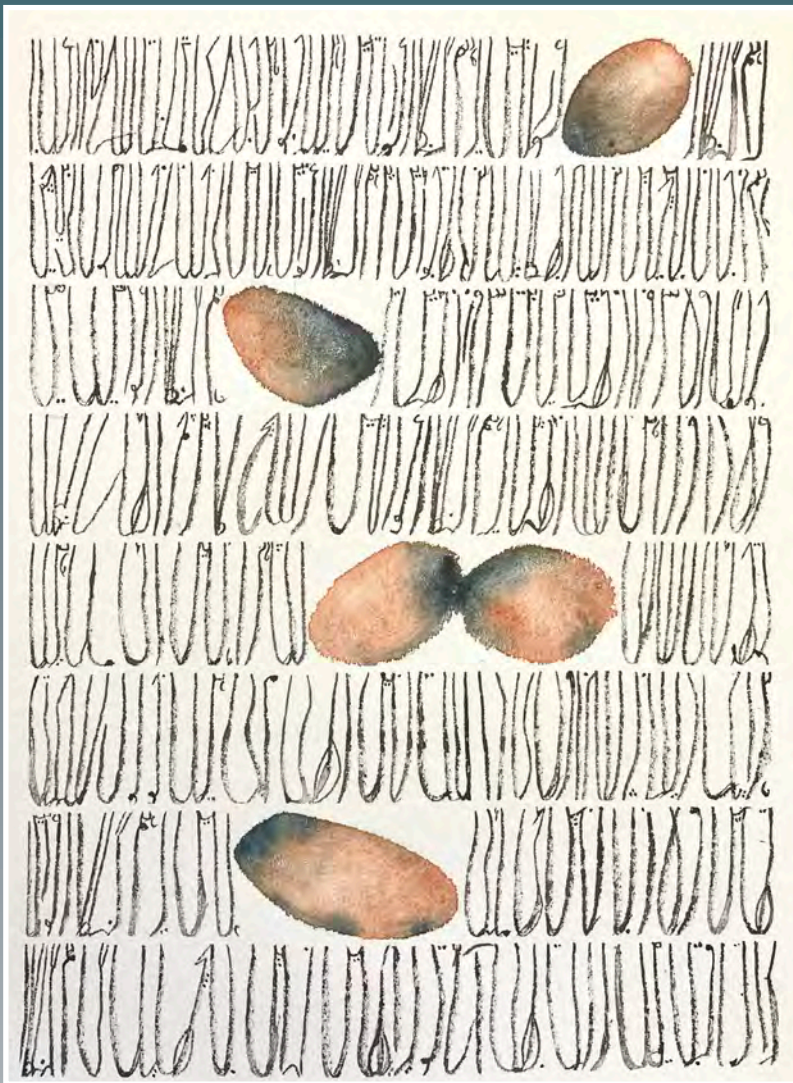


The Washington Calligraphers Guild

FEBRUARY | MARCH 2025



*"Hum Gunahgar Auratein" (We the Sinful Women) by Lubna Zabid.
Read more about this piece on page 3.*

A Very Special Thank You

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◆ A Charter Member of WCG, Gretchen Elson has served in many positions including that of President (1989-1990 & 2005-2007), Vice President, Hospitality Chair, *Scriptis* Liaison and most recently as Membership Chair. Her long memory, guiding knowledge and wisdom, and advisement to the WCG Board have been and continue to be invaluable, and the Guild wishes to thank her for her long history of dedicated service as she steps away from her current role.

A LETTER FROM THE PRESIDENT

As I write this, we are in the midst of a deep freeze, the coldest week in recent memory. But I hope that by the time you read it things will have warmed up quite a bit and we'll have some spring flowers. This sterile month, just after the turn of the new year, is a time I like to reset my goals and organize interior spaces. I've shelved piles of books that were out, cleared the calligraphy setup off my small dining room table, and am still reorganizing my studio so that I can work on larger calligraphy projects there. It's marvelous to sort through things and decide what works best for this new year. The result is less stuff, clean surfaces, and a sense of readiness and calm. I hope 2025 is starting in a similarly optimistic way for you and your calligraphy!

