2016 WORKSHOPS BULLETIN

The Washington Calligraphers Guild

BARBARA CLOSE

GEMMA BLACK

CHRISTINE TISCHER

YUMIKI ANNAND

RANDALL HASSON
Participants will explore the textural appearance of writing systems, primarily non-western and non-recognizable to the traditional western sensibility. Each participant will choose an alphabet that they don’t recognize which could be ancient, archaic or modern. An analysis of the forms of the writing system will follow along with experimentation using a variety of tools in order to give letterforms a personality of their own. Some of these results will be legible words or texts and other results can be representations of letterforms that may or may not be legible. Experimentation and invention are the key words here and the intent will be to develop the calligraphic marks based on the personality of the participant. A variety of surfaces or grounds can be explored, including heavy papers and canvas. Because many of the techniques for texture can translate to either, students can work on both. Participants may work in a large journal (optional), creating textures from early experimental letterforms as the class progresses, and others will be able to focus more primarily on loose sheets of paper or on canvas as a ground. Techniques using acrylic paints and mediums to prepare these surfaces and achieve texture and painterly effects will be explored. 

Note: These textural techniques are designed to work on heavy watercolor papers so bring what you already have. This workshop lends itself to using a large watercolor journal. The 11x15” Mahara 30-page journal available from Paper and Ink Arts would be the one I’d recommend if you want to go that route; they are about $40.

ABOUT RANDALL
Randall M. Hasson has had a varied career and brings a multilayered experience to his approach to teaching and to his art. He is known for his large-scale paintings and work in layered journals which included image as well as calligraphy, and where both symbolism and philosophy through text allow the Spirit to play a vital role. From 2000 to 2013 he owned and operated the Randall M. Hasson Gallery in San Diego, CA and Santa Fe, NM. Randall has taught and/or been a featured lecturer at 15 International Lettering Conferences, Artisan Santa Fe’s bi-annual Art Expo, The Masterpiece Christian Fine Arts Conference, and as a speaker and signature artist with the C.S. Lewis Foundation with engagements in Oxford, England, San Diego, CA, and Houston, TX. He has also taught at various other locations around the U.S. ranging from weekend workshops to his Santa Fe studio’s week-long retreats. He is the co-editor of the Centennial Edition of “The Speedball Textbook” and is presently writing a biography on Speedball Pen inventor and Textbook creator Ross F. George, due to be published in early 2016.

rhasson@randallmhasson.com
http://www.randallmhasson.com

SUPPLY LIST
- Acrylic inks
- Optional: Acrylic paint – Golden Fluid or High Flow acrylic (class supplies will be provided)
- Brushes: Simply Simmons, ¾” to 1½”
- Paint palette (an 8x10” piece of glass works well)
- Automatic type pens, size 4, 5 or 6
- Your favorite ruling pen
- Water jar to rinse pens or brushes
- Optional: large watercolor journal
- 3 pieces of large cold-press watercolor paper 130 lb (If choosing not to purchase the Mahara journal)

Note: Acrylic paint (either Fluid or High Flow paints from Golden) are the best for our purposes. I will bring a variety for use in class, but feel free to bring you own. If you already have tube acrylics, those are just fine. Acrylic ink: FW Acrylic Artist’s Ink. Brushes: Get brushes for acrylic as opposed to those designed primarily for oil paint. (Some excellent, inexpensive brushes are “Simply Simmons.” They run about $5 and have a short white handle and a sable colored synthetic bristle.) Check to see the basic supply list for all workshops.

Materials fee: $15 payable to instructor
Barbara Close

Power Pages

Our imagination can take us to new heights – if we allow it to do so with open minds and willingness to explore new territories. Barbara will show techniques in designing page layouts without intimidation. Fun step-by-step processes will be reviewed as well as thinking outside the boxes. We will be creating the art you once only dreamed of, with full confidence and joy. The essential calligraphic quality of marks and letter making will be stressed. Many fun and unusual tools will be employed to help you create power pages.

