

June 2021  
Number 143



# Bulletin

## Letter from the President

Dear Friends,

The last few months have been full of activity in terms of FOC's calligraphy events. On May 2, we held the 46th Annual General Meeting, via Zoom. The AGM is where we elect the officers and Council for the coming year. There were no big surprises, because everyone was willing to serve another year, for which I am grateful. The officers are yours truly as President; Elena Caruthers, Vice President; Dean Robino, Treasurer; Fredi Juni, Secretary. Council members are Martha Bocalini, Cynthia Cravens, Darla Engelmann,

Katie Leavens, and Raoul Martinez. Nancy Noble continues as Editor of the *Bulletin*, and Carl Rohrs continues as Editor of the *Alphabet*. You can see the beautiful election slate, below, calligraphed by Cynthia Cravens. Maria Giudice's talk at the AGM about the journey she has taken through her calligraphic and design career was surprising, entertaining, and inspiring. See Page 16. To find out more about Maria, check out her website at <https://hotstudio.com/>. The 25<sup>th</sup> issue of the Speedball Textbook, celebrating 105

years of publication, was released in March, and FOC's own Carl Rohrs is one of the co editors, along with Suzanne Cunningham and Sachin Shah. Carl gave a lecture about the book and its contents to FOC in April, and you can read about the lecture on Page 6.

Several classes have helped fill time while we are still on various stages of stay-at-home. You can find articles about them in the pages of this *Bulletin*.

Stay safe and well, folks.

Cheers,

*Evelyn*



### FOC Council Members

#### President

Evelyn Eldridge

#### Vice President

Elena Caruthers

#### Treasurer

Dean Robino

#### Secretary

Fredi Juni

#### Council Members

Martha Bocalini

Cynthia Cravens

Darla Engelmann

Katie Leavens

Raoul Martinez

#### Alphabet Editor

Carl Rohrs



#### Bulletin Editor

Nancy Noble

# Moved to Abstraction Gold By: Barry Morentz

## Mike Gold Workshop

If the arrival of Spring heralds rebirth and renewal, so it was that Mike Gold's provocative workshop *Moved to Abstraction* planted potent seeds for the discovery and creation of audacious and unconventional calligraphic works. Thirty-four curious students eagerly assembled on April 9 and 11 to be guided through relatively unfamiliar corridors of bold and daring design.

Mike began his workshop well before it actually started by sending each participant an elegantly designed booklet outlining what would be covered in class over two full days. *Yes! two FULL days, 7 hours with a one hour lunch break. Any misgivings for sitting in a Zoom class for such an extended period were quickly allayed by the swift and steady tempo of the proceedings and the ongoing interaction of Mike with each student.*

Many participants initially expressed a certain timidity about the very abstract designs to be attempted, declaring it to be out of their comfort zone. It was especially heartening to see the gamut of experience in the class, with many seasoned scribes and with a few who had never used a calligraphic tool but were simply intrigued by the concept of working with handwriting and imagery. The initial reticence was soon dispelled by Mike's encouraging admonitions that we would be working with line, shape and form, and that pristine, super refined letters were quite beside the point and far from the goal. Indeed, he declared that he is more interested in being a Picasso-like calligrapher rather than one in the mold of Zapf, *although he certainly did express great admiration for Zapf's awesome contributions to the calligraphy world.* And be assured that Mike is eminently capable of

producing sophisticated, elegant letters ... but that is not his primary concern.

In this workshop the goal was not to create a traditional calligraphic composition, but to design a visually arresting piece out of known letterforms that would be extensively modified to establish a mood and an emotional climate. Letters were considered in terms of line, shape and form, thus permitting us great latitude to bend them however we desired. The designs were spontaneous, eschewing any pre-conceived notions or planning, but rather one of ongoing reaction to the last created mark. If this sounds like chaos, it was not! We were steadily reminded to see where our eye was led, and to remember some fundamental principles of sound graphic design, such as rhythm, contrast and movement. Various media including colored pencils, pastels and brushes could be used at our discretion to enhance or intensify the overall tone of the piece.

Some exercises certainly pushed us in new directions, and Mike's intention was for the work to *talk to us*, even if the language was only fleetingly familiar. We were urged to push the forms to become unreadable to express feeling and to create *visual jazz*



Darla Englemann's Collage — Day 2

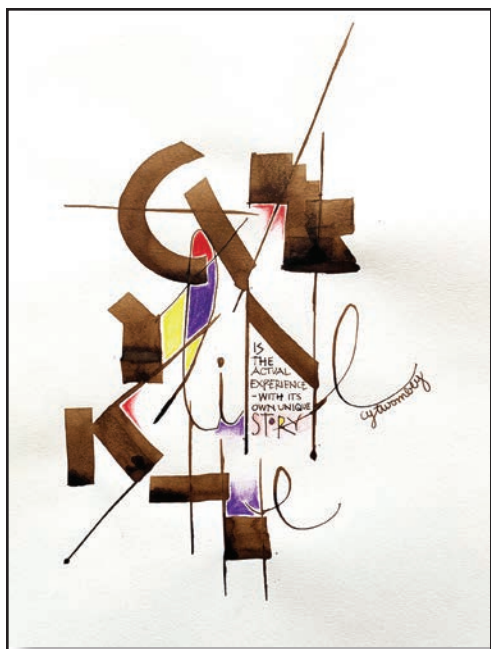
through varying weights and contrast. Elements were pushed together to interact with one another, and line spacing was eliminated for the sake of abstraction. The culmination of these disparate elements resulted in an asymmetrical composition generally more dynamic and visually involving than a traditional calligraphic work.

