

The Washington Calligraphers Guild

APRIL | MAY 2024 BULLETIN

A LETTER FROM THE PRESIDENT



Time is flying, and my term as President is nearly over. I would like to lift the curtain for you on some of what's been going on behind the scenes. My major goal for the year was to analyze the results of the member survey we carried out last year and with the Board, begin putting together a strategic plan. However, there were some administrative things to take care of first.

◆ The Programs and Workshops committees are working together to provide a balanced schedule of offerings in different topic areas and support each other. Thanks to their continued dedication, we are back to a regular schedule!

◆ Volunteers handling the various channels of communication are more connected to each other and we hope to soon publish clear guidelines for submitting information or events for publicity. Their diligence and creativity have kept members informed and up-to-date.

◆ There is a new Board position: Tech Coordinator, currently filled by Marilyn Davis. This position is part of the Education Committee and is responsible for scheduling tech hosts for the workshops and programs.

◆ Each Board position now has a backup person who is prepared to step in if needed.

◆ In order to store and share digital Guild documents to ensure they remain available to those on the Board, they are now kept in Google Drive (cloud storage) as well as on a computer.

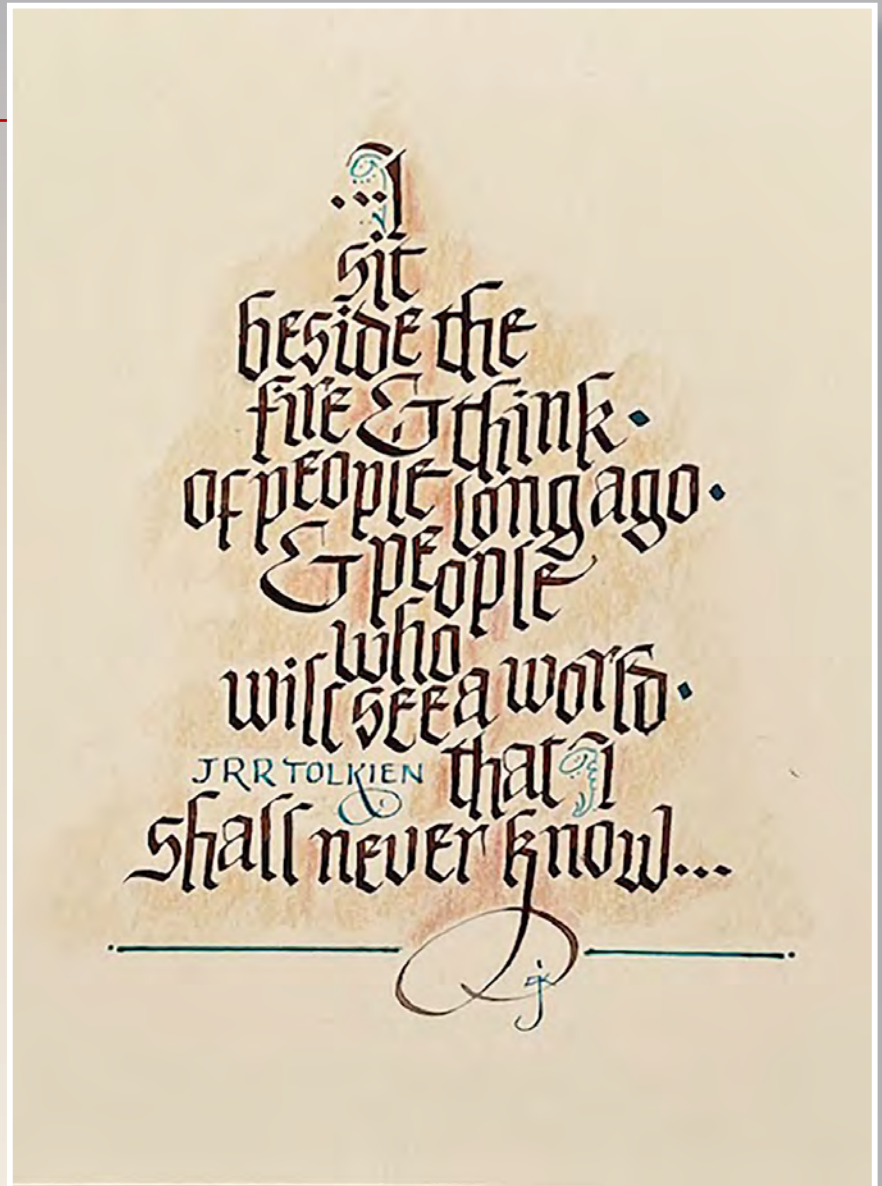
◆ We opened a secure password manager account so that all of our important passwords are stored in one location, accessible to only a few people. This means that the passwords can be found and shared easily whenever required.