ABOUT BARBARA
Barbara Close has been a freelance calligrapher, graphic designer, and instructor for a number of years. Her studio is located in Santa Ana, CA where she currently teaches a series of calligraphy classes as a year-long certificate program. She has taught many classes and workshops in various states and in Canada. Barbara has taught at several international lettering conferences and many of the International Association of Master Penmen, Engrossers, and Teachers of Handwriting (IAMPETH) conferences. She also taught several classes and has lectured for the Bowers Museum in Santa Ana. Barbara designed the logo for Somerset Studio Magazine and a calligraphic font cartridge for ProvoCraft’s Cricut machine, “The Calligraphy Collection.” She has also designed several greeting cards for Marcel Schurman, now under Papyrus. She thoroughly enjoys her creative passion and the exhilaration of discovery in playful experimentations. Her motto, “Follow Your Heart,” is the forethought of everything she does in living creatively.

barbicl@aol.com

SUPPLY LIST
We are going to be experimenting and working with a lot of different sizes, so that means we’ve got to have a lot of “stuff” at our fingertips. Bring your favorite tools to write with. These are your pages so bring what you have of these:

• Practice paper: Canson Pro Layout Marker 9x12” or 11x14”
• 1 sheet Arches text wove and 1 sheet Arches 140 lb or Stonehenge.
  Cut/tear for travel sizes in quarters
  (we’ll work small, medium, and large, so don’t make them too small)
• Ruler, pencil, eraser
• Calligraphy pen nibs & holders:
  various sizes from 3mm Brauses to #6 Mitchells
• Automatic pens and/or Parallel Pens
• Pointed pen nibs and holders
• Pigma Micron (your choice of size) & Gel pens: suggest Sakura Stardust Clear
• Brushes (both round and flat: 2 large and 2 small and mixing brushes)
• Watercolor paints: tubes or pan sets
• Water container
• Sponge (cut up kitchen sponge)
• Gold powder
• Glue stick
• Paper towels
• Embossing stylus
• X-acto knife and small cutting mat
• A variety of quotes, poems, songs that you like & have been waiting to calligraph
• Bring samples of work you admire and that inspires you: can be color or b/w copies (this is very important!)
Gemma Black

Vivacious Versals

Some of our most exquisite and versatile letterforms are Versals. Come and explore Versal letters from every genre. In this 5-day intensive workshop we will work with historic forms, learn the history and development of the Versal and experience chronological examples from the Grandval Bible through to Irene Wellington and David Jones. Formal script analysis will be an important element of this workshop. Traditional techniques will be learned along with new and more extreme gestural Versal forms as we move into exciting contemporary letters.

ABOUT GEMMA
Gemma Black is a distinguished Australian calligrapher. She is a Churchill Fellow, a Fellow of the prestigious Calligraphy & Lettering Arts Society, UK. For over 20 years Gemma has taught nationally and internationally. She has joined the faculty of lettering art conferences in Australia, the USA, Canada and the UK. Her work hangs in many private and public collections including the Fitzwilliam Museum (Cambridge, UK), the European Parliament and Parliament House Canberra.
gemma@gemmablack.com

SUPPLY LIST
Please bring all your usual calligraphy supplies and creature comforts. There will be nothing new to purchase for this workshop but make sure you include:
• Pens: Set of square (chisel) edged nibs. I highly recommend Brause nibs and some smaller sizes in the William Mitchells. Small sizes will be used a lot, but don’t let that put you off.
• Paper:
  • Bond cartridge or layout paper approximately 11x14”
  • No more than 3 fine art papers in neutral colors (cream, ivory, white, etc.) and include black as well. Choose brands you already like to work with and you can cut these into quarters for ease of carrying.
  • Tracing paper – a couple of letter-size sheets
• Ink: some non-waterproof black ink – ink stick and stone recommended. And any gouache or watercolors you already have (plus mixing supplies) plus some white ink or gouache.
• A protractor and a compass (to draw arcs)
• Plus throw in an eraser, ruler, lead pencils H, HB & F, 2 small water jars, tissues or rag, notebook and visual diary, Blu-Tac.

June 6, 7, 8, 9, 10 (Monday – Friday)
Vienna Arts Society
9:30 a.m. – 4:30 p.m.
Christine Tischer

Beginning Calligraphy:
The Italic Hand, Part 1 & II

From the Guild: With the guild’s 40th anniversary this year, we have offered two beginner classes last year and will offer this beginner class in Italic this year in the fall. This class will be offered with a month intervening to allow time for practice and feedback. We hope that those of you who have not picked up your pen and ink for a while will be inspired to participate in this “refresher” class and those who are trying for the first time will come full of enthusiasm.

