

The Washington Calligraphers Guild

APRIL | MAY 2026

FROM THE PRESIDENT

This year marks an incredible milestone for the Washington Calligraphers Guild! The Guild is celebrating its 50th anniversary.

Founded in 1976 by Sheila Waters and a small group of dedicated students, the Guild has grown to more than 400 local, national, and international members devoted to the study, practice, and promotion of the art of calligraphy.

From beginners to master calligraphers, for five decades the Guild has nurtured artists at every stage. Whether through workshops with renowned calligraphers, publications like *Scriptsit* and this newsletter, and exhibitions, we have not only created an organization, but a home for creatives.

Serving as the Guild's 33rd President has been an incredible honor and has given me a profound appreciation for the dedication, talent, and generosity that define this Guild and its membership. It has also underscored the responsibility needed to ensure that what Sheila and the founding members built continues to thrive. Reaching a 50th anniversary is not only a time to reflect on this significant milestone, it is also a call to action!

As we celebrate our past, we must also invest in our future. That means reaching out and welcoming new members, embracing evolving forms of calligraphic expression, and continuing to share our collective knowledge to those outside our community. The Guild's willingness to teach, learn, and adapt has always been its strength.

The first fifty years has established a legacy. The next fifty must be about sustaining and expanding that legacy. Together, we must ensure the community will support the art of beautiful writing for the decades to come!

Cheers!

Sabrina C. McNeal

President



— artwork by Pat Blair

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WASHINGTON CALLIGRAPHERS GUILD
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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, 2026. 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.

For membership renewals go to our website; inquiries can be sent to chair Matilda Storm at wcg.mbrship@gmail.com.