◆ Contracts are now handled with DocuSign, which is secure, easy to use, and legally binding.

Last but not least, I see it as a good thing that several volunteers are stepping down after their current term. Not only does this mean they are confident that their tasks can be picked up by someone else without major disruption, but it allows them to take a break and other members who want to participate to become more involved.

So, although my original goal was put on hold, I think it was worthwhile to get these things in place first. I still hope to dive into the survey and follow up on your requests and interests if I'm elected for another term. As a small beginning, we've made efforts to include offerings on modern calligraphy as well as support for those of you who want to go professional, based on your survey responses.

Thank you for entrusting me with the Presidency this year; it has been an honor and a pleasure. I hope to see you at the Annual Meeting in May!



- artwork by Gerry Jackson Kerdok

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Elissa Krieg
WCG President

WASHINGTON CALLIGRAPHERS GUILD
— BOARD OF DIRECTORS —

— OFFICERS —

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

The deadline for submissions for the September/October issue is August 20, 2024. 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 www.calligraphersguild.org.

MEMBERSHIP NEWS

A very warm welcome to our **newest** and renewing members.

Linda F. Abrams – Great Neck, New York
Yolande Adriaanse – Vail, Arizona
Carole A. Alameddine – Canton, Michigan
Pam Arthur – Hoschton, Georgia
Pat Blair – Haymarket, Virginia
Erin Cassidy – Alexandria, Virginia
Kim Cavallin – Falls Church, Virginia
Stephanie Chao – Laguna Niguel, California
Monica Cimino
– Montgomery Village, Maryland
Marilyn Davis – Locust Grove, Virginia
Walter Denn – Oakland, California
Kristen M. Doty – Chehalis, Washington
Alice Drier – Monterey, California
Kit Elsey (Khiet Lam)
– Charlottesville, Virginia
Mary A. Evans – Glen Rock, Pennsylvania
Nereidin Feliciano – Guaynabo, Puerto Rico
Marcus Ferguson – Pender, Nebraska
Brenda Foehrkolb – Chestertown, Maryland
Rose Folsom – Silver Spring, Maryland
Bernard Freiland – Silver Spring, Maryland
Tatiana deFigueiredo Gebert
– Tualatin, Oregon
Loretta Gordon –Poulsbo, Washington
Michelle Goulder – Cambridge ENGLAND
Julie Gray – Lincoln, Nebraska
Jean O. Harron – Lexington, Kentucky
Nancy Hart – Baltimore, Maryland
Virginia Lucas Hart – Charlottesville, Virginia
Susan Hartline – Highlands Ranch, Colorado
Ann W. Hawkins – Hoschton, Georgia
Arlen Herb – Washington, DC
Sherry Hill – Broken Arrow, Oklahoma
Lily Hoy – Pittsburgh, Pennsylvania
Adrienne D. Keats – San Francisco, California
Patricia Keehn – Gig Harbor, Washington
Gerry Jackson Kerdok
– Teaticket, Massachusetts
Anne Kinnaird
– Rocky Mount, North Carolina
Kara Koppanyi – Timonium, Maryland
Patricia Laney – Silver Spring, Maryland
Lynda Lawrence – Albuquerque, New Mexico

Barbara A. Leasure – Oxford, Georgia
Linda Levine – Fredericksburg, Virginia
Jennifer Lewis – Mineral, Virginia
Patricia Lichtman – Baldwin, New York
Sammy Little – Silver Spring, Maryland
Virginia Lockhart – Columbia, Maryland
Betsy Maguire – Savannah, Georgia
Caren Milman – Rockville, Maryland
Simone Moore – Annapolis Junction, Maryland
Nancy Murray – Portland, Maine
Jenny Nicholson – Alexandria, Virginia
Karen Nordstrom Roberts
– Pittsburgh, Pennsylvania
Beth Paul – Toney, Alabama
Jenny Paxton – Alexandria, Virginia
Gilda Penn – Rockville, Maryland
Katherine Rehm – Burke, Virginia
Marcy Robinson – Nutley, New Jersey
Kathleen Mari Rollick – Lafayette, Indiana
Donna H. Ryan – Charlotte, North Carolina
Ron Schwartz – Columbia, Maryland
Rajan Kumar “Dashaen” Singh
– Faridabad INDIA
Maureen M. Squires – Millbrook, New York
David E. Stenson – Harrisonburg, Virginia
Yumie Tanaka – Taito-Ku, Tokyo JAPAN
Carla J. Tenret – Albany, California
Maria Turk – Hoschton, Georgia

