

# The Washington Calligraphers Guild

APRIL | MAY 2025



Welcome to the Guild, Kathy Barker, who sent in these bookmarks that celebrate Spring.

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## A LETTER FROM THE PRESIDENT

Spring is in full swing and the beauty of nature is all around. I hope that the Guild is helping you reach your calligraphy goals and inspiring you to try new things. The Board has been clarifying and expanding our Statement of Purpose so that we can move ahead confidently into the next phase.

Before leaving the position of President, I really want to bring to your attention the amazing group we have on the Board. There are several dedicated volunteers who have been keeping various functions going for years: mailing and selling *Scripts*, handling incoming mail, and overseeing the library; publicizing and posting on Facebook and through the *Bulletin*; updating the website; and organizing meetings and keeping track of past board decisions.

And in the past few years, new talent has joined in to coordinate the Graceful Envelope Contest, plan workshops and programs, handle finances, and welcome new members. All this work that takes place behind the scenes is not only a way to contribute to the Guild, but a way to connect with other members and enjoy some pretty fantastic camaraderie.

I would also like to give special thanks to Jodie Lide and Sabrina McNeal, my trusty sidekicks! I couldn't have done it without them.

I am grateful for these two years as President and hope that I have been able to enrich what the Guild is doing and prepare it for the next phase of outreach and growth!

*Elissa Krieg*  
WCG President

## WASHINGTON CALLIGRAPHERS GUILD

### — BOARD OF DIRECTORS —

#### – OFFICERS –

PRESIDENT: Elissa Krieg  
elissa@squill-studio.com

❖ Candidates urgently needed ❖

VICE PRESIDENT: Sabrina McNeal  
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TREASURER: Elaine Hovey  
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SECRETARY: Karen Garvey  
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#### – STANDING COMMITTEES –

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WORKSHOPS REGISTRAR: Sarah Spengler  
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ZAPF SCHOLARSHIP: Shane Perry  
shaneperrydc@yahoo.com

#### – SPECIAL ASSISTANTS TO THE BOARD –

GRACEFUL ENVELOPE CONTEST:  
Rosalee Anderson | Peggy Barlett | Sabrina McNeal

PARLIAMENTARIAN: Margaret-Ann Howie

POST OFFICE BOX ASSISTANT: Anne Trotter  
anne64.trotter@gmail.com

# MEMBERSHIP NEWS

A very warm welcome to our **newest** and renewing members.  
Please remember when renewing online to put in your expiration date shown  
on your email reminder as the start date for your renewal.

Pam Arthur – Hoschton, Georgia  
Pat Blair – Haymarket, Virginia  
Timothy Blair – Oxon Hill, Virginia  
Isabel Lynne Carnes – Tucson, Arizona  
Nereidin Feliciano – Guaynabo, PUERTO RICO  
Brenda Foehr Kolb – Chestertown, Maryland  
**Marie Fuller – Franklin, Tennessee**  
Lynda Lawrence – Albuquerque, New Mexico  
Phyllis Macaluso – Ancaster, Ontario, CANADA  
Maggie Naylor – Memphis, Tennessee  
Shane Perry – Hardwick, Vermont  
Mary Ellen Robinson – Hagerstown, Maryland  
**Linda Ross – Orlando, Florida**  
Peggy Shields Schiefelbein – Washington, DC  
Ron Schwartz – Columbia, Maryland  
Ashley Swann – Laurel, Maryland  
**Tomoko Tajima – Fukuyama City, JAPAN**  
Suzanne Yoshi – Alameda, California  
Lubna Zahid – Leesburg, Virginia

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

Barbara Enyeart – Oakton, Virginia  
Rose Folsom – Silver Spring, Maryland  
Elizabeth Simmonds –  
Black Mountain, North Carolina  
Ann Marie Valenti – Vienna, Virginia  
Lucinda Wright – Baltimore, Maryland

## ADDITIONS TO THE DIRECTORY

Please make the following additions to  
your membership directory.