The potential provided by this method of design was staggering and almost infinite because we were urged to create shapes that would in turn create other shapes that are not simply letters by themselves. This opened an exciting new world of design potential with legibility taking a backseat. Wow! Talk about liberation!

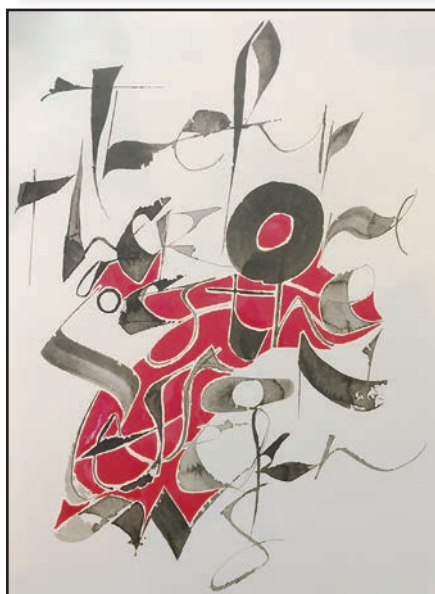
Collage was the focus of the second part of the workshop, and it was really an extension of playing with letterforms and shapes. Colored papers were cut and/or torn into different sizes and forms, and then placed on a ground to create a structure utilizing the same design principles as when working with letterforms. One or two letters, or a word, or a phrase could then be used atop the collage in an ancillary capacity, and whether or not it related to the cut papers made no difference whatsoever. This exercise of working with forms and shapes was far more challenging than designing a traditional calligraphic text.

*Moved to Abstraction* was an eye-opening experience for all the students as it freed us from the strictures of conventional design and enabled us to see such avant-garde compositions from a fresh perspective. And Mike Gold, with his superlative teaching, impish smile and deliciously affable personality, lived up to the meaning of his last name and enriched us all beyond measure.

# Participant Work from Mike Gold's Workshop

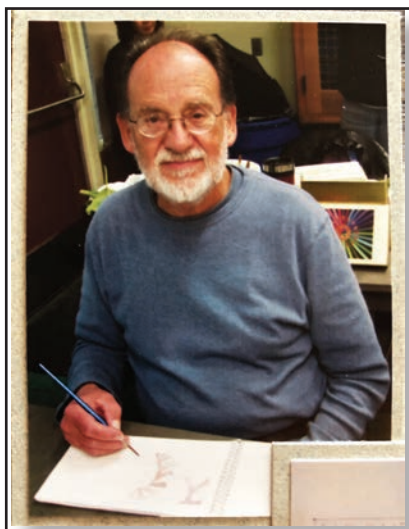


*Clockwise from Top Left:  
Dean Robino, Martha Slavin,  
Vicky Lee, Valerie Franco,  
Valerie Sopher, Meredith Klein &  
Maria Fernanda Valecillos, Center.*



# In Memoriam: David Winkler

## David Winkler By: Mary Ann Wight



David Winkler's home was like a jewel box, full of light, art from his travels to Europe, Peru, Nepal, and China, a music room, exercise room, and a studio which was like a shrine to calligraphy. David was generous with his treasure under the trees in the Berkeley hills where he hosted visiting friends, family, workshop teachers, and jolly FOC holiday parties. His large drafting table was surrounded by tools, inks, and exquisitely executed passages and broadsides. He modestly described his collection as largely unfinished, but his execution was so perfect that it was never incomplete. David maintained his mastery of Chancery cursive by using it to record minutes and other routine writing tasks. He studied lettering and design as



well as bookmaking with many workshop teachers, but had the discipline to develop his own Copperplate exercises, which he would regularly submit for critique to his tai chi teacher and friend, Alice Sink.

I first met David in Carla Tenret's 1985 summer calligraphy class at Albany Adult School. Another young mother and I had carved out a brief haven during the short biweekly session to socialize while learning. At the end of the class time, David turned to us and said, *This is a class, not a visiting room.* When I saw his work, I understood how seriously he took the practice of calligraphy, and we tried to be less distracting after that.

David was born the oldest of eleven in Salt Lake City, UT. After high school, he joined the Navy, where he enrolled in Chinese language study in Monterey. Following service in Taiwan, he earned a BA in English at UC Berkeley. He worked until retirement at the Unemployment Insurance Branch of the California Employment



Development Department. David was devoted to the healthy practices of tai chi and serious walking. He was a good volunteer, serving as FOC treasurer for eight years, as well as

teaching at Trivial Pursuits and Fort Mason. One day he stopped at the Berkeley Black Repertory Theater where rehearsals were in progress for *Purlie Victorious* by Ozzie Davis. He was recruited to join the cast, and even created a blackletter proclamation as a prop for his role.