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

Annie Cicale – Fairview, North Carolina
Dottie Gray – Alexandria, Virginia
Dick Hull – Norfolk, Virginia
Jodie Powell Lide – Frederick, Maryland
Barry Morentz – New York, New York
Derrick C. Tabor
– Montgomery Village, Maryland
Ann Marie Valenti – Vienna, Virginia
Gerald Williams – San Antonio, Texas
Lucinda Wright – Baltimore, Maryland

- artwork by Linda Abrams



ADDITIONS TO THE DIRECTORY

Please make the following additions to your membership directory.

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UNITED KINGDOM
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412-680-3512 | 412-781-2412
karigraphy@gmail.com
<http://www.karigraphy.com>



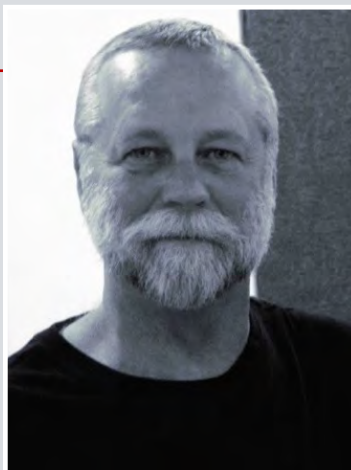
For our convenience, the Guild has added a new membership option: auto-renewal (information found on our website's Membership page). Members who choose this method will be notified two weeks in advance of the charge to credit card on WCG expiration date. No need to do anything if you, hopefully, wish to continue your membership. You can cancel at any time.

For assistance, email
calligraphersguildwebmaster@gmail.com.

IN MEMORIAM

Michael Edward Clark

Calligrapher ♦ Typographer ♦ Instructor ♦ Mentor
July 31, 1952 – February 26, 2024



Michael Clark is an unforgettable lettering artist whose main tools were rather simple and humble, yet capable of creating the sublime and expressive mark: drafter's ruling pen, Speedball B nibs, Speedball Elegant Writer, Bleedproof White, and India ink. Influenced particularly by German calligraphers, his philosophy of seeking and creating texture was prevalent in every aspect of his life: his ruling pen gestural lettering, hidden

symbology in his logo designs, his faith & family, his surprising mentorship and involvement with a variety of artists and calligraphers, and finally his choice of resting place on the Hatteras beaches of North Carolina—with their wind-drifted sand, waves, grasses, salt-smells, and warmth.

Predominantly a commercial calligrapher, his résumé ranged from working at Hallmark Cards to designing logos and titling for music packaging, books, and magazines. His interests would later pivot in the 1990s to font development for the P22 Type Foundry and certain corporations.

Throughout his career, he produced several portfolio booklets, with the main and final book, *In a Lone Breath It Is Written* (available at John Neal Books) offering a comprehensive culmination of his creative endeavors. A selection of his original works and portfolio scrapbooks are currently housed and available for study in the Richard Harrison Collection of the San Francisco Public Library.

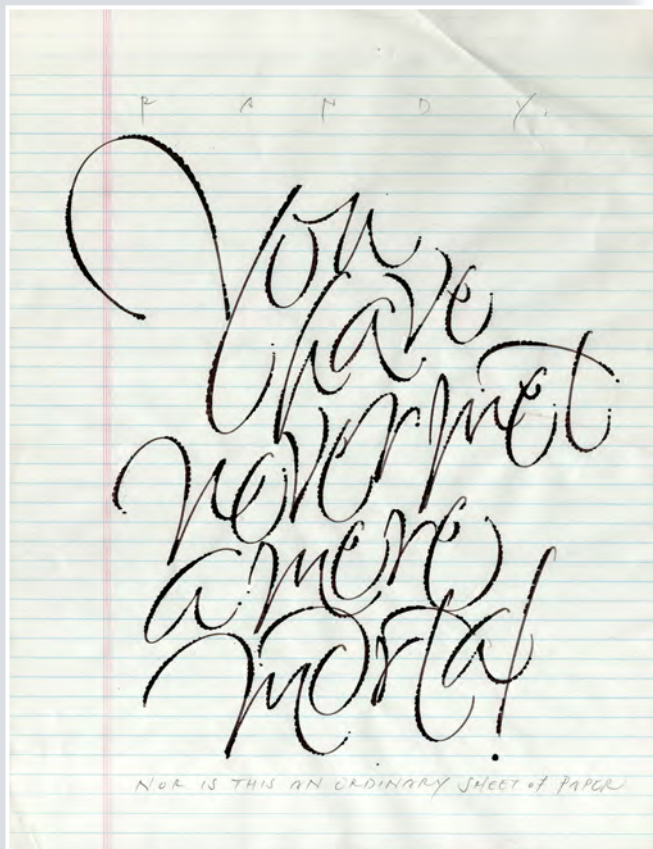
WCG expressed its gratitude by inducting him as an Honorary Member in 2021, in acknowledgment for providing over a decade of editorship and innovative layout design in producing its journal, *Scriptis*. Within his range of issues, he enlightened us and expanded our