Marie Fuller  
511 Bancroft Way  
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mariemfuller@gmail.com  
626-590-4128

Linda Ross  
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Orlando, Florida 32806  
ldrjer@bellsouth.net  
407-896-1075 | 407-388-8561

Tomoko Tajima  
6-15-6 Kasuga-cho  
Fukuyama City, Hiroshima, Japan  
tschi1968@gmail.com  
721-0907

## GRACEFUL ENVELOPE SNEAK PEEK



*This envelope by Tatiana deFigueiredo Gebert, a WCG member in Tualatin, Oregon, was named Best in Show for her interpretation of the 2025 Graceful Envelope Contest theme, Go Fourth. The contest winners—including three WCG members—are now on the WCG website; award certificates are being sent by email. More about contest results will appear in the September/October Bulletin.*

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

The deadline for submissions for the September/October issue is August 20, 2025.  
We welcome your contributions. Please send high quality digital files for text, photos  
and original artwork (reflecting all levels, from beginner to advanced) to  
[pklinednst@aol.com](mailto:pklinednst@aol.com). Your submissions will be interpreted as permission to use in the  
*Bulletin*, unless otherwise specified. We will use your submissions on a space-available  
basis and may reduce your artwork to accommodate available space. Mention in the  
*Bulletin* does not constitute endorsement by the Washington Calligraphers Guild.

The Washington Calligraphers Guild, Inc. is a Virginia non-profit corporation,  
with an IRS tax designation of 501(c)(3). The Guild's mailing address is  
P.O. Box 3688, Merrifield, Virginia 22116-3688.

Membership renewals and inquiries can be sent to  
Barbara Enyeart, WCG Treasurer, PO Box 3688, Merrifield, Virginia 22116  
or visit our website at <https://www.calligraphersguild.org/membership>.



# WCG ANNUAL MEETING

## *features*

# HANDMADE BOOKS & A NEW TREASURER

Our 2025 Annual Meeting to elect officers for 2025-26 was held on May 3 both in person at Concord-St. Andrews Church in Bethesda and online via Zoom. Because the board could not put together a Nominating Committee, current President Elissa Krieg, who declined to run for a third term, handled the call for nominations and subsequent voting from the floor and online, aided by tech host Victoria Wodarczyk.

Due to unforeseen circumstances, the candidate who intended to run for President was unable to do so. After Elissa formally resigns, Vice President Sabrina McNeal will head the Board until a candidate for President can be found and special elections held. Reelected by acclamation were current VP Sabrina McNeal, Secretary Karen Garvey, and Member-at-Large Janis Jeffers. Current Treasurer Barbara Enyeart, who has served four years in that position, wanted to retire and train a replacement. Elaine Hovey placed her name in nomination for Treasurer and was elected.

Prior to the election, WCG member Carah Tabar displayed dozens of small books she has created over the years. A hobbyist who developed her calligraphic skills in a study group—"having that support changed my life," she said—Carah was hooked by handmade books. "I must have taken out every instruction book from the library," she said, unwinding a Dragon Book made from 3" x 3" paper squares, a "flutter book" and a photo book whose accordion folds resembled an old folding camera. The enthusiastic creative recommends *Making Handmade Books* by Alisa Golden and Arches Text Wove paper because it folds well.



*Carah Tabar demonstrates and displays a variety of her handmade books.*



## HELP THE GUILD THRIVE DURING ITS 50TH YEAR

WCG needs a President to guide the board and committee chairs as they serve our members and plan for next year's golden anniversary.

If you are devoted to the Guild and have appreciated how it has helped you develop as a calligrapher, then please give back by stepping forward. Contact VP Sabrina McNeal at [sabrina.mcneal@gmail.com](mailto:sabrina.mcneal@gmail.com).



*— Ann R. Erickson had fun "Wandering" in her sketchbook.*



# FROM ACANTHUS LEAF TO EXUBERANT BORDER with *Rosemary Buczek*

Teenagers fall in love all the time, but at nineteen Rosemary Buczek fell in love with medieval manuscripts. She loved the march of text across the vellum, the ornate missals that signaled the start, but especially the vines that united the whole. And her favorite vines were constructed with acanthus leaves, their curving, curling foliage adorned with colors.

