

# Scripsit

Washington Calligraphers Guild  
Vol. 29, No. 3 / Vol. 30, No. 1  
Fall 2007/Winter 2008

Dinner  
in honor of  
Her Majesty Queen Elizabeth II  
His Royal Highness The Prince Philip  
Duke of Edinburgh

## Pens & Protocol:

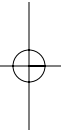
The Calligraphy of Official Washington

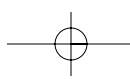


Spring Pea Soup with Fernleaf Lavender  
Chive Pizzelle with American Canoli  
NEWTON CHARDONNAY "UNFILTERED" 2004

Dover Sole Almondine  
Roasted Artichokes, Pequillo Peppers and Chives  
Saddle of Spring Lamb  
Chantrelle Sauce

Fricassee of Baby Vegetables  
PETER MICHAEL "LES FAVORIS" 2003  
Arugula, ...  
Savannah Mustard  
Remoussé  
...  
May 7, 2008





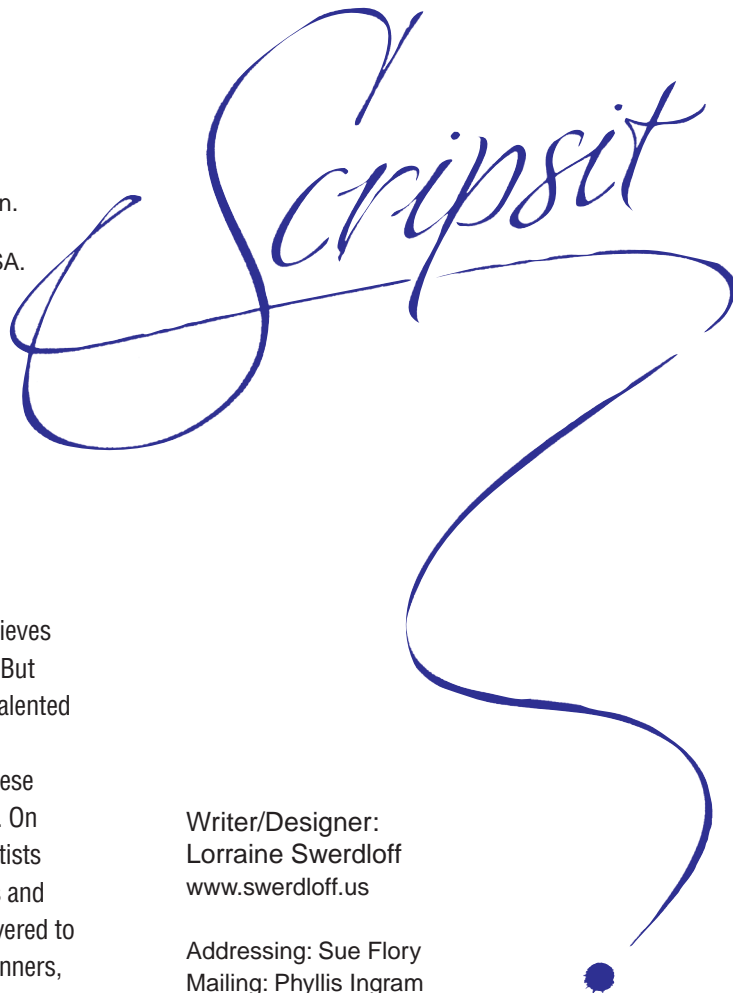
**Vol. 29, No. 3 and Vol. 30, No. 1  
Fall 2007/Winter 2008**

Scripsit is the triannual journal of the Washington Calligraphers Guild.

Scripsit is among the many benefits available through membership; see [www.calligraphersguild.org](http://www.calligraphersguild.org) for information. Send inquiries and address changes to Sue Flory, WCG Membership, P.O. Box 3688, Merrifield, VA 22116-3688, USA.

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*Editor's Note*

**I**t may not be self-evident that the U.S. Government believes in the right to life, liberty and the pursuit of calligraphy. But Official Washington still relies on a corps of incredibly talented lettering artists in the Washington, DC area.

For a long time I have wanted to showcase the work of these exceptional members of the Washington Calligraphers Guild. On the one hand, like lettering professionals elsewhere, these artists often produce invitations, menus, greeting cards, certificates and envelopes. But their creations are footnotes to history—delivered to Prime Ministers, placed before Kings and Queens at State Dinners, and honoring those who promote our national interest at home and abroad. And these artists are not simply masters at calligraphy—their expertise extends to illustration, computer arts and design.

So it was not difficult to gather a large selection of extraordinary artwork. Such a large selection, in fact, that we made this a double issue of *Scripsit*.

In the following pages, you will meet the calligraphers who work full-time for the White House and State Department. You will also look over the shoulders of a representative few of the dozens of freelancers who dip their pens for the federal government and for organizations and museums integral to Official Washington. We have even prevailed upon them to share some of their “Tools of the Trade”—recommendations on papers, inks, nibs and techniques.

Enjoy!

—Lorraine Swerdloff

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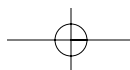
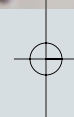
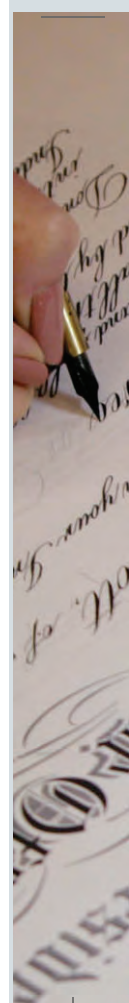
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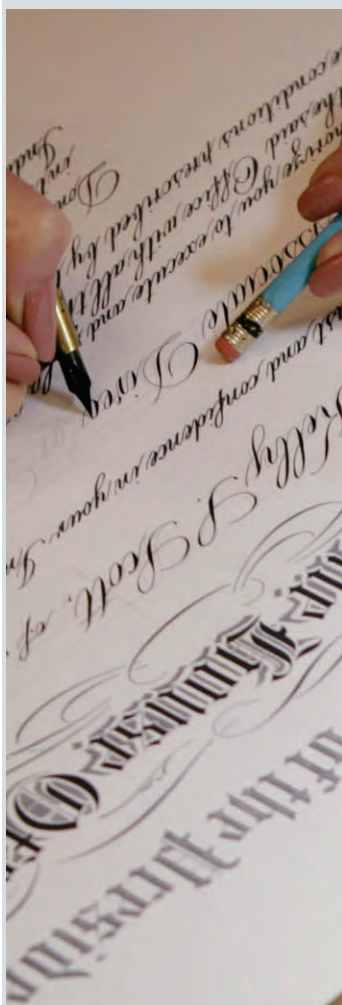
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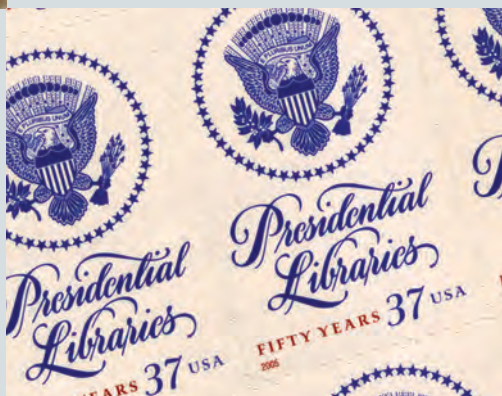




On the occasion of  
*Use Conference on Culture and*  
 The Secretary of State  
 at the pleasure of your compe  
 at dinner  
 the twenty-seventh of Nov  
 The  
 United States  
 Department of Energy  
 on behalf of  
 The President  
 of the



# *Pens & Protocol: The Calligraphy of Official Washington*



*Dinner in honor  
 Australian  
 Foreign Minister  
 and  
 Defense Minister  
 December 11, 200*



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Front cover photo courtesy of the White House photography staff, who also provided many of the images on pp. 2-5. Back cover art by Julian Waters.

This page (clockwise from top left): a White House calligrapher at work; fragments of work by Jennifer Nicholson and David Hobbs; logo by Sammy Little; postage stamp by Julian Waters; fragments of work by Mary Lou O'Brian and Marta Legeckis.

IN CONGRESS, JULY 4, 1776.

The unanimous Declaration of the thirteen united States of America

When in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume among the powers of the earth, the separate and equal station to which the Laws of Nature and of Nature's God entitle them, a decent respect to the opinions of mankind requires that the causes which impel them to the separation should be declared; and that among these are Life, Liberty and the pursuit of Happiness. — That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed, — That whenever any Form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its foundation on such principles and organizing its powers in such form, as to them shall seem most likely to effect their Safety and Happiness. — Prudence, indeed, dictates that Governments should not be changed for light and transient causes; and accordingly all experience hath shewn, that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same Object, evinces a design to reduce them under absolute Despotism, it is their duty to throw off such Government, and to provide new Guards for their future security. — Such has been the patient Sufferance of these Colonies, and such is now the necessity which constrains them to alter their former Systems of Government. The history of the present King of Great Britain is a history of repeated injuries and usurpations, all having in their direct object the establishment of an absolute Tyranny over these States. To prove this, let Facts be submitted to a candid and impartial View.

Pens & Protocol: The Calligraphy of Official Washington

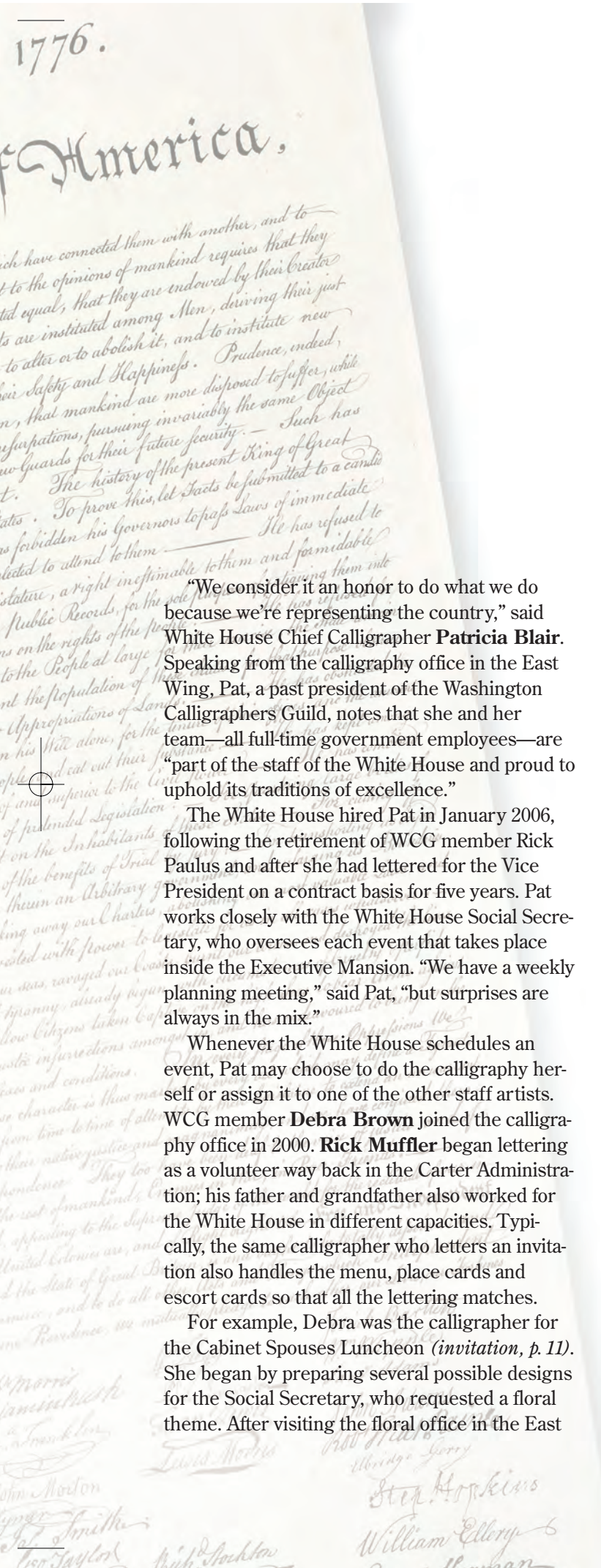
White House Calligraphers

- Patricia Blair
- Debra Brown
- Rick Muffler

CALLIGRAPHERS HAVE PLAYED an important role in the United States Government ever since Thomas Jefferson did not write the Declaration of Independence. Oh, he composed the words. But the actual writing was done by the hand of Timothy Matlack, a professional “engrosser.”

More than 230 years later, Official Washington continues to rely on calligraphers. It is true that Congress no longer employs a pool of engrossers to letter every piece of proposed legislation. But calligraphers on staff at the White House and State Department—joined by freelance artists and private calligraphy studios—still create the social and ceremonial documents of the federal government.





“We consider it an honor to do what we do because we’re representing the country,” said White House Chief Calligrapher **Patricia Blair**. Speaking from the calligraphy office in the East Wing, Pat, a past president of the Washington Calligraphers Guild, notes that she and her team—all full-time government employees—are “part of the staff of the White House and proud to uphold its traditions of excellence.”

The White House hired Pat in January 2006, following the retirement of WCG member Rick Paulus and after she had lettered for the Vice President on a contract basis for five years. Pat works closely with the White House Social Secretary, who oversees each event that takes place inside the Executive Mansion. “We have a weekly planning meeting,” said Pat, “but surprises are always in the mix.”

Whenever the White House schedules an event, Pat may choose to do the calligraphy herself or assign it to one of the other staff artists. WCG member **Debra Brown** joined the calligraphy office in 2000. **Rick Muffler** began lettering as a volunteer way back in the Carter Administration; his father and grandfather also worked for the White House in different capacities. Typically, the same calligrapher who letters an invitation also handles the menu, place cards and escort cards so that all the lettering matches.

For example, Debra was the calligrapher for the Cabinet Spouses Luncheon (*invitation, p. 11*). She began by preparing several possible designs for the Social Secretary, who requested a floral theme. After visiting the floral office in the East

Wing to see the centerpieces planned for the event, she hand lettered the invitation and drew flowers into the design. After the invitations were printed in black, Debra painted the posies to match the centerpieces.

The pomp of the presidency means that White House calligraphers hand letter a great many menus. Typically the office will receive the list of food and wine for a Friday luncheon on Tuesday—and the next day do the lettering, get it approved by the Social Secretary and send it to the printer. Thursday the printer delivers the job, leaving time for adding color or flourishes by hand.

“But sometimes there’s an unavoidable change,” said Pat. “For instance, the wine they planned to serve may be unavailable, so the menu must be redone.” She praised the printer, who is on 24-hour call.

Menus also allow the White House calligraphers



Clockwise from left: Pat Blair; Rick Muffler; Debra Brown; Debra and Pat at work in the White House calligraphy office, located in the East Wing. The three lettering artists design invitations, menus, certificates and resolutions, do illustrations and watercolor painting, address envelopes, produce display signage and captions for the White House, inscribe photographs and inscribe and cut mats, letter meeting name and tent cards, calligraph placecards and escort cards for all events, produce programs and booklets using hand lettering and type, and design lettering for specific events.

more opportunity to use their creativity by looking at the characteristics of an event to help determine the lettering style. For instance, they created a dignified hand for a dinner menu honoring the Prime Minister of Japan based on the tapering profile of bamboo (p. 11). The menu lettering for a luncheon honoring the President of Yemen featured tall ascenders suggestive of Arabic script (p. 10). Hand-drawn Celtic knotwork was used on a program with an Irish theme.

“Sometimes we want a style that’s not formal, but still elegant,” she said, remarking that they might invent a hybrid hand, such as Italic lettering using a pointed rather than broad nib. For a dinner honoring the 300th anniversary of the birth of Benjamin Franklin, Debra created a hand inspired by Franklin’s signature and historical documents (p. 8). Even when the calligraphers produce a menu using type rather than hand lettering, they draw on their expertise to select an appropriate font and embellish the work with an illustration.

The computer plays a prominent role even in hand lettered pieces. After the calligraphers letter an invitation or menu on layout paper, they scan it at very high resolution (1200 dots per inch). In Adobe Photoshop they convert the bitmap art to grayscale, center each line correctly and touch up the lettering, Pat explained. Next they use the layout program Adobe InDesign to place the artwork on the page with crop marks, then convert it to PDF (Adobe’s Portable Document Format) for electronic transmission to the printer.

For the dinner menu in honor of the British Prime Minister, Pat Blair used a “swingly Italic with slight flourishing.” The decorative motif came from clip art, with the calligraphers adding a hot-foil dot by hand after printing.





For the luncheon menu for Tony Blair, Debra Brown lettered with a broad pen. After offset printing in black, she painted each flag by hand.



“People are surprised by how much the computer figures into the process,” noted Pat, who was named a Master Penman by the International Association of Master Penmen, Engrossers and Teachers of Handwriting.

The White House hosts so many functions that the majority of invitations use engraved script instead of hand lettering. Even then, the calligraphy office is deeply involved. For such an event, Pat goes on her computer to draft the wording and layout of the invitation and enclosure card. The Social Secretary approves it and specifies the quantity to order. Pat’s computer layout is hand engraved at the print shop in what is called White House Social Script. Pat tells the printer the size and type of art that will appear at the top, such as an engraving of the White House or the Presidential seal.

Meanwhile, the Social Office has been compiling the list of invitees so that the calligraphers can address the envelopes “in a nice business hand” using a Pilot G-Tec or dip pen, Pat said.

But Pat, Debra and Rick are not yet through. When the invitations are finished, they may “punch holes, tie ribbons—we do whatever needs to be done” plus stuff and stamp them, Pat said. The three of them do have their limit. “During the holiday crunch time we bring in help,” said Pat, noting that this past fall “we addressed 6,000 envelopes for all the receptions and dinners held here at Christmas.” (About 1,000 Christmas card envelopes were addressed as well, with assistance from WCG members Marta Legockis, Gilda Penn and Ann Mackecknie.)

For the dinner menu honoring the British Ambassador, Rick Muffler used pointed pen lettering and did a pen and ink illustration of Big Ben, to which watercolors were added after printing.



Pat Blair lettered the dinner menu in a compressed round-hand to coordinate with the invitation (opposite page). She left the capitals "slightly more open to avoid the clutter of too many lines." The motif was inspired by the color palette and floral design of the table settings—cream damask linens, cream roses and gold-trimmed china (see front cover). The menus were hand-painted using a mixture of McCaffrey's Ivory "with just a touch of Van Dyke brown gouache." Moss green watercolor was added to the leaves, followed by touches of gold gouache.