After nursing his first partner through the end of life, David was able to travel. His family recounts his trips to Lake Titicaca and the depths of Colca Canyon in Peru, Beijing to Hong Kong in China, and a trek to the 18,000 ft. level of Mt. Everest. David began a touching and beautiful tradition of presenting travel journals, containing keepsakes

of their shared journeys, to Carl N. Lester, distinguished public health administrator and educator, who became David's long-time partner and congenial co-host for many calligraphy events.

David's life, like his well-curated home, was filled with a wide knowledge and expertise which went beyond music and art, all of which he shared without reserve. Our lives are richer for the patina of our contacts with him, his passions, and his wit.

Thanks to Bonnie Winkler House, one of David's sisters, for sharing the family remembrance.



# Spice It Up with Colored Pencils

By: Charm Brown

## Jane Shibata Workshop

This was a two-day workshop May 8 and 9 2021, each lesson consisting of three hours.

As my previous colored pencil experience was pretty limited to keeping within the lines, this class was a revelation. Colored pencils at a professional level.

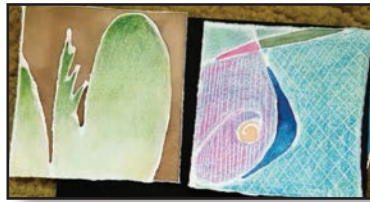
Jane's 15-page handout is an absolute reference library for anything you ever wanted to know about colored pencils and how to use them, for which we thank her sincerely as it was a lot of work.

The first two pages are all about the characteristics of colored pencils; papers, lightfastness, tools and materials: sharpeners, erasers, masking tape, pencil extenders—who knew you could do that!—fixative, burnisher, graphite pencils, templates and solvents.

Pages 3 and 4 are color information including definitions of the terminology, which is incredibly useful, as are the two color wheels showing the difference between the theoretical color wheel and an actual color wheel.

After a very brief chat about her background, we started on the color techniques, which we were able to do along with Jane.

In the first hour and a half we completed 20 of the 42 techniques listed, by doing small examples of each type starting with simple strokes—vertical,



Janet Glessner's Work

horizontal, diagonal—followed by tonal qualities, glazing, burnishing, gradation or value changes, and impressed lines.

These are great little exercises which give a visual to go with the words. It also shows the quality of your pencils as the non-artist grade do not give the same results, and it is good to be aware of this going forward if you plan on doing more pencil work. Something else to buy, and I thought I had just about everything. We learned about the wonderfully named Grisaille, Sgraffito and Frottage, and I have double-checked the spelling. Then came techniques such as lifting color, water-soluble pencils, paper surfaces, and color to complete 31 of the exercises.

This is where we finished Day 1. It was a very intensive three hours with only a 10 minute break. Like calligraphy, the making of the strokes determines the quality of the finished product. The strokes are made carefully and direction of the strokes and the speed is just as important. The slower the speed the better the finish was usually the best approach.

Day 2 we completed the remaining exercises which involved more work.

You can use solvents to dissolve wax-based pencils, but these do not work with vegetable oil-based pencils such as Faber Castell Polychromos and Lyra Rembrandt Polycolor. Using stencils and masking was fun because the stencils can be handmade by cutting out shapes, or bought, and masking tape also works. The low-tac varieties of

tape are best as they do not lift or tear your paper when removed.

We learned about watercolor underpainting with pencil work over it or writing with white gouache on black paper, letting it dry and then putting pencil over the letters. White gouache works best with this technique as it dries completely flat. The color was not taken to the very edges of the letters—leav a thin white border.

We drew letters with a fineliner and then colored and decorated, and also used gold or silver gel pens or other metallic pencils and again added color.

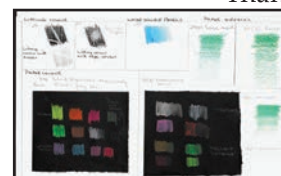
The final exercises: using colored pencils with actual words or phrases, doing thick and thin pressure letters, drawing the letters in colored pencils and adding decorative touches to more ornamental letters.

This was where we got to use all the techniques we had done, and there was lots of time to practice. Jane provided examples of how to use colored pencils in a truly amazing range of styles.

Some of the techniques we learned were: making letters with two art sticks taped together or shaving a hard pencil to a chisel point for calligraphic letters; embossing and coloring in the recessed spaces; coloring negative spaces, of course, but also the negative spaces in the letter forms themselves when made with double strokes such as with a scroll pen. The combinations are almost endless.

Throughout i all Jane emphasized the importance of: sharpen your pencils often. You cannot make a crisp edge with a fat pencil!

Thank You, Jane!