A decade later, after earning a BA in Fine Arts and studying calligraphy and gilding techniques with top artists, Rosemary was an in-demand freelancer. Her at-home business, located about an hour north of Philadelphia, evolved into The Gilded Quill studio, where Rosemary creates hand lettered and illuminated awards and resolutions for corporations and organizations around the country—most adorned with acanthus vines.

During her February 12 program for the WCG, Rosemary shared dozens of these commissions, explaining how she invents the vine to fit the space. Then the IAMPETH Master Penman took up a pencil to demonstrate.

“The thing to note about the acanthus leaf is its compound curve, that beautiful “S” curve that goes right up the spine and then folds over onto itself,” Rosemary said. “That curve is the signature beauty of the acanthus leaf,” the center vein that supports the leaf’s rotation and integration into borders.



*During her demonstration Rosemary painted part of the leaf she had drawn.*



*Painting a thin line in titanium white gouache emphasizes the acanthus leaf’s curl.*

She designs as she goes, adding the leaf’s deep lobes and inventing places for graceful twists and curls. Then with small pointed round brushes (her favorite is the Kolinsky 8408 sable brush size 0 from Raphaël), Rosemary painted the leaves and then outlined them in the colors she used.

“Not black,” she said. “Black outlines look flat.” For highlights she uses Titanium White gouache applied with a 0 round used only for that purpose.

To paint the leaves Rosemary prefers Kremer pure pigments to tube paints. She mixes Ultramarine Blue and Cadmium Yellow in different proportions to create a rich variety of greens. Because she loves violet with green, Rosemary mixes Alizarin Red with Ultramarine Blue for violet as well as a darker purple for shading under each turn of the leaf.

Inside the double lines she drew for veins Rosemary adds watered-down paint, “which is softer than leaving white paper.” For gold she turns to

23K raised or flat gold or Finetec Arabic Gold paint.

“Acanthus vines can be drawn to fit any space and painted in any color,” Rosemary noted. So when the Hermitage Museum Foundation commissioned her to design a certificate to honor Jasper Johns—one of his paintings was donated to the renowned Saint Petersburg museum—she created a vine border that traveled down from an illuminated H in Hermitage along three sides.

“I was told that Jasper cried when presented with my work because no one had ever honored him like that.” — Lorraine Swerdloff



*Rosemary Buczek was commissioned to design the presentation for artist Jasper Johns in 2013. She was told her artwork moved the famous artist to tears.*



*Above: Vine begins inside the large P to anchor the side of the proclamation. Right: for a brief certificate Rosemary designed an exuberant acanthus border down the side and bottom.*



Rosemary Buczek generously provided a handout <https://tinyurl.com/RB-handout> that contains the drawing of a leaf, how she paints it using shading, how to rotate leaves along a border with or without a central staff, an elaborate border with fanciful added flower parts, and incorporating acanthus into an initial capital.

— See another commission of Rosemary’s on page 9. —



# THE GLOWING MAGIC OF BLACK HOURS



Tiarna Zupan isn't well known in calligraphic circles, but in the Society for Creative Anachronism, where she holds the Laurel, a top award for Arts and Sciences, her skills are in demand to create glowing scrolls on black that honor SCA dignitaries and achievers.

As Tiarna recounted during her April 9 presentation to the Washington Calligraphers Guild, an SCA mentor introduced her to Black Hours, rare Books of Hours created in 15th century Bruges that were written and illuminated on vellum stained or painted black. On the black substrate, scribes lettered in gold and silver gothic textura minuscules and painted in bright colors. The effect caused these Black Hours to glow—and Tiarna to fall in love.

Before she had much time to research Black Hours, the SCA asked her to do a Court Barony scroll for a Baroness who asked to have it in the style of the Black Hours of Galeazzo Maria Sforza. Tiarna used black Arches watercolor paper onto which she lettered in white gold leaf and 23k yellow gold. For the feathers she used 23k shell gold and shell sterling silver, “and added more and more detail with pigments that were accurate to what was used in the time period with minor exceptions,” she said. Tiarna used carbon black to make the unicorn stand out against the dark background.