*Dinner*  
in honor of

*Her Majesty Queen Elizabeth II*  
and *His Royal Highness The Prince Philip*  
*Duke of Edinburgh*



*Spring Pea Soup with Fernleaf Lavender*

*Chive Pizzelle with American Carrot*  
NEWTON CHARDONNAY "UNFILTERED" 2004

*Dover Sole Almondine*

*Roasted Artichokes, Pequillo Peppers and Olives*

*Saddle of Spring Lamb*

*Chanterelle Sauce*

*Fricassee of Baby Vegetables*

PETER MICHAEL "LES PAVOTS" 2003

*Arugula, Savannah Mustard*

*and Mint Romaine*

*Champagne Dressing • Trio of Farmhouse Cheeses*

*"Rose Blossoms"*

SCHRAMSBERG BRUT ROSÉ 2004

*The White House*

*Monday, May 7, 2007*



*Luncheon*  
in honor of

*Her Majesty Queen Elizabeth II*  
and *His Royal Highness The Prince Philip*  
*Duke of Edinburgh*



*Wild Asparagus Velouté*

*Chive Oil*

*Heirloom Tomato Fondue*

*Cared Baby Sea Bass*

*Ramp-Vermouth Sauce*

*Lemony Risotto*

*Ruby Red Grapefruit Fillets*

*Guava and Florida Avocados*

*Citrus Dressing*

*"Spring Garden"*

*Meringue • Dark Chocolate Sorbet*

*Mint Granita*

DUMOIL CHARDONNAY "ISOBEL" 2004

*The White House*

*Monday, May 7, 2007*

Debra Brown used a light pointed pen script for the luncheon menu, which was offset printed in black. The flags of the U.S. and the U.K. were hand painted after printing.

THE WHITE HOUSE  
WASHINGTON, DC 20502

*Her Majesty  
Queen Elizabeth II  
and His Royal Highness  
The Prince Philip  
Duke of Edinburgh*

Below: Pat Blair lettered the invitation to the state dinner in honor of the visit of Queen Elizabeth in a compressed roundhand. The invitation was engraved in black on heavy 6-ply stock finished with a gold beveled edge. Pat then scripted the name of each guest in the same hand.

The invitation envelopes for all White House dinners and receptions are addressed by hand. The one at left, by Rick Muffler, is written in an elegant social script.

The White House calligraphers are also busy the day of a major event, setting out a hand lettered place card and menu at each seat. The lettering artist for that function then stays at the White House to handle any last-minute lettering. The calligraphers also greet guests at the escort table where attendees receive a small envelope with their name on the outside and table number on the inside. For smaller events, the calligraphers hand letter a seating board rather than individual place cards.

“We’re a hard-working bunch,” said Pat. “Forty-hour weeks are practically nonexistent.”

All three calligraphers were pushed to the limit in May 2007, when the White House held a State Dinner for Britain’s Queen Elizabeth and 134 guests. “Extra attention was paid to every detail to ensure an outstanding welcome for the Queen,” said Pat, who called it “an immense event” requiring weeks of preparation.

Pat calligraphed the invitation as well as the menu, and Rick did the program for the after-dinner entertainment using Adobe In-Design. Debra lettered the luncheon menu, hand painting flags from both the United States and Great Britain. But she was not done. “Two days before the event, we were told there’d be a secondary dinner for staff,” said Pat, so Debra took on more lettering and flag painting.

“For the Queen or any other event, it’s the same process. We can’t make mistakes—everything must be perfect.”



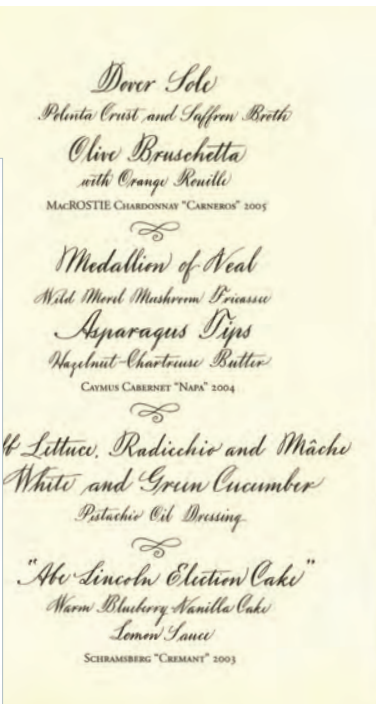
*The President and Mrs. Bush  
request the pleasure of the company of  
at a dinner in honor of  
Her Majesty Queen Elizabeth II  
and  
His Royal Highness The Prince Philip  
Duke of Edinburgh  
to be held at  
The White House  
on Monday, May 7, 2007  
at seven o'clock*

*White Tie* *East Entrance*



Debra Brown painted in watercolors the cover illustration for the 2006 Bookfest breakfast invitation and did the calligraphy in a light pointed pen script. She scanned the artwork and outputted the required quantity on a color laser printer.

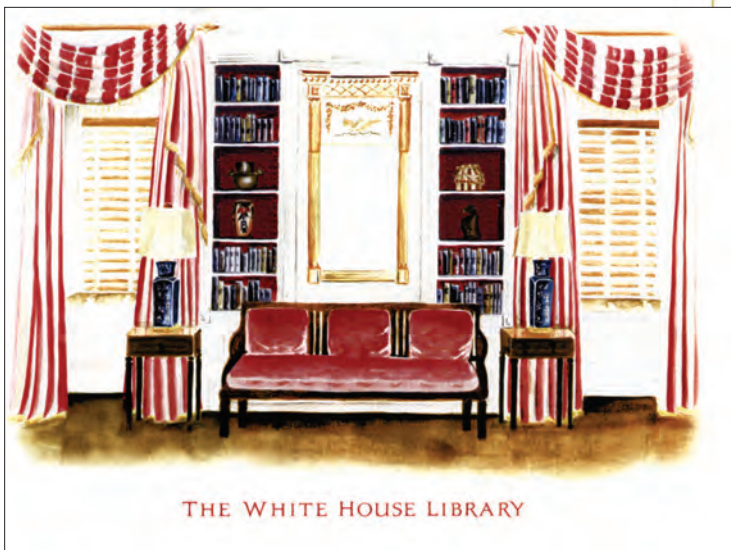
Not every Presidential event requires formal treatment. For a baseball dinner menu (top left), Debra Brown used a broad pen to letter in cursive with smaller than average pen scale. She designed the title to emulate sports lettering. Pat Blair did broad pen lettering with little ornament to complement the informal nature of the luncheon in honor of the Prime Minister of Japan. The simple, graphic illustration of the U.S. and Japanese flags were hand painted after printing.



For the Benjamin Franklin dinner invitation (far left), Debra Brown created a hand inspired by period lettering and historical documents. The invitation was printed on a folded sheet of creamy cotton paper.

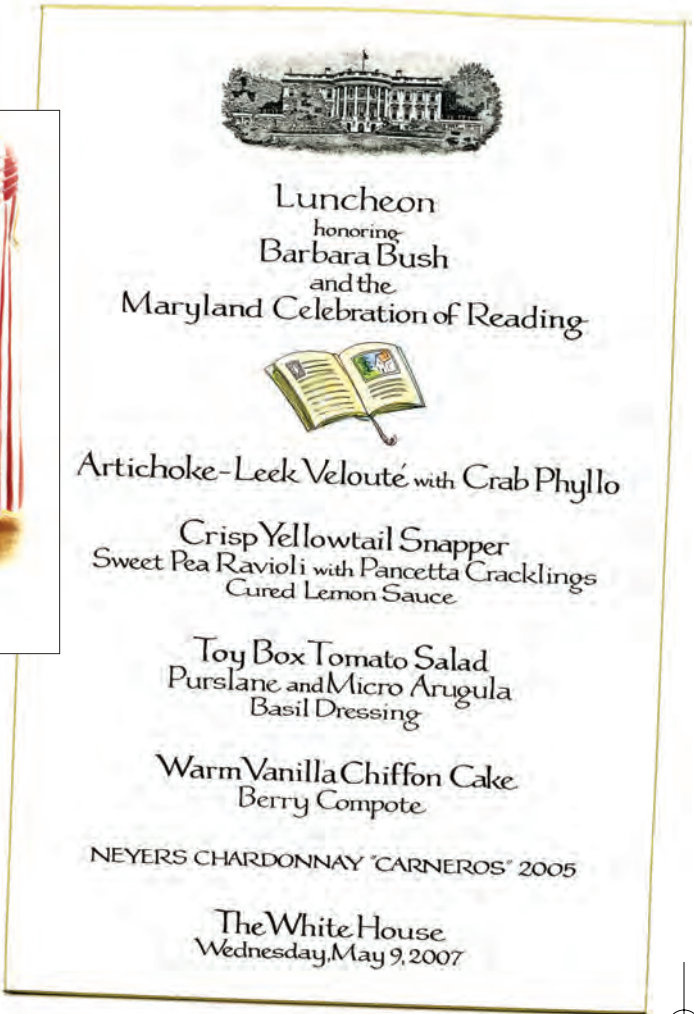
The place card for the President of Afghanistan is tucked into his napkin, awaiting the start of the state dinner. Rick Muffler calligraphed the cards to match the invitation.

Similarly, Pat Blair used characteristics found in Abraham Lincoln's signature to design the menu at left.



Above: The 2007 Bookfest invitation cover illustration is a watercolor painting by Pat Blair that she based on a photograph. The font she used for the title was designed by WCG member Jean Larcher.

Rick Muffler lettered the menu at right in the foundational hand with built-up serifs. The book illustration was painted with watercolors after printing.



Pat Blair painted the Easter eggs in watercolor and calligraphed the text in Italic. She scanned both elements and laid out the invitation using Adobe InDesign.

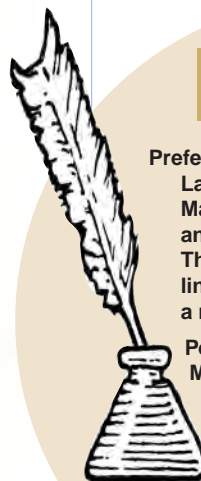
*Laura Bush  
invites you and a guest  
to the opening of  
The 2007  
Easter Egg Artist Display  
on Tuesday morning April 3, 2007  
at eight-fifteen o'clock*



*Please present this invitation with your photo identification  
at the White House Visitors Center  
15<sup>th</sup> and E Streets, NW*

*If you have any questions, please call  
The White House Visitors Office  
202-456-2322  
Not Transferable*

*Tools of the Trade*



Preferred papers: Canson Pro-Marker Layout Pad or Bienfang Graphic 360 Marker Pad "because they don't bleed and aren't too slippery," said Pat Blair. The calligraphers pencil in two guidelines for each line of lettering and use a magnifying glass to aid precision.

Pointed nibs: Nikko G, Hunt 22B, Mitchell 303.

Broad nibs: Mitchell.

Ink: Moon Palace sumi—"It doesn't rust nibs like the green bottle\*."

Tip from Pat: "Before lettering something good, always warm up in the hand you'll be using. If you don't, the first line will be smaller than the last."

\* Many calligraphers prefer specific brands of sumi ink and refer to them by bottle color. "Black bottle" generally means Moon Palace or Yasutomo KY; "green bottle" can be Bokuju Sumi or Yasutomo KF.



Luncheon  
honoring His Excellency  
Ali Abdullah Saleh  
President of the Republic of Yemen



Asparagus Agnolotti with Lemon Mascarpone  
Morels and Basil Oil

Lamb Loin "Sous Vide" with Shallot Jus  
Spring Peas, Young Carrots  
and Peanut heirloom Potatoes

Hearts of Romaine with Parmesan Cracker  
Anchovy-Mustard Vinaigrette

Honey Cake with Orange Frosting  
Vanilla Yogurt Ice Cream

The White House  
Wednesday, May 2, 2007

Using a broad pen, Rick Muffler lettered with elongated ascenders and caps, with a slight "waisting" of upright strokes. Below, he used a more angular upright Italic. All flags are hand painted.



Luncheon  
in honor of  
The Right Honorable  
Helen Clark  
Prime Minister of New Zealand



Asparagus Soup  
Early Spring Vegetable Garnish  
Black Truffle Froth

Fricassee of Maine Lobster  
Spinach Gnocchi  
Chanterelles and Pancetta Cream  
Mâche and Purslane Salad  
Tomato Trio  
Chive-Garlic Dressing

"Spring Fling"  
Mint and Melon Cake

H&V Chardonnay "Carneros" 2004

The White House  
Wednesday, May 2, 2007

Compressed inter-linear spacing gives a distinctive look to the above menu by Debra Brown, who also created the menu at left.



LUNCHEON  
Honoring His Excellency  
Ehud Olmert  
Prime Minister of Israel



Spring Pea Soup with Minted Cucumber  
Smoked Atlantic Salmon

Pistachio Lamb with Young Gingered Carrots  
Roesti Potatoes and Sylvetta Arugula

Salad of Chicory, Endive and Upland Cress  
French Breakfast Radish

Watermelon Sorbet with Summer Fruits

Hagafen Chardonnay "Napa Valley" 2004

Kosher meal available

The White House  
Tuesday, June 19, 2007



Luncheon  
in honor of His Excellency  
Toomas Hendrick Ilves  
President of the Republic of Estonia



Asparagus Soup  
Parma Ham Crisp  
Lemon Mascarpone

Flaked Cod with Spinach Agnolotti  
Summer Sweet Peas  
Tarragon-Tomato Jam

Grilled Endive and Radicchio  
Brioche Croutons  
Creamed Parmesan Dressing

Warm Cherries  
Meringue Wafers

Newton Chardonnay "Unfiltered" 2004

The White House  
Monday, June 25, 2007



Dinner



Sweet Corn Soup  
with Spicy Garlic  
H&V Chardonnay "Carneros" 2004


Spring Lamb Chops  
Lemon Parsley Risotto  
Sea Smoke Pinot Noir "Southing" 2004

Chicory and Endive with Pomegranate  
Herbed Goat Cheese Croutons


Toasted Lemon Pound Cake  
Tangerine Ice Cream  
Graff Family July Muscat 2005

The White House  
Sunday, April 22, 2007

Using a broad pen, Debra Brown lettered with a scripted effect, then painted the lilacs after the menus were printed. Below, she calligraphed on a slant and built up the serifs. A simple Japanese blossom completes the design.



Dinner  
in honor of  
His Excellency Junichiro Koizumi  
Prime Minister of Japan



Maryland She Crab Soup  
Crackling Fishers Island Oysters  
Clos Pegase Chardonnay "Mitsuko Vineyard" 2004

Texas Kobe Beef with Cracked Black Pepper  
Shitake Mushroom Jus  
Silver Corn Pilaf  
Sesame-coated Wild Asparagus  
Ridge Zinfandel "Lytton Springs" 2004

Jicama-Cucumber Chiffonade  
Lemon Vinaigrette

Sweet Serenity  
A Bonsai Garden  
Almond Parfait - Kumquat-stuffed Cherries  
Iron Horse Classic Vintage Brut 2000

The White House  
Thursday, June 29, 2006

Above: Pat Blair combined Spencerian capitals with copperplate lower case. She drew the flowers from centerpiece samples provided by the White House florist and painted them after printing.

Right: Informal pointed pen script by Pat Blair, whose illustration shows a piece of White House china, hand painted in gold and pearl white to create a slight shine. She used watercolor for the leaves and berries.



Luncheon  
in honor of  
The Spouses of the Cabinet



Early Spring Pea Soup  
Lemon Verbena Cream

Copper River Salmon Paillard  
Citrus Emulsion  
Red Malabar Spinach

Roasted Heirloom Corn Salad  
Jicama and Icicle Radishes



Luncheon  
in honor of  
The Supreme Court Spouses



Minted Spring Pea Soup  
Grapefruit Granita  
CLINTON CHINA

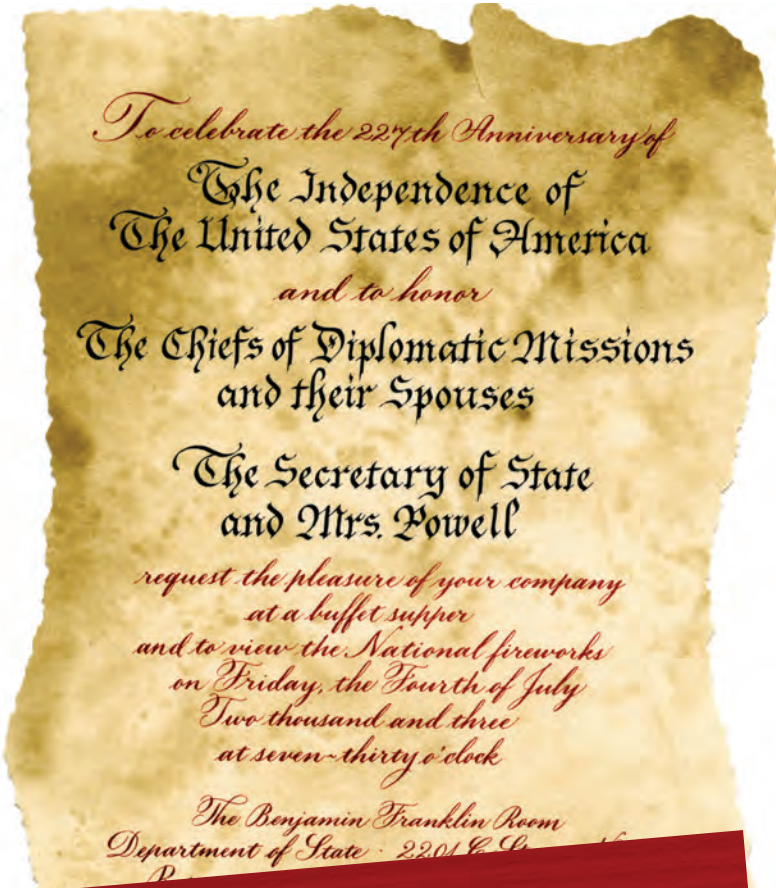
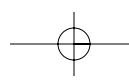
Open-faced Ravioli of Crispy Sole  
Sweet Corn, Cipollini Onions and Bacon Jus  
JOHNSON CHINA

Variegated Demi Lettuces  
Fire-roasted Grapes and Radishes  
Walnut Oil Vinaigrette  
TRUMAN CHINA

Vacherin with Strawberry Sorbet  
REAGAN CHINA

Gypsy Dancer Pinot Grigio

The White House  
Monday, April 23, 2007



# U.S. Department of State

An unending stream of official events keeps **Jennifer Nicholson** busy at the U.S. Department of State. With the title Engrosser and Protocol Officer, she works in the Office of the Chief of Protocol, supporting the Secretary of State, the Deputy Secretary of State and the Chief of Protocol for their official functions.