MEMBERSHIP NEWS

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

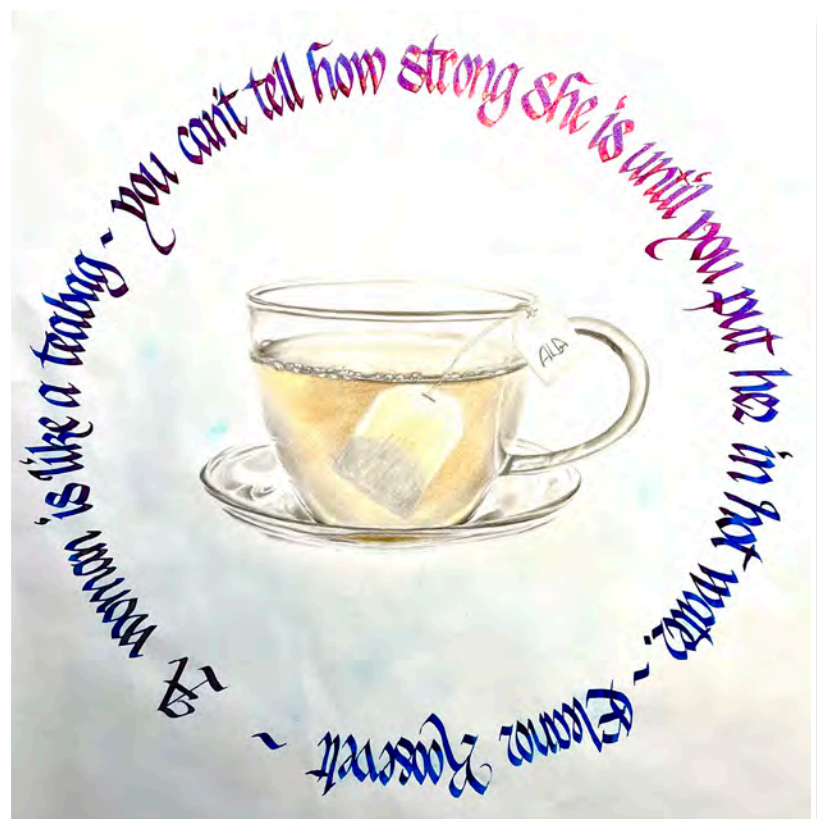
Linda Abrams – Great Neck, New York
Anika Ahmed – Leesburg, Virginia
Toni Alaimo – Midlothian, Virginia
Christine Albors – Guaynabo, PUERTO RICO
Marsha Austin – Clancy, Montana
Georgette Avenoso – Hershey, Pennsylvania
Jane Baber – Washington, DC
Timothy Blair – Oxon Hill, Maryland
Vicki Bliss – Venice, Florida
Patricia Bost – McLean, Virginia
Karen Brelsford – Ellicott City, Maryland
Natasa Bukva – Winter Springs, Florida
June Burnett – Ocean Shores, Washington
Kathleen Carroll – Bethesda, Maryland
Elena Caruthers – Kensington, California
Erin Cassidy – Alexandria, Virginia
Stephanie Chao – Laguna Niguel, California
Monica Cimino – Montgomery Village, MD
Alison Clement – Ocala, Florida
Sandra Cortez – Port Angeles, Washington
Patricia S. Crouch – Silver Spring, Maryland
Marilyn Davis – Locust Grove, Virginia
Anne Deschaine – Portland, Oregon
Kristen Doty – Chehalis, Washington
Anne Doyle – Baltimore, Maryland
Adelaide Dunklee – Olympia, Washington
Ayse Durmaz – Cary, North Carolina
Lori Emery – Knoxville, Tennessee
Wendy Erich – Rehoboth Beach, Delaware
Leila Farah – Miami, Florida
Abe Farsh – Rockville, Maryland
Brenda Foehrkolb – Chestertown, Maryland
Megan Fraley – Willoughby, Ohio
Sue Gannis – Wapwallopen, Pennsylvania
Louise E. Grunewald – Durango, Colorado
Victoria Gwiasda – Cary, North Carolina
Nancy Hart – Rangeley, Maine
Susan Hartline – Highlands Ranch, Colorado
Arlen Herb – Monkton, Maryland
Ann Baker Horsey – Dover, Delaware
Lily Hoy – Pittsburgh, Pennsylvania
Kathy Jackson – Larkspur, Colorado
Judith Johannesen – Argyle, Texas
Patricia Keehn – Gig Harbor, Washington
Ann Kemper – Arroyo Grande, California
Gerry Kerdok – Teaticket, Massachusetts
Braj Kishori – Looneyville, West Virginia
Cathy Lauinger – Attleboro, Massachusetts
Lana Leonard – Dallas, Texas

Linda Levine – Fredericksburg, Virginia
Chaim Levinson – Rockville, Maryland
Alix Carol Levy – Garrett Park, Maryland
Dawnette Lewis – Hamilton, PUERTO RICO
Patricia Lichtman – Baldwin, New York
Sammy Little – Silver Spring, Maryland
Mai MacDonald – South Park, Pennsylvania
Betsy Maguire – Savannah, Georgia
Barb Makela – Bloomington, Minnesota
Chaya Massefski – Sharon, Massachusetts
Diana McDonough – Bozeman, Montana
Lynn McElroy – Grayslake, Illinois
Sue Morgan – Alexandria, Virginia
Denice Nitschke – Yulee, Florida
Beth Paul – Toney, Alabama
Diane Proctor – Brandywine, Maryland
Debby Reelitz – North Granby, Connecticut
Kathleen Rollick – Lafayette, Indiana
Myrna Rosen – Pittsburgh, Pennsylvania
Dee Rubel – Annapolis, Maryland
Jennifer Rupp – Canby, Oregon
Helen Ruisi – Gig Harbor, Washington
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Cathy Newsome Sale – Anderson, South Carolina
Ron Schwartz – Columbia, Maryland
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Anne Weatherly Stephens – Norfolk, Virginia
Pat Swanson – Clifton, Virginia
Carah Tabar – Millersville, Maryland
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Maria Turk – Jacksonville, Florida
Constance Urist – Birmingham, Alabama
Cassandra Wilson – Danville, California
Louise Yarbrough – Beaverton, Oregon
Cindy Yount – Frederick, Maryland
Mary Zabrin – Arlington Heights, Illinois

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

Rosalee Anderson – Frankfort, Kentucky
Charlene Cash – Sun City West, Arizona
Rose Folsom – Silver Spring, Maryland
Karen Garvey – Burke, Virginia
Dottie Gray – Alexandria, Virginia
Dick Hull – Norfolk, Virginia
Katherine Walcott – Wilsonville, Alabama
Lucinda Wright – Baltimore, Maryland

— artwork by Autumn Aasen



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see more additions on page 4...

