

The Washington Calligraphers Guild

SEPTEMBER | OCTOBER 2026



FROM THE PRESIDENT

Hello fellow calligraphers! I hope everyone is looking forward to beautiful fall colors and cooler temperatures. I am honored to be the president of the Washington Calligraphers Guild and work with so many delightful and talented people. I am a late blooming calligraphy hobbyist. I began my calligraphic journey after I retired from 37 years with the Department of Defense as a civilian. This journey has opened my eyes to the unending aspects the art of calligraphy offers.

We have a busy fall this year continuing our celebration of the Guild's 50th anniversary. The first six months of our 50th year was filled with very captivating programs and workshops as well as outreach events. Autumn

kicked off with a retreat to learn from John Stevens and our 50th anniversary exhibit of calligraphic art from mid-October through late November as well as great programs and workshops to be announced. Thank you to all who are participating and future participants. I hope that our programs and workshops for this fall will pique your interest.

In addition to the many celebration events, we are working on the business foundation for the Guild's next 50 years, ensuring that the WCG and the timeless art of calligraphy continue to thrive. We welcome your ideas as we move through this process.

I wish you all a great fall and challenge you to take some time to calligraphy a quote that defines fall's beauty.

Cheers!

Karen Garvey

WCG President

MARK YOUR CALENDAR

TUESDAY, SEPTEMBER 29

— 7:30–9:00pm —

Online panel discussion of recent conferences and retreats

SUNDAY, OCTOBER 11

— 1:30–3:30pm —

Meet the Artists

Opening reception of the WCG 50th Anniversary Exhibition at Glenview Mansion

TUESDAY, OCTOBER 20

— 7:30–9:00pm —

From the Antipodes, with Versals, Reflections on a Calligraphic Journey

Online program with Gemma Black from Canberra, Australia

— artwork by Denise Nitschke

IN THIS ISSUE

- Membership News
- Planet Word Event
- 50th Anniversary Exhibit Information
- Pat Blair Workshop Review
- Gallery Space
- Graceful Envelope Logo Redesign

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Peggy Barlett

PARLIAMENTARIAN: Margaret-Ann Howie

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MEMBERSHIP NEWS

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

Kathy Agrelius – Herriman, Utah
Shelby Barrentine – Spokane, Washington
Jeff Berthold – Tigard, Oregon
Laura Blaine – Kirkland, Washington
Pat Blair – Haymarket, Virginia
Sharon Blondeau – Alexandria, Virginia
Jan Boyd – Riverside, Rhode Island
Ann Brock – Memphis, Tennessee
Debra Brown – Springfield, Virginia
Yim Ting Helen Chan – Tsung, HONG KONG
Karen Charatan – Naples, Florida
Lisa Crutchfield – Fort Worth, Texas
Laurie Cullen – Alexandria, Virginia
Ann Czapiewski – Charlottesville, Virginia
Michele de Souza – Stafford, Virginia
Mary Evans – Glen Rock, Pennsylvania
Reggie Ezell – Chicago, Illinois
Delaine Faulkner – Victoria, BC, CANADA
Michele Fritz – Alexandria, Virginia
Marie Fuller – Franklin, Tennessee
Geraldyn Genung – Alexandria, Virginia
Barbara Gere – Walkersville, Maryland
Kimberly Green-Warren –
Upper Marlboro, Maryland
Sue Gruhn – Kirkland, Washington
Cindy Haller – League City, Texas
Sandra Hanower – Shoreline, Washington
Jean Harron – Lexington, Kentucky
Trinity Hartman – Seattle, Washington
Deepak Hathiramani – Great Falls, Virginia
Dawn Hill – Washington, DC
Valerie Hodgins – Lake Cowichan, BC, CANADA
Judi Hopewell – Nanaimo, BC, CANADA
Leslie Hutchinson – Portland, Oregon
Lisa Hutchinson – Culpepper, Virginia
Suzi Ickles – Lorena, Texas
Phylliss Jaffe – North Bethesda, Maryland
Elizabeth Porcher Jones – Asheville, North Carolina
Anne Kaese – Fargo, North Dakota
Carol Kitsa – Washington, DC
Eva Kokoris – Hicksville, New York
Linda Kruger – San Rafael, California
Ashley Kwon – Fairfax, Virginia
Caroline Knickerbocker – Washington, DC
Ginger Larkin – Albuquerque, New Mexico
Lynda Lawrence – Albuquerque, New Mexico
Susan Lee – New Westminster, BC, CANADA
Phylliss Macaluso – Ontario, CANADA
Anne Mackechnie – Annapolis, Maryland
Linda Macpherson – Oregon City, Oregon
Ayako Makabe – Gwynn, Virginia
Sharie Mayes – Eugene, Oregon
Felecia McFail – Arlington, Virginia
Claire McFeely – San Jose, California
Sabrina McNeal – Washington, DC
Kim Montgomery – Tomahawk, Wisconsin
Marilee Mortenson – Vacaville, California
Ju Moyer – Alliance, Ohio
David Merrill – Washington, DC
Nancy Pilgrim – Roswell, New Mexico
Marjorie Monroe-Fischer – Loveland, Colorado
James Morgan – Washington, DC
Mary Mortimer – Washington, DC