These events can range from dinners with up to 250 guests, to breakfasts and luncheons, receptions, ceremonies and summits. Most events are held on the 8th floor of the Department of State in the elegant Diplomatic Reception Rooms.

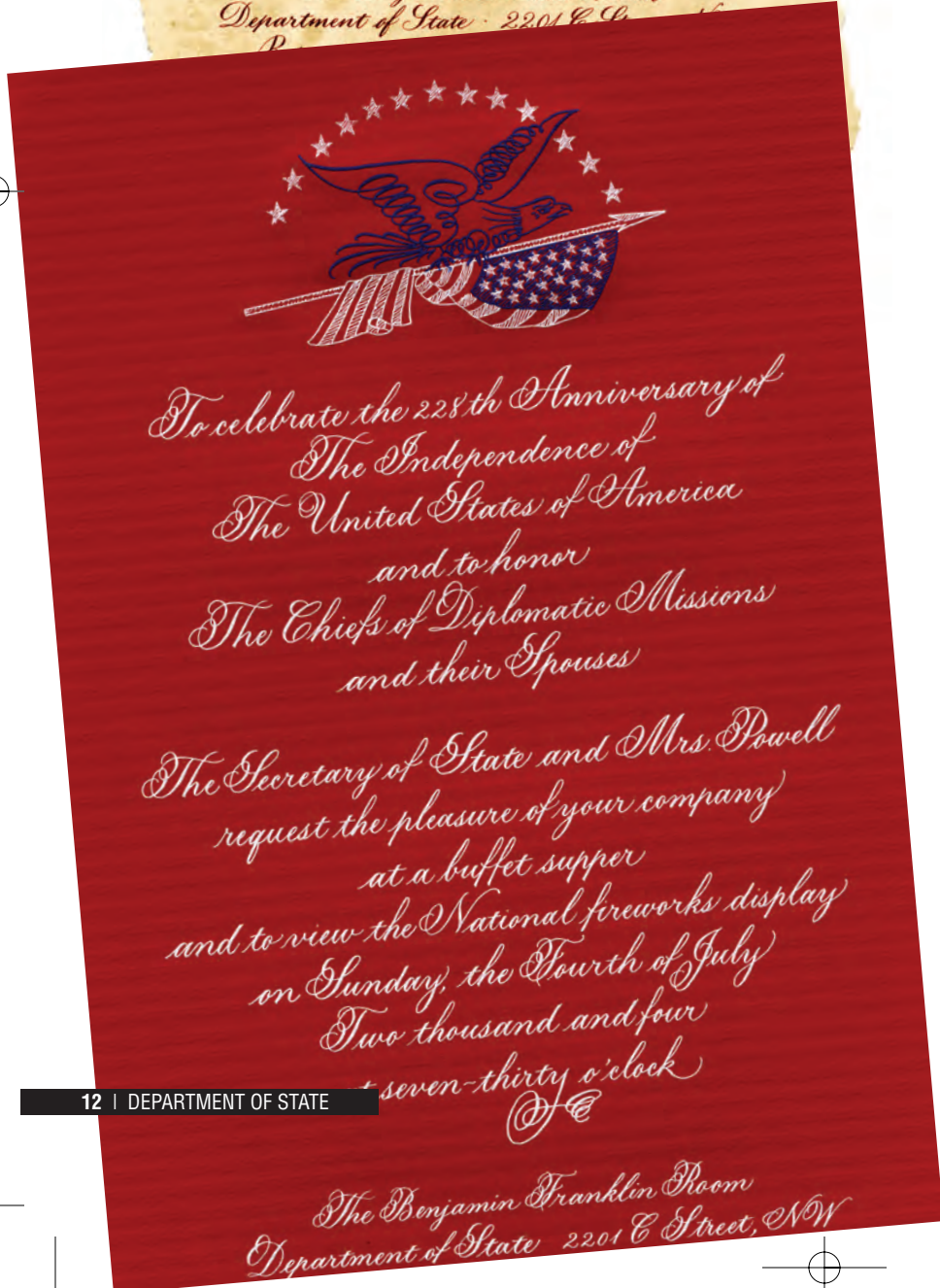
The majority of her work includes lettering place cards, writing long titles on small gift envelopes, addressing envelopes, designing invitations and menus and coordinating printing for the Ceremonials Division within the Office of the Chief of Protocol. She is sometimes called upon to help in Protocol's five other divisions: Visits, which oversees visits of foreign dignitaries; Diplomatic Affairs; Management; Blair House (the President's guest house); and the Chief of Protocol's Office.

Over the years, the requests have expanded to include airplane seat cards for Presidential delegations, inscriptions in the Secretary's guest book and the Blair House guest book, oath cards for swearing-in ceremonies, certificates, and holiday card designs for the Secretary of State and the Chief of Protocol.

The WCG member is also responsible for

For July 4th events at the State Department, Jennifer Nicholson enjoys incorporating unusual papers into her design. In the top example, she discovered parchment-like paper with die-cut deckled edges in a stationery store. Once the stock was cut (to gain a straight edge for the gripper) and printed, Jennifer, her boss and her boss's mother used a deckle-edged scissors to shape the other two sides of 400 invitations.

Left, she used a pointed pen to draw the eagle and execute the calligraphy. The master was engraved and printed in white and blue on Neenah Classic Columns Red Pepper.



# nt of State

## Jennifer Nicholson

ordering and maintaining an inventory of about 20,000 pieces of stationery, including menu cards, menu covers, invitations and place cards, all with the Great Seal of the United States engraved in gold.

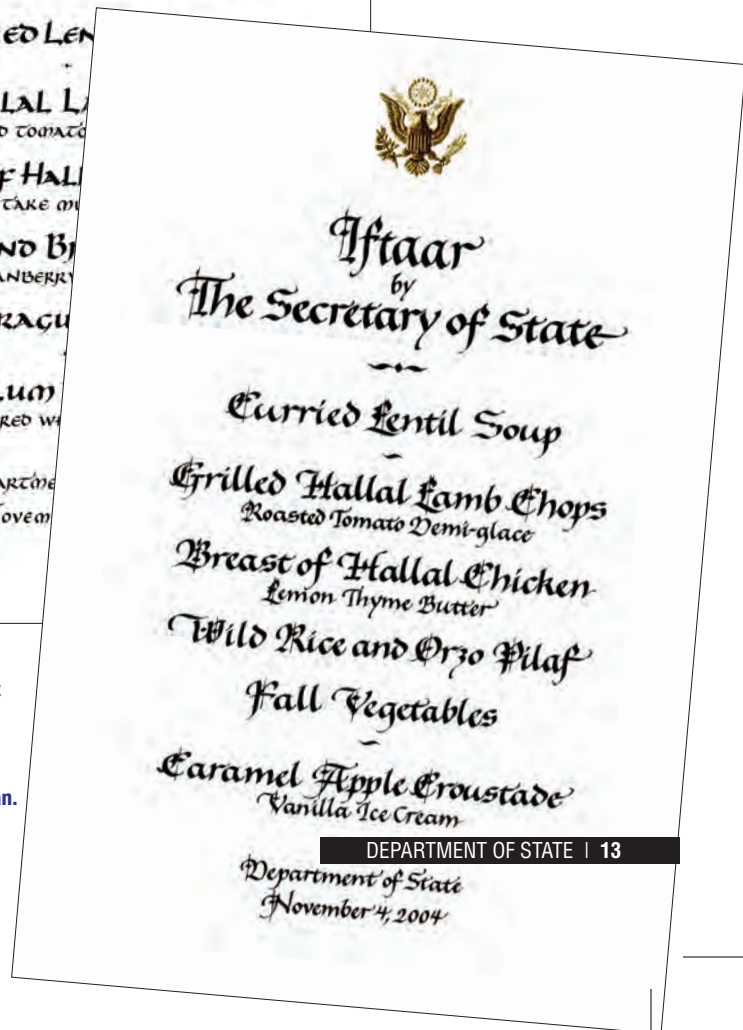
While Jennifer's primary responsibilities are lettering and graphic design, she received a promotion as a protocol officer and now assists with seating and escorting high-ranking officials, including Bono, Alan Greenspan and ambassadors to one-on-one sessions with the Secretary of State. She also escorts foreign ambassadors to the White House to present their credentials to the President.

"The highlight of the past nine years was the opportunity to work at Camp David for 16 days during the peace talks of 2000," said Jennifer, who lettered the tent cards, place cards and menus for functions hosted by the Secretary of State and the President. "It's an honor to be a part of history," she said, noting that she also was assigned to the Wye River, MD and Shepherdstown, WV peace talks.

One of the challenges of Jennifer's job is to fit unusually long names and titles of foreign dignitaries onto very small gift envelopes and place cards. "Sometimes a title is so long it takes four lines on a place card," she said. For the 50th anniversary of NATO, she lettered place cards and escort envelopes for three days of events with the protracted titles of 44 foreign ministers and 44 defense ministers.

Among her favorite assignments is creating invitations for less formal events. "I welcome the opportunity to do something conceptual, unusual or creative with the invitations," she said. The annual July 4th celebration "is a fun design I always look forward to."

But in 2004 "I was so busy with the Visits Division's requests for the G8 Summit on top of my usual duties that I became concerned about meeting my printing deadline for that year's July



When appropriate, Jennifer uses calligraphic hands that complement the event, such as in these menus for the State Department's annual Iftaar dinner during Ramadan.



Luncheon  
IN HONOR OF  
The Honorable John Howard, M.P.  
Prime Minister of Australia  
and Mrs. Howard  
BY  
The Secretary of State

Lobster Tortelloni  
LOBSTER BISQUE

Breast of Chicken  
with Smithfield Ham

DRIED FRUIT, ROASTED PEPPERS, ONIONS AND CURRANT SAUCE

Baby Carrots, Tomato Provencal  
and Green Beans

"Shells of the Great Barrier Reef"



In honor of  
His Excellency  
Dr. Manmohan Singh  
Prime Minister of the  
Republic of India  
and Mrs. Gursharan Kaur

The Secretary of State  
requests the pleasure of your company  
at luncheon  
on Monday, the eighteenth of July  
two thousand and five  
at twelve forty-five o'clock

The Benjamin Franklin Room  
Department of State  
2201 C Street, NW

R.s.v.p. 202-647-1735



On the occasion of  
The White House Conference on Culture and Diplomacy,  
The Secretary of State  
requests the pleasure of your company,  
at dinner  
on Monday, the twenty-seventh of November  
Two thousand  
at seven o'clock

The Benjamin Franklin Room  
Department of State Harry S Truman Building  
2201 C Street, Northwest

R.s.v.p. 202-647-1735

4th event," she recalled. "So I packed up my roughs to work on over the weekend and I said, 'As long as nothing else big comes along I can still meet my deadline.'

"But over that weekend Ronald Reagan passed away and the Ceremonials Division was called into work to arrange for the foreign dignitaries' participation in the State Funeral," Jennifer related. "I had to quickly get the design completed since a State Funeral is an all-hands-on-deck event. Using a pointed pen, I drew an eagle on a flagstaff" and lettered the text in copperplate, her favorite hand. The master was engraved in white on red stock. "Every time I look at the design I remember how hectic the office was when I produced the final."

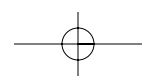
Jennifer designs the holiday card that the Secretary of State sends to foreign ministers around the world and to the diplomatic corps. In 2006 she produced the art for the engraver by hand-drawing six separate overlays, complete with registration marks. That was the year she started learning Adobe Photoshop, Illustrator and InDesign.

"At one time I didn't want to have any part of using the computer," she admitted. "But now I recognize it's really a time saver.

"Learning in the midst of deadlines has been a challenge, but I look forward to the day when I know what I'm doing," she laughed. "Fellow calligraphers, designers and printers have been incredibly helpful with sharing tips." When the workload demands it, Jennifer brings in WCG members **Marta Legeckis** and **Lee Ann Clark** to assist. "It's great to have fellow calligraphers in the office and to see their different approaches to projects," she said. "I enjoy the camaraderie and the sharing of knowledge." ♦

req

on



plomacy

ber

Franklin Room  
S Truman Building  
Northwest



ter Wonderland



In honor of  
The Chiefs of Diplomatic Missions  
and their Spouses  
The Secretary of State  
and  
The Chief of Protocol and Mrs. Ensenat  
request the pleasure of your company  
at a Holiday Reception  
on Monday, December 12, 2005  
at four-thirty o'clock

The Benjamin Franklin Room  
Department of State  
2201 C Street, NW

R. s. n. p. 202-647-3172  
Business attire

### Tools of the Trade

Preferred paper: Borden and Riley and Bienfang Graphic 360 layout paper.

Broad nibs: Mitchell.

Pointed nibs: Hunt 101, Leonardt EF Principal and Brause Rose—"for larger letters it has great flexibility."

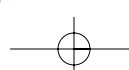
Ink: "I prefer using gouache to sumi ink, because I can get better hairlines."



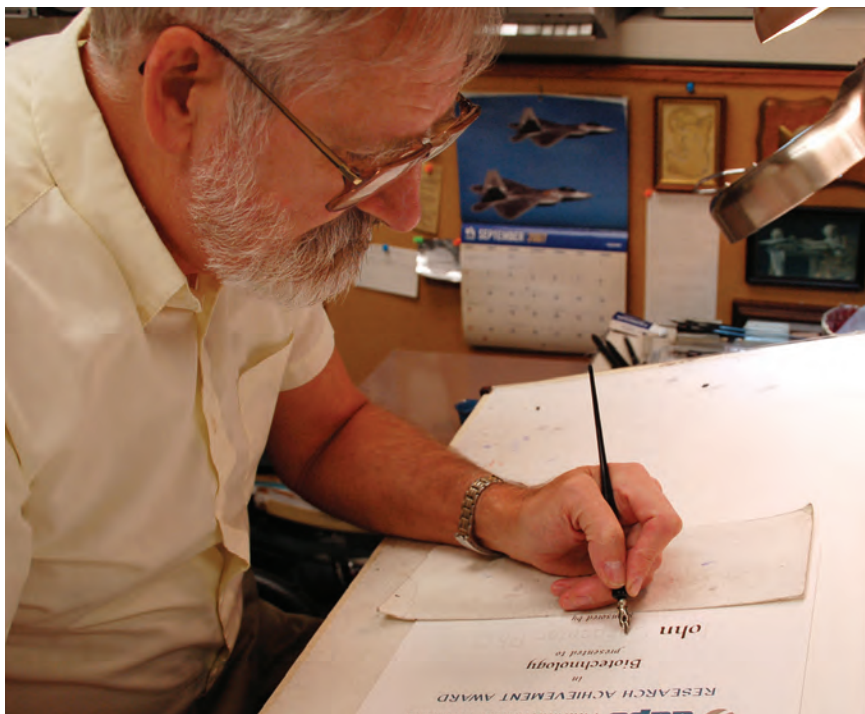
Jennifer used a pointed brush and sumi ink to create the color separations for the cover of the holiday reception invitation above. For the polo invitation at right, she incorporated type into the cover design.

Far right: Jennifer drew the artwork for the cover of the holiday card and created overlays by hand for each of the colors being engraved.

Below: White engraving of Jennifer's copperplate calligraphy on Neenah Classic Columns Red Pepper.



# David A. Hobbs, Inc. & Tolley Studios



David Hobbs, owner of David A. Hobbs, Inc. & Tolley Studios, which has provided calligraphy for Official Washington for more than 60 years.

Woodrow Wilson was President when Adrian B. Tolley became the official White House calligrapher, and A.B. remained in that position through the Eisenhower administration. He passed on his lettering skills to his son William E. Tolley, who opened a studio in downtown Washington in 1946 to handle the demand from burgeoning government agencies.

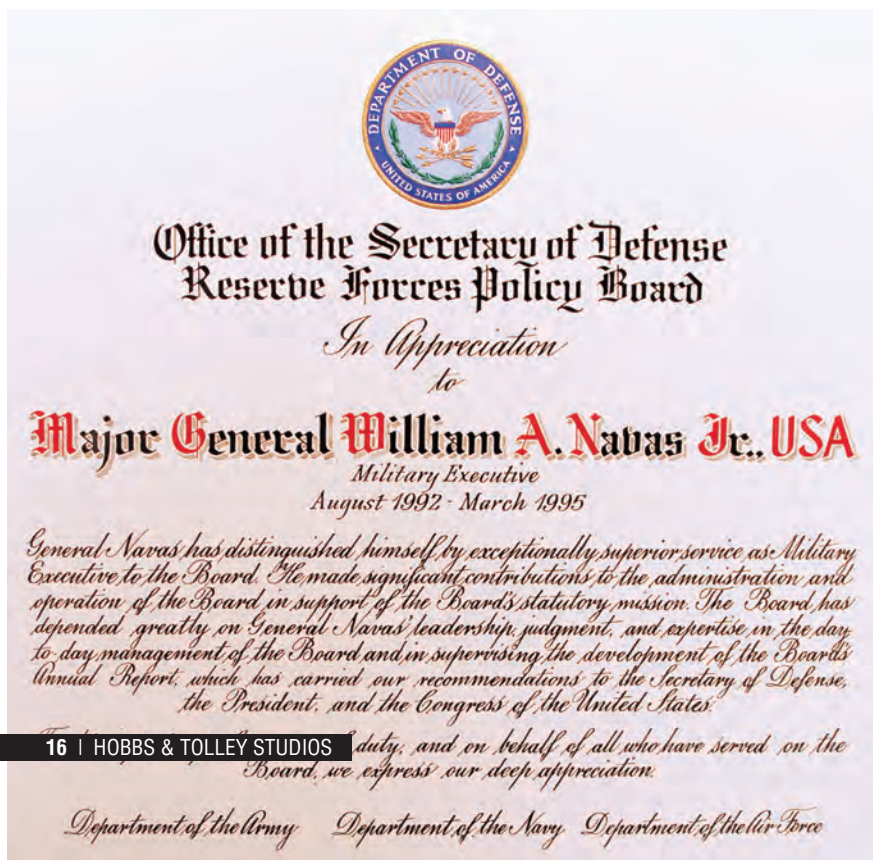
A relative of Bill Tolley, **David A. Hobbs**, joined the studio in the 1970s and now owns the David A. Hobbs, Inc. & Tolley Studios, which continues to be a Washington institution. Government agencies and the U.S. military still provide 40 percent of the studio's business.