Soon the study of Black Hours plunged the Northern Virginia artist down a black hole, as she researched why these manuscripts were so rare. “Their fragility was due to the ways the parchment was blackened. The most common method of producing black was iron oak gall ink, which uses an acid such as vinegar,” Tiarna said, “but the acid eats the parchment.”

The other method was applying carbon black, typically made from soot combined with a binder and tempered to allow the oily soot to mix with water. Burnishing the carbon rendered the surface of the vellum smooth and shiny—“a handsome but less than ideal substrate because it eventually leads to the breakdown of the paints lain on top,” she explained.

So in 2015, when an SCA kingdom commissioned Tiarna to create a Black Hours scroll for its Nine Worthies Tournament on their 50th anniversary year, she knew to avoid the caustic techniques.

“I enjoyed the challenge of trying to replicate the effect of the Black Hours,” she said, and chose to use black Arches onto which she transferred her design using Saral white tracing paper. Tiarna lettered the scroll with 23k yellow gold leaf as both raised and flat gilding. Next she started on the feathers with 23k shell gold and shell sterling silver, and used a mixture of modern and period pigments.

Since then she has done many more scrolls in the Black Hours style—some on Pergamenata parchment paper that Tiarna stained with leather dye, such as SCA's Order of the Pearl, others on black Arches such as the Pennsic Known World Squires Tourney scroll and a few on actual parchment that she has dyed black.

Within the first ten years of being a scribe, Tiarna has enjoyed not only learning about various forms of Black Hours, lettering styles and techniques, but she eagerly shares what she has learned. Tiarna's love for art shines through like the gold and silver in her work.

In the Society for Creative Anachronism Tiarna Zupan is known as Lady Fáilenn Chu ingen ui Fháeláin and her website is <https://failennchu.weebly.com/>

— Lorraine Swerdloff



From top: For Tiarna's first commission to make a Court Barony scroll, she did the lettering in white gold leaf and 23k yellow gold and the feathers in 23k shell gold and shell sterling silver; Tiarna used leather dye to darken Pergamenata for the Order of the Pearl onto which she lettered with Dr. Ph. Martin's Bleedproof White and illustrated with acrylics and Finetec; she prepared this ambitious scroll on black Arches to honor the winners of the Pennsic Known World Squires Tournament (each 2"x2" shield represented the 20 Kingdoms of The Known World). Above: The Black Hours of Galeazzo Maria Sforza, c.1470, is so fragile the pages are under glass at the Austrian National Library.



# WCG WELCOMES NINA TRAN *for a* COPPERPLATE WHIRLWIND

The blustery month of March featured numerous opportunities to study Copperplate with Nina Tran, the pointed pen phenomenon from sunny Los Angeles.

In early March, she presented a Zoom program on Copperplate Flourishing for the Guild which attracted more than 115 non-members in addition to Guild members.

Nina guided us in dismantling Copperplate capitals, examining the components and learning how flourishes work. As a result, flourishing was demystified and became not just a set of rules to follow, but a process that makes sense and invites creativity and personal expression.

The weekend of March 28-30, Nina traveled from her LA home to be with us in Northern Virginia. All day Friday Nina gave a Copperplate Bootcamp workshop for 13 in-person students at the Vienna Arts Society. The “bootcamp” explored the fundamental rules of Copperplate, and we learned how to practice through drill-based exercises to establish consistent, uniform, and confident strokes in our minuscule and majuscule letters. (*See Bootcamp 2025 inset by Jacqueline Mallouf.*)

On Saturday and Sunday, the Guild hosted a hybrid workshop for ten in-person students at the Vienna Arts Society and 27 online students via Zoom. Students from as far away as Malaysia, Australia and Mexico were able to join local calligraphers in this workshop.

Nina reviewed the fundamentals with us and taught us how to construct tried-and-true flourishes as well as learn how to formulate them on our own. She also guided us in studying and analyzing flourishes from George Bickham’s *The Universal Penman*, *The Zanerian Manual*, and other resources.