knowledge by introducing what was changing and trending within the calligraphic theater; ensuring that we became aware of the evolving batch of new calligraphers, both domestic and international, arriving on the scene.

His marks and frenetic personality will continue to impress and engage in their influence and legacy.

A note from Michael to Randall Hasson, indicating that texture for which he always strived.

— Thanks to Tamara Stoneburner for contributing this remembrance.



KECSEG'S JOURNEY TO MODERNIZE COPPERPLATE

— review by Rosalee Anderson

Our March 6 program, *Modernizing Copperplate* with Mike Kecseg, was one of show-and-tell, Q&A and demonstration.

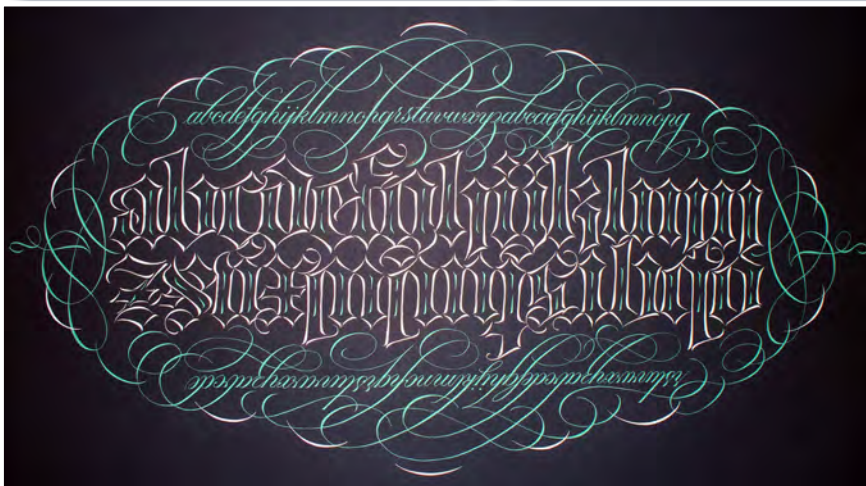
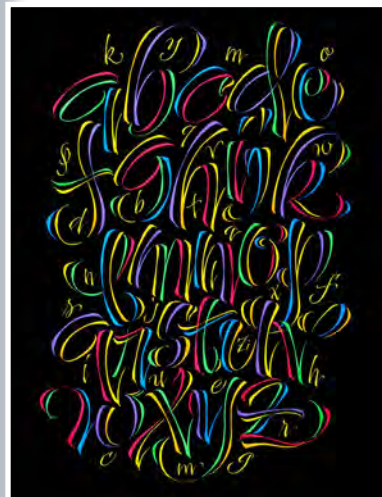
An IAMPETH Master Penman, Mike mentioned the centuries-long history of Copperplate as a utilitarian hand, used by clerks in the pre-typewriter days. For reproduction, the letters were engraved into copper plates, giving the hand its name.

Although Mike used Copperplate for 40+ years in his studio work, he wanted to be more expressive than just employing flourishes. A class in pointed brush led to his experimenting with what else he could do with the pointed pen.

With Copperplate as a model, he eliminated some strokes, added others, exaggerated some of shifted the angle, resulting in unique variation of a formal script—all while maintaining the integrity of the letters.

These modifications—including what he calls his playful pen script, pointed pen Blackletter and pointed pen Uncial—are lively and creative alternatives to the precise Copperplate. Mike also encouraged us to explore what we can do with a pointed pen.

Thank you, Mike Kecseg, for sharing your artistry.



— all artwork by Mike Kecseg

APRIL PROGRAM

An Introduction for Business Planners for Calligraphers was the topic for the Guild's April program. Our two presenters, Kathryn Walker and Cindy Butler, are with the Women's Business Center of Northern Virginia—an outreach associated with George Mason University. Both women have experience with running a business, so they have practical knowledge, in addition to having counseled hundreds of business owners and wannabes.