Yvonne Musterman – Matthews, North Carolina
Jenny Nicholson – Alexandria, Virginia
Rose Nierras – Washington, DC
Je Oh – Oakton, Virginia
Brenda Orr – Oviedo, Florida
Gilda Penn – Rockville, Maryland
Shane Perry – Hardwick, Vermont
Donna Peter – Alexandria, Virginia
Nancy Pilgrim – Roswell, New Mexico
Benjamin Pimentel – Waldorf, Maryland
Aneta Porzio – Charleston, South Carolina
Karen Nordstrom Roberts –
Pittsburgh, Pennsylvania
Mary Ellen Robinson – Hagerstown, Maryland
Nancie Schweikert – Nashville, Tennessee
Alison Schwanz-Daleske – Ames, Iowa
Sandy Schaad – Westerville, Ohio
Peggy Shields Schiefelbein – Washington, DC
Christy Spear – Annandale, Virginia
Marie Sabini – Brentwood, New York
Nun Savviane – Union Bridge, Maryland
Edwina Shannon – Taylors, South Carolina
Laura Siegel – Lutherville-Timonium, Maryland
Nancy Silliman – Walkersville, Maryland
Leanne Streeter – Waratah, NSW, AUSTRALIA
Yumie Tanaka – Tokyo, JAPAN
Rosemary Tobiga – West Linn, Oregon
Nahid Tootoonchi – Towson, Maryland
Wendy Trout – Williamsville, New York
Clara Tuan – San Diego, California
Renee Tuveson – South Bend, Indiana
Mamie Velez – Baltimore, Maryland
Hanako Wada – Yamaguchi, JAPAN
Sandra Wagner – Indianapolis, Indiana
Brent Warner – Laurel, Maryland
Roger Williams – Potomac, Maryland
Victoria Wodarczyk – Washington, DC

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

David Brookes – Richmond, California
Isabel Lynne Carnes – Tucson, Arizona
Morris J. Chalick – Washington, DC
Isaac Cole – Columbia, Maryland
Evelyn Eldridge – Redwood City, California
Barbara Enyeart – Oakton, Virginia
Bernard Freiland – Silver Spring, Maryland
Joanna Homrighausen – Chicago, Illinois
Claire Ingley – Lewes, Delaware
Patty Leve – Baltimore, Maryland
Susan Makris – Falls Church, Virginia
Trish Malin – Easton, Maryland
Dindi Martin – West Springfield, Virginia
Barry Morentz – New York, New York
Deidre Ovrebø – San Diego, California
Amy Plotnick – Silver Spring, Maryland
Catherine Seibert – Frederick, Maryland
Elizabeth Simmonds –
Black Mountain, North Carolina
Kathy Wallace – New York, New York
Gerald Williamson – San Antonio, Texas

— artwork by Denise Nitschke



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

The deadline for submissions for the November/December issue is October 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 wgc.mbrship@gmail.com.

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your membership directory.

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see more additions on page 4...

WCG 50TH ANNIVERSARY



Join us for the opening reception of
The Washington Calligraphers Guild's
50th Anniversary Exhibition

Calligraphic Journeys

on Sunday, October 11 from 1:30 to 3:30 pm

*The exhibition opens on Sunday, October 11
and continues through Wednesday, November 25, 2026,
at Glenview Mansion*

*located at Rockville Civic Center Park
603 Edmonston Drive, Rockville, Maryland*

Please direct questions to WCG50th@gmail.com

IMPORTANT EXHIBITION DATES:

TUESDAY, OCTOBER 6

12:00–2:00pm

Deliver artwork to Glenview Mansion
(if earlier shipping/drop off arrangements have not been made).

SUNDAY, OCTOBER 11

1:30–3:30pm

Meet the Artists

Opening Reception of the WCG 50th Anniversary Exhibition
at Glenview Mansion.