WCG 50TH ANNIVERSARY

On Sunday, March 8, WCG members held a two-hour session, "Calligraphy—The Art of Writing," at the Del Ray Artisans in Alexandria, Virginia. Jenny Nicholson and Marta Legeckis introduced basic Italic strokes to 12 enthusiastic beginners who enjoyed the hands-on practice. Janice Reyes demonstrated an elegant pointed pen script and wrote each attendee's name on a card. WCG Vice President Karen Garvey assisted with photos, and our President, Sabrina McNeal, gave remarks about our guild and the 50th Anniversary.

Clockwise from top right: Marta Legeckis offering instruction in Italic; Janice Reyes writing names and Jenny Nicholson demonstrating for participants.



SAVE THE DATE

Call for Entries will open on May 15 for the
Washington Calligraphers Guild's
50th Anniversary Exhibition

Calligraphic Journeys

The Call for Entries will open on the WCG website
<https://www.calligraphersguild.org/> on May 15 and close on June 30.

The Prospectus with full instructions will be included. Submit one to three pieces of your finest calligraphy, regardless of when they were created, for our juror's selection. Open to WCG members and non members. Artwork may be for sale or not for sale.

Calligraphic Journeys will open on October 11 and continue through
November 25, 2026 at Glenview Mansion, Rockville, Maryland.

The opening reception will be on Sunday, October 11.

Please direct questions to WCG50th@gmail.com

ADDITIONS TO THE DIRECTORY

...continued from page 3

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...MORE 50TH ANNIVERSARY

JOHN STEVENS RETREAT

UNCIAL INTO ROMAN —
BROAD-EDGED TO POINTED PEN

SEPTEMBER 3–7, 2026

The Claggett Retreat
& Conference Center,
Adamstown, Maryland

WCG is pleased to announce an in-person four-day retreat with John Stevens, a renowned calligrapher, letter artist, author, and teacher.

A FOUR-DAY EXPLORATION OF FORM, STRUCTURE AND CRAFT

“We will start with Uncial to build a solid foundation in clean, intentional pen shapes. Then we will move into the elegance of Roman capitals, broad-edge for structure, and pointed-pen for decorative expression. This workshop is about expanding your repertoire, sharpening your eye, and exploring capital forms with confidence.”



— artwork by John Stevens

— John Stevens

This retreat is for calligraphers familiar with basic hands and not for beginner students. Two spots in a shared room are still available. Visit <https://tinyurl.com/WCG-retreat> on the WCG website for further details.

50TH ANNIVERSARY VOLUNTEER MEETING

Please join us for our next volunteer meeting on Saturday, May 16, from 2-3:30 pm on Zoom. Thank you for volunteering to make the 50th Exhibition a success.

WE ARE STILL LOOKING FOR VOLUNTEERS TO:

- assist in receiving artwork
- transport artwork to Glenview Mansion
- help with packaging and mailing the artwork after the show to non-local artists

Send an email to WCG50th@gmail.com if you are interested in assisting.

MARK YOUR CALENDARS

— MAY 15–JUNE 30, 2026 —

WCG 50th Anniversary Exhibition Call for Entries
opens on May 15 and closes on June 30.

— SATURDAY, JUNE 20, 7-9 PM —

Carl Rohrs presents designing the new edition of the *Speedball Book*.

SIX WEEKS OF ITALICS

with *Cora Pearl*

— Caroline Knickerbocker

Throughout January and February, a dedicated group of students participated in an intensive Italic workshop led by Portland calligrapher Cora Pearl. This six-week series offered, beginner, intermediate, and advanced students the opportunity to revisit the fundamentals of the Italic hand and refine their execution.