When does one go from a hobby to a business? What does that transition entail? Where is my target market and how do I reach that market? Am I charging enough to cover expenses above the paper and ink? How do I compare with my competition in turnaround time, customer experience and level of skill? Am I able to articulate in a few sentences to the average person what my business is about? Am I ready to take my business to the next level? Do I need to hire additional help?

All these questions were addressed by Kathryn and Cindy and links for follow-up information were provided as there wasn't enough time to cover everything. Thank you, Kathryn and Cindy, for a stimulating and encouraging discussion.

Yes, we will be printing a new Guild directory this year and are holding a contest for cover honors. Your lettering of these words: **Washington Calligraphers Guild 2024 Directory** Artwork must be black on white, at least 5" wide at 300 dpi. Send as .jpg, .tif or .pdf to WCG President Elissa Krieg at elissa@squill-studio.com by May 1.

WCG DIRECTORY NEEDS A COVER!

Yes, we will be printing a new Guild directory this year and are holding a contest for cover honors.

Your lettering of these words:

**Washington Calligraphers Guild
2024 Directory**

Artwork must be black on white, at least 5" wide at 300 dpi.

Send as .jpg, .tif or .pdf to

WCG President Elissa Krieg at

elissa@squill-studio.com by May 1.

LIKE WHAT WE OFFER? WE NEED YOUR HELP!

WCG's committee volunteers are the hard-working members who arrange the programs and services we enjoy. But several key volunteers are retiring in a couple months... so we need interested members to step forward now and be mentored. You need not be in the Washington, DC region to help! The openings are:

WORKSHOPS: Help arrange 6-7 online or in-person weekend workshops by locating presenters who teach topics to enhance the skills of our members.

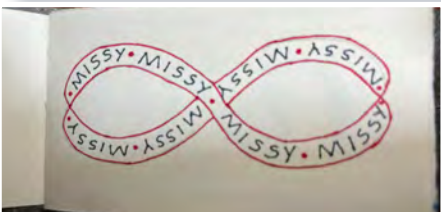
PROGRAMS: Help arrange 7-8 monthly 1.5-hour online programs of interest to our members.

LIBRARY: Help catalog our extensive holdings of books and periodicals, as well as to help prepare a chronology of WCG events for our 50th Anniversary.

50TH ANNIVERSARY: Share what you would like to see during WCG's 2026 anniversary celebration by emailing Caroline Knickerbocker at caroline.knickerbocker@gmail.com.

GRACEFUL ENVELOPE CONTEST: Discuss themes for the annual Call for Entries, publicize the contest, arrange for judging, notify winners.

Note: Graphic artists and publicists are needed for the Graceful Envelope Committee. Contact WCG President Elissa Krieg at elissa@squill-studio.com.



BONE SCRIPT & MORE

— review by Elizabeth Lonoff

Carol DuBosch taught Bone Script at *Letters California Style* over Presidents Day weekend. Bone Script is a casual, contemporary letterform with pen manipulation.

Jacqueline Svaren created it as a stepping stone to more complicated lettering for her students. Bone works particularly well as a “word bundle” with creative ligatures, letting letters and lines “tangle with intention.” Along with this script, Carol introduced the class to sprinkling Bister ink crystals onto water-written letters, fun embellishing tools, writing on a circle, and an origami book structure constructed without glue or thread and discussed her design process, aided by her reference ring of acetate freelance writing samples.



Carol, a WCG member, also shared the results of her extensive study of Winsor & Newton Calligraphy Inks. She found that combining Yellow Ochre and Dark Blue uniquely produces a surprisingly wide range of colors. Her discovery was published in the September 2017 issue of *Bound & Lettered* (Volume 14, Number 4). Carol's demo was courtesy of onsite supply store *Paper and Ink Arts* <https://www.instagram.com/paperandinkarts/reel/C4QgrIVOI9h/>. It shows her recipe's colors from a six-well mixing palette and how she applies them in Bone Script with an Automatic pen. These colors blend best on watercolor paper and don't reconstitute; Bister inks reconstitute and dilute to pastel colors.

Letters unofficially kicked off the Society for Calligraphy's 50th anniversary year. As one of four North American guilds now reaching that milestone, SFC will hold an exhibition celebrating creativity from October 24, 2024 – February 16, 2025. Consider participating in WCG's milestone year. See article (left) for contact information.