Nina, from a family of engineers, told us she loves the “lab work” of calligraphy—experimenting, seeing what will work, what doesn’t work. She told us, “Nothing can substitute for experience—you just have to try it for yourself. Keep asking, what if I did this? What if I did that? What if I moved this?” She encouraged us to work and rework our designs, and store our ideas in an “idea bank,” like the notebooks she keeps of her flourished letters.

It was a wonderful whirlwind of a workshop weekend, with the rekindling of friendships old and new, and the joy of discovering and creating beautiful letterforms and elegant flourishes.

— Caroline Knickerbocker

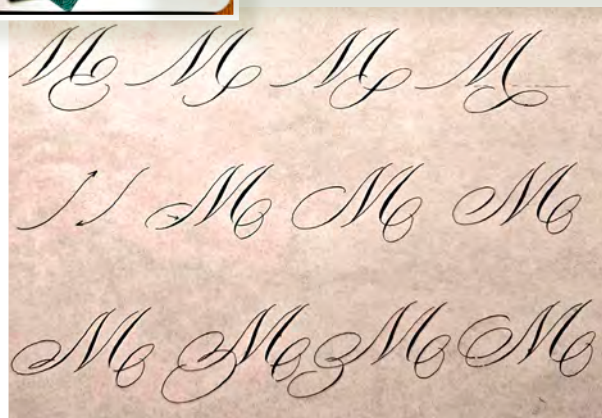
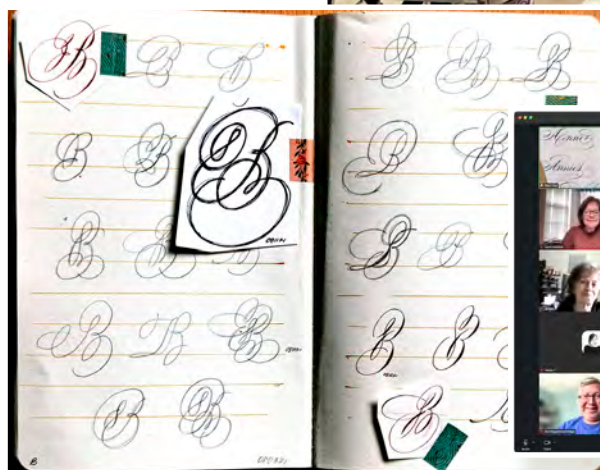
## COPPERPLATE BOOTCAMP 2025

On an almost rainy day, a group of “pen people” gathered in a small classroom in Vienna, VA. Many had driven long and short distances by car and two flew from the West Coast to take this Copperplate Boot Camp with Drill Sergeant (and calligrapher extraordinaire) Nina Tran.

We learned how to prepare a nib for writing, to testing methods to determine when to throw it out. We learned how to use the non-writing hand during the writing process. That was new to me—I thought my left hand was to hold my coffee. We were a tough class: no one fainted from the drill repetition.

Nina was as good at lecturing as she was at illustrating her beautiful letterforms. We kept learning and improving through the day. And on it went until the wee hours of the morning. Well, that included our Friday night festivities after the class. Back here on the West Coast, I’m grateful for this rewarding experience.

— Jacqueline Mallouf



See captions on page 7.

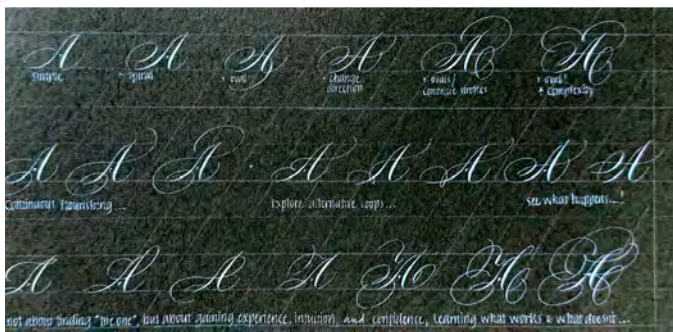




# Flourishes

with Nina Tran

continued...