With regret, I must announce that I will be stepping down as President this May because other parts of my life are calling for more attention. I will miss it tremendously. The beginning of my first term was a voyage into unknown territory. There were quite a few threads to get hold of and tug at the right times to keep all the different aspects going—and so many possibilities for what the Guild could be like in the future as things developed. Multiple committees spin their own plates but the President and Vice President are more responsible for setting overall priorities and finding the best way forward, in collaboration with the Board. I found that my experience with administrative work and my natural bent toward planning and envisioning possibilities really served me well in this role and I hope the next President (maybe you!) will feel well equipped to continue the initiatives, coordinate the Guild's activities, and make their own contributions. For me, helping to steer the Guild has been a true privilege and joy.

Sabrina and I recently presented to the Board on the priorities we gleaned from the 2022 Member Survey, and soon we will take a shot at strategic plans for the next year, five years, and ten years. The Board will also look at our existing mission statement and how it could be updated to reflect our current vision. As members, you are welcome to attend these meetings, and we will let you know when these topics are coming up for discussion. I'm excited that we are getting ready to move into the next season of the Guild's life with energy, in a collaborative way.

I hope to see you soon at one of our Programs or Workshops!

Eissa Krieg
WCG President

MEMBERSHIP NEWS

A very warm welcome to our **newest** and renewing members.
Please remember when renewing online to put in your expiration date shown on your email reminder as the start date for your renewal.

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Marian Gault – Monte Sereno, California
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Benedetta Galante Gnech – Comario ITALY
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Sally Heaphy – Baltimore, Maryland
Heidi Hill – Washington, DC
Ann Baker Horsey – Dover, Delaware
Sharlene Jose – Vancouver, BC CANADA
Sharmila Karamchandani – Centreville, Virginia
Patricia Keehn – Gig Harbor, Washington
Bill Kemp – Albuquerque, NM
Ann F. Kemper – Arroyo Grande, California
Elena Knapp – Industry, Maine
Barbara A. Leasure – Oxford, Georgia
Jocelyn Lee – Redmond, Oregon
Lana Leonard – Dallas, Texas
Norma Leone – Pittsford, New York
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Ana Luster – San Jose, California
Vanessa Ly – Culver City, California

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Joan Machinchick – Annapolis, Maryland
Betsey Maguire – Savannah, Georgia
Jacqueline Mallof – Oxford, Tennessee
Chaya Massefsk – Sharon, Massachusetts
Kathleen McAnally – Winchester, Virginia
Phawnda Moore – Cayucos, California
Marcy Morgan – Tunbridge, California
Manuel Murillo – Asheville, North Carolina
Beth Nooralian – Fairfax, Virginia
Yvonne Perez-Collins – San Diego, California
Jill Pletcher – Wichita, Kansas
Debby Reelitz – North Granby, Connecticut
Nettie Richardson – Grand Prairie, Texas
Harry Risneck – Stony Brook, New York
Marcy Robinson – Nutley, New Jersey
Myrna Rosen, Pittsburgh, PA
Donna Ryan – Charlotte, North Carolina
Cathey Newsome Sale – Anderson, South Carolina
Penny B. Schwan – Venice, Florida
Patti Shields – Bayville, New York
Maureen Squires – Millbrook, New York
Connie Stephens – Washington, DC
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Meri Taylor – Monterey, California
Carla Tenret – Bowie, Maryland
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Cassandra Wilson – Danville, California
Victoria Wodarczyk – Washington, DC
Lynn Yap – Singapore SINGAPORE
Mary Zabrin – Arlington Heights, Illinois
Mohamed Zakariya – Arlington, Virginia
Lynn Zigoris – Willow Street, Pennsylvania

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

Marilyn Aquilina – Bowie, Maryland
Charlene Cash – Sun City West, Arizona
Annie Cicale – Fairview, North Carolina
Holly Combs – Kennett, Missouri
Abe Farsh – Rockville, Maryland
Dottie Gray – Alexandria, Virginia
Dick Hull – Norfolk, Virginia
Valerie Jermujsyk – New Castle, Delaware
Mahmut Enes Kemer – Istanbul TURKEY
Leanne Streeter – Waratah, NSW, AUSTRALIA
Carla Tenret – Albany, California
Anne Trotter – Annandale, Virginia

A NOTE FROM MEMBERSHIP:

Please accept my sincere apology if I have missed anyone on the new/renewed list or for any errors. My husband and I have both had medical issues and I got behind and have decided to resign. The Guild's members deserve a Membership Chair who can perform well. I have thoroughly enjoyed my five plus years in the position and having contact with so many of you.