WHAT'S IN A NAME?

“My son's sister-in-law said she would love me to write out her name someday. Shortly thereafter, I learned to make a wallet book and a project was born. Thought it might be a nice gift idea others might want to make.”

— Gretchen Elson

SCHOLARSHIP UPDATES



In 1988, at the first Letterforum Conference, Professor Hermann Zapf endowed a scholarship fund, the Hermann Zapf Education Fund (HZEF), to be offered annually for those who have been members of the Washington Calligraphers Guild for at least one year. Professor Hermann Zapf, a German calligrapher considered one of the great calligraphers of the 20th century and honorary member of the Washington Calligraphers Guild, specified that the scholarship be awarded to “promising students” seriously dedicated to continuing their study of broad-edge calligraphy.

The recipient of the 2024 Zapf Scholarship is Nun Savviane, an Orthodox Christian nun from the Sacred Monastery of St. Nina in Union Bridge, Maryland. She will be using her funds to continue studies and acquire materials for manuscript illumination for the purpose of creating an illuminated broadside in Kurdish script using traditional tools such as quills, vellum and gesso gilding for the Orthodox Christian Kurdish community, the first of its kind.

The recipient of the 2022 Zapf Scholarship was awarded to Rajan Kumar Singh (better known as Dashaen) from New Delhi, India. The Zapf judges saw great promise both in the quality of his calligraphy and in his submission statement. Over the past year, Dashaen has been very busy in his calligraphy studies in addition to his studies in type design, very much in line with our benefactor, Hermann Zapf, who was both a great calligrapher and type designer. We would like to share his experience over the past year as well as the work he produced in calligraphy and type.

— Shane Perry,
WCG Zapf Scholarship Committee Chair

Below and on following page are samples of the works created by Dashaen during his scholarship year.

Dear Washington Calligraphers Guild,

I am Rajan Kumar Singh, aka Dashaen, a calligraphy student from Haryana, India. In 2023, I was honoured to be the recipient of the Hermann Zapf scholarship award and I am writing to provide a detailed account of how I used the funds to further my calligraphy education. The scholarship has played a major role in my life and I am eager to show how it has helped me become a better scribe-in-training.

ONLINE CLASSES

The prospect of obtaining effective resources for the study of western/Latin calligraphy in Haryana is challenging, to say the least. Fortunately, within the last several years a number of outstanding masters have been teaching online classes. I used a substantial amount of the scholarship award to study with Christopher Haanes, John Stevens, Elmo Van Slingerland and Carl Rohrs. This has broadened my understanding of letterforms and how to more effectively use them in design.

TYPE DESIGN

I began my calligraphy journey with Christopher Haanes in his workshop entitled “Pen to Print to Pen.” He talked about the relationship between calligraphy and type and that motivated me to begin the study of type design. In the latter part of 2023 I was awarded a BIPOC scholarship from the Letterform Archive for *Introduction to Modern Type Design*, a 10-week-long course for which I needed a MacBook. I utilised some part of the scholarship along with my savings to purchase a laptop in order to use the essential Glyphs software. At the end of 2023, I created my first font, “Claude,” for which I was awarded a BIPOC scholarship for the Type West 2024 (online), a year-long PG diploma course in type design by Letterform Archive.

ART SUPPLIES

The scholarship allowed me to purchase various high quality supplies that have helped me to understand how different materials interact with one another, thereby achieving more effective letterforms.