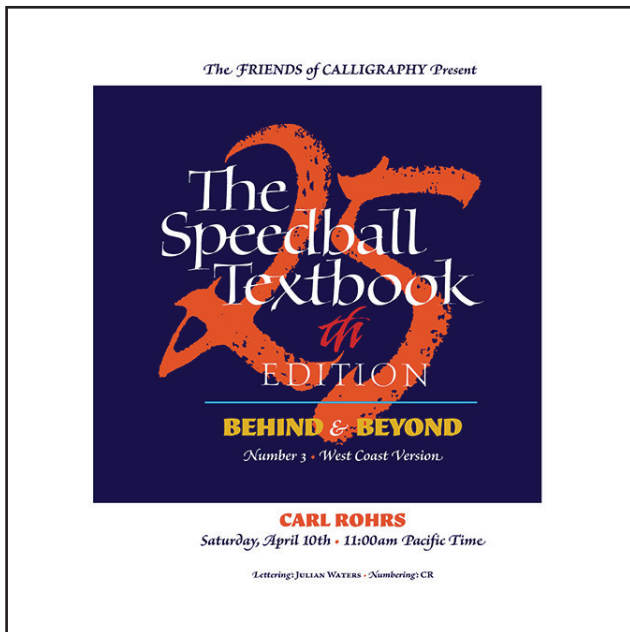
Charm Brown's Exercise Work. More on Page 16



Elena Carruthers' Snatches

## Carl Rohrs & The Speedball Textbook Spectacular

By: Jessie Evans



*The Speedball Textbook* is one of the most well-known lettering books ever published. It has oodles of ductus on the most common lettering styles and calligraphic hands, and it's a cornucopia of lettering samples and calligraphy wonders by some of the world's greatest lettering artists. As its subtitle says, *The Speedball Textbook* is a comprehensive guide to pen and brush lettering. It's an 8.5 by 5.8 inch booklet that really puts the pen in compendium. For beginners in the lettering arts and veteran calligraphers alike, this mighty little textbook is something to celebrate.

*The Speedball Textbook* has been around for 105 years, and it just so happens that the 25th edition was published in April of this year. The 25th edition was expertly edited by superstar calligraphers Suzanne Cunningham, Sachin Shah, and FOC's very own Carl Rohrs. On April 10, 2021 Carl treated The Friends of Calligraphy to an online presentation of the new edition, and we were enthralled.

This article attempts to describe the magic of Carl's presentation and to capture some of the

stories that Carl told about the making of the 25th edition of the *Speedball Textbook*.

First, a little bit about Carl: Carl is the editor of *Alphabet*, the quarterly magazine for The Friends of Calligraphy. As a kid, Carl handlettered the comic books that he drew. He

learned calligraphy in a college art class, then sign painting after college, and has never quit either of them since. He has taught in the Art Department at

slides of artwork and layouts and designs from the book—those that made it into the book and those that didn't—along with lots of other stories. At the end of the talk a lot of attendees spoke about their memories of getting started in calligraphy through *The Speedball Textbook*. The first image that Carl showed in his presentation was the back cover of the 7th edition of the book. It was a black and white Speedball showcard with the phrase "The pen is mightier than the sword" shown here. Carl joked that the word spacing on the card was *mighty* but said that the showcard is a beautiful example of the kind of letter that was aimed at artists who did movie cards because they were one of the main target audiences of the Speedball pens and books then.

The idea behind the cover of the book was to have all three



Cabrillo College near Santa Cruz in California for years, and he teaches workshops around the world. Carl is especially well-known for his beautiful brush calligraphy and for being an all-around wonderful person.

Carl's talk about *The Speedball Textbook* was wave upon wave of inspiration. He presented anecdotes about the decisions and work that the editors put into the 25th edition through

editors of this edition represented on the cover: his lettering is at the top: *Speedball Textbook 25th Edition*, Sachin's "S" is in the middle, and Suzanne's lettering at the bottom: *A Comprehensive Guide to Brush & Pen Lettering*. Carl explained the details of the cover a little more. Carl's letters on the title page were done on the last sheet of a *very loud* laid surface paper, which he described as being like a synthetic material. He said he can't remember where he got it and can't find it anywhere. He didn't write *Speedball Textbook* out in order—he just did the letters

Continued on Next Page

over and over again and pasted it together. Sachin's "S" was taken from a design he did of the words *The Speedball Textbook*, and Carl enlarged the "S," cut it out of paper, and mounted it to get a floating effect with a little bit of shadow. And Suzanne's lettering on the cover gives pointed pen letter representation on the cover, so readers get a sense of the spectrum of what's inside.

The title page of the 25<sup>th</sup> edition uses Julian Waters' lettering, *The Speedball Textbook* from the 22<sup>nd</sup> edition from 1991 and combines it with Carl's brush lettering, 25<sup>th</sup>, which was originally used for a Paper and Ink catalog for their 25<sup>th</sup> anniversary. Hobie MacQuarrie gave Carl a big selection of *Speedball Textbook* ads to use in the new edition. Carl picked the most calligraphic one and used it for the verso page of the title page. Carl showed us a few more of the vintage Speedball ads from Hobie's collection. Hobie sent Carl about 15 to 20 of these ads, cut out from various art magazines and sign painting magazines. And they were originals! Hobie has an incredible morgue that he's been gathering since the 1940s. For 10 years Hobie self-published a magazine based on the contents of his morgue.