The workshop included an in-depth study of lowercase letters, majuscules, and simple flourishes, culminating in a final project. A

follow-up review session held one month after the workshop provided students with personalized feedback from Cora and a discussion on layout and design principles. The workshop was held online via Zoom, with most students participating in live sessions and sharing their work on the class Padlet board.

The Washington Calligraphers Guild is committed to providing high-quality workshops for students of all skill levels. We look forward to having you join us for a future session.

Artwork: Matilda Storm participated in the Italic workshop series with Cora Pearl. Her final project, featuring Italic script executed in masking fluid on a curve, demonstrates the proficiency she achieved over the six-week workshop. Notably, this was her first time using masking fluid and writing on a curve.

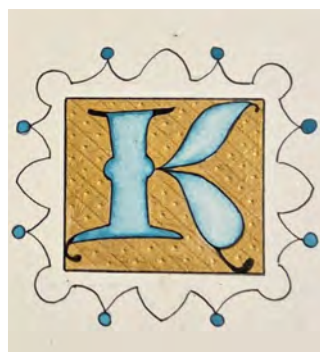


Various students offered the following feedback on the workshop:

“Because this was a six-week class, we were able to cover a lot of material without skipping over detailed instruction. Loved that!”

“I liked the precision of instruction, and the massively well-organized instructor.”

“Cora is a true educator. I liked that she explained and demonstrated in detail; provided individual feedback; covered not only basic forms, but also flourished capitals and monoline forms; taught how to do more than just basic lettering (color schemes, color gradation for both word and letter, wavy lettering, writing with masking fluid). I feel like I have a lot more options in my toolbox than just Italic letterforms. I also liked how she demonstrated and then gave us a moment to practice what she demonstrated (and ask a question if needed) before moving on. I really appreciated the depth of the workshop.”



Left: Various decorated capitals created by Irene Blumenthal as taught by Cheryl Tefft. Above: “The Original Meaning of AI” also done by Irene Blumenthal.

HAND EMBOSSED

with *Carol DuBosch*

— Lorraine Swerdloff

For more than 40 years, Carol DuBosch has been a full-time creative dedicated to mastering a wide range of artistic techniques. On February 23, she shared her expertise in hand embossing with a large audience of WCG members via Zoom.

“Embossing is a lovely way to add illustration to a page of lettering,” noted Carol from her studio in Portland, Oregon. “It is subtle enough that it’s not competing with the writing on the page.”

Carol began with a detailed overview of materials and techniques that she had outlined in a packet of exemplars Carol prepared for the guild. Then, using a document camera, Carol demonstrated various methods of cutting stencils from manila folders—“they make the best stencils as they hold up well after repeated embossing.”

Carol demonstrated cutting shapes, adding details, combining stencils and adding images. She also showcased examples on different papers and shared professional tips for achieving smooth cuts and consistent results.

“If you want to cut stencils of letters or words, Neuland is a fabulous choice for an alphabet style,” Carol advised, and demonstrated using Neuland to create a JOY stencil for embossing. She then went a step further and showed us how to emboss on opaque paper, when a light table cannot be used to guide the embosser.