In addition to WCG member David Hobbs, members **Barbara Gere** and **Barbara Sweet** work at Hobbs & Tolley and a third WCG member, **Suzanne Heany**, does contract work from her home. Over the years, many of Washington's professional calligraphers have been employed by David Hobbs and Bill Tolley.

Certificates are the studio's bread and butter, and he believes strongly that they should be readable. "We're in the communication business," said David, who refers to himself as an engrosser, which means someone who creates documents. "The emphasis needs to be on readable text."

To that end David has adapted various alphabets that his calligraphers use, including "Hobbsian Old English" and "Hobbsian Script," an adaptation of copperplate engraving script.

"We have developed our own styles of lettering that can make any type of presentation more unique and attractive," David said. "This hand-wrought calligraphy can be applied to awards, citations, resolutions, certificates, place cards, tent cards, mats and presentation folders." Using these alphabets, the work com-



# & Tolley Studios

ing from the studio has a consistent look, year after year, regardless of which calligrapher did the lettering.

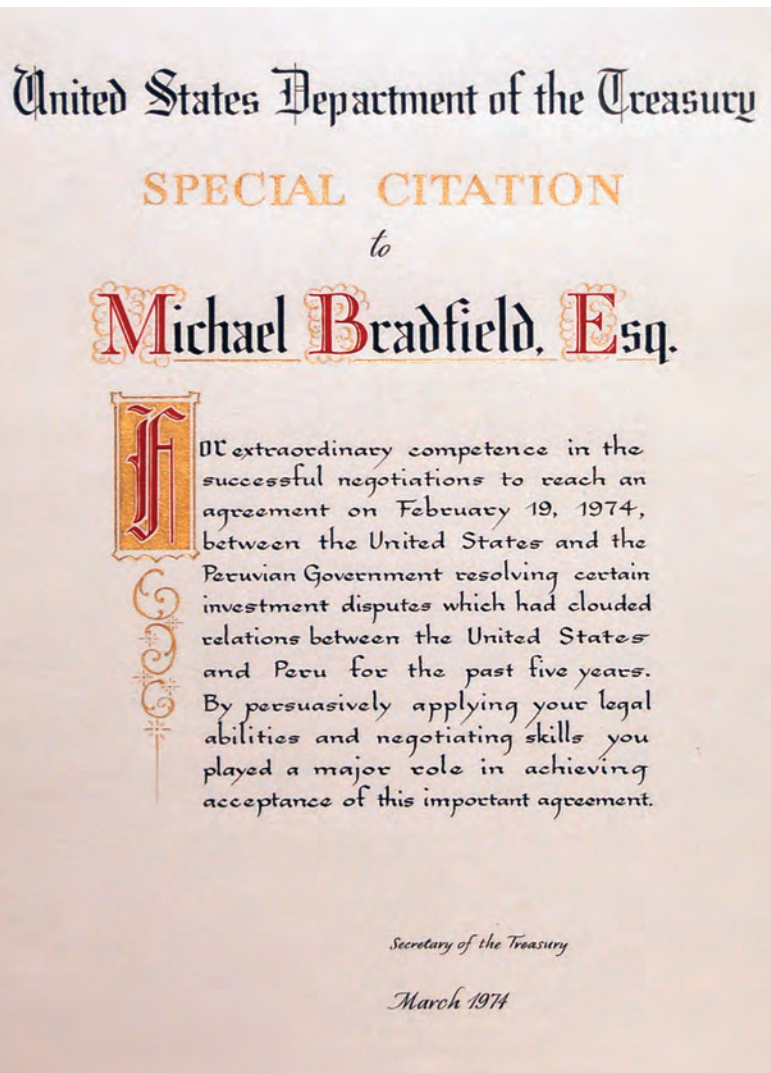
At his drawing table, David begins a document by creating a precise pencil rough, then letters in ink on a sheet of quality paper. Perhaps because he is left-handed, he does not subscribe to strict rules about how to sit, position the paper and hold the pen. "Do what works for you," he said. "What's important is what comes off the pen point."

The Hobbs & Tolley Studio provides various levels of quality at various prices. On the one hand, a client who wants the best receives a document hand lettered by David Hobbs or one of the other artists, with shell gold and other embellishments. At the other end, clients with modest budgets used to get lettering from calligraphers-in-training. Now these clients can receive such work from the studio's computers.

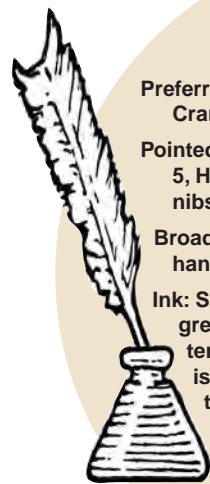
Hobbs & Tolley sees the value of computer-generated calligraphy. "We moved early to incorporate digitized lettering into what the studio could offer," said David. Working in the 1980s, "we developed a computer system that utilizes our own hand lettered fonts to create certificates." Once the names are engrossed by hand on printed certificates, David said, "the result looks like the entire document is hand lettered."

The biggest electronic challenge was getting the letters of their script font to attach correctly. The studio digitized the strokes and the permutations of each letter, and then the program puts the strokes in order to create the impression of a flowing hand.

"It met our high standards," said David. But he insists on printing these documents on an inkjet, not a laser printer. The goal, he said, is



## Tools of the Trade



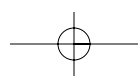

**Preferred papers:** Strathmore 2-ply Bristol, Crane's Diploma Parchment, Arches.

**Pointed nibs:** Esterbrook 128 and 1000, Spencerian 5, Hiro, Gillott 170 and 303. "I try to use antique nibs because they're made of better steel."

**Broad nibs:** Mitchell (David Hobbs uses left-handed nibs).

**Ink:** Sumi green bottle and black bottle\*. "I like the green bottle because it's a little darker and tends to stand up on the paper. The negative is it has a high iron content so the pen point tends to rust." David adds a few drops of distilled water as needed to improve the consistency of the ink and cleans the nib periodically by scraping with an X-Acto blade and dipping in water.

\*See note about Sumi on page 9.

United Way of America  
presents the  
**ALEXIS DE TOCQUEVILLE SOCIETY  
AWARD**  
to  
**Vernon E. Jordan, Jr.**  
*Executive Director, National Urban League*

**F**or having made his choice to stay with a cause he believes in—  
As a lawyer he could have reaped profit and position.  
As a friend of government officials, he could have enjoyed privilege and power.  
As a pioneer in his movement's early struggle, he could have basked in the hero's limelight.

But true to the de Tocqueville tradition of quiet and firm commitment to voluntarism—he joined and stayed with the National Urban League, a strong, focused and ongoing organization that practices what it preaches that proceeds with the process of dealing with problems as they are and with solutions to promote a unified society.

Vernon E. Jordan, Jr., who honors the award which honors him—  
Recipient of the 19...  
Volunteer  
At  
Chairman of the Board of Governors

Mortgage Bankers Association  
of America  
hereby designates  
**Claire Tse**  
as a  
**Member of the Master Faculty**  
in grateful recognition of continuous and  
devoted service to the educational mission  
of the Association

Granted this day  
November 1, 2000

Senior Director, Education

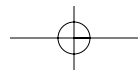
The  
**United States**  
Department of  
on behalf of  
**The President**  
of the  
**United States of**  
to  
**L**oon **J.** **C**

to “avoid the problems that often accompany laser printing, such as flaking toner and limitations to the size and weight of paper stock that can be used.”

In addition to housing a full framing studio, Hobbs & Tolley strives to fill various presentation needs such as plaques and glass engraving “to offer everything a client needs to get the award they want,” said David.

The future of Washington’s major calligraphy studio is up in the air. David Hobbs said he hopes to retire in a couple of years, and he is looking to sell the business to someone who will continue its history of high standards. He encourages anyone who is interested to contact him. ♦♦

**T**he members, officers, and staff of the  
**American Chemical Society**  
extend cordial greetings to the  
**Sociedad Química  
del Perú**  
upon the occasion of the celebration  
of its



The  
United States  
Department of Energy  
on behalf of  
President  
George W.  
Bush  
of the  
United States of America  
to  
J. C. Chang



WCG members Barbara Sweet (l.) and Barbara Gere are staff calligraphers at Hobbs & Tolley.

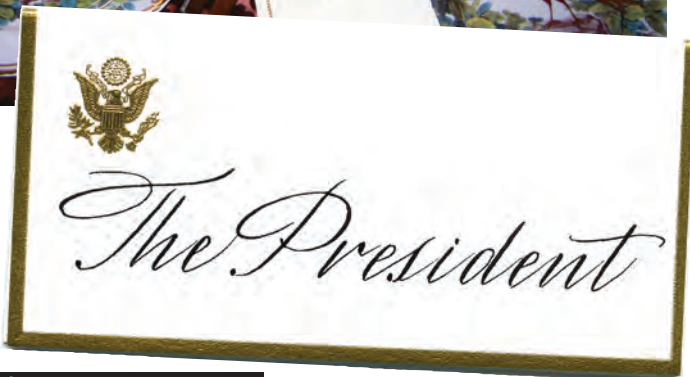


M-I-C-K-E-Y M-O-U-S-E Mickey Mouse  
(From Walt Disney's TV Series "Mickey Mouse! Mickey Mouse!  
From Zorro (From Walt Disney  
stands for Zorro. Zorro the fox.  
De Ville, If she doesn't scare you  
like a spider waiting for the kill  
eyes Watching you from underneath  
De Ville. & Chime chim chim cheroo!  
chimney chim chim cheroo!  
a sweeps on the bottom most  
pavement and stars is the chim  
sight! Chim chimney ey, chim  
chim cheroo, chim cheroo! The  
can have your own set of wings  
go fly a kite or send it soaring  
Supercalifragilisticexpialidocious  
diddle diddle diddle, um did  
was bad. But then one day I  
the sound of it is something of  
Poppins") - Early each day to  
birds, show them you care and  
tuppence, tuppence a bag. The

Images of Walt Disney and Cinderella's Castle emerge from the titles of Disney tunes in this original work by David Hobbs. With pointed nib and black ink (the white lettering in the treble clef is the paper), David has crafted similar creations showing Thomas Jefferson's face in the Declaration of Independence, Jesus with the Sermon on the Mount, and Martin Luther King Jr. emerging from his famous "I Have a Dream" speech.



Sammy Little waits inside the U.S. Capitol during the Presidential Inauguration to letter last-minute place cards for the luncheon (table setting shown below) that follows the swearing-in ceremony.



# Sammy Little

Quite a few Washington-area calligraphers work for federal agencies as freelance contractors, including **Sammy Little**, whose specialty is calligraphy for events—and those events often involve Presidents, Senators and Supreme Court Justices.

Sammy is proud of the lettering she has done for the luncheons for the last three presidential inaugurations. These gatherings take place in the Capitol immediately after the swearing-in of the President and before the procession to the White House.

“When a President is elected to his first term, the first time he sees himself referred to as The President is on the place card I lettered for this luncheon,” she said. “This is special for me.”

The Office of the Secretary of the Senate hired her for inaugural luncheons after the event coordinator saw Sammy’s calligraphy at another function. The work involves addressing the invitation envelopes and lettering the escort cards and place cards. Deadlines are so tight “they sometimes send a driver three times a day to pick up the envelopes I address,” she said.

The morning of the inauguration, Sammy is inside the Capitol to letter additional names. She said she never ceases to be impressed by the grandeur of the setting and the symbolism of the ceremony. “More than 200 people file into Statuary Hall and it’s incredibly beautiful,” she said. “The mantle of the presidency is handed over so smoothly, no matter the politics of the people involved.”

Security has grown tighter over the years. For her first assignment—the second Clinton



*On the occasion of the  
Seventy-fifth Anniversary of  
The Foreign Service of the United States  
The Secretary of State  
requests the pleasure of your company  
at dinner  
on Monday, the twenty-fourth of May,  
Nineteen hundred and ninety-nine  
at eight o'clock*

*Reception seven o'clock  
Black Tie*

*The Benjamin Franklin Room  
Department of State  
Twenty-second and O Streets, Northwest*

*M \_\_\_\_\_  
\_\_\_\_\_ accepts \_\_\_\_\_ regrets  
the Reception and Dinner  
on the occasion of  
The Seventy-fifth Anniversary of  
The Foreign Service of the United States  
Please respond by May;*



*Ambassador  
Reid*

Above: An example of Sammy Little's pointed pen invitation and response card for the State Department. At right, a place card lettered in Italic with a broad-nibbed pen.



Dinner  
 honoring  
 Nathaniel Philbrick's *Mayflower*  
 July 27, 2006



Field Greens and Strawberries  
 in a Hazelnut Vinaigrette  
 Sakonnet Vidal Blanc (New England)  
 Seared Atlantic Rockfish  
 with Crispy Sweet Potatoes  
 Root Vegetables and Summer Squash  
 Adelaide Pinot Noir 2003 HMR Estate  
 Warm Blackberry Rolls



The Vice President's Residence  
 Washington, D. C.

A Salute to  
 the Women of the House  
 Former and Current Members

You are invited to a  
 Celebration Luncheon

hosted by

Nancy Pelosi  
 House Democratic Whip

12:00 Noon

Wednesday February 6, 2002

Jefferson Building  
 Library of Congress

R.S.V.P. by February 1  
 202.226.1998

inauguration—she said, “I had to go downtown to get credentials, which consisted of one laminated card around my neck.” Then the requirements began to grow. “For Bush’s first inaugural I received two cards and for Bush’s second inaugural I needed three.”

Her work does give her a backstage peek at history. “At the last inauguration I got to see three former Presidents together: Clinton, Carter and Bush,” she said.

But the nature of politics can produce some complications for calligraphers. “Bush’s first inauguration was so crazy,” Sammy said. “It took so long to verify the vote that everything for the inauguration had to be done at the last minute. And because the cabinet members he nominated weren’t voted on, I had to write on their escort envelope, ‘The Secretary-Designate of Health

and Human Services and Mrs. So-and-So’—on an envelope barely the size of a business card!”

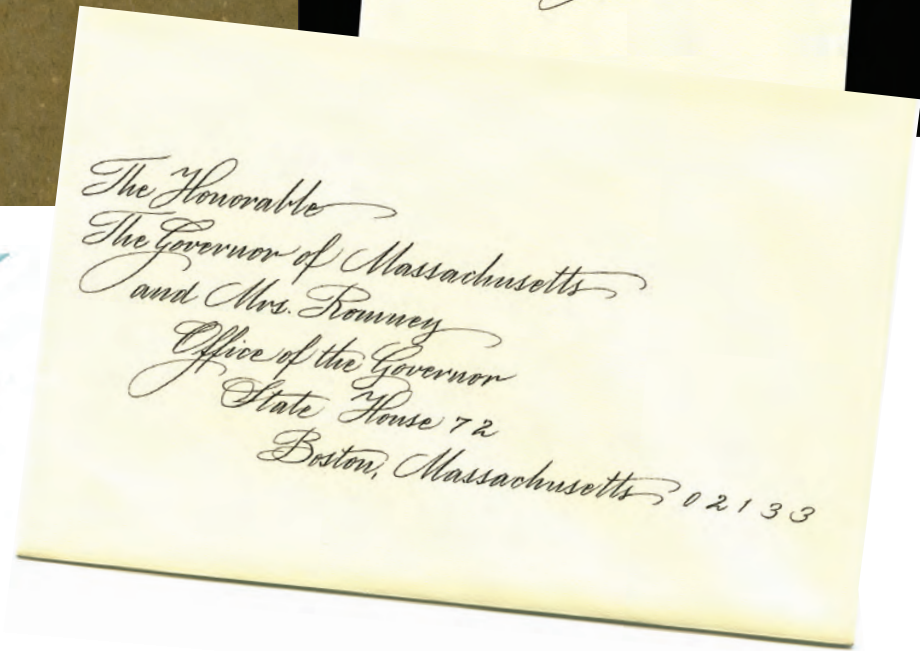
All the quick work for that inauguration did have its rewards: news coverage of people like Sammy who were hustling behind the scenes. “I did numerous media interviews and it was very exciting,” she said, naming C-SPAN, the *Washington Post* and other news organizations. “It was such a thrill to be even a little part of this.”

The Office of the Secretary of the Senate turns to Sammy Little for other events, as well—like when the Supreme Court invited all the Senators and their spouses to dinner. Sammy lettered the menu, addressed the envelopes, and did the place cards and escort cards.

Most of her lettering is copperplate, although she sometimes addresses envelopes in formal or cursive Italic using the smallest Mitchell nib—



Escort envelopes contain the table numbers for guests; matching place cards are at their seats. Right: a table number for an informal event.

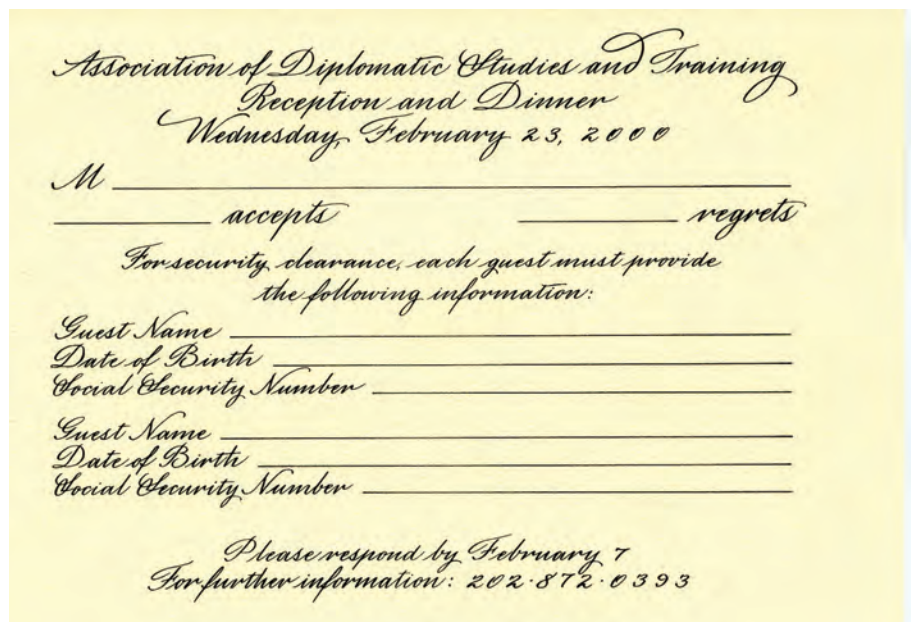


and occasionally does Italic with a pointed pen “for a totally different look.”