Carl then showed a couple of vintage Speedball ads from an article on Ross George and Speedball that he published in *Alphabet* back in the 1990s. Carl was the editor of *Alphabet* from 1989 to 1992. The ads were interesting because, as Carl explained, Ross George decided to *attack* the reed pen and the quill in the ads to imply that the Speedball nibs had replaced those and made life easier. But Ross George inadvertently started a bit of a feud with none other than Father Catich. Father Catich wrote the book *Reed, Pen & Brush Alphabets for Writing and Lettering*, and believed in writing with a reed pen. Carl said that if you have worked with reed pens

and quills, then you know that they bring things to lettering that metal pens don't. Carl showed a plate from the 7<sup>th</sup> edition of *Reed, Pen & Brush Alphabets for Writing and Lettering* that shows the same kind of built up letters using a pen. Carl took a class from Father Catich at the beginning of his calligraphy education. *OMG, can you even imagine!*

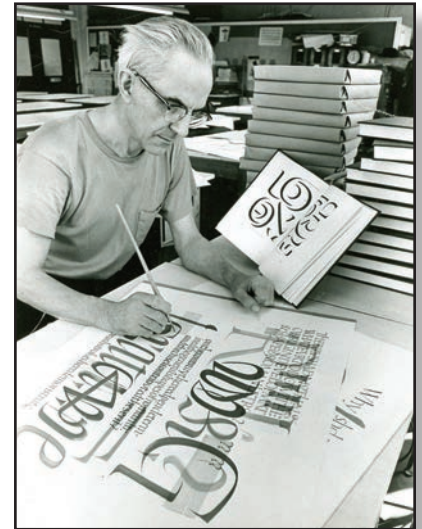
The first words Father Catich said to the class were, "To the true calligrapher 'Speedball' is a dirty word". But, Carl said, Father Catich and Ross George were kindred spirits in the way they worked. Father Catich was a Chicago sign painter early in his career. He said that people who would have painted the letters on stone to be cut into stone could walk into a Chicago sign shop in the 1920s in a toga and get a job, that they had the skills that a modern-day sign painter had. Author's side note—okay, Friends of Calligraphy, when are we making a movie about time-traveling sign painters in togas from ancient Roman times who show up in 1920s Chicago and get jobs as sign painters?



The next slide Carl showed was a picture of Reese Bullen and Father Catich from the Spring of 1973, where Carl's first calligraphy class took place in Eureka, California. Reese Bullen was Carl's first calligraphy teacher. Carl said that he started that class in January, and Reese and Lanore Cady brought Father Catich to teach in the class about two months later. *Wow!* Carl said that he was "so wet behind the

ears" but so fortunate to have a class with a legend. But honestly Carl, same, same. That's what we think when we get to have a class with you.

What Carl said he mostly remembers is those famous first words from Father Catich about Speedball and a glorious pink "R" on slate that happened so fast that he couldn't believe what he was seeing. Carl pointed out that Lee Littlewood was in the



Father Edward Catich works on a large calligraphic piece next to the first editions of his book "Origin of the Serif," recognized as the best scholarly work on how the ancient Romans designed & cut inscription letters.

audience. Lee is a sign painter friend of Carl's that he met in 1982. Ten years went by before he and Lee started comparing notes, and it turns out that Lee drove down from Portland to take the class with Father Catich. Years after that, he found out that Gina Jonas had also traveled down from Seattle to be in that class. So, Carl said, it was really an auspicious class.

An image of a poster of Catich's lineage of the Roman alphabet demonstrated the evolution of lettering and how all the calligraphic hands lead to modern show card and sign writing. Once again, Father Catich showed how he thinks Chicago sign painting is the last evolution of the history of lettering, of Roman lettering at least.

Continued on Next Page



A great picture from Paul Shaw's book, *The Eternal Letter*, showed Catich doing a rubbing of the inscription of the Trajan column around 1950. See next page.

Another image showed a Catich slate that is in the Harrison Collection in San Francisco. The Harrison Collection has three Catich slates. And if you're up in Portland, several carved stones are in the Reed College library.

You can also see Catich's carved stones if you live in the Midwest. For example, you can go to the Catich Museum on the campus of St. Ambrose College. Carl emphasized that there are plenty of places to see Catich's work in person.

The next slide contained a compilation of images. One picture showed Susie Taylor's hand for scale over the letters of one of Catich's rubbings of the Trajan Column inscription. Another picture featured

a showcard that Alan Blackman did of the Trajan Column inscription in show card lettering style. The story behind the picture of Susie's hand is that Philippe de Bauss took the picture during a visit to the Harrison Collection when he was visiting from Paris. And the picture of Alan's showcard of the Trajan inscription was taken at one of the monthly Saturday meetings that Linnea Lundquist and Susie Taylor organized that

this group of calligraphy friends attended years ago. On the day the picture was taken, they were having a Romans day, and Susie pulled out the incredible showcard Alan did where he had painted the words of the Roman inscription like a signpainter's showcard.