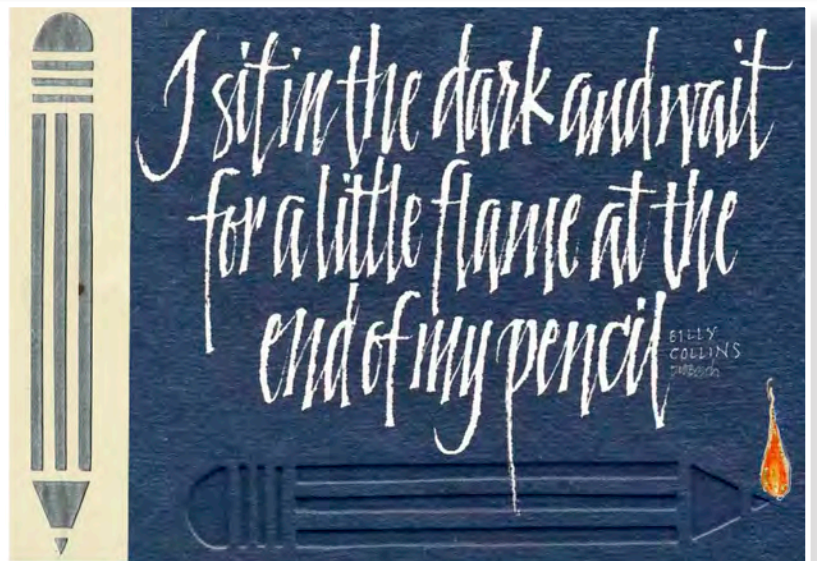
Center: To emboss the word “JOY” on opaque purple stock, Carol demonstrated a multi-step process: After drawing overlapped Neuland letters so the stencil emerges in one piece, she traced the design onto a manila folder, and cut it out with an X-acto knife. [Bottom row:] After turning the stencil face-down and topping it with opaque paper, she used the side of a bone folder to reveal the outlines—thus allowing her to use an embossing stylus for the final creation.

Carol also shared several specialized techniques:

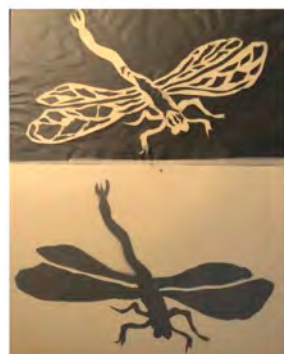
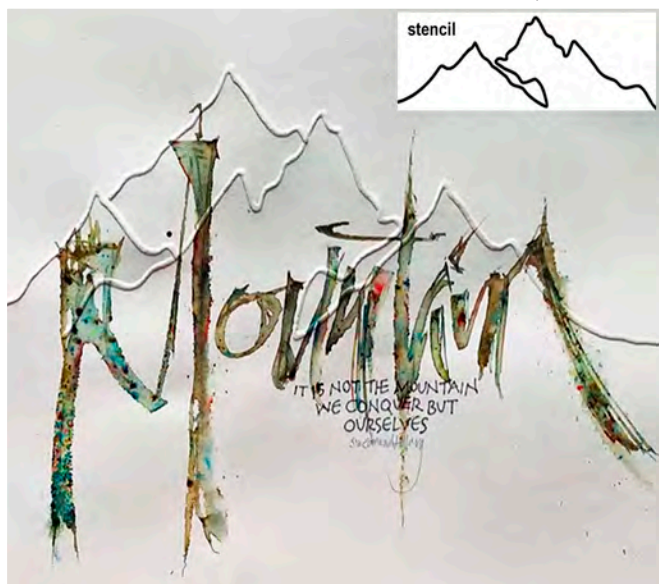
Top: Experimental Lettering: Carol experimented with cutting out thick strokes and embossing the thins, a technique she featured in several handmade books to create unique visual openings.

“I was able to make a stencil by taping it onto tracing paper and gluing back the counter shapes,” Carol said of one recent project. “Now it is on the cover of a book I made.”

Right: Stabilization: For complex designs, such as her pencil stencil, she tapes it onto tracing paper to stabilize the shape.



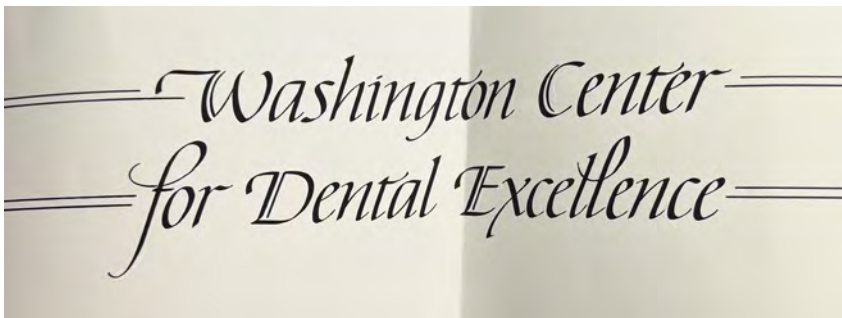
HAND EMBOSSING, cont...