SUNDAY, OCTOBER 11–WEDNESDAY, NOVEMBER 25

Exhibition on view.

Please check the Glenview Mansion website before visiting in case
it is closed for an event.

MONDAY, NOVEMBER 30

10:00am–1:00pm

Pick up of unsold work from the Glenview Mansion
(or make arrangements to coordinate with our committee
for the art pickup).

ADDITIONS TO THE DIRECTORY

...continued from page 3

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PLANET WORD EVENT



The Guild partnered again with the Planet Word museum in Washington, DC on July 11 to offer an overview of the Graceful Envelope Contest, an introduction to the Guild and its 50th anniversary, and a hands-on calligraphy demonstration and art time. Nearly 100 visitors to the museum participated to hear a short PowerPoint presentation by Peggy Barlett, to see demonstrations by calligraphers Sammy Little and Jenny Nicholson, and to try their hands with art supplies. Many left with a lovely bookmark in calligraphy and others wrote passages of their choice in Italic. Visitors were encouraged to attend the *Calligraphic Journeys* exhibit at the Glenview Mansion in the Fall.



From top: Sammy Little, Peggy Barlett and Jenny Nicholson promote the Washington Calligraphers Guild with talks, presentations and demonstrations at Planet Word.

A WORKSHOP REVIEW

LAYOUTS, LETTERING & CHERRY BLOSSOMS

with
Pat Blair
— Phawnda Moore

Like cherry blossoms unfolding in a spring garden, lettering and images flourish on a thoughtfully planned page. We came to Pat Blair's workshop to better understand how colors, lines, and shapes speak to each other with calligraphy.

Thirty-five years as a calligrapher have defined Pat's confidence in trusting her own instincts. Doing layouts by hand, touching and feeling her way through, is "the ongoing evolution of design."

When Pat was Chief Calligrapher at the White House in Washington, D.C., the beautiful menus, invitations, place cards, certificates and resolutions created there displayed her grace, expertise and skills. She's also been awarded the title of Master Penman by IAMPETH and served as co-director for the International Lettering Conference, *Letterforum 2006*, as well as president of the Washington Calligraphers Guild.

With this distinctive introduction, we took front-row seats in a three-session, online workshop in April 2026. Pat presented the designs in her finished projects and shared advice she once heard that still guides her: "Aim to shout, talk and whisper."

Moving to the drawing table, she reviews envelope and card size details, the purpose, its audience.

Then, using the design elements of line, shape, value, color, movement, size and texture, Pat begins by sketching ideas in thumbnails, which is "kind of like thinking on paper." There's no rush and she keeps it simple: just a pencil, layout paper and eraser. By asking questions, trying portrait versus landscape, and adjusting proportions, her energy is directed toward creating harmony and expressing beauty. "When in doubt, leave it out. It's got to have a reason to be there."

She navigates the process with an intentional wandering. Each page of thumbnails builds toward the success of the final piece as dominance, contrast, and balance are defined, modified, and perfected. By allowing white space and considering the rule of thirds, the layout eventually becomes well-designed.

In review, Class 1 was a simple layout with one word and mixing transparent watercolor for the cherry blossoms. She noted that first



Phawnda Moore produced this artwork featuring a self-written haiku about cherry blossoms with insights gleaned from Pat Blair's spring workshop.

paintings often have a greater emotional appeal than later, more perfect ones. Kind of a mystery.

In Class 2, Pat added a few words, more blossoms, gouache lettering, discussed paper (preferring Arches Hot or Cold Press), and how to create unity on the page.

Class 3 included a verse or haiku (or writing our own) for more words, how to choose a lettering style, details of painting blossoms wet-on-wet, branches and leaves, as we worked toward a final piece. Oh, one more final question: "Is it ready to put in an envelope?"

Thank you for leading us with your elegant, beautiful style and keen intuition, Pat. We'll all remember your workshop and beautiful cards when we see cherry blossoms!

A finished piece from Pat's workshop is shown above. I wrote a haiku on cherry blossoms and did a few layouts. The first thing I learned is I've been addicted to my light pad. Letters really do look better on light guidelines.