Warm regards,

Gretchen Eison



TEACHERS: UPDATE YOUR CLASS OFFERINGS

Members whose classes are listed on our website: Please send updated info to swerdlhoff@gmail.com. Look at our Classes page to learn more at <https://www.calligraphersguild.org/classes>.

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

The deadline for submissions for the April/May issue is March 20, 2025. 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 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, Virginia 22116-3688.

Membership renewals and inquiries can be sent to Barbara Enyeart, WCG Treasurer, PO Box 3688, Merrifield, Virginia 22116 or visit our website at <https://www.calligraphersguild.org/membership>.

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WHAT YOU CAN DO TO HELP OUR GUILD

Volunteer for Nominating Committee

Do you want to support the Guild but can't volunteer on a consistent basis? Have you been a member for a while and have connections with other members? Please consider volunteering for this year's Nominating Committee. We need three members on the committee to identify potential candidates to run for open elected positions (such as President). This committee has to be in place before we can name any official candidates, so please don't hesitate! Write to Elissa Krieg at elissa@squill-studio.com.

Enter the Graceful Envelope Contest

Look for more information on entering the Guild's longest running contest on page 9.

Apply for the Zapf Scholarship

WCG is pleased to offer Zapf Scholarships so members can further their study of historical hands. The deadline is February 26 each year and the amount awarded annually has increased to \$1,500. If you missed the application deadline this year, start preparing your samples of broad-pen hands for 2026!

Decipher cursive for the National Archives

In celebration of the 250th anniversary of American independence, the National Archives has been training volunteers to transcribe Revolutionary War Service pension applications. These hand-written records may contain valuable details about veterans and their families, information pertaining to military activities or details about soldier's lives. By deciphering and typing documents written in cursive but not successfully read by machine, they will be more searchable and discoverable.

Learn more here:

<https://www.archives.gov/citizen-archivist/missions/revolutionary-war-pension-files>.



From the front page:

"Hum Gunahgar Auratein" (We the Sinful Women) is a striking modern calligraphy inspired by the feminist resistance poetry of Kishwar Nabeed, a revolutionary Urdu poet from Pakistan. It embodies both a visual and textual dialogue, intertwining the timeless elegance of modern calligraphy with the fiery spirit of feminist empowerment.

The piece by Lubna Zabid is rendered in delicate, flowing strokes of contemporary calligraphy. The choice of script combines traditional calligraphic techniques with modern stylistic adaptations, reflecting the fusion of cultural heritage and contemporary thought. This piece invites viewers to reflect on the cultural, historical, and emotional weight of its words while appreciating the harmony of its artistic expression.

UPCOMING PROGRAMS

ALL PROGRAMS ARE
7:30-9PM ET

ZOOM OPENS AT 7 FOR CONVERSATION
MEMBERS FREE • NO NEED TO REGISTER

Flourishing with *Nina Tran* WEDNESDAY, MARCH 5



Pointed pen phenom Nina Tran will be teaching two workshops for us in late March, but she is sharing her love of flourishing in this 90-minute program. Nina will lead a guided experimentation, showing us how flourishes are added to Copperplate capitals and how we can practice.

Black Hours

WEDNESDAY,
APRIL 5

with *Tiarna Zupan*

Black Hours—15th century personal prayer books written on parchment dyed black—became a passion for Tiarna Zupan due to a mentor in the Society for Creative Anachronism. She will share historic black Books of Hours and her own striking documents on black, then demonstrate some techniques.

Left: Portion of marriage certificate by Tiarna Zupan using Black Hours techniques.