Another interesting story about a piece that is now a part of the Harrison Collection in San Francisco is a small stone carving by Annika Peterson that reads, "For ye are the temple of God." Annika based this carving on a lettering piece by Michael Clark from 1997 that was designed to look like a rubbing. He did a pencil rubbing on tracing paper on vellum, then used a chromatech transfer of white on top of it. Last year, Annika and Michael were talking and decided to see how the lettering would look if it was actually carved in stone. You can read about these pieces in the Spring 2021 issue of *Alphabet*, page 35.

Carl spoke a bit more about Hobie MacQuarrie, who has some work featured in the 25th edition. Hobie has a three-story house with studios on all three floors. How neat is that? He has done sign painting, comic book lettering, and graphic design lettering, and one of the things he concentrated on was silkscreening. He is as comfortable with a knife in his hand as a brush or a pen. He designs and silkscreen prints



his own Christmas cards. Hobie worked as a comic book lettering artist for the Steve Canyon and Denis the Menace comic strips.

Getting back to the ephemera for Speedball and showing an ad from the 12th edition, Carl explained that the editions came out irregularly. There were large gaps and short gaps in between editions, and it sometimes came down to whenever Ross George got around to it. An interesting change from older editions of *The Speedball Textbook* and the 25th edition is that older editions had pages and spreads devoted to the different lettering tools. Carl and the other editors chose to save space in the 25th edition by putting them all on one spread. Carl was pleased that they got to keep Ross George's terrific illustrations of the tools in the spread.

The editors planned to add a lot of new artwork to the 25th edition, but they also knew that there would be artwork that carried over from previous editions. One piece of artwork that carried over from edition to edition, including the 25th, is Julian Waters' Italic.

Showing an old show card of Speedball nibs and Steve Hosmer's collection of *Speedball Textbooks*, including a photocopied version of the first edition, Carl spotlighted Steve Hosmer's method of doing poster designs. There are lot of ways to get letters onto signs and posters.

*The Construction of Gothic Show Card* by Ross George is Alan Blackman's favorite alphabet exemplar in the world. Carl likes

the spurred version, and he likes the dry brush version so much he used it as a background image on pages 3 and 6 of the 25th edition. Carl turned the spurred gothic into a typeface that he and the other editors used for the headings at the top of the pages and the page numbers of the book.

**Page 7:** *Some Notes on Left-Handed Writers and the Broad-Edged Pen* by Georgianna Greenwood. Carl walked us



through specific pages from the book, starting with Georgianna Greenwood's left-handed writers page. This page appeared in a different layout in the 24<sup>th</sup> edition. With a nod to Randy Hasson and Angie Vangalis who edited the 24<sup>th</sup> edition, Carl described this page as a "glorious composition" and explained that he was able to turn this plate into a two-color page.

**Page 9:** *Gemma Black and Randall Hasson.* The Blossom artwork by Gemma Black and the pangram by Randy Hasson demonstrate what kind of letterforms can be achieved with the A and B nibs. Randy went down the rabbit hole of Ross George, as Carl put it, and wrote a book about him. We hope the book will be published sometime soon! Kelley Braun was the executive producer of the 25<sup>th</sup> edition, and it was Randy who recommended Carl as one of the editors of the 25<sup>th</sup> edition.



**Pages 10 and 11:** *Chiara Riva and Michael Clark.* In the section called A & B nibs starting on page 10, Chiara Riva's innovative ductus shows how to lose contact with the paper to get thick and thin strokes with a bent nib and achieve "unexpectedly expressive calligraphy." She used dots for a pen scale for these letters! Michael Clark used an A nib that is rounded. When Carl asked him why, he said "because it was fun."



**Pages 12, 13, and 15:** *Roman Capitals by John Stevens.* The Roman capitals exemplar by John Stevens was another page from previous editions where the editors had the perfect exemplar already and used it again in this edition. The exemplar on page 13 was originally in a horizontal format, and John agreed to let Carl reshape it into a vertical format to fit the book.

Carl took the photo of the inscription on the base of Trajan's Column in Rome from 113 AD in 2017. Carl said that the day he took that picture and got to see the inscription up close was one of the best days of his life. How cool that a picture from that day is included in the *Speedball Textbook*, as well as the issue of *Alphabet* that features Roman capitals and this trip that Carl took.

John Stevens let the editors include his 1984 Society of Scribes piece, featured on page 15 in the *Capital Variations*. This is one of Carl's all-time favorite pieces of lettering. He said it's in his top 5 favorites of all time. What are your all-time favorite pieces of calligraphy?



**Pages 16 and 17:** *Capital Variations by Julian Waters and Ewan Clayton.* Two great contrasting pieces of Roman capital variations are featured on pages 16 and 17. Julian's piece, *On Power*, is part of his John Stewart Mill series of pieces.