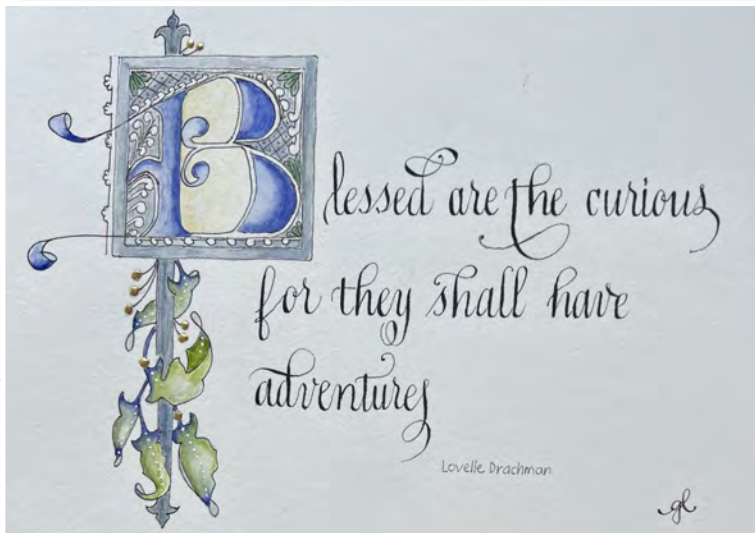
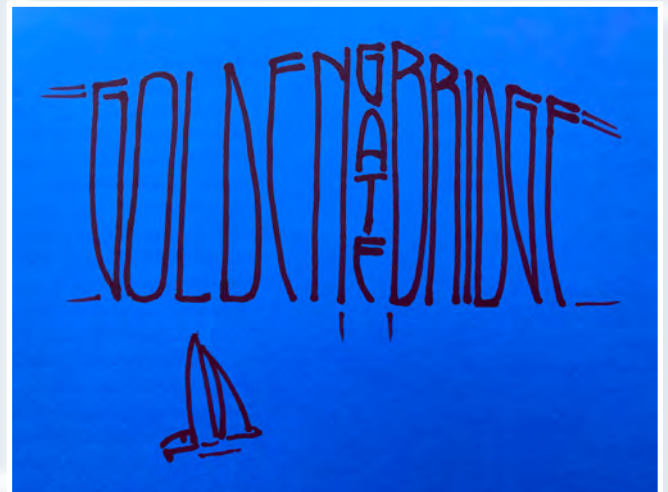
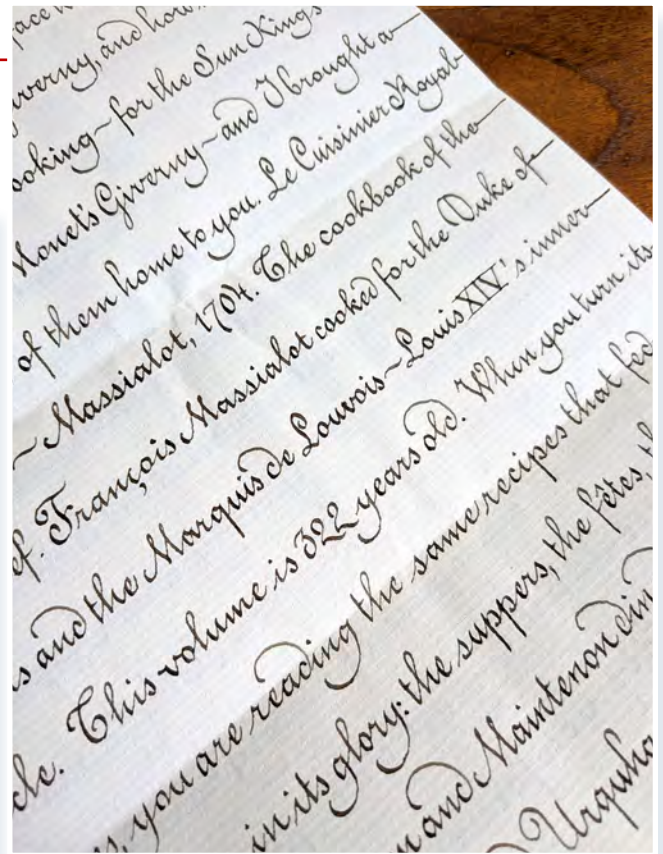
I struggled with a background, because when I wrote the haiku, I had a vision of the petals softly falling. I somehow wanted to capture that in the piece. As a whisper. A color block worked well with the lettering but was too rigid for the illustration.

Furthermore, initially, I felt the petals didn't belong in the box. All along, I vacillated between vertical/horizontal.

So eventually, I gave motion to the box with gradated color. Landing darker. An "aha" moment. Yes, now there was no color competition with the petal, and I had more direction for the shades of color. Still have much to learn with watercolor, but now have better guidance.