Top left: Flourishing students Katherine Torres and Beatriz Vicente examine Nina Tran's notebooks as well as historical resources Nina brought for our review.

Top, right: Nina's notebook—the letter A. Nina fills notebooks with her work, exploring flourishing and making incremental changes to decide which flourishes work well. Here she develops flourishes for the letter A. Nina told us, "It's not about finding 'the one,' but about gaining experience, intuition, and confidence, learning what works and what doesn't."



Center left: cropped and flourished K and Know—Nina's flourishes include those that surround and are not attached to the letterforms. She led us in an exploration of making this letter K.

Center, right: Nina practiced flourishing Knowledge on this page, where we see the clusters of flourishes around letters and those that are not necessarily connected to the letterforms.

Bottom, left: Bootcamp participants in Vienna, Virginia are (from left): Elizabeth Lonoff, Barbara Enyeart, Sharmila Karamchandani, tech host Victoria Wodarczyk, Bea Vicente, Jenny Paxton, instructor Nina Tran, Workshops Chair Caroline Knickerbocker, Katherine Torres, Jenny Nicholson, Sarah Spengler and Ashley Rae Swann.

Bottom, right: a Bootcamp participant captures Nina's suggestions in her notes.



Previous page, top center: Nina's header for the workshop; Nina's flourished caps progression, in which she taught us to explore flourishing by making subtle, incremental adjustments to one letter at a time. The flourishes we like can then be applied to other letterforms. Right, top: Bootcamp participants—all smiles—look up from their work. Center, left: flourishing ideas from Nina's notebook—the letter B—Nina encouraged her flourishing students to store collections of ideas for flourishes. Center, right: The workshop included a cadre of students who participated live online via Zoom. Pictured in this Zoom screenshot are (top to bottom, from left): the monitor that projected Nina's desktop, instructor Nina Tran, Margaret Chodos-Irvine, tech host Michal Sommers, Lana Leonard, Nirmala Matura, Anna Soh, Vicky Gwiasda, Miriam Rittberg, Katy Mizerowski, Mollie Hunt, Leanne Streeter, Venus Fung, Irene Blumenthal, Jo Weretka, Amanda Luu, Darwing Azael Perez Santiago, Elena Knappp, Tammy MacLellan and tech host Sharon Shannon. Bottom: demo sheet for the letter M.





# A LABOR OF LOVE

Many of us are asked to volunteer our time with our calligraphic abilities for many groups. Over the years, one of my volunteer activities has been to make banners for my church. We are a small Presbyterian church in Charlottesville, Virginia, so I am the only one on the Banner Committee. This year I made a whole new set of banners and I wanted to walk you through my process. I have found it helpful over the years to hear how others create large scale calligraphic projects and thought I would outline mine with you.



up as much. Then I used Golden Fluid Iridescent Gold to write over the gesso. It made the letters pop a bit more with this gesso foundation. I used a Raphael size 12 brush by Kaerell to write out the letters on each of the banners.

I wanted unity in this series, so I found some beautiful cotton fabrics in the colors of Advent (blues, purples, pinks) and created the rather contemporary candles to mirror the act of lighting the candles each week on the altar.

When the banners were hung in the sanctuary (a new one each week) I was pleased with how they went together. That's the trickiest part of doing a series of anything—making them seem cohesive. Lots of people thanked me for making them, which is, of course, a nice reward. But only all of you can understand and appreciate the many hours I spent figuring everything out and having it come together so seamlessly. As you can only imagine, what looks so simple took a long time.

I hope this helps you in your journey of volunteering for your favorite organization. It is fun to bring our calligraphic talents to the masses, so to speak, and bring more beauty to the world.

First, I decided the size. I had made another set of Advent banners a number of years ago (*see photos, left*). We also have a set of Easter banners, and various “every day” banners. So initially, I measured the wall space, figured out how wide the linen cloth would be (it usually comes on a bolt), and then went from there. All banners of all sets are roughly the same size (44" x 68") and hang on a wall together in a closet in the church for storage. They are hung in the sanctuary at the appropriate season.