MARCH WORKSHOPS

Copperplate for Beginners & Copperplate Flourishing

MARCH 28 IN-PERSON &
MARCH 29-30 IN-PERSON & ON ZOOM

with *Nina Tran*

The guild is thrilled to host California-based Nina Tran in person the last weekend in March 2025. Join us and see firsthand why Nina's 61,000 (and growing!) *Instagram* followers love to watch her every

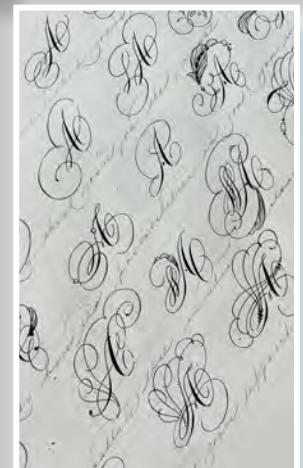
stroke!
On Friday, March 28, Nina will guide beginning copperplate students in the essentials of this graceful hand. The workshop will be limited to 12 in-person registrants who will have the opportunity to benefit from Nina's live instruction, and receive personalized attention, guidance and feedback.



NOTE: This Beginners class is currently fully-enrolled. Please contact spenglerusa@gmail.com to place your name on a waiting list.

On Saturday and Sunday, March 29-30, Nina will teach Copperplate Flourishing both in-person and on Zoom. Don't miss this opportunity to benefit directly from Nina's expertise in developing innovative flourishes and their flawless execution.

See details and pricing information on the workshops page of the website.



SPRING WORKSHOP

Blooms Glorious Blooms and Italic Variations

with

Connie Furgason

WEDNESDAY, APRIL 23

THURSDAY, MAY 1 and THURSDAY MAY 8

6:30-9:00ET VIA ZOOM



Just in time for spring, in this three-session workshop Connie Furgason will guide us in pairing a lively and expressive variation of Italic with lovely spring watercolor blooms. Suitable for all levels but familiarity with the Italic hand is helpful.

Look for more information on the Guild website.

FOLGER EXHIBIT ENTHRALLS

-- Caroline Knickerbocker

A group of enthusiastic guild members met on January 29 at the newly refurbished Folger Shakespeare Library on Capitol Hill to examine and learn about Franco-Scottish calligrapher and writer Esther Inglis (1570?-1624). The exhibit *Little Books, Big Gifts: The Artistry of Esther Inglis* commemorates the 400th year of Esther Inglis's death, and celebrates her achievement.

Dr. Georgianna Ziegler, who possesses a Ph.D. in medieval and Renaissance English and French literature and serves as the Thalheimer Associate Librarian and Head of Reference Emerita for the Folger Shakespeare Library, shared insights about Esther Inglis's work as a calligrapher, artist, embroiderer and writer.

At a time when most women would not even have been able to write their own name, Esther Inglis mastered more than 40 different styles of writing and embroidered some of the bindings on her tiny manuscripts. She wrote with a quill pen and iron gall ink and learned calligraphy from her mother and by studying various French handwriting manuals.

Earning her living by her pen, Esther Inglis combined her artistic skills and her religious beliefs to create over 60 miniature handwritten and hand-illustrated books, 12 of which featured in the exhibit. The artist then strategically gifted these books to dozens of prominent European Protestants during a period of religious turmoil, supporting her family and purposefully encouraging the recipients to read and consider the significance of the books' religious subject matter.

The calligraphic, painting and embroidery work on view was absolutely exquisite and participating Guild members marveled at Esther Inglis' accomplishments. The Guild is grateful to member Peggy Barlett and to Dr. Georgianna Ziegler for making this opportunity possible.

Right: Esther Inglis display cases at the Folger. The physical exhibit has now ended, but the Folger website carries images.
Photo by Heather Wolfe, exhibit co-curator.

Bottom right: Dr. Ziegler shows our group a life-sized, laboratory-made reproduction of Folger MS V.a.93, *Les CL Pseaumes de David*, made by Esther Inglis, Edinburgh, 1599 for Prince Maurice of Nassau, head of the Protestants in the Netherlands. Pictured left to right are Georgianna Ziegler, Susan Easton, Sarah Spengler, Barbara Enyeart, Dawn Hill and Pat Swanson.

Below: Dr. Georgianna Ziegler (in purple) led a private tour for WCG members (from left) Caroline Knickerbocker, WCG President Elissa Krieg, Sarah Spengler, Susan Easton, Peggy Barlett, WCG Treasurer Barbara Enyeart, Pat Swanson, Dr. Ziegler, WCG Secretary Karen Garvey and Dawn Hill.