SYMBIOSIS 2024

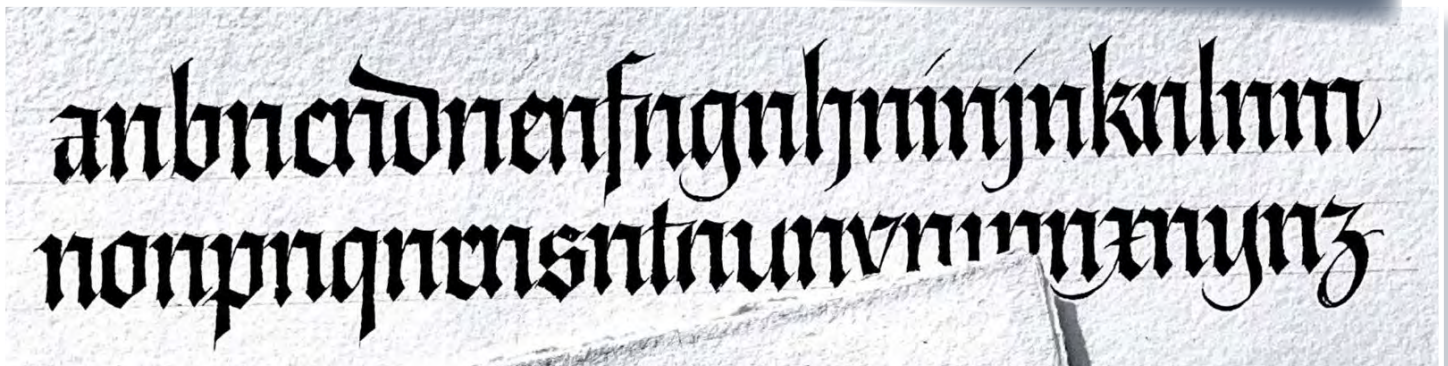
At the end of 2023 I was invited by Dorothy Lim of Singapore to participate in the Symbiosis program in which I will be mentored for the entire year by Ms. Julie Wildman of Chicago. I am required to produce a few pieces of work showing my journey as a mentee along with some talks and demos. The art pieces will be exhibited online at the Art of Letters platform.

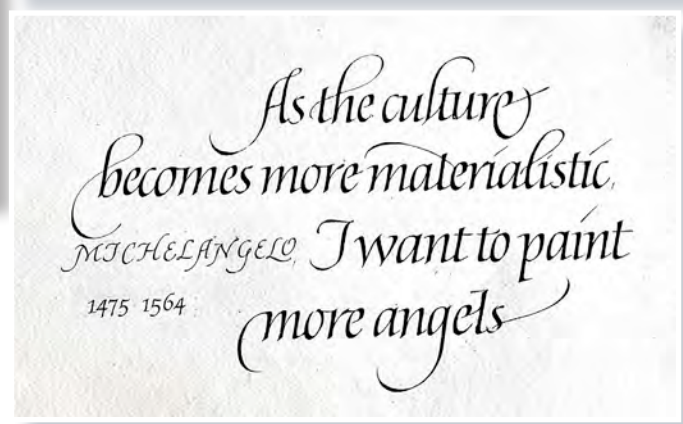
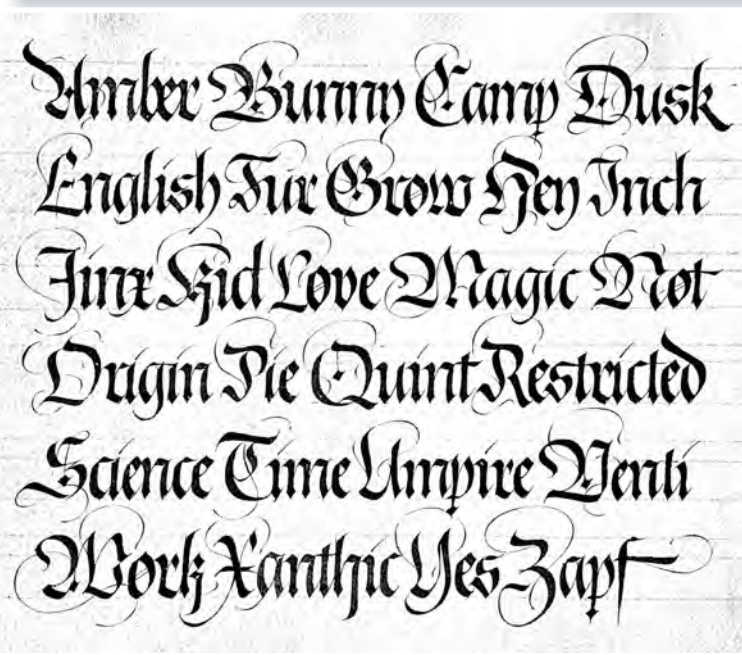
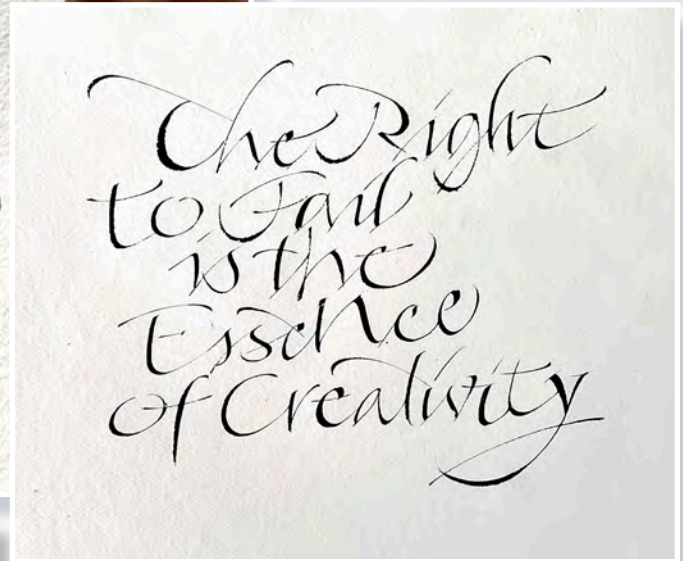
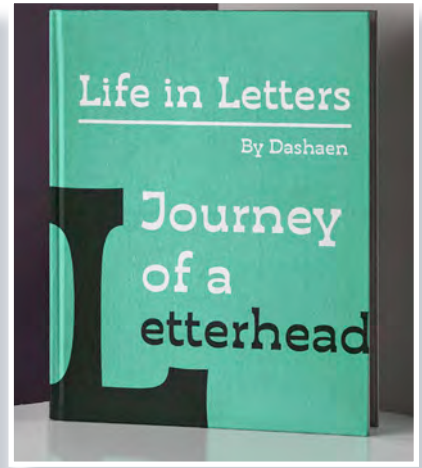
In conclusion, I wish to express my deepest gratitude to the scholarship committee. The scholarship has not only eased my financial situation but has also helped me to foster a deeper connection to my craft.