The Italic hand has many variables which we will try to make clear with a look at historic documents. We will carefully study the family groups of letters, their slope, the angle of the pen, the asymmetry of the arch leading to the next vertical stroke, the branching of the arch, and rhythm of the strokes. We will review the essentials for comfortable writing which include the slope of the board, the position of the writing paper, the ink, and how to rule the lines on your paper. By the end of the class you will be comfortable with the regularity of your lettering, spaces and angles as well as the space between lines.

You will learn what a versatile hand this can be for all your desires of expression.

ABOUT CHRIS
Christine Tischer was an artist from a young age and taught herself calligraphy in high school using the Speedball Textbook. After graduating from Hood College, she did further study at Syracuse University and the George Washington University. Formal study of calligraphy did not begin until her first class with Sheila Waters in 1992. She attended almost every international lettering conference following her first taste of classes with the Washington Calligraphers Guild Letterforum in 1995. She has been the chairman of workshops for the Guild for more years than she would like to remember. She likes the variety of involvement with commissions from her website and word of mouth and still takes classes at every opportunity.

SUPPLY LIST
- Drawing board (gatorboard is OK) and T-square
- 11x17” paper (such as Canson Pro Layout Marker or bond paper for printers)
- Pencils : HB, H and 2H
- Kneaded and white eraser
- Black ink (Higgins Eternal non waterproof) or Pelikan 4001 fountain pen ink
- Walnut ink (If you already have)
- Speedball c-1 nib and holder
- Mitchell #3 nib and pen holder
- Baby wipes, paper towels or rag
- X-acto knife and tweezers
- Art tape or painters tape
- Water jar and brush
Yukimi Annand  
Text and Texture

I have a passion for textures, especially textures found in nature. After years of learning a variety of Roman letters, I discovered the beauty of each stroke and the unique textures that result from writing strokes with rhythm. In this workshop, we will experience the usage of tools as extensions of our hand. We will start by creating marks with different writing tools and different objects. Then we will design alphabets with those new marks to write our chosen texts in various ways. We’ll examine writing speed, pressure, the directions of strokes, and the relationship between letters. Study of layering, tones, basic layout and composition, and use of line and space in Japanese calligraphy will be presented for making effective textures. All exercise sheets will be temporarily bound for further experiments. Several cards will be created during the workshop along with suggested cropped art pieces.

ABOUT YUKIMI

Yukimi Annand is a calligrapher, text artist, and teacher who lives in Southern California. She was born in Japan and moved to the United States and discovered the world of Western calligraphy in 2000. She has been fascinated by that world ever since and continues to study letterforms as well as explore the world of text art. She has taught workshops in the United States, Canada, Europe and Australia since 2011 to share her knowledge and experience. Her work has been frequently shown in Letter Arts Review as well as other calligraphic journals and books. Her work is included in calligraphy collections in Berlin, San Francisco and Moscow.

www.yukimiannd.com
www.facebook.com/yukimi.annand

SUPPLY LIST

Basic Materials
• Pencil #2 (HB)
• Sumi ink (Fueki bokuju green bottle recommended)
• White paint (gouache or Dr. Martins bleed proof white)
• Pipettes, dishes for ink & paint mixing brush, water container
• Rag or paper towel, newspaper or tarp for table

Paper
• Strathmore drawing 300 series 8 1/2” x 14” about 60 sheets; for charcoal paper, Strathmore 300 series 11” x 17” about 30 sheets for exercises. If you wish to do exercises on good paper, cut them in similar size.
• Arches text wove or Arches MBM paper (white 105 gsm), one full sheet
• Arches cover black, one half sheet
• Canson Mi-teintes black or black Ingres paper (Hahnemühle black) 1 to 2 full sheets

Flat Tools
• Craft or balsa sticks (Yukimi will bring them)
• Optional: Parallel Pen 6mm, automatic pen #4 or #5

Monoline tools
• Pencil HB and 2B (optional: woodless graphite pencil)
• Pointed or small chisel nibs (Speedball C4, 5 Brause 1 to 2mm or Mitchell #4, 5, 6) and holders
• Any kind of felt tip marker
• White china marker
• Pipettes or squeeze bottles (1/2 ounce squeeze bottles with fine-line stainless steel applicator tips by Jacquard recommended)

Folded pen and found objects
• Cola pen, any kind of folded pen & ruling pen (ones you already own)
• Tools from nature & found objects: seashells, stones, creepers, straw, pipe cleaners, etc.