TRANSFORMING THE ORDINARY

REVIEW OF CALLIGRAPHIC ENGRAVING

with *Kestrel Montes*

—Lorraine Swerdloff

Ever considered lettering on something other than paper? During her January 8 online presentation to WCG members, Kestrel Montes made the case that learning to engrave expands our artistry and, for freelancers, our potential for commissions. But the most meaningful benefit: “Engraving transforms the ordinary into a treasured gift,” she said.

“Receiving an engraved item elevates the emotional impact,” Kestrel explained, adding that retailers want engravers on site during the holidays “not only to please customers but to protect their revenue, since engraved items cannot be returned.” She has been hired by top brands to provide in-store personalization of perfume bottles, designer handbags and other gifts.

Kestrel spoke to WCG for 90 minutes from her home near Sonoma Valley’s famed vineyards, where she has engraved names and designs on countless wine bottles and on the bases of wine glasses. As she shared dozens of pictures, Kestrel discussed how engraving on glass and crystal differs from metals, wood, stone, ceramics and leather.

Engraving removes a surface layer, so depending on the material you may want to fill the exposed lettering with metallic gilding wax. Items made of anodized or powder-coated aluminum engrave beautifully because removing the top layer reveals shiny metal. Conversely, engraving on glazed pottery exposes rough clay. Regardless of the surface, the slower you go, the more material is removed.

She introduced us to her tools, including the engraver—the “power tool” that uses diamond-tipped burs to remove a small amount of the surface. Burs come in variety shapes and sizes, like nibs, although most are monoline and none are flexible. So to emulate the thicks and thins of script lettering, Kestrel uses faux calligraphy (she engraves curved double lines then removes the space between—everything “removed” can be filled with gilding wax to emulate gold leaf).



From top left: Kestrel used faux calligraphy to create the appearance of thick downward strokes and filled the engraving

with both gold and silver metallic wax; Kestrel drew the wedding venue and then engraved it, turning this Gran Patron tequila into an extraordinary gift; Using her engraver tool with a flat-tip bur, Kestrel practiced broad-edge calligraphy on an empty bottle; When Kestrel engraved on raw brown eggs, her light touch revealed white shell.

Want to learn more? Kestrel Montes offers online engraving classes at <https://www.learncalligraphy.com/calligraphy-engraving>.

But first she writes out her lettering or design and transfers it onto the item using either a white Stabilo All pencil or fine-tip permanent marker in silver or black. (Rubbing alcohol will remove these marks after engraving.)

Kestrel’s advice for beginners: “Engrave every bottle and jar in your kitchen to get the feel of different burs on different surfaces.” And she passed along this warning: “Never engrave on highly pressurized champagne bottles” lest a tiny gouge cause a weak point. Instead, just personalize the bottle with an acrylic marker.



Julie shared a card she created to hold a redeemable gift card.

Julie Wildman

DECEMBER PROGRAM REVIEW

A month before her Alphabet Book workshop (see article, page 7), Julie Wildman presented to WCG members a free online program called *Alphabets and Letters and Accordion Books, Oh My!*

In 90 minutes Julie showed us how to tweak letters for the holidays, making them fun and “dressed up” for the occasion, and how to incorporate these fancy letters into gift tags, cards, stocking stuffers and place cards.

The December 4 program also featured a preview of the workshop and the accordion-book structure participants would be creating. Julie’s skillful manipulation of a broad variety of tools and her lively lettering style opened new creative avenues for participants.

ALPHABET BOOK WORKSHOP:

Instilling Inspiration and Love of Lettering

Where is the waist? What is the shape of the “o”? How do the letters begin and end? Are there serifs? Are the strokes all one thickness or are there thicks and thins? How do the thicks and thins relate across varied letterforms?

These are just a few of the many questions swirling in students’ minds during WCG’s four-session Alphabet Book workshop, recently presented by Julie Wildman to a sell-out crowd. Under Julie’s guidance and with her feedback, students created their own alphabet and an accordion-fold book specially designed to showcase the alphabet.