When addressing envelopes, Sammy said, “I strive to match the type used on the engraved invitation as closely as I can.” She does all her lettering on a light table so guidelines will show through.

To create a menu or invitation that will be printed, the Washington Calligraphers Guild member letters a rough in ink on layout paper, then does it again with the lines centered. She reduces this to the size of the printed piece and faxes it to the client. When she sends her final artwork to the printer, it comes with a reminder not to lose the fine hairlines in reproduction.

“Clients don’t realize how much preparation is involved,” she said, “like finding nibs that work correctly, getting the reservoir adjusted



2003 Charles A. Lindbergh  
Memorial Lecture Dinner

Seared Halibut  
with Cippolini Onion Confit

Cornish Hen  
with Green Grapes  
Saffron Rice Timbale  
Spring Vegetable Medley

Lemon Verbena Cornucopia Glacé  
Coffee and Tea

Hedges Fumé-Chardonnay 2002

National Air and Space Museum  
November 14, 2003

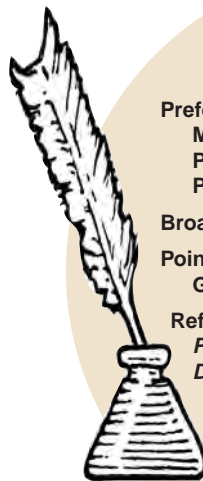
2002 National Air and Space Museum  
Trophy Awards Dinner

Lobster Tart  
Edna Valley Chardonnay 2000

Tournedos of Beef  
with Sauce Bordeaux  
Steamed Pumpkin  
filled with Pumpkin Polenta  
Haricots Verts  
Geysers Peak Cabernet Sauvignon 1999

Chocolate Trio  
Demitasse  
November 14, 2002  
Washington, District of Columbia

Tools of the Trade



Preferred papers: For copperplate, Letra-Max Premium Bright White Marker Paper or Canson Pro-Layout Marker Pad. For Italic, 90 lb Arches hot press.

Broad nibs: Mitchell Rexel Roundhand.

Pointed nibs: Gillott 303, occasionally Gillott 1950 "if the paper is grittier."

Reference book: Mary Jane McCaffree's *Protocol: The Complete Handbook of Diplomatic, Official & Social Usage*.

Tip: "Run a new nib through a match flame to burn off any varnish, then dip it immediately in distilled water. You don't want the nib to get too hot or it will lose its strength."

just right and mixing an ink that gives me a nice deep black and allows thin hairlines." Sammy has her personal ink recipe that combines Winsor & Newton ink with green bottle sumi and gum Arabic.

Although the federal government sometimes seems to rely on red ink, "official Washington insists on black ink," she stated. "But when a client wants a color, it may take me up to an hour to mix the shade just right." So the color will flow well from the pen, Sammy pays careful attention to consistency, adding distilled water as needed.

"Lettering in white on black envelopes takes so much longer because I want the white to be opaque, so I need to use a mixture that's pretty thick," she said, adding that lettering in gold or silver is even more time-consuming than white. "Particles in metallic gouache impede the flow, but you can't dilute it too much or it will look washed out," Sammy explained.

But writing fluid is only half of the equation. "I've been known to throw away three or four Mitchell nibs before I start a job because they spread too easily or the slit isn't cut perfectly," she said, "and I toss copperplate nibs if the points don't stay together for fine hairlines."

Looking back at 30 years of professional calligraphy, Sammy remarked, "When someone asks me how long it takes to letter an envelope, I say, 'Not nearly as long as it took to learn.'" ❖



*J. P. Morgan  
cordially invites you to a  
Cocktail Reception  
and a private viewing of the exhibition  
Impressionists on the Seine:  
A Celebration of Renoir's  
"Luncheon of the Boating Party"*

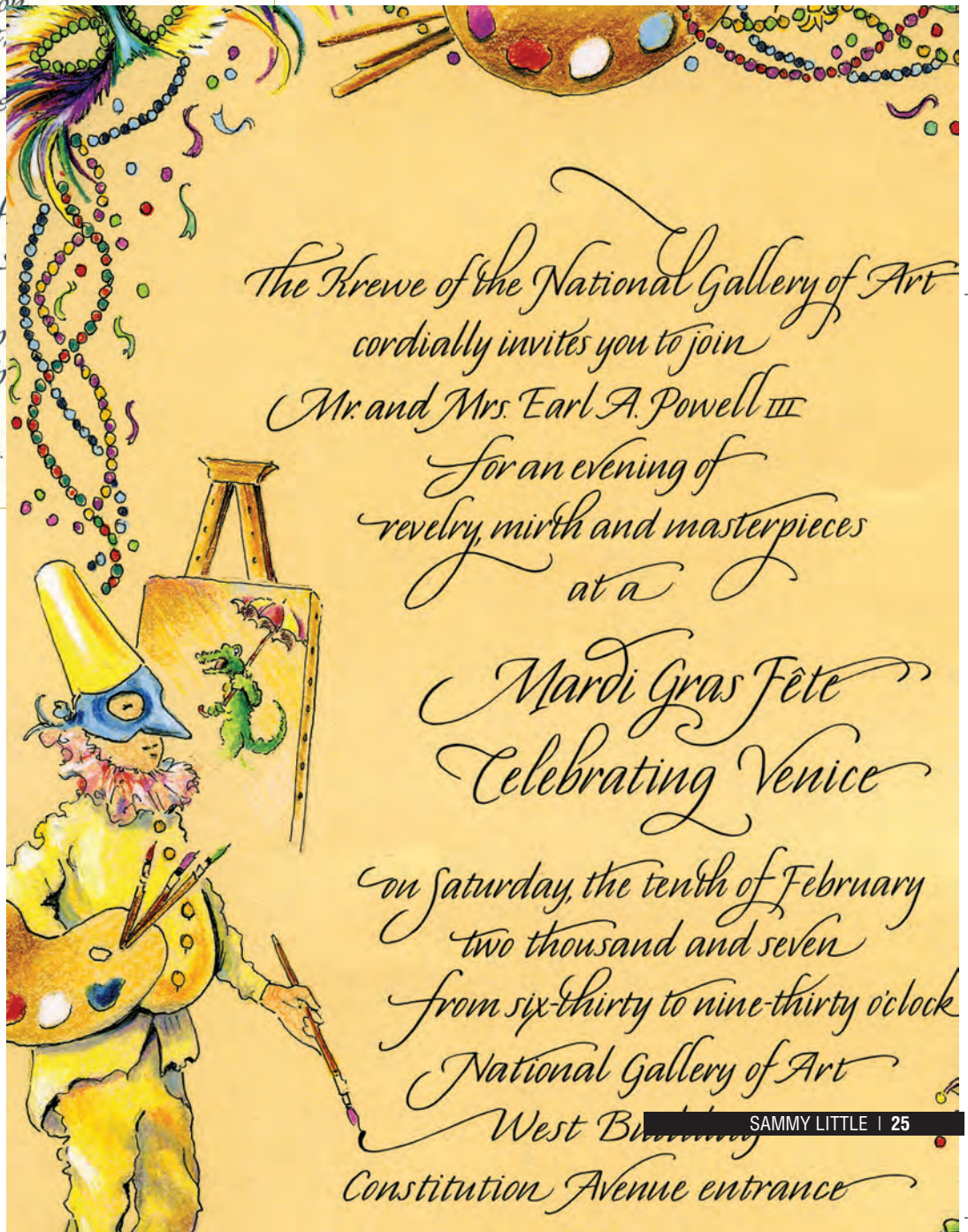
*The Phillips Collection  
1600 Twenty-first Street,  
Washington, DC  
Wednesday, October 9, 1996  
6:30-8:30 p.m.  
in honor of*

*H. E. The Ambassador of  
and Mrs. Benais  
and  
The 1996 National Symp  
Committee Memb*

*Valet Parking*

*R.S.V.P.*

# Smithsonian Benefactors Circle



*The Krewe of the National Gallery of Art  
cordially invites you to join  
Mr. and Mrs. Earl A. Powell III  
for an evening of  
revelry, mirth and masterpieces  
at a*

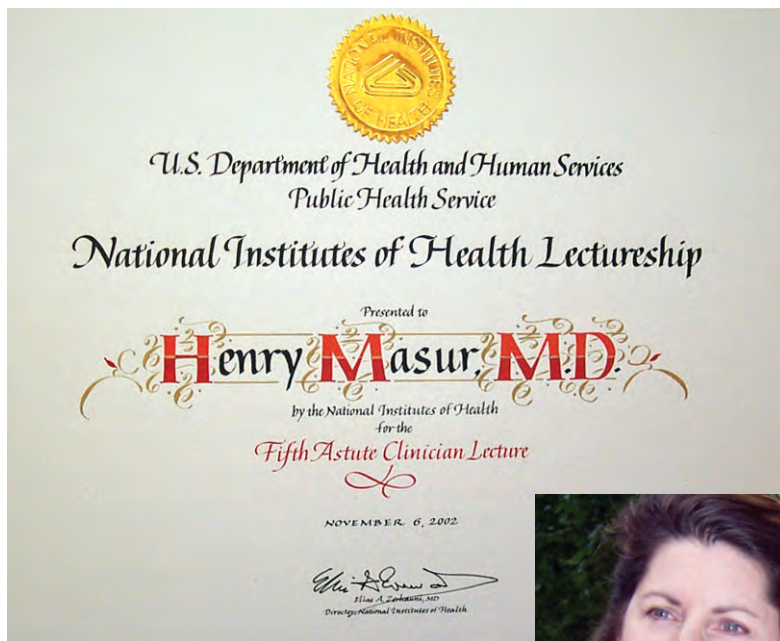
## Mardi Gras Fête Celebrating Venice

*on Saturday, the tenth of February  
two thousand and seven  
from six-thirty to nine-thirty o'clock  
National Gallery of Art  
West Building  
Constitution Avenue entrance*

For an invitation with a Mardi Gras theme, the National Gallery of Art commissioned Sammy to do the lettering inside an illustration by NGA Chief of Design Mark Leithauser. Sammy used a pointed-nib pen to letter in Italic—a hybrid hand she calls Coppertalic—“with lots of flourishing to complement the artist’s work,” she said.

# Special Awards

## Mary Lou O'Brien



When government officials are not hosting dinners and luncheons, they make sure they congratulate each other for jobs well done. That provides more work for Washington’s freelance calligraphers, including current WCG president **Mary Lou O’Brien**.

The business she has conducted from her home studio since 2003 is called Special Awards. And that’s what she creates for government agencies and dozens of other organizations peculiar to Washington—from the National Science Foundation and the National Gallery of Art to the Formaldehyde Council and the National Association of Surety Bond Producers.

Mary Lou first worked for many of her clients during her 18 years at Inkwel, a four-person calligraphy studio in Washington. When Inkwel closed in 2004, she bought part of the business in order to bring those customers over to Special Awards. “I had been doing the awards for those customers all along,” she said, “although they didn’t know it was me.”

To create a one-of-a-kind award, Mary Lou begins by lettering in pencil on tracing paper in order to get a sense of the design. Then she will take another sheet of tracing paper, draw heavy guidelines and letter the entire award in pencil—using proper centering and including all the design elements she wants to incorporate.

She faxes a copy to the client “to give



**Mary Lou O'Brien operates Special Awards from a studio in her home.**





# Mary Lou O'Brian

them something concrete to respond to," she said. "Sometimes clients are not able to envision what the product will look like. It gives them an opportunity to see it in actual size and to proof the work."

After final changes and corrections, she puts a sheet of Arches 140 lb hot press over the tracing paper on her light table and letters the award in ink.

"Without having to draw guidelines or worry about the spacing working out, I can concentrate on the shapes of the letters," she said.

And there can be lots of letters. Each year Mary Lou letters and illuminates several large awards presented at commencement exercises at Howard University to such honorees as Smokey Robinson and Hillary Rodham Clinton. The wording incorporates so much biographical information that each award includes from 600 to 1,000 words.

"I charge by the word on these projects," she said, "because otherwise it's not proportionate to the amount of work involved."

One lesson Mary Lou has drawn from such intricate work is to know when to start over. "If more than one thing goes wrong, I've learned to abandon that attempt and start anew," she said. "If I'm not feeling very good about a piece, I'd rather abandon it early than get to the end and say I should have quit."

About 75 percent of her award business



# National Geographic Society

The Conservation Trust Advisory Board of the National Geographic Society in partnership with the Howard G. Buffett Foundation have unanimously approved

## Nyawira Muthiga

as a 2005 recipient of the National Geographic/Bufett Award for Leadership in African Conservation. This award recognizes remarkable lifetime achievements in cultural and natural resource conservation in Southern and Eastern Africa and supports continuing work in the field.

For working to conserve Kenya's East African fringing reef and its communities of coral reefs, turtles, and marine invertebrates; for reconciling the needs of local communities with the region's conservation priorities for marine wildlife; for the development of a highly effective set of marine protected area management plans, community ecotourism initiatives and an extensive training program for representatives; whose model for marine conservation accomplishments have science and pursue care marine ecosystems.

In witness whereof, we have signed this nineteenth day of



National Geographic Society  
presents

## The Photographer of the Year Award

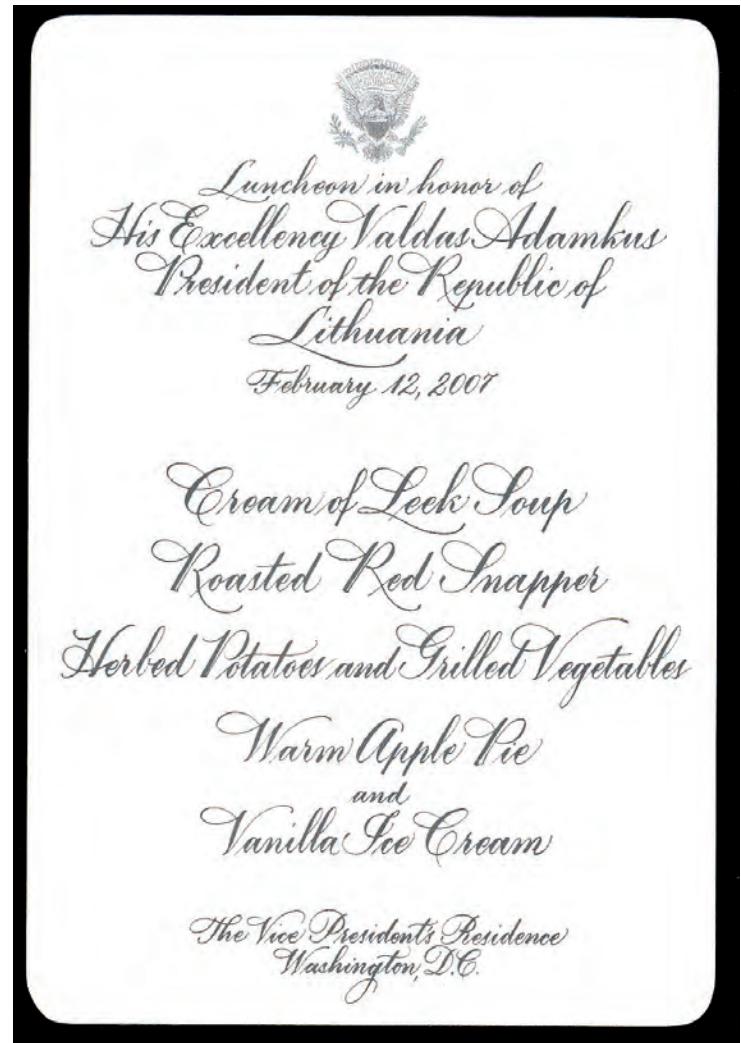
to  
**David Doubilet**

for his outstanding photograph of purple anthias and yellow damselfish in Papua New Guinea's Milne Bay. Mr. Doubilet displays the dazzling images and superior craftsmanship for which National Geographic photography has become famous throughout the world.  
Presented July 8, 1994 - Washington, DC

*Robert W. Griesemer*  
President

involves creating original certificates; the rest is filling in names. Some awards come to her with only the organization's name and logo printed at the top—she hand letters the rest, including citations that can run 100 words or more.