Center: Layering: Carol demonstrated using a single mountain stencil multiple times to create depth, noting that lettering should always be completed before embossing.

Above: Technology: For intricate art like her dragonfly design, Carol uses a Cricut machine to cut two stencils from manila folders.

Right: personalized notes created by Irene Blumenthal using Carol's methods.



Above: logo created by Sammy Little



PERSONALIZED BOOKS OF HOURS AT THE WALTERS

The exhibition “Medieval Mindscapes” at Baltimore’s Walters Art Museum explores how Books of Hours in medieval Europe offered users an intimate, daily interaction with art in service of their faith.

On exhibit until August 23, these personalized, portable manuscripts employed innovative visual strategies—including custom owner portraits and marginal illusions—to engage the user’s imagination and bridge the gap between physical reality and the spiritual world.



ST. JOHN'S BIBLE PART OF HISTORY

On March 25th, the Church of England made history as it installed the first female Archbishop of Canterbury, Most Reverend Dame Sarah Mullally. She was sworn in with the St. John's Bible Heritage Edition open on the altar to Luke 1.

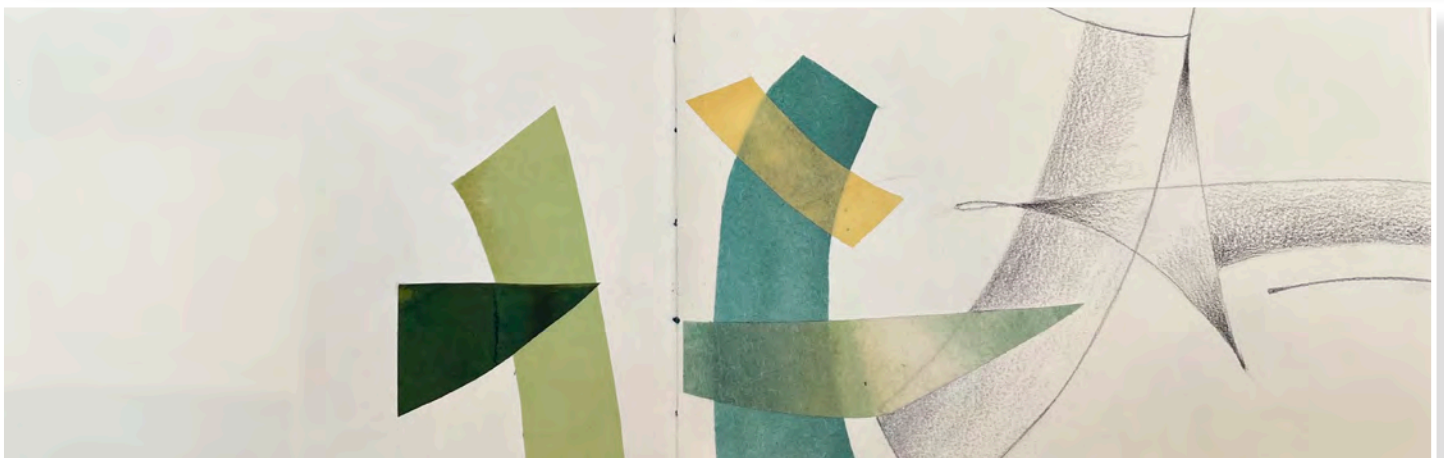
This event came up during a talk by Suzanne Moore. (Someone who watched it was going to clarify for the BBC that Donald Jackson oversaw this project but didn't write it all out on his own.) Discovered that the St. John's Bible keeps an active blog, including one on this topic—with a different illumination—at <https://saintjohnsbible.org/posts/2026/03/first-female-archbishop-of-canterbury-to-be-sworn-in-with-modern-bible-the-saint-johns-bible-heritage-edition/>.