The workshop began with a thorough analysis of what makes a cohesive alphabet. A series of exercises followed, which encouraged students to see and develop new shapes to serve as the basis for our own unique alphabets. We scribbled, we wrote with our non-dominant hands, we looked for shapes in objects around us, we used traditional tools in unusual ways and made new tools with which to experiment.

From these exercises each of us developed letterforms to compile in an “idea book” or to polish into a cohesive alphabet based on the strokes we created. Throughout the workshop, Julie encouraged us to thoughtfully analyze the letterforms and understand how the individual features of the forms contribute to a unified whole.

An essential component of the workshop was the personalized feedback Julie provided for each student. While the workshop was conducted online over the Zoom platform, Julie (from her desk in northwest Indiana) created a classroom-like setting by encouraging students to set up our phone cameras to show our work in progress. With the help of Michal Sommers, a skilled tech host, Julie was able to move “desktop by desktop” among the students, answering questions, commenting and offering suggestions to improve our unique alphabets in progress.

The workshop also utilizes an online platform called Padlet, where students post our work and Julie is able to view and offer constructive feedback. Since many of us are still completing our alphabets, Julie will continue to advise through this platform.

With her extensive background and expertise in graphic design, commercial lettering, calligraphy and workshops, Julie was a tremendous resource. Workshop participants were impressed by her ability to hone in on just what to do to fix a letterform that didn’t seem quite right—again and again for each student, and each alphabet. Julie’s enthusiasm for our lettering, and for letters in general, was genuine and absolutely infectious. The more we learned, the more we loved learning to letter Julie Wildman-style. And now we have beautifully constructed alphabet books to show it!

— Caroline Knickerbocker



Julie shared with workshop participants examples of alphabet books she is working on, including a book for her friend Laura (above). This spread shows letters from the developing work.



Left: A replica of an alphabet book designed and created by Julie; the original was purchased by and resides in Chicago’s Newberry Library.



Workshop participant art: Diane Pink (above top) created several alphabets on accordion folded paper.

(Above left), Jodie Lide created this alphabet and plans to continue refining it. She also developed ten unique treatments of the Letter A (above right), as possible bases for a full alphabet.

Left: Heather Barton created this accordion fold idea book as well as developing letters based on a triangular shape (inset) as a workshop exercise.



SEND GREETINGS THAT WOW!

REVIEW OF HOLIDAY CARDS with *Carol DuBosch*

— Lorraine Swerdloff & Cathy Seibert

From her Portland, Oregon studio Carol DuBosch wowed us with dozens of techniques she has employed to create New Year's cards for each of the past 30 years. Although WCG's Nov. 6 program was titled *Holiday Cards*, in just 90 minutes she presented an explosion of creative, artistic and ingenious techniques that can transfer to any project.

Carol starts in the fall with a quotation she wants to share. She follows as many ideas as come along until she is pleased with the calligraphic design.

"Words are my muse and I love being able to use them as a lettering artist," said the frequent Graceful Envelope Contest winner. But how can Carol make each year's card unique for her 130 annual recipients? During her presentation she shared with us five steps to turn lettering into cherished keepsakes:

1. JUST A PHOTOCOPY

She takes her lettering to the black toner photocopier at a local shop, and reproduces it—perhaps on handmade paper she has found, or on acetate made for laser copiers (see 2009 Picasso card, second center), on glassine, translucent vellum, kraft paper, or black paper.

2. ADD A DETAIL BY HAND

Once Carol has 130 copies back home, she may use felt markers to add color, Liquid Pearls to create raised dots, a hot foil pen for gold, or even bleach. When Carol prints in black on her favorite black paper (Astrobright Eclipse), it is because at home she employs a nifty trick—spray or brush fresh bleach over the areas you want to lighten. The copier's toner resists the bleach so it remains dark, while the black paper turns a few shades lighter (see 2010 Roald Dahl card, bottom right).



From top center: 2014 Albert Einstein: Logic quote written with pointed pen and photocopied. Carol hand-carved a stamp using her Jubilee Script alphabet formed into a circle then added embossing powder after stamping.

2009 Pablo Picasso: Carol lettered this one in Rustics, then photocopied onto an acetate transparency and attached to handmade paper by a pine needle.