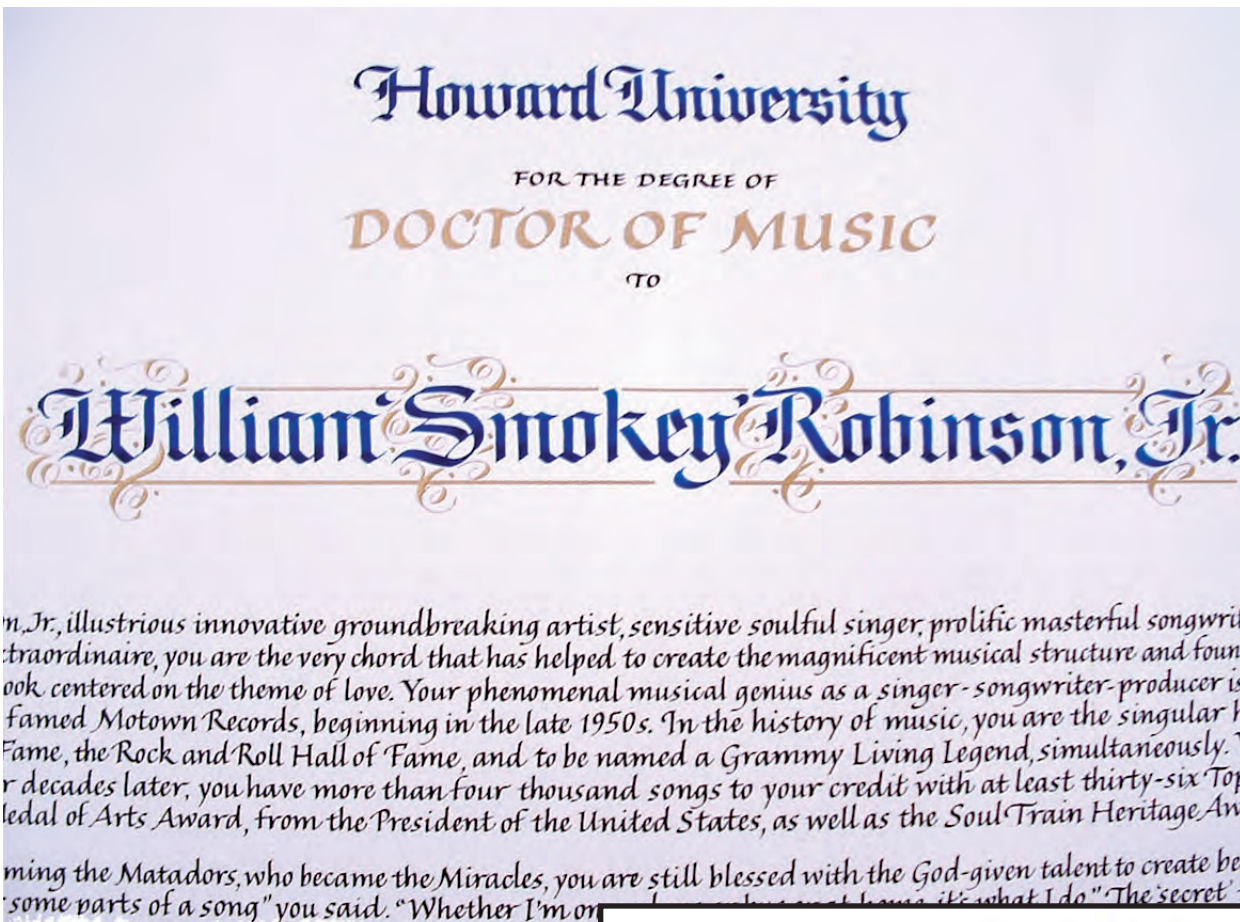
Mary Lou does most of her work in Italic, copper-plate and blackletter ("what the public calls Old English," she said). Often she creates the initials of the recipient's name in Roman caps or Versals and illuminates them in color and gold. She uses gouache to create colors, striving to match those used in the organization's logo. If she anticipates doing future work for that client, she will mix a large batch and store the labeled pans "so the color is consistent from year to year."



Her gold is an equal mixture of Winsor & Newton tube gouache and W&N bottled gold. "The tube gold is too yellow and the bottled gold's pigment is a dark coppery color," she explained. "So I mix half from the tube and half from the pigment settled at the bottom of the bottle and add water." The result is a gold that is "not too brassy, not too dark."

Mary Lou sometimes even signs certificates for her clients, using her light table to copy the signature. The advantages go far beyond the extra dollar she charges per piece. "The client doesn't have to chase down the official to sign the award or worry about oil from that person's hands staining the work," she said, noting that when she signs the name, "it's centered on the line and in a proportionate size."

As a freelance calligrapher, Mary Lou faces conflicts familiar to all professional artists. There are times when she must steer clients away from what they want. "I've learned to always find solutions that look beautiful to

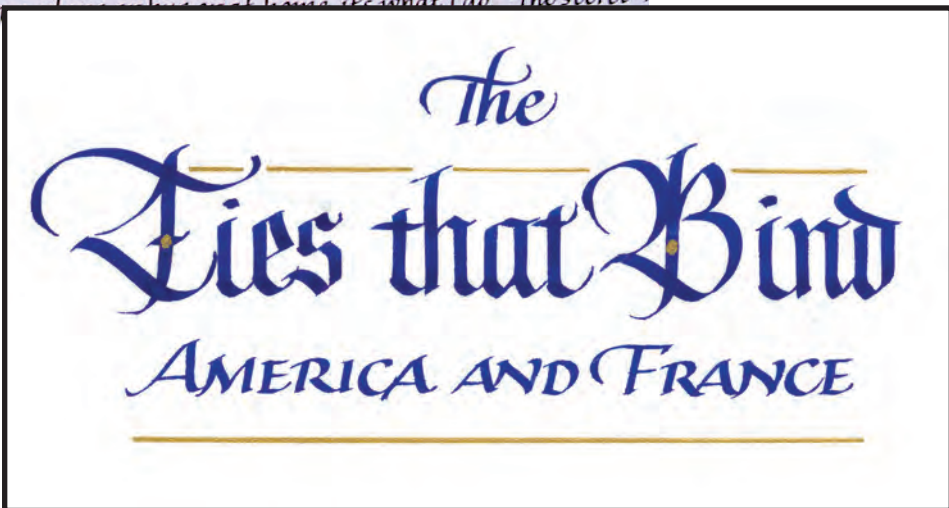


Left: An example of the oversized awards that Mary Lou creates for agencies, associations and universities.

*n, Jr., illustrious innovative groundbreaking artist, sensitive soulful singer, prolific masterful songwriter extraordinaire, you are the very chord that has helped to create the magnificent musical structure and foundation centered on the theme of love. Your phenomenal musical genius as a singer-songwriter-producer is famed Motown Records, beginning in the late 1950s. In the history of music, you are the singular h Fame, the Rock and Roll Hall of Fame, and to be named a Grammy Living Legend, simultaneously. Y r decades later, you have more than four thousand songs to your credit with at least thirty-six Top Medal of Arts Award, from the President of the United States, as well as the Soul Train Heritage Aw*

*ming the Matadors, who became the Miracles, you are still blessed with the God-given talent to create be some parts of a song" you said. "Whether I'm on ... but what I do." The secret*

Below: Title page to a hand-bound book honoring the 250th birthday of the Marquis de Lafayette, commissioned by Mount Vernon, the Virginia estate of George Washington.



me," she said. "The times I have compromised and given in on this, the job always seems to come back to haunt me. I'll open the newspaper and find my ugly lettering staring at me from an advertisement. Oh, the shame," she laughed.

"Then another client will see it and want something just like it. Now I'm doomed to repeat it over and over," Mary Lou added.

Another challenge freelancers face is the stress of getting the job done. "Since I tend to get overwhelmed easily, I've learned to divide large jobs into small bites," she said. "When I finish each chunk I have the satisfaction of meeting that day's deadline."

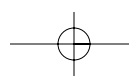
Despite careful planning, there are always emergencies—and sometimes these bring her right into the middle of the Washington scene. Mary Lou tells the story of her work for the wedding of the daughter of West Virginia Senator Jay Rockefeller.

"I was working onsite [at the Rockefeller estate in northwest D.C.] doing last-minute changes, and then drove home," she said. "When I walked in the door, the party planner called—Al and Tipper Gore, who had declined the invitation because of the ongoing 2000 presidential race, were suddenly able to attend.

"With the party just two hours away, I drove 25 miles back to the estate to do two place cards." ♦♦



Her client at Mt. Vernon sent Mary Lou this type-set title and asked her to embellish it with a flourish.



Senator and Mrs. John Davison Rockefeller IV  
request the honour of your presence  
at the marriage of their daughter  
Valerie Blanchette  
to

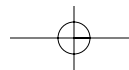
Mike Wallace

Saturday, the eighteenth, \_\_\_\_\_ mber

Two thousand four  
at five o'clock in the afternoon  
2121 Park Road, North  
Washington, District of Co



Dr. Bruce Wine and Dr. Joyce Lowenstein  
10.15 33rd Street, Northwest  
Washington, District of Columbia  
20007



THE BISHOP JOHN T. WALKER

Distinguished  
Humanitarian Service  
Award

presented by Africare to

General Colin L. Powell

General Colin L. Powell, you have spent your life in pursuit of equality, in the recognition of rights for all mankind. Your life has taken you from the streets of New York to the halls of the White House, from the battlefield of Vietnam to the Department of State, through it all you have held on to the core values of respect, responsibility, and dedication to humanity.

Born in 1937 to Jamaican immigrants and raised in the South Bronx, you adopted your parents' values of education and personal achievement. It was here that you learned of your responsibility to the community and your commitment to serve others was born. The love of your family carried you through your youth and inspired your decision to attend college. You enrolled in CUNY where you entered ROTC and found your place among the disciplined structure of the military. You thrived in this setting and rose to the top of your ROTC class. Thus began your long and distinguished career as a soldier.

You served two tours of duty in Vietnam, sustaining injuries both times, while gaining the respect of your fellow soldiers as you risked your life to save theirs. As an American soldier you were proud of your patriotism and service to your country. Yet upon your return home, you were confronted by racism that transcended your status as soldier.

Your passion to realize civil rights for all has been at the heart of all that you do. As a soldier during an era of estrangement between the military and the civilian world, you found your way just as swiftly.

Under President Carter you were appointed to the post of National Security Council member.

In 1995, you ended your military service and your devotion to your country has remained a constant. Your commitment to service and dedication to equality regardless of background.

Your civilian career has been an appointment of force whenever you placed your feet on the ground. You have involved

Mary Lou O'Brian is frequently commissioned to letter lengthy citations on award certificates, such as this one presented to General Colin Powell. To enhance the visual impact of the Africare award, she drew a border of African design.

Below: Mary Lou uses white gouache to letter on dark envelopes. If the client requests a hue, she generally mixes gray rather than white gouache into the color to achieve opacity because "the results are less stark and a bit more subtle." On the dark brown envelope at the bottom she put white into cobalt blue because "I wanted a very chalky, opaque blue."

The Honorable Condoleezza Rice  
Secretary of State  
Department of State  
Washington, D.C. 20520

Mr. Tyler  
3030 K Street, Northwest, #106  
Washington, District of Columbia  
20007

With compliments  
of the  
Catherine B. Reynolds  
Foundation

Tools of the Trade

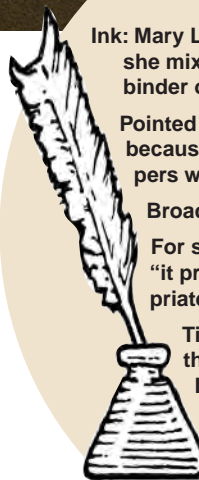
**Ink:** Mary Lou prefers black bottle sumi. For colors she mixes gouache, adding a bit of gum arabic as binder only if the dried ink can rub off.

**Pointed nibs:** Nikko—"It's rather stiff but I like it because it makes a nice thin hairline. Some papers want a softer nib and I'll go to Gillott 101."

**Broad nibs:** Mitchell.

**For signatures:** Rotring fountain pen because "it produces a fat monoline that looks appropriately heavy."

**Tip:** "When I have a large batch of certificates that requires several pen [size] changes, I've learned to switch pens as little as possible. I'll do all the names first, then go to the smaller pen and do all the dates, then switch to a tiny nib and do all the signature captions. The job looks better and goes much faster."





# Marta Legeckis

Anyone who believes the calligraphy of Official Washington must be formal or formulaic has not seen what **Marta Legeckis** creates for two of the agencies at the U.S. Department of the Interior. She produces original awards decorated with collages of dried flowers, miniature watercolor paintings, and bark and marbled papers.

“Personalizing the awards this way is truly meaningful to the people receiving them,” she said. “It’s one of the jobs I really look forward to every year.”

Each year Marta, a past president of WCG and co-director (with Pat Blair) of Letterforum 2006, produces 15 to 25 original certificates for the Department of the Interior’s Bureau of Land Management and its Office of Surface Mining Reclamation and Enforcement. Most

are awards for restoring abandoned mine land or to recognize coal mines with an outstanding record of protecting the public interest. She also does testimonials for retiring officials. For consistency, Marta creates an individual style for each type of award—but no two certificates are exactly alike.

“The head of the office was retiring a couple years ago, so I asked about his interests,” Marta recalled. “It turns out he does stock car racing—so I used round paper and drew a race track around the border with a little stock car with his name on it.”

More retirement examples? “They said their graphic designer is energetic and wears silver and turquoise jewelry, so I lettered on black paper with metallic inks,” Marta said. “And I collaged on dried flowers to mark the retirement of a lady looking forward to working in her garden.”

Other offices at the Interior Department—and additional clients in Official Washington—allow Marta to apply her creativity, her lettering expertise and her master’s degree in fine arts.

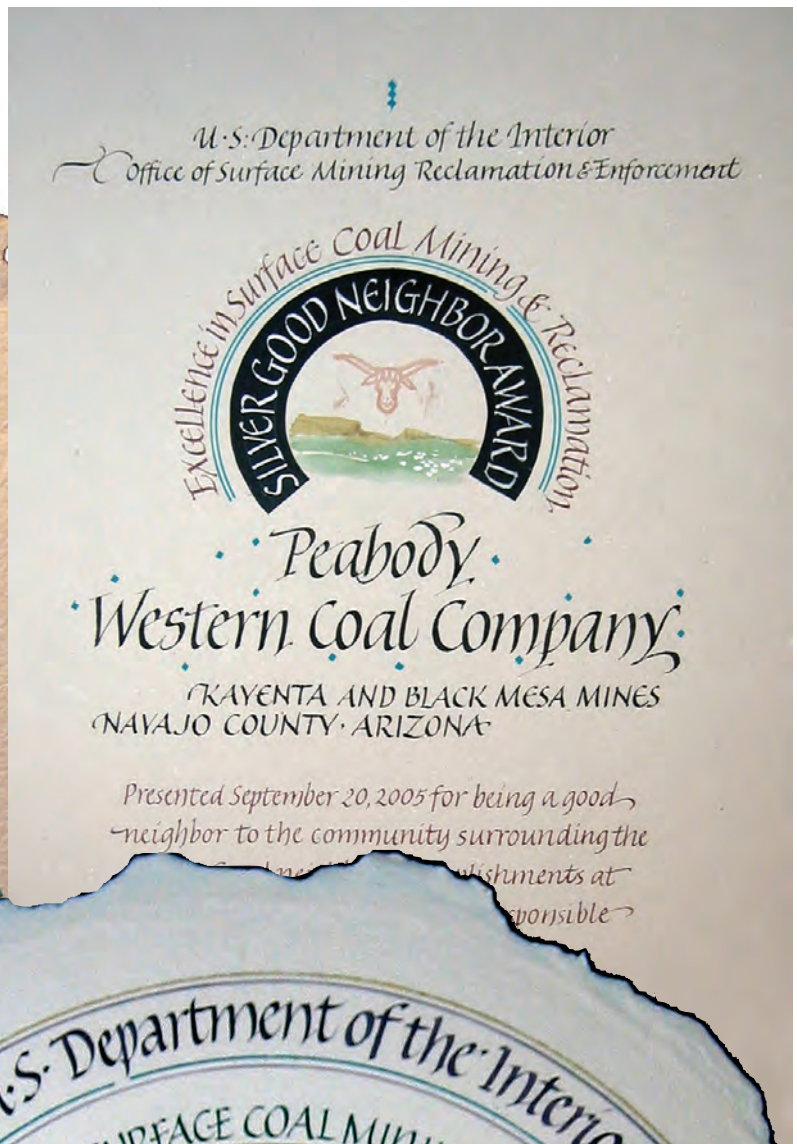
“A few years ago I started doing work for the Bureau of Land Management—awards for individuals and small companies,” she said. “One was for a man who pans for gold in Alaska. He had to reroute a stream to search for gold, but he put the stream back to its original course when he was done. They sent me a photo and I painted an illustration of him with his dog on the certificate.”

For abandoned mines that were reclaimed as bat habitats, “I carved a bat out of an eraser and stamped little bats on the awards, adding little gold eyes,” Marta said.

On a U.S. Department of State invitation for the Prime Minister of India, she drew a border based on an Indian fabric design.

When Al Gore was vice president, Marta said, “Tipper Gore’s social secretary gave me a free hand” to let her creativity shine. For an invitation honoring the Washington Mystics WNBA team, “I used magic marker on a paper towel to do the heading,” retouching it until she achieved the desired effect.





When the Department of the Interior commissions Marta Legeckis to create unique award certificates, she often uses Twin-rocker handmade paper because of the mill's selection of shapes, textures and earth tones. She complements her calligraphy with watercolor illustrations.

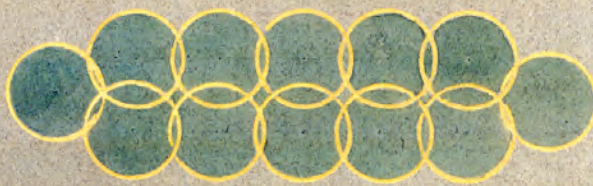


EVADA, NORTHEASTERN NEVADA STEWARDSHIP GROUP, BLM, GREAT BASIN COLLEGE, UNIVERSITY OF NEVADA, RENO, MINING LIFE, DIXIE, JIPANGU, FLORIDA CANYON MINE, BARRICK/NEWMONT-TURJOISE RIDGE, MINE, BARRICK/NEWMONT-CORTEZ GOLD

U.S.  
Department  
of the Interior  
BUREAU OF LAND MANAGEMENT

# HARDROCK MINERAL COMMUNITY OUTREACH & ECONOMIC SECURITY AWARD

## THE NORTHERN NEVADA PARTNERSHIP GROUP

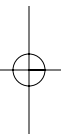


PRESENTED SEPTEMBER 18, 2007 FOR OUTSTANDING ACHIEVEMENT  
IN SUSTAINABLE DEVELOPMENT BY ENGAGING LOCAL COMMUNITIES,  
MINING COMPANIES, EDUCATIONAL INSTITUTIONS AND OTHER  
STAKEHOLDERS TO DISCUSS AND EXPLORE

On the occasion of  
THE 50<sup>TH</sup> ANNIVERSARY OF THE SIGNING OF  
THE NORTH ATLANTIC TREATY  
The Secretary of State  
requests the pleasure of your company  
at luncheon  
on Sunday, the twenty-fifth of April  
Nineteen hundred and ninety-nine  
at one-thirty o'clock

His Excellency  
Atal Bihari Vajpayee  
Prime Minister of the Republic of India  
The Vice President  
requests the pleasure of your company  
at luncheon  
on Friday, the fifteenth of September  
Two-thousand  
at twelve-thirty o'clock

To tailor each award to its recipient, Marta adds meaningful decorative elements such as marbelized paper, dried leaves, bark paper and rubber stamps she carves from erasers.



U.S. DEPARTMENT OF THE INTERIOR  
Office of Surface Mining Reclamation and Enforcement

EXCELLENCE IN SURFACE COAL MINING & RECLAMATION  
NATIONAL AWARD

Foundation Coal Holdings, Inc.