I would also like to thank my mentor Barry Morentz for guiding me throughout 2023 on how to best use the scholarship funds in the most effective way.

Thank you so much!

Dashaen





Clockwise from top left (in Dashaen's words): one of my favourite commission pieces that I got to write in 2023—a prologue for a book named Six Ex Lovers; book cover design; a piece I did as an exercise to understand the "text as image" concept created during a workshop with Elmo Van Slingerland; "Claude" typeface created during The Principles of Type Design course under teacher Fer Cozzi's guidance; one of my favourite Italic pieces I made in 2023 as homework for a workshop with Elmo Van Slingerland; an exercise I did to understand how flourishing works with Fraktur capitals. Letters are done with a Brause 4mm, flourishing done with a Speedball Hunt 22B, written using Chinese stick ink on Khadi handmade paper.

Love in the Time of COVID
A Wedding Blessing for Frika and Brad

Saturday May 7, 2022

IT took a minute. Or a couple of years and a few postponements
But who's counting? All that matters is... here we are.

THE road from there to here, with all its twists and swirls began
in a magical place called Hinge and made its way through Brooklyn,
Pittsburgh, Chappaqua, Cambodia, and several of our National Parks.

ITS been laced with quarantines, vaccines and steep icy ski slopes,
rides across country, dusty hiking trails and more than a few vineyards...
although none quite as spectacular as this one.

THE road from there to here had a soundtrack featuring HER,
Sis' Wayne and Snoh Allegra against a backdrop of gut busting laughter
and anxious tears as shouts of "No Justice, No Peace"
erupted right outside your door.

NONE of it drowned out your big plans, tough talks, fervent whispers or
Frika's baby voice urging her "Bwaddie" to come close and stay calm
- and he has never let her down!

LOVE in the time of COVID 19 has required tenderness,
creativity and resilience, along with lots of tacos and dancing vino games,
FUNO and all the patience and faith any Biblical psalm might invoke.

THE two of you rose to it and moved through it, together.
IT was more than a notion and at times you thought it was more than you
could bear. But here you are, as your guardian angels hover near.

AND here we all are, just for you with our hearts full and pounding
out a prayer for your long, beautiful, and contented life.

THIS moment is Proof... that the road from there to here
unfolded exactly as it should.

SO now as you stand here about to make this grand and sacred promise,
take a breath, look around, and revel in the wonder of this
precious stop along the way.

BEHIND you are your memories. Before you are your dreams. Around
you are those who love you. Within you is all you need.

SO clasp your hands. Hold on tight. Feel our love lift you as high
as your hopes can reach... and GO with all your hearts!

- Aunt Caroline -

GALLERY SPACE



LETTERS GET THEIR
TRUE DELIGHT
WHEN THEY ARE
CREATED WITH
LOVE AND PASSION

GILBERTO BATTISTA BOVONI



Clockwise from top left: "Year of the Dragon" by Gerry Jackson Kerdok; wedding map by Becky Larimer; a piece by Virginia Lockhart; Letter "T" gouache, ink and gold, 4" x 5" by Lubna Zabid.

The Washington Calligraphers Guild



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