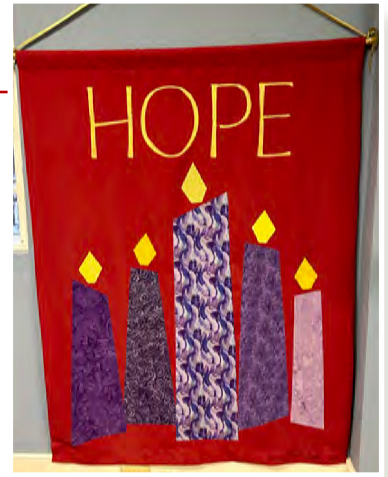
For this new Advent set, I wanted to be true to the Presbyterian celebration of Advent—each week in December highlights an attribute or blessing that precedes Christ's birth. We light a candle on each Sunday of Advent to represent each of these blessings.

I'll walk you through the process I used to produce this set. First, the banner was completely sewn before I did any work. This would assure that my spacing was exactly as I wanted, and not changed or messed up in any way had I finished working on the design first. And I realized I wanted to do the lettering next, before the candle design, in order to also assure its placement.

I knew I wanted the letters to be large. They are large, nine inch Romans! I wanted them to be front and central to the design. So I drew lines for myself with chalk on the linen, and practiced first with a scrap piece of the same cloth. When I got the letters spaced and written just as I liked, then I placed my practice letters above the banner on my work table as I wrote so I could follow this spacing. It's a trick I learned from many teachers along the way. I first wrote the letters in gesso, as the banners were all pretty brilliant in color, and I was afraid the gold alone would not show



*Above: a sample piece of cloth was used to practice the letterforms and work out spacing as well as to find the proper fluid that would “pop” on these saturated colors. Right, from top: the finished series of banners.*



— Kacie-Linn Engle



# Proclamation OF THE Board of Directors CAREER EDUCATION CORPORATION

September 24, 2012

## André J. Cointreau

**W**hereas, André J. Cointreau is the President and Chief Executive Officer of l'Ecole de Cuisine et de Pâtisserie Le Cordon, better known as Le Cordon Bleu; and

**W**hereas, Mr. Cointreau is one of the leading ambassadors of French culinary arts, having spread Le Cordon Bleu culinary schools, techniques and product lines throughout the world; and

**W**hereas, under the guidance and dynamic leadership of Mr. Cointreau, Le Cordon Bleu, with a presence in more than 35 countries, today is recognized and admired as one of the top culinary academies in the world; and

**W**hereas, Mr. Cointreau has led Le Cordon Bleu with a commitment to providing students worldwide with a foundation in best practices in gastronomy, hospitality and management; and

**W**hereas, for many years, Mr. Cointreau has been a friend to and partner with Career Education Corporation and has offered guidance to Career Education Corporation in connection with the operation of its Le Cordon Bleu schools across the United States; and

**W**hereas, Career Education Corporation looks forward to many more years of friendship and partnership with Mr. Cointreau as they continue sharing the philosophy of "l'art culinaire" and developing Le Cordon Bleu schools throughout the world.

**T**herefore, it is resolved, that with the gratitude and admiration of the Board of Directors, the Company's executive leadership, its culinary educators and students, that the Career Education Corporation Board of Directors presents

## André J. Cointreau

WITH THIS FORMAL RESOLUTION OF APPRECIATION

Steven H. Lesnik, Chairman

Dennis H. Chookaszian

Greg L. Jackson

David W. Devonshire

Thomas B. Lally

Patrick W. Grass

Leslie T. Thornton



Left: Rosemary Buczek employed an acanthus vine to unite a very long resolution honoring André Cointreau. For gold she uses 23K raised or flat gold or Finetec Arabic Gold paint.

Above: Virginia Lockhart created this French Rinceau (a decorative motif based on a continuous wavy stem) with pointed pen and watercolors.



# The Washington Calligraphers Guild

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