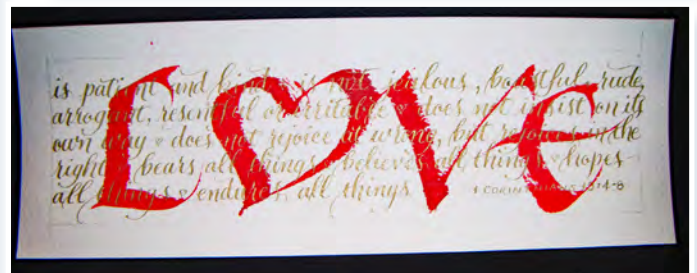
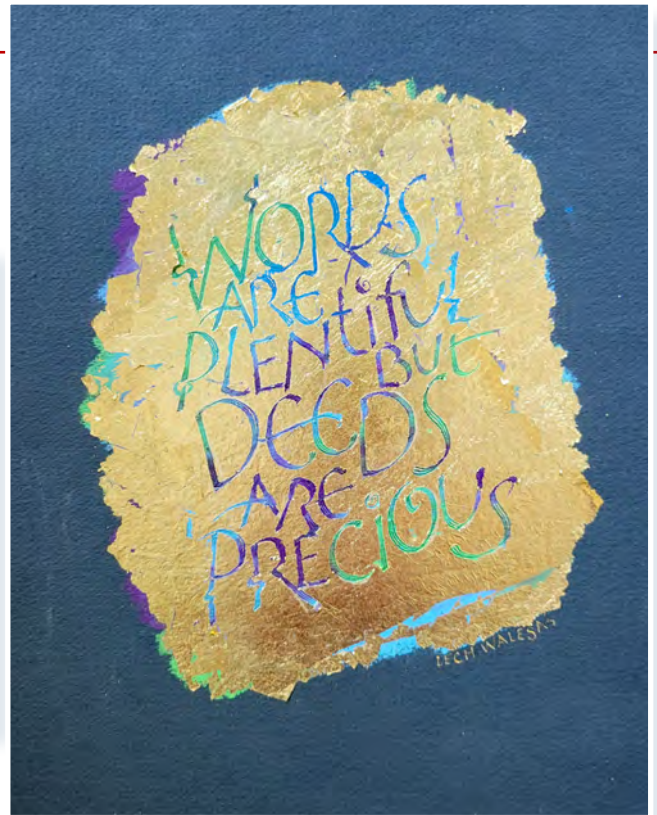
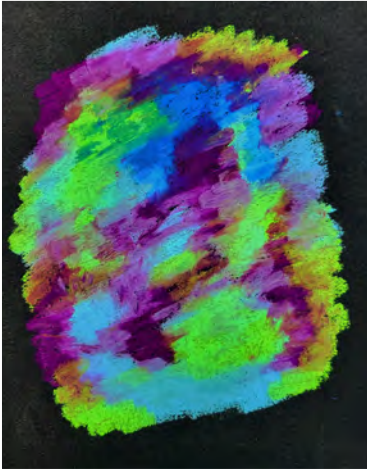
GALLERY SPACE

Clockwise from top right: a reproduction Renaissance-era letter in French Ronde by Elissa Krieg; Elizabeth Lonoff developed the idea for this work at a 2025 workshop with Massimo Polello—Freedom of Art Nouveau; a presentation piece by Sammy Little; a creation by Virginia Lockhart; a piece by Gerry Jackson Kerdok.



GALLERY SPACE, cont...

All artwork on this page by Denise Nitschke. Top row is three steps of a piece from the Andrea Wunderlich workshop in 2024; first, a layer of oil pastels, then a layer of metal leaf, and finally, a carefully planned "scratch off" with a broad-edge pen. She writes that "the class was LOADS of fun!" All of the other pieces were done over the years as gifts including the starburst book on the bottom row. "I took the 'red love' photo (middle row) before erasing guidelines, and forgot to get a finished photo at the time. I was just thrilled then (and still am) that I had done that word myself!"





GRACEFUL ENVELOPE LOGO GETS REDESIGNED

Since the guild acquired the Graceful Envelope Contest from the National Postal Museum in 2000, committee chair Peggy Barlett and graphics assistant Lorraine Swerdloff have wanted to add “Contest” to the logo pulled from a 1995 entry by Karen Leigh & Gini Ogle.

Lorraine approached Mary Lou O’Brian, known for her quick turnaround. Mary Lou wanted to change a few strokes too, so sent them to Lorraine with instructions—and the result is in red.

— Lorraine Swerdloff

The Graceful Envelope

The Graceful Envelope
CONTEST



The Washington Calligraphers Guild



— 50th Anniversary logo created by Julian Waters