2000 Peace card: Italic lettering on origami crane carries message of peace as does the added fabric olive branch.

Bottom, second from right: 2015 Dalai Lama: "Compassion" was written with a folded pen, the circle of capitals with a broad-edged pen. The white card was reverse-printed by photocopy and the red is hand-colored.

Bottom right: 2010 Roald Dahl quote: Lettered with metal pens, then photocopied (black toner) onto black paper. When sprayed with fresh bleach, the black lettering is revealed. Small gold dots were added using a hot foil pen.

3. HAND-CARVED STAMPS

Even a simple eraser carving adds panache to printed cards. Then using a Top Boss clear embossing stamp pad, add gold embossing powder and use a heat tool to seal the powder/stamp combination (see Einstein logic card; left). (Information about Carol's online stamp carving class is on her website: <https://www.caroldubosch.com/online-teaching/stampnew-2/>.)

4. REVERSE AND ADD COLOR

To achieve white lettering on black, simply use the "reverse" function on a professional photocopy machine. Once the design is printed in reverse, any portion that is white can be colored with a Tombow brush marker, mimicking two-color printing. Carol's 2015 "Compassion" card (bottom center) shows how effective small bits of red are on a black and white card.

5. FOLDED FEATURE

From origami (see Peace card, left) to multi-fold frolics, Carol created delightful cards by employing decorating scissors, hole punches, brads, natural materials and more. Her 2003 card (bottom left two images) featured three lettered strips affixed with a brad. When separated they form a circle, and when held up to the light the overlapping papers reveal a star.



2003 Star design: Three cut papers with words on each end and affixed with brad reveal a star when backlit.



<https://www.caroldubosch.com/>



The Graceful Envelope

THE 2025 GRACEFUL ENVELOPE CONTEST THEME, "GO FOURTH," CELEBRATES THE FIRST QUARTER OF THIS CENTURY.

Explore something that comes in fours, is associated with sets of four, or is commonly cut into fourths. For example, the phases of the moon, the points of a compass, the seasons, the Four Freedoms, an apple that's been quartered. Then, using artistry, lettering, and the integration of postage stamps into your design, create an envelope that captures your interpretation of the theme.

Entries will be judged by your representation of the contest theme, the quality of your calligraphy or artistic lettering, and effective use of color and design including the incorporation of postage stamps.

So "go fourth" and address your beautiful creations to:

The Graceful Envelope Contest
P.O. Box 3688
Merrifield, VA 22116

Postmark deadline: March 31, 2025

MORE WAYS TO HELP OUR GUILD THRIVE

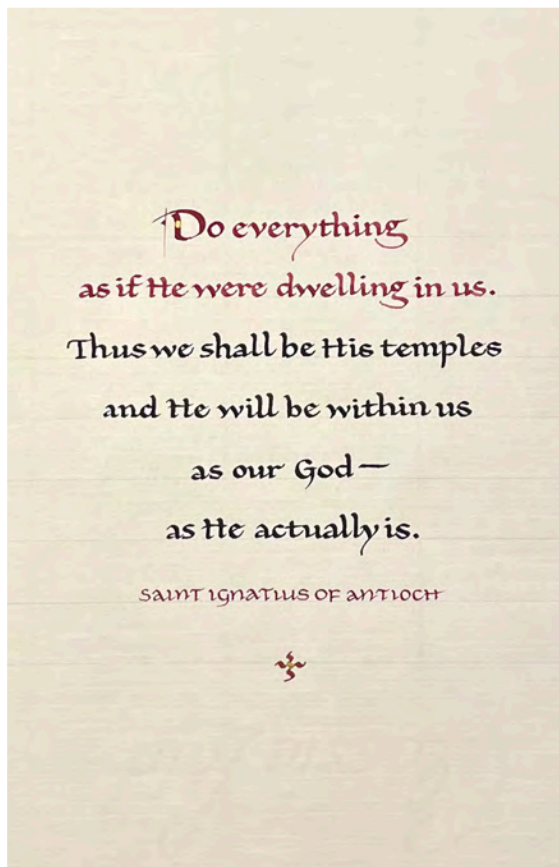
Instagram help sought

Do you have social media experience and graphic design skills? The WCG seeks a volunteer to create posts for our Instagram page and handle our IG account. The Guild is an all-volunteer organization and needs your help! Estimated time commitment is three hours a week. Please respond to President Elissa Krieg at elissa@squill-studio.com.