**Page 19:** *Capital Variations by Jean Larcher, Alice, and Carl Rohrs.* The piece in this section by Jean Larcher was done for the Friends of Calligraphy. The individualistic square capitals in this piece were done for silkscreen cards for the Kalligraphia membership exhibit in 1994. The original cards had Jean Larcher's capitals at the top and Susie Taylor's calligraphy at the bottom. Also featured on page 19 are a more traditional take on Roman capitals by Alice, followed by the only Rustics in the book, done by Carl. During the discussion after the talk, Carl showed a piece with Susie Taylor's Rustics.

**Page 22:** *Uncials by Yukimi Anmand.* The Uncials section of the book has a beautiful piece by Yukimi that is so classic but so so personal. Carl loves that this piece by Yukimi follows the piece in the book by Jean Larcher because it's a quotation by Jean Larcher about one of his feelings about lettering.

Carl also showed some of Yukimi's work from an issue of *Alphabet* from a year ago, which was greatly influenced by Herman Kilian. Herman Killian is featured in the latest issue of *Alphabet*.

**Page 26:** *English Foundational by Sheila Waters and Irene Wellington.* Carl created a ductus of Foundational for the book based on Irene Wellington's Foundational, which you can see at the top of page 26. However, Carl consulted with Sheila Waters and Julian Waters, and they convinced Carl not to use the Foundational ductus he prepared. Carl figured that if you're going to ask Sheila Waters for advice, you should

take it. So, they replaced Carl's Foundational ductus with Sheila's and turned it into a two-color piece.

**Page 27:** *Italian Humanistic by Elmo van Slingerland.* English Foundational and Italian Humanistic both came from Carolingian models back in the 9<sup>th</sup> and 10<sup>th</sup> century, but they had two different histories. It's neat that they are presented together on the Minuscles spread on pages 26 and 27. Sachin Shah asked Elmo van Slingerland to do the exemplar for the Italian Humanistics on page 27. The original artwork for the thick and thin alphabet in the banner by Elmo had a quotation in between each line of the alphabet, and Elmo allowed Carl to alter the artwork digitally to get the final version that's at the top of page 27.

**Pages 30 and 32:** *Julian Waters' Italic that appears on pages 30 and 31 are taken from the 22<sup>nd</sup> edition from 1991.* Along with the tools pages, pages 4 and 5, this Italic page was one of the very first things Carl tried out when he was starting the design of the book. He knew he was going to use it because it's such a wonderful classic. Previous editions weren't able to use color because of limitations and costs at the time of printing, but now a two-color printing is more expensive than a full-color printing. Julian agreed to let Carl change the original ductus from the 22<sup>nd</sup> edition. Carl got the ductus away from the exemplar and presented a concentrated ductus, which you can see on page 31. Carl said that the letterforms in the concentrated ductus represented the action of the alphabet that everybody needed to see, and getting the ductus away from the letters themselves so that they could shine on their own.

**Page 32:** *Italic Variations by Sheila Waters.* This was the other classic piece that had to be in the book. Carl fell in love with Sheila's

breakdown of Italic variations as a teacher. Carl thinks there is nothing more exciting for a beginning student of calligraphy than this series of 11 variations of italic showing what you can do when you change the variables when you're writing. Referring to the example pieces of Italic on page 33, Carl said that John Stevens' piece Mufaro's Beautiful Daughters is one of the most beautiful examples of Italic you're ever gonna see. And he added, "That 'M' is something else."

The spread across page 36 is one of Carl's absolute favorite spreads in the book. For the example pieces of Italic featured on the verso side of the spread, everyone thought it was neat that the head in the piece by Georgia Deaver for "Aesthetic Dermatology & Cosmetic Surgery" faces the piece "Letters from a Headmaster's Study" by Howard Glasser. The layout of the pieces by Alice, Georgia Deaver, and Howard Glasser on page 36 across from Susie Taylor's classic Italic on page 36 is also something Carl was pleased with.

**Pages 38 and 39:** *Losing Contact by Carl Rohrs.* Carl has taught this technique for a long time. He usually is able to explain it in person and had to get it down on paper. He said showing it in this talk was an excuse to show some of Christine Colasurdo's work on losing contact with the paper. You can think of the losing contact technique as, when you lift the pen, the bead of ink is like a curtain dragging the ink across the page. A direct quote from Carl about this is that "it's a really exciting way to write and I love it." This technique works best when the pen is really wet. So even if you are trying it with a Pilot Parallel pen, have some ink available to dip it in.

**Pages 52, 53, 54, and 55:** *Neuland by John Stevens and Carl Rohrs.* The Neuland section turned out to be a pretty big section because

there are so many possibilities with it. In developing the exemplar on page 52, Carl tried to be faithful to the Neuland typeface. The typeface he used is a digital typeface from a defunct type foundry in Chicago called Alphabets Incorporated that was started by the late Peter Fraterdeus, who Carl described as a Renaissance man. The Alphabets Incorporated version of Neuland is Carl's favorite. The Neuland ductus on page 53 is by John Stevens. Carl explained that John usually likes to start from the concept of the typeface and let it go in a more individual direction. A 2015 issue of *Alphabet* features a laser-cut cover of John Stevens' Neuland seen on page 54.