DELTA MINE  
HARCO EAST FIELD, HARRISBURG, ILLINOIS

Presented September 20, 2005 for outstanding performance  
in developing and implementing exemplary mining  
and reclamation methods that maintain sound  
environmental conditions. On-the-ground achievement  
at this site is a tribute to those responsible and  
a model for others to follow.

U.S. DEPARTMENT OF THE INTERIOR  
Office of Surface Mining Reclamation and Enforcement

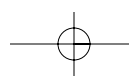
EXCELLENCE IN  
ABANDONED MINE LAND  
MID CONTINENT REGION

Kansas Department of  
Environment and  
Natural Resources

OVERMAN ABANDONED MINE LAND  
RECLAMATION PROJECT

Presented October 8, 2007 for reclamation  
and reclamation to a high level of  
reforestation





OF

THE SIGNING OF  
TREATY

ate  
r company

h of April  
ty-nine

cellency  
ari Vajpayee  
the Republic of India

e President  
sure of your company  
uncheon  
fifteenth of September  
thousand  
-thirty o'clock

**As a freelance calligrapher, Marta Legeckis receives work from the White House, Office of the Vice President, Department of State and other federal agencies.**

Marta also creates more traditional calligraphy for the White House, Office of the Vice President and U.S. Department of State in her home studio and sometimes on site. "I'm called in when the official calligraphers at the White House and State Department are swamped," Marta said. "They either send me the work or have me come in, usually to do place cards and envelopes."

For her most creative work, Marta starts with thumbnails in order to plan the layout, then does roughs in ink. For Department of the Interior awards, she uses Twinrocker handmade papers and decorates with gouache in a palette of earth tones "for a look befitting Interior," she said. She has even done awards on bark paper for companies being honored for reforesting federal land.

"I enjoy experimenting with various papers, using sumi ink, gouache or whatever writing fluid works best on a certain paper," explained Marta, who has been a professional calligrapher for 30 years. "If the paper's not taking the ink right, I may be forced to spray it with workable fixative," she said, adding, "It's important to spray before you draw guidelines or you won't be able to erase them."

And Marta prefers to draw those lines in. "The light table doesn't work well for me—I find it bothers my eyes," she said. "But I sometimes use it to letter place cards when I don't have time to draw and erase lines."

For the past three years she has created enormous awards—hundreds of words long—for the White House Fellows Association. The first one she lettered was for Colin Powell, acknowledging in detail his contributions to the nation (shown framed at right). These certificates are very formal, with elegant lettering and touches of gold.

ARTMENT OF THE INTERIOR  
Surface Mining Reclamation & Enforcement

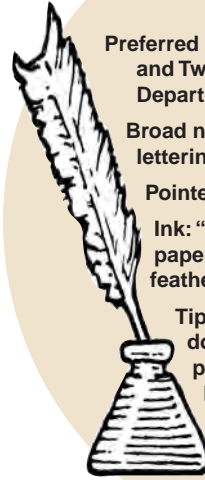
LENCE IN  
DONED MINE LAND RECLAMATION  
ONTINENT REGIONAL AWARD

as Department of Health &  
ronment Surface Mining Section

AN ABANDONED MINE LAND  
ATION PROJECT

October 8, 2007 for removal of a dangerous highwall  
amation to a high level of habitat and hardwood  
ation

## Tools of the Trade



**Preferred papers:** Arches Text Wove for most jobs, and Twinrocker handmade paper for Interior Department certificates.

**Broad nibs:** Mitchell, with Speedball for larger lettering "and automatic pens for really large."

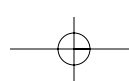
**Pointed nibs:** Leonardt EF Principal.

**Ink:** "For black ink usually sumi but on some papers gouache works better because sumi feathers." For gold she prefer Schmincke.

**Tip:** "To fix mistakes I take a very sharp double-edged razor blade, break it in half, put masking tape over the broken edge, hold it between my thumb and forefinger and gently curve it to carefully slice off the mistake. Sometimes I collage over the mistake if it's in a place where that would work."

"In order to figure out the spacing for so much text, I use the computer," Marta admitted. "I print out the testimonial language in an italic font so I can determine the line breaks and spacing. I enlarge this to the size needed for the award—and then pencil the wording on a full sheet (22x30) of Arches Text Wove."

But no matter how influential her clients are, Marta still has one basic challenge that any calligrapher faces. "The hardest part is sitting down to start," she said. ❖❖





U.S. DEPARTMENT OF THE INTERIOR  
OFFICE OF SURFACE MINING RECLAMATION & ENFORCEMENT

EXCELLENCE IN  
ABANDONED MINE LAND RECLAMATION  
APPALACHIAN REGIONAL AWARD

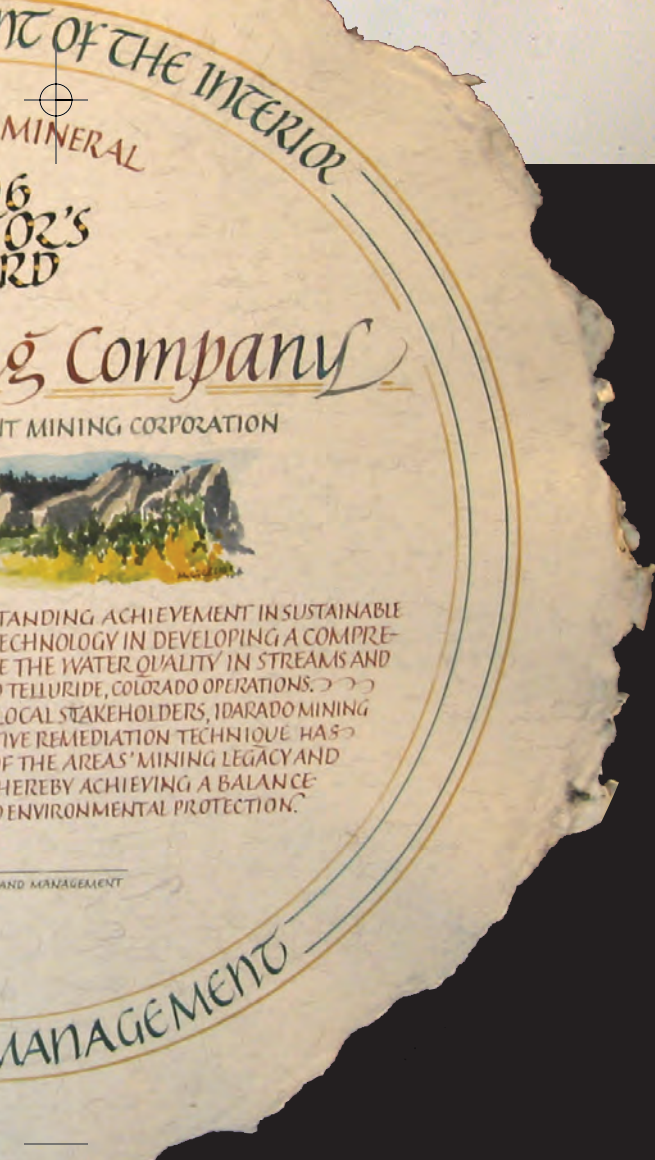
Pennsylvania DEP Bureau of  
Abandoned Mine Reclamation

THE KALPAND MELCROFT  
AMD ABATEMENT PROJECTS



Presented October 8, 2007 for significant control of an  
Acid Mine Drainage problem leading to increased  
health and safety, stream vitality, and stable  
property values.

DIRECTOR, OFFICE OF SURFACE MINING RECLAMATION AND ENFORCEMENT



U.S. Department of the Interior  
BUREAU OF LAND MANAGEMENT

2006  
Hardrock Mineral  
Small Operator Award

MIKE & LOU BUSBY  
DOING BUSINESS AS GEOQUEST & CHICKEN GOLD CO.  
Chicken Creek Mine  
Chickney, Alaska



Presented September 21, 2006, for outstanding achievement in  
sustainable development through environmental stewardship.  
Mike and Lou Busby's placer mining operation and reclamation  
at Chicken Creek Mine and post-mine development operation  
at Chicken Gold Camp & Outpost, attest to their strong  
commitment to mitigate environmental and aesthetic impacts  
and integrate tourism with local mining history, modern placer  
mining, and on-going reclamation to create a rewarding  
educational experience.

DIRECTOR, BUREAU OF LAND MANAGEMENT

# Julian Waters



While you may never receive a hand-lettered invitation to a State Dinner, you probably have held in your hand some of the artistry of Julian Waters.

Official Washington calls on him for unique lettering projects that are seen across America—from U.S. postage stamps to publications by such Washington institutions as the Smithsonian

and the National Geographic Society. Visitors to Washington also encounter his work on posters, books and signs at the Mall’s many museums and galleries—and even in lettering etched on large glass panels at the Women in Military Service for America Memorial at Arlington National Cemetery.

“I am a designer who works with letterforms,” the Washington Calligraphers Guild member said. Whether the finished product ends up on paper, postage or glass or as computer images, “I am trying to create moods and graphic solutions with my lettering.”

Julian began developing his artistic vision by watching his parents. His mother is the eminent calligrapher Sheila Waters, WCG’s founding president. His father, Peter Waters, was a renowned designer and bookbinder before revolutionizing the field of library materials conservation.

“I’ll always remember one little drawing lesson my mother gave me when I was eight,” Julian recalled. “I was going to do a drawing of a wild rose we had picked, and she got me to really look and tell her what I saw—both the linear structures of the plant and the shapes of the spaces. Allegedly, I then went ahead and did a splendid drawing, which she still has today. This kind of seeing is essential to calligraphy.”

Julian was teaching beginners classes by age 18 and conducting workshops at 22, as he continued to gain expertise studying with world-class artists including Germany’s Hermann Zapf.

His experience has taught him that “calligraphy is not about one perfect letter followed by another.” Instead, he explained, “it really should be all about how the blacks and whites work together within a word, within a line, within the texture of the overall piece. How do all the thins relate to each other ... the thicks, the swells, the curves, and most importantly, the negative shapes?”

The design for a U.S. postage stamp begins taking shape when a committee reviews proposed themes and selects the subjects of upcoming issues. The panel then puts each project in the hands of an art director—who will often turn to Julian when lettering plays a large role in the stamp’s design. In the end, his work ends up, in miniature, on envelopes across the country.

“If your work is well reproduced, it is cool to see it out in the world,” he said. “When it is printed poorly, it is not cool!” Julian also creates





The Postal Service commissioned Julian Waters to letter the headings of its Legends of American Music Series, a series of stamp sheets it issued during the 1990s to commemorate musical artists. He drew the letters or used various pens and brushes to evoke the flavor of each genre. For each series he submitted numerous roughs; shown below are two rejected iterations (small) paired with the final art.



# Popular Singers

# Big Band Leaders

# Broadway Songwriters

# Hollywood Composers

# JAZZ SINGERS/BLUES SINGERS

# Rock & Roll/Rhythm & Blues

# Rock & Roll, Rhythm & Blues

# Country & Western

# Country & Western

## Presidential Libraries

FIFTY YEARS 37 USA

## Presidential Libraries

FIFTY YEARS 37 USA



Julian Waters has done the lettering for several U.S. postage stamps. The 1989 Bill of Rights stamp (page 38) was reproduced on posters, jigsaw puzzles, mugs, t-shirts and other merchandise. For a 2005 commemorative he hand-lettered "Presidential Libraries Fifty Years 37 USA" in several styles; the final stamp is shown at left. In 1999 USPS commissioned Julian to letter "Love" for a stamped envelope.



For the 1987 Postal Service book, *Wildlife America*, Julian Waters did the cover lettering and the title for each page. "This was a landmark job for me because of the challenge of creating 50 different styles in my title lettering, each trying to visually reflect the personality of the bird or animal," Julian said. "If you think only in terms of style (Italic, blackletter, Roman, etc.) you quickly run out of ideas. Instead I thought about visual

texture: soft/hard, round/angular, heavy/light and so on. This then opens up a wide pallet of in-between styles. It was somewhat like designing 50 different logos." He generally used a broad-edge or ruling pen, working "quickly and directly without a lot of pre-planning and without much retouching. It was a lot to get through within a tight deadline, but a very fun project."



Pronghorn  
 Box Turtle  
 Bald Eagle  
 Alaskan Brown Bear  
 Lynx Mott-woodchuck  
 California Sealion  
 American Elk  
 Mountain Goat  
 River Otter  
 Swallow



Julian Waters' final art for the National Wildlife Federation's mail order catalog titling, with two roughs at far right that the client rejected.

NATIONAL  
*Wildlife*

NATIONAL  
 WILDLIFE  
 DIRECT

*National Wildlife*  
 DIRECT

Like the Wildlife book on the opposite page, the 1992 USPS book *Wildflowers* was sold with the complete 50-stamp mint set of that year's wildflowers stamps. Julian Waters did the cover and title page titling, and then 50 titles inside the book, one for each of the 50 stamps. "The interior titles were all in the same basic style, like a titling style," Julian said, "but being hand done gave a nice individuality to each title and page that blended well with the Bembo text type."



### Trumpet Honeysuckle

*Lonicera sempervirens*



This vine owes its common names, Trumpet or Coral Honeysuckle, to the shape and color of the striking clusters of flowers. The beautiful scarlet tubular flowers, with yellow interiors, are scentless, which is unusual for a Honeysuckle. However, their color and shape make them very attractive to hummingbirds and long-tongued insects. Trumpet Honeysuckle can be found in woods and thickets in Massachusetts and New York, south to



### Jacob's Ladder

*Polemonium van-bruntiae*



The flower of Jacob's Ladder or Sky Pilots is in the bluish-purple spectrum of the wide array of hues represented by the Phlox family. Two early plant collectors, Thomas Drummond and Jean Louis Berlandier, gathered specimens of this principally North American family and sent seeds back to Europe. The showy plants quickly became immensely popular staples of traditional English herbaceous borders. European gardeners admire Phlox

### Common Sunflower

*Helianthus annuus*

### Fragrant Water Lily

*Nymphaea odorata*

lettering for titles on sheets of stamps and for related philatelic products from books to mugs.

He began doing calligraphy for the National Geographic Society in his early 20s. "I would be called to work on lettering for a magazine article usually after they had tried a number of headline typefaces and they found none suitable," Julian recalled. "I would see the whole layout of an article including all the photos and illustrations so I could respond to the subject and the space available. Most of the work I did in the magazine was not credited with my name, because my work was categorized as 'type.'"

Eventually Julian even provided the type, when *National Geographic* magazine became one of the clients to use the computer typeface family he created, Waters Titling.

Julian noted that he was one of the first calligraphers to utilize the computer as a design tool. But his pre-digital background remains very important to him. "I am glad I had all that hands-on experience," he said, "because I am still very fussy about letterspacing in typography."

Creating art for *National Geographic* and other clients begins when they agree on a price. After discussing the project and studying related materials, he produces a set of first roughs. "I used to send these by messenger or by FedEx but now I just scan my roughs and send jpegs or PDFs via email," he said.

"The client will usually wish to see more ideas or will like one or two of my designs. I will present a second or third stage of roughs, usually more refined than the first set," Julian continued. "From there I would normally go to final art."

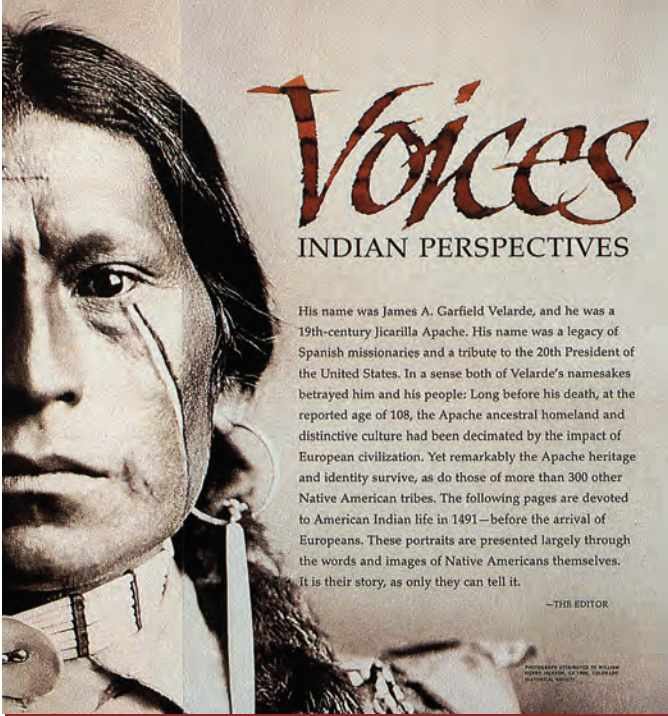
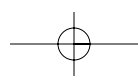
Today most of his clients want to receive the finished product in digital form. "I usually email the final art," he said, but "in the 1970s and 80s, I would make a beautiful high-contrast photostat of my final lettering, mounted on mat board with a color paper flap. Now that presentation is very 'old school!'"

Julian also uses the computer to do a final check on his lettering. "If I re-touch, I still prefer to do it on paper, but I like that extra step of seeing it on the computer," he explained. "Sometimes I will reverse it to white on black to look at it in a different way, in case I didn't see everything when positive. I used to do that in the old photo era too."

Sometimes the client requires the lettering in vector format, so he converts it to Bezier outlines using Adobe Illustrator. "There are automatic conversion tools such as Adobe Streamline, but I feel they always distort my lettering," he said. "So I insist on doing the vector redrawing myself. It is a royal pain, but I am comfortable in the technique."



Julian Waters provided the lettering for a U.S. Information Agency traveling exhibition poster.



# Voices

INDIAN PERSPECTIVES

His name was James A. Garfield Velarde, and he was a 19th-century Jicarilla Apache. His name was a legacy of Spanish missionaries and a tribute to the 20th President of the United States. In a sense both of Velarde's namesakes betrayed him and his people: Long before his death, at the reported age of 108, the Apache ancestral homeland and distinctive culture had been decimated by the impact of European civilization. Yet remarkably the Apache heritage and identity survive, as do those of more than 300 other Native American tribes. The following pages are devoted to American Indian life in 1491—before the arrival of Europeans. These portraits are presented largely through the words and images of Native Americans themselves. It is their story, as only they can tell it.

—THE EDITOR



# Jewels of the Adriatic

# YUGOSLAVIA'S SPARKLING CO

A portion of Julian Waters' lettering for National Geographic magazine is reproduced on these two pages.