Arrange monthly meetings for the Fall

Our monthly Programs are 1.5-hour online presentations September to May. It's the job of the Programs Chair (or Committee) to contact artists adept at calligraphic hands, related arts and crafts, historical perspectives and other subjects. Part of the job is also to interact with the WCG board and the Education Committee, and to attend monthly online Board meetings (held third Wednesdays at 7 pm).

GALLERY SPACE



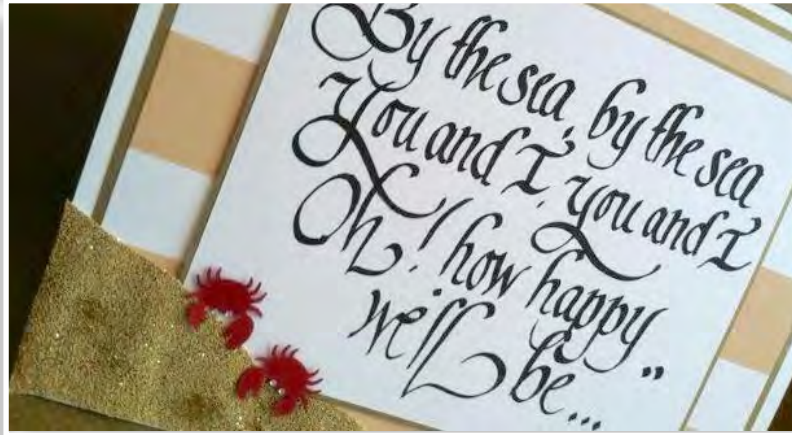
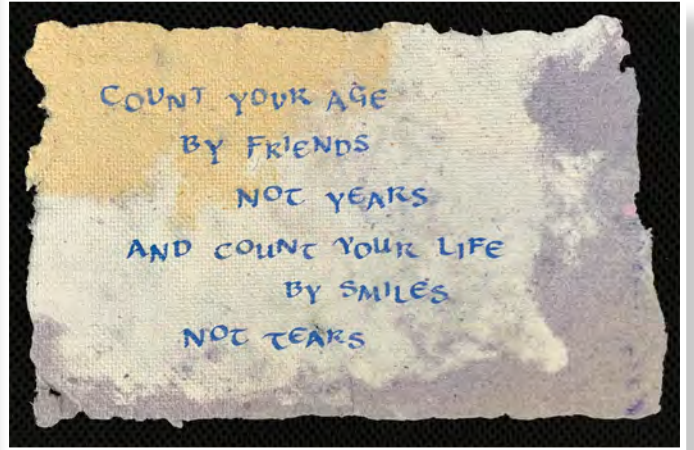
Left: "As If He Were Dwelling In Us" done with gouache applied to paper with steel nibs, gilding with gum arabic and shell gold by Num Savviane, the most recent recipient of the Zapf Scholarship. Above: "February 1 was World Pangram Day. I am the author and the artist of this calligraphic Valentine pangram written in Bone Script," writes Carol DuBosch.



Far left: Bar sign for her daughter's wedding featuring watercolor portraits of the couples much-loved pet and calligraphy by Becky Larimer.

Left: "Illuminated letter" by Virginia Lockhart who writes "The Salon Scribes, a study group of WGC members, are studying with Cheryl Tefft. This piece shows what she taught us in the first of three lessons."

Below: A quotation scribed by Linda Abrams on handmade paper.



Below red line are works by Jennifer Borkowski who is new to DC and excited to be here!
 Above left and center: Painted white script on wooden signs.
 Above right: Book she inscribed for Marine Corps.
 Bottom row: Pieces of custom signage.



It may not feel like it now, but Spring will be here soon as reminded by Marcy Robinson who writes, "This was hand done with pencil sketches. Then drawn with Sakura pens and retouched with white gouache—it was enlarged to make refinements. The colors are done with colored pencil. I was planning to do one for each season, but I never could find the time. Thanks and stay warm."

The Washington Calligraphers Guild