— Elizabeth Lonoff



GALLERY SPACE

Clockwise from top left: an engagement card for L & G by Gerry Jackson Kerdok; a recent commission by Christine Tischer done using photo transfer with pastel pencils and lettering with black gouache; from Louise E. Grunewald, the opening spread "A" for a new alphabet book in progress shows curvilinear characters with graphite abstract letters and washi paper collage; one in a series of a project by Mollie Hunt.



GALLERY SPACE con't...



Above: "Yaroslavna's Lament" by Marta Legeckis done with gouache and gold leaf on stretched vellum (holes in the vellum are natural—not man-made) and paper. 11"x 5" x .5". Marta explains that the text is in Ukrainian Cyrillic from a Kievan manuscript dating from around 1185. It recounts the Princess Yaroslavna's laments to the wind, sun, and river for not helping her husband, Prince Ihor, in his battle against his enemies and exhorts them to help bring him back from captivity.

Top right: holiday artwork by Michele deSouza.

Middle right: Haley N. Masbruch who often uses the pen name Tekiltaari/Tekiltári shares a unique form of calligraphy based on JRR Tolkien's contrived Elvish script called Tengwar.

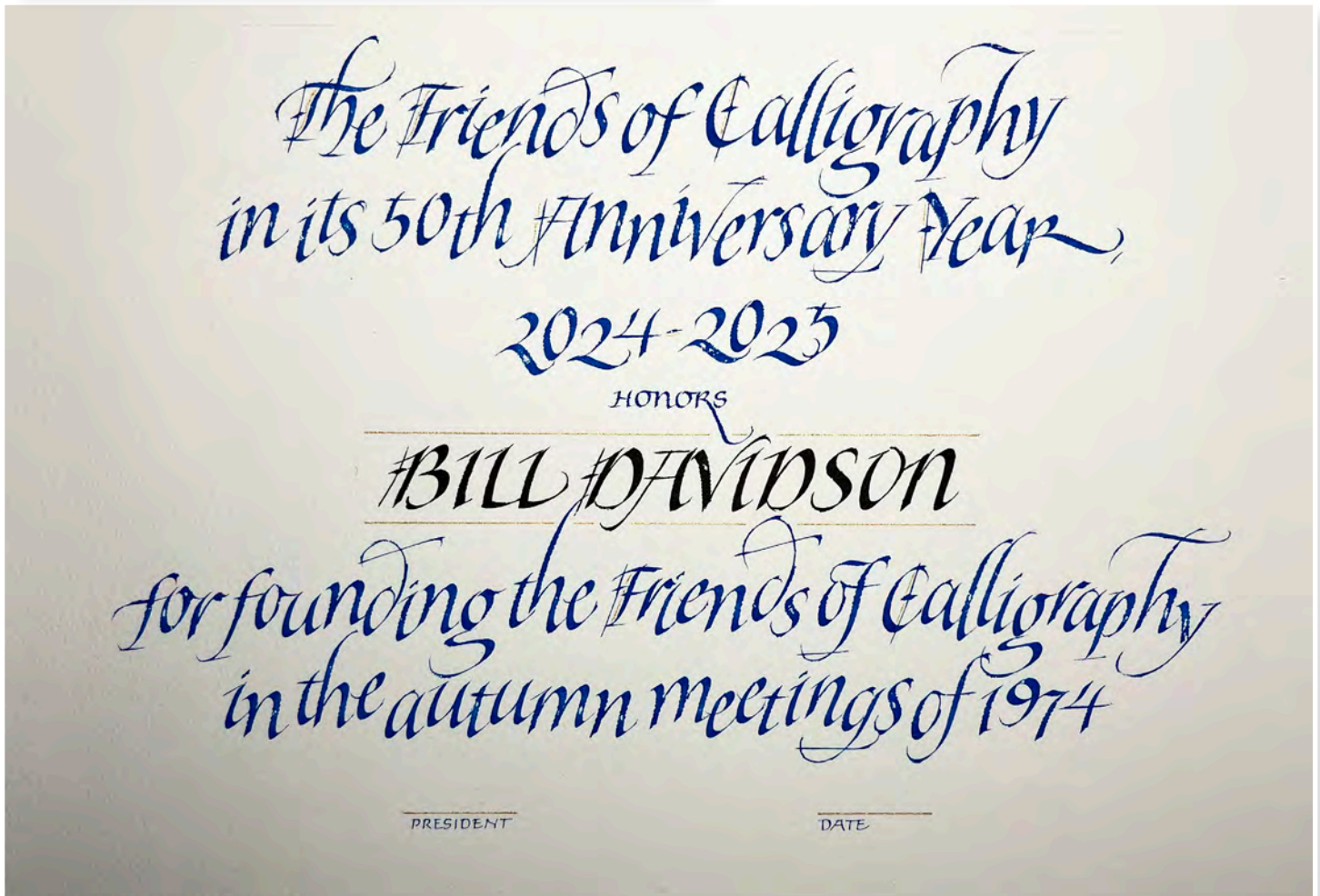
Bottom right: a certificate from Wesley J. Hagel who writes, "I am a relatively new calligrapher with only just over a year of practice. I joined WCG on a whim a while ago and have enjoyed it since! I started my journey in black letter after a more historic style (Johnstonian, Waters, Haanes, etc.) but have slid much more into the American golden era traditions of the Zanerian styles. My current focus is on the traditional practice of Engrossing as well as the American scripts of Ornamental Penmanship (modified Spencerian) and Engrosser Script."