# Built on History: Florida's St. Augustine

By Mary Fra

Photographs by Karen Kasma

# IN A JAPANESE GARDEN

By BRUCE A. COATS  
Photographs by MICHAEL S. YAMASHITA

Waves of azaleas flow gracefully across the garden of the Daeibiji te as tea and cakes are set out for visitors. An oasis of serenity in the Japanese garden invites contemplation and calms the soul.



By BART McDOWELL SENIOR ASSISTANT EDITOR  
Photographs by O. LOUIS MAZZATENTA SENIOR ASSISTANT EDITOR

WITH WISDOM and hospitality, a former President of Colombia urged his official visitors to see the antique city of Cartagena de noche y en coche—a rhyme in Spanish, “by night and by coach.”

Romantic notion, and more: This fortress city on the Caribbean is a world heritage site, as designated by UNESCO. Like an aging beauty, Cartagena best recaptures her voluptuous past in the dim light of candles and coach lamps. To the cadence of horse hoofs, on streets so narrow that balconies almost collide, visitors see baroque facades and castellated bastions . . . a shadowy, lived-in museum with street life and laughter and the gossip of history.

# Cartagena Nights

Mirrored in a street slick

the Church of San Pedro Claver in the romantic colonial quarter of this historic Colombian city. A key part of the Spanish Main from the 16th to the 18th centuries, Cartagena

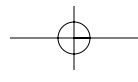
And what history. As a guardian of Spanish sea-lane for Peruvian silver and gold, Cartagena became the most important port in the New World, a storehouse for provisions and treasure and a fatal temptation for deriders.

Now, by day, new parts of the city sprawl wide. Sunbathers, basted with lotions, carpet the beach. Vendors sell raspados—shaved ice with syrup—seashell jewelry, and garlands of fishy iguana eggs. Colombians from Bogotá—cachacos to the local folk—come here “so they can stroll the streets in safety,” a young policeman says proudly. “Here people

# MASTERS TRADITION ARTS

# WILLIAM BART

A Naturalist's Vision of From





YUGOSLAVIA'S  
SPARKLING COAST

See page 44 and the  
back cover for additional  
artwork by Julian Waters.



Florida's  
stine  
Mary Frakes  
en Kasmauski

NATIONAL GEOGRAPHIC  
*Behind the Scenes*


Writing  
Writing Writing

A Man of Letters

Last month's GEOGRAPHIC story on writing needed a little something extra—more writing! We called on Julian Waters, master calligrapher. A longtime freelance contributor—his work has embellished subjects from Lewis Carroll to Native Americans for this magazine—Julian has also designed lettering for children's books, for stamps for the U.S. Postal Service, and for the Women in Military Service for America Memorial in Arlington, Virginia.

Before deciding on the lettering for a magazine article, Julian looks over the entire package of the text and photographic layout. "Calligraphy can make or break a page's graphic design," he says. He then crafts his own style of hand lettering to suit the needs of the page; some of his "roughs" for the writing story title appear above.

Though he specializes in adding the human touch of calligraphy to graphic design, Julian is just as comfortable in the digital arena as he is with his traditional pens and brushes. He created a popular computer typeface family, Waters Tinting MM, which was also used in the design of last month's story. It's almost as beautiful as if he had written it himself.




In its "Behind the Scenes" section (shown at left), *National Geographic* featured Julian as the artist responsible for titling of its "The Power of Writing" layout as well as numerous headlines over the years. One of his earliest commissions for the magazine (1983) was the title at right and initial cap above.

HERBS

For All Seasons

By LONNELLE AIKMAN  
Photographs by SAM ABELL



Perhaps because of the many kinds of lettering he produces, Julian has no favorite ink or paper. But he does have some preferred pens. "For broad edged pens, I like the old Mitchells the best, from the 1960s or so," he said. "I now have some very special German nibs kindly given to me by Hermann Zapf. They are now my favorites, even when I don't use them!"

He is also careful about how he feeds ink to his pens. "I don't like dragging a lot of ink underneath the nib while writing because I need to get very crisp hairlines at times," he said. "But sometimes you want your thins thick, so then I might work extra 'wet.' It all depends on what I am trying to achieve."

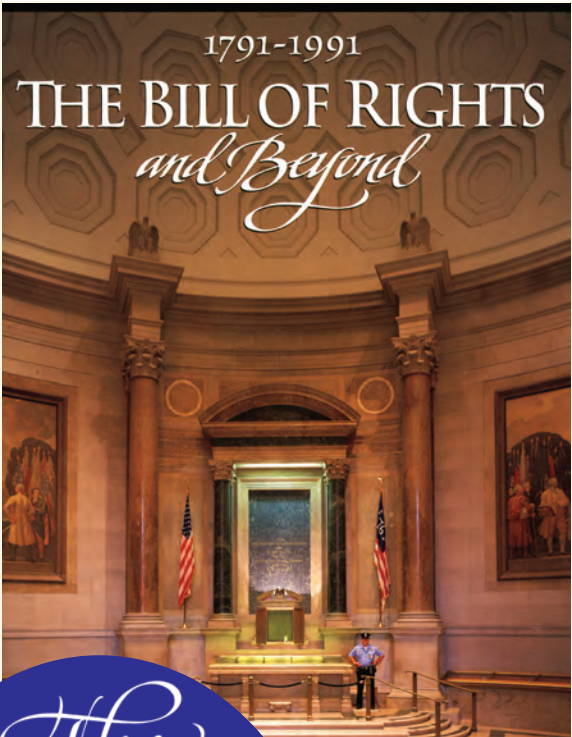
And what, above all, Julian is trying to achieve is a perfect marriage of technique and emotion. This is how he put it: "Some of us work for years striving for great precision in our lettering. But something is missing—it's clean but cold. Some of us do very free work, but it all comes out like limp noodles, with no backbone. Creating refined work that is still warm and full of interest—that is a most elusive aspect of letter making and that has always been what I have worked very hard for." ♦♦

STERS of  
TIONAL  
RTS

The Pearl  
HIDDEN SOUL OF THE OYSTER

on of Frontier America  
ARTRAM





The  
Commandant's  
Own

For the Bill of Rights book published by the Commission on the Bicentennial of the United States Constitution, Julian Waters used hand lettering rather than type for the title. Right: U.S. Marine Band logo; White House program book title. Below: logo for a National Gallery of Art exhibition.

In  
Performance  
AT THE  
White House

Below: book cover title for the National Gallery of Art.

The  
National  
Symphony  
Orchestra  
Ball 1990

Renaissance  
Master  
Bronzes

Washington DC

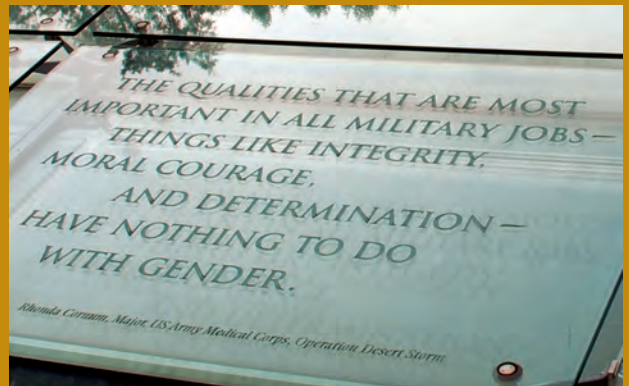
Above: Washington Metropolitan Area Transit Authority title for maps and pamphlets.

Tilman  
Riemenschneider  
MASTER SCULPTOR OF THE  
LATE MIDDLE AGES



For the floor of the National Geographic Building Julian Waters drew foot-high letters that were laser-cut in bronze.

For the Women in Military Service for America Memorial, Julian lettered quotations that were etched in large glass panels. He is one of a handful of Washington Calligraphers Guild members whose lettering appears in stone, bronze and other materials on the nation's museums and memorials.



# Scripsit Back Issues Still Available

## SPRING 1984 \$2

Editor - Rose Folsom  
**The Calligraphic Art of Arthur Baker**  
 Reprint: Manuscript... Sotheby's Record  
 The Tale of Two Pluckers  
 Interview: Ann Hechle  
 Discourse on Calligraphy Idea Exchange

## SUMMER 1984 \$2

Editor - Rose Folsom  
**Workshop Reviews:**  
 Rustic Capitals, Drogin  
 Layout Workshop, S. Waters  
 Illustration for Calligraphers  
 Square Capitals, Drogin  
 Pens, Pencils, and PopsicleSticks, Beasley  
 Color and Design, Beasley  
 Lecture Review: N. Barchowsky on the Logic of  
 Italic Old and New Calligraphy

## WINTER 1986 \$3

Editor - Anne Lane  
**10-year Perspective of the WCG**  
 Lecture Review: Meeting with Stan Knight  
 Some Reflections on Innovations 86  
 Workshop Reviews: Brush Romans, Stevens  
 An Italic Overhaul, Anonymous

## SPRING 1989 (Vol XIII, No.1) \$2

Editor - Judy Hoyle  
**Have Pen Will Travel Issue**  
 According to Hoyle  
 Course Descriptions

## SUMMER 1990 (Vol XIV, No. 1&2) \$4

Editor - Judy Hoyle  
**Under Milk Wood**  
**Double Issue Celebrating the Book Arts**  
 Sheila Waters and Under Milk Wood -  
 The Featured Bookbinding  
 The WCG Library, Book and Slide Collection  
 Paper and Papermaking  
 Folded Treasures  
 Heller's Rare Books  
 Ames Lettering Guide

## WINTER 1990 (Vol XIV, No.3) \$2

Editor - Louise Dooley  
**Mysteries of Nature Revisited**  
 Neuland: A Turn of the Pen  
 It's a Frame-up  
 Four Contemporary Calligraphers  
 On the Road: Austin, Texas  
 Designer's Corner: Embossing

## SPRING 1992 (Vol XV, No. 3) \$3

Editor - Rose Folsom  
**Theme: Calligraphic Artist's Books**  
 Women & Medieval Manuscript Prod.  
 A Moon & Their Sun: Writing Mistresses  
 of the Sixteenth and Seventeenth Century

## AUTUMN 1993 (Vol 17, No. 2) \$2

Editor - Esther Washington  
 Continuation of the Winter 92 issue: **Calligraphy  
 on paper, fabric, polymer clay, and wood**  
 Greeting Cards

## AUTUMN 1994 (Vol 18, No. 1) \$3

Editor - Nan Jay Barchowsky  
 Alfred Fairbank - Paul Standard - Lloyd Reynolds  
 - Tom Gourdie - Rosemary Sassoon -  
 Gunnlaugur Se Briem

## LETTERFORUM (Vol 19, No.1) \$4

Editor - Nan Jay Barchowsky  
**After the Great Escape: Future of Calligraphy**  
 Layout leuan Rees  
 Gudrun Zapf von Hesse - Alan Blackman

## SPRING 1996 (Vol 19, No. 2) \$3

Editor - Michael Clark  
**Letterforms**  
 Tony Forster - Sherry Bringham -  
 Herman Kilian - Elmo Van Slingerland  
 Jose Mendoza Y Almeida - Michael Clark

## 20th ANNIVERSARY (Vol 19, No. 3) \$5

Editor - Esther Washington  
 Looking Back  
 The Artist's Contribution  
 Tribute to Professor Herman Zapf  
 The Two Letterforums  
 Reggie Ezell's Year long Class  
 Sheila Waters

## SPRING 1997 (Vol 20, No. 1) \$5

Editor - Rose Folsom  
**Manuscripts** from the Walters Art Gallery and  
 Folger Library  
 New Scripts from Old Manuscripts  
 How to See Manuscript Collections

## SUMMER 1997 (Vol 20, No. 2) \$5

Editor - Michael Clark  
**Letterforms:** Phill Grimshaw - Richard Lipton -  
 Glenn Yoshiyama - Gerard Huerta - Angela  
 Durbin - Michael Clark

## WINTER 1998 (Vol 20, No. 3) \$5

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**Letterforms:** Christopher Haanes - Peter Thorn-  
 ton - Werner Schneider - Stephen Raw -  
 Gudrun Zapf Von Hesse

## WINTER 1999 (Vol 21, No. 2) \$5

Editor - Michael Clark  
**Letterforms:** John Stevens - Julian Waters -  
 Michael Clark - Ward Dunham - Peter Horridge

## SUMMER 1999 (Vol 21, No. 3) \$5

Editor - Joan Machinchick  
**The Art of Collaboration**  
 Conversations  
 Pen In Hand  
 Common Ground  
 Realities check with David Tannous  
 "Discoveries" Reviews

## DECEMBER 1999 (Vol 23, No. 1) \$5

Editor - Hermineh Miller  
**Flow: Playing Idea and Essence Into Reality**  
 Song of the Brush, Dance of the Ink  
 Aikido: The Way of Harmony With the Universe  
 Yoga: A Path to the Heart  
 Meditation: A Path to a Quiet Mind  
 Book Reviews

## APRIL 2000 (Vol 23, No. 2) \$5

Editor - Michael Clark  
**The Abstract Side of Letterforms**

## 25th ANNIVERSARY ISSUE (Vol 24, No. 3) \$5

Editor - Nan Jay Barchowsky  
 A Guild Retrospective  
 25th Anniversary Exhibit  
 Graceful Envelopes

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Selected past Scripsits are available for purchase by individuals. Scripsits will be mailed upon receipt of payment. All checks must be in U.S. dollars, payable to the Washington Calligraphers Guild. (Write for teacher/vendor discount.)

Prices include postage within the United States. For orders being shipped to Canada and Mexico: add \$1 per copy. All other countries: add \$3 per copy.

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Editor - Rose Folsom  
**The Critic's Eye - covering WCG's 25th Anniversary Exhibition**

## JUNE 2002 (Vol 25, No 2) \$5

Editor - Michael Clark  
**Letters: From Written to Digital Forms, Part 2**

## RECENT ISSUES

m/n = member/non-member price

## JANUARY 2004 (Vol 26, No 2) m/nm \$6/\$15

Editor - Michael Clark  
**Ich Bin** (Various artists)

## JUNE 2004 (Vol 26, No 3) m/nm \$6/\$15

Editor - Michael Clark  
**Letterforms:** Hoffman Angelic Design, Jean  
 Larcher, Gareth Colgan, Yves Leterme, Bob  
 Boyajian

## JANUARY 2005 (Vol 27, No 1) m/nm \$6/\$15

Editor - Mary Lou O'Brian  
**WCG Honorary Members:** Sheila Waters, Charlie  
 Hughes, leuan Rees, Hermann Zapf

## AUGUST 2005 (Vol 27, No 2) m/nm \$6/\$15

Editor - Michael Clark  
**Letterforms:** Stephen Rapp, Rose Folsom, Ann  
 Alaia Woods, Pat Blair

## FALL 2005 (Vol 27, No 3) \$20

Editor - Lorraine Swerdloff  
**The Graceful Envelope Contest** - Full-color issue  
 featuring selected winners from 2003-2005.  
 (24 pages, 65 color images)

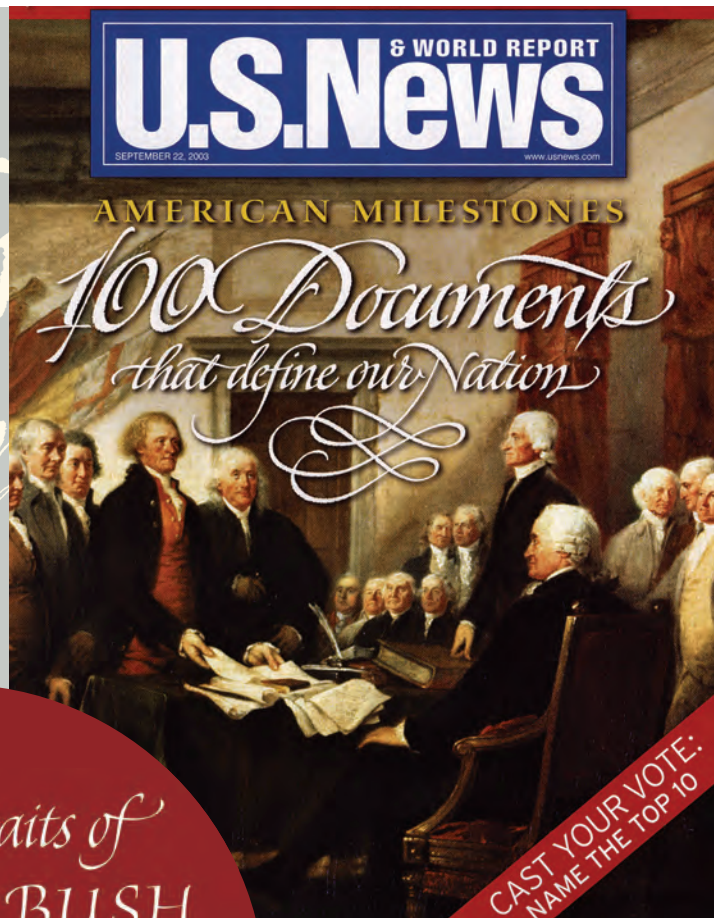
## WINTER 2006 (Vol 28, No 1) m/nm \$6/\$15

Editor - Ellen Jankowiak and Jordenne Ferrington  
**Greeting Cards their Designs and Experiences**

## LETTERFORUM 2006 (Vol 28, No 3 / Vol 29 No 1) m/nm \$8/\$20

Editor - Rose Folsom

Documents  
define our Nation




The Portraits of  
GEORGE BUSH  
&  
BARBARA BUSH

Julian Waters lettered the cover headline for the *U.S. News & World Report's* 70th anniversary issue. More of his magazine and book titling appears here and on pages 38-44.




**GENERATIONS**



GENERATIONS  
AN EXHIBITION  
INAUGURATING  
THE SMITHSONIAN'S  
INTERNATIONAL  
GALLERY

S. DILLON RIPLEY CENTER  
1100 JEFFERSON DRIVE, S.W.  
WASHINGTON, D.C.

SEPTEMBER 28, 1987  
THROUGH  
MARCH 31, 1988  
OPEN DAILY,  
10:00 A.M.-5:30 P.M.



Above: Lettering for White House booklet.  
Left: Title for a Smithsonian exhibition.  
Right: One of 24 page headings for the U.S. Postal Service's 1989 *Mint Set of Commemorative Stamps* book.