Pointed brush and other brushes
• A middle size (size 5 to 7) cheap pointed brush, a middle size (size 8 to 12) cheap bristle round brush

Adding colors and making backgrounds
• Watercolor and/or acrylic ink: two or three of your favorite colors or colors related to your text
• 2” cheap flat brush, small spray bottle

Assembling your work
• Binder clips, double stick tape, masking tape, bone folder
• Ruler (set of triangles about 12”, metal ruler about 18”, cutter knife and cutting board)

Shared materials for all attendees
• White & black fluid acrylic paint (Golden Fluid acrylics titanium white & carbon black)
• Matte medium (Golden Fluid matte medium about 500ml)

Your chosen text: 15 to 20 words

Note: Yukimi will bring extra materials & tools above and will be happy to share them. Please do not spend a fortune to buy new materials & tools that you are not sure will be useful.
BASIC SUPPLY LIST
(Please also check the supply list for each workshop. Students may not need to bring all these basic supplies to each class.)
- Drawing board
- Pillow or cushion
- T-square
- 11” x 17” paper (such as grid, 16 lb. layout paper, paper for pens, etc.)
- Pencils
- Toolbox
- Black inks
- Assorted pen nibs (Mitchell, Speedball, etc.)
- Pen nib holders
- Chisel-point markers
- Watercolor markers or colored pencils
- Kleenex, paper towels or rags
- Water jar
- Gouache
- Containers or palettes for color mixing
- Brushes for color mixing
- Scissors or X-Acto knife
- Drafting tape
- Eraser

NOTE: Two sources for calligraphy supplies are:
 PAPER & INK ARTS
 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
Hosts and drivers are needed for our out-of-town instructors, and are eligible to receive a 25% cash or rebate on class tuition. To volunteer, please contact Chris Tischer at chris@calligraphybychris.com.

LOCATIONS & DIRECTIONS
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.
clockwise upper left:
Barbara Close,
Gemma Black,
Randall Hassan,
Yumiki Annand,
Christine Tischer

The Washington Calligraphers Guild
P.O. Box 3688, Merrifield, VA 22116 • www.calligraphersguild.org

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Registration Information and Form

This year our price has gone up $10 a day, but we have fewer workshops. Save your money and plan to take at least one class with these terrific teachers. See you there?

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

☐ The Personality of Letterform with Randall Hasson
   April 8, 9, 10 (Friday, Saturday, Sunday)
   Columbia Art Center
   9:30 a.m.-4:30 p.m.
   $240 members / $270 non-members

☐ Power Pages with Barbara Close
   April 23, 24 Vienna Arts Society
   9:30 a.m.-4:30 p.m.
   $160 members / $190 non-members

☐ Vivacious Versals with Gemma Black
   June 6, 7, 8, 9, 10 (Monday through Friday)
   Vienna Arts Society
   9:30 a.m.-4:30 p.m.
   $400 members / $430 non-members

☐ Beginning Calligraphy: The Italic Hand with Christine Tischer
   September 24 & October 22
   Part I (Saturday, September 24)
   Part II (Saturday, October 22)
   Columbia Art Center
   9:30 a.m.-4:30 p.m.
   $160 members / $190 non-members

☐ Text and Texture with Yukimi Annand
   October 7, 8, 9, 10 (Friday through Monday)
   Columbia Art Center
   9:30 a.m.-4:30 p.m.
   $320 members / $350 non-members

Registration

Fill out the Registration Form and mail it to the address below. Include a check payable to the Washington Calligraphers Guild for the appropriate amount.

If you do not have email, send a self-addressed, stamped #10 envelope with your check. Send to:

Kara Koppanyi
9 Corner Court #103, Timonium, MD 21093

Telephone registrations are not accepted, but if you have a question, you may call Kara at 443-318-4394 or email her at karalko@earthlink.net.

You may also call Christine Tischer at 301-745-4633 or email her at chris@calligraphybychris.com.

Name
Address
City, State, Zip

Phone numbers (home) (cell)

E-mail address

Are you a WCG member? Yes  □ No  □