GALLERY SPACE con't...



Top left: Writes Alison Clement, "My mom wrote a book, as the Historian of the Peace Corps Iran Association, about the experiences of the American Peace Corps volunteers who served in Iran in the 60's and 70's. She asked me to design the book jacket, and in the design I included hand-rendered Persian calligraphy across the top...I created the piece of calligraphy next to the book, which is the translation of the Persian calligraphy, and then donated it to the Museum of the Peace Corps Experience in Washington, D.C.

Clockwise from top right: A piece by Virginia Lockhart for Scribbled Lives; more Elvish calligraphy from Haley N. Masbruch; a certificate by Marcy Robinson using Speedball and Rexal nibs on Arches Text Wove paper using W&N gouache and Sumi ink.



The Friends of Calligraphy
in its 50th Anniversary Year

2024-2025

HONORS

BILL DAVIDSON

for founding the Friends of Calligraphy
in the autumn meetings of 1974

PRESIDENT

DATE

UPCOMING ELECTIONS

In accordance with Washington Calligraphers Guild bylaws, the nominating committee—comprised of Lorraine Swerdloff, Pat Swanson and Jodie Lide—has compiled the following slate of candidates for the five elected Board of Director positions:

President: Karen Garvey
Vice President: Sabrina McNeal
Secretary: Cathy Seibert
Treasurer: Elaine Hovey
Member at Large: Janis Jeffers

Nominations for each position will also be taken from the floor during the Annual Meeting. The winning candidates will begin their one-year terms immediately upon election.

Please note: While the Annual Meeting will include a potluck and demonstrations, only the business and election portions will be carried on Zoom.

SAVE THE DATE

Saturday afternoon, May 30
Concord-St. Andrews Church
Social Hall
5910 Goldsboro Road,
Bethesda, Maryland

Closer to the date, more information will be emailed to members regarding planned demonstrations, potluck and the time elections will be held, as well as the Zoom link.

The Washington Calligraphers Guild

The Hermann Zapf Education Fund is pleased to offer grants for promising WCG members to further their study of the historical hands using broad-edged pens.

Apply for Zapf Scholarships by May 26

Full information:
tinyurl.com/Zapf-WCG

It is not by wearing down individuality all that is good by cultivating it and it forth within the ranks of others that we become aught

Julian Waters

Take advantage of WCG's annual scholarship to further your calligraphic studies!



— 50th Anniversary logo created by Julian Waters

The Washington Calligraphers Guild