Carl asked John to do an exemplar of his Lyrical Neuland lettering, based on a birth announcement piece John did, which you can see on page 55, but ultimately John didn't feel like it was Speedball material. How amazing to hear from these master calligraphers about determining what is Speedball material. It makes me think about how to self-critique and evaluate my own lettering. It also makes me think about deep study and how to engage with the letterforms to achieve a real understanding.



**Page 56:** *Monoline by Liesbet Boudens.* The pen alphabet featured on page 56 by Carl is an alphabet that began in Liesbet Boudon's bathroom! Liesbet had painted the letters on her bathroom wall. When Carl visited Liesbet's house, he saw

Continued on Next Page

# Carl Rohrs & The Speedball Textbook Spectacular

Continued

these letters and couldn't stop thinking about them. Liesbet sent Carl a pencil drawing version of the letters, which you can see at the top of page 56 in the book. Carl and Liesbet are thinking of developing the alphabet further and calling it *Zeep* which is Flemish for soap.



**Page 43:** *Blackletter* by Ward Dunham. The Blackletter spread on pages 42 and 43 are another of Carl's favorites from the book. The two illustrations and the text on Blackletter are all by Ward Dunham. The circle alphabet piece on page 42 featured Ward's famous Gothic *buzzsaw* style Blackletter. Many editions of the Speedball Textbook have included the Blackletter circle alphabet by Ward, but when Carl approached Ward about re-running it in this edition, Ward wanted to redo it. The version on page 42 was especially made for this edition and it's brand new fresh buzzsaw Blackletter by Ward!

Carl altered the Blackletter piece by Raoul Martinez on page 45 to fit the vertical space in the spread. It was so interesting to hear how Carl asked artists if he could change their artwork to fit into the book.

There were many pieces, including pieces by Raoul Martinez and Meredith Klein, that Carl wanted to use in the book that they couldn't get permission to use.

Sachin Shah loves to use alternative pen sizes in his pieces, which has a really neat effect.

**Pages 58:** *Pointed Pen* by Suzanne Cunningham. Suzanne is really well known in the pointed pen circles, and she was in charge of the pointed pen section of the book. She organized work

from other incredible pointed pen artists like Nina Tran and David Grimes. The exploded "Copperplate" piece in the banner at the top of page 58 is really amazing as an instructional piece and it's just really fun to look at.

For the rest of the talk, Carl took us on a whirlwind tour of some of the examples and pieces in the rest of the book, dashing around and pointing out neat things about the pieces. There's an artists index at the back of the book listing all of the artists who have pieces in the book and what page the artwork is on.

The energy and excitement of the discussion that followed Carl's talk shows how important *The Speedball Textbook* is to the audience. For so many people, *The Speedball Textbook* was their first introduction to calligraphy. It was for me. Thanks for that Christmas gift all those years ago, Aunt Sharon! Originally intended as a professional tool and resource for draftspeople, *The Speedball Textbook* has come a long way. Its 25 editions are testimony to how much the trade, hobby, and art of lettering and calligraphy have changed over the years. The success of its publications show how calligraphy is more in the public eye than ever before.

*The 25th Edition of The Speedball Textbook* is a treasure—because

of the artwork and instruction in it, for the inspiration it gives its readers, and the dedication, expertise, and creativity of its editors.

*Below: Judy Detrick's fold-out, one of only two, opposite Amity Parks & Harvest Crittenden's page. Next Two: Mike Gold and Tania Crossingham's pieces.*



# Membership

Thank You to everyone who joined and supported FOC over the past year. Our membership has increased by 29 members from the previous year.

## New Members:

FOC extends a warm welcome to our newest members. We're glad you joined!

Edgardo Castro  
 Kristen Doty  
 Jen Grove  
 Guinevere Lee  
 Paullette McLaren  
 Pamela Rodey  
 Carole Taylor

*And apologies to new member Jenny Allen for misspelling her name in the last Bulletin.*

## Heads-Up:

Our next Kalligraphia exhibition is set for 2022, and only FOC members may submit work to this unjuried triennial show.

I send you my best wishes for your continued health and safety.

## Extra Support:

As we remind you from time to time, regular membership dues don't cover membership costs, and we are grateful when some members can renew at higher levels because this is one way to help cover the cost of administering FOC. But please know that we appreciate your renewal at any level of membership. We know many people have experienced hardships during this very challenging year, and if you cannot renew, we hope to see you in the future.

## Membership Forms:

I create individualized membership renewal forms. If you can return your form to me, it REALLY helps. At a glance I can tell if I need to revise the database. I love mailed renewals *and a special thank you to the members who decorated envelopes or enclosed art this past year!*, but sending a scan or photo of your form via email is terrific.

## Prompt Renewal:

My annual pitch. We deeply appreciate it when you renew promptly. If you renew in June or July, it means I don't need to send you a follow-up reminder. Also, prompt renewal saves money. If you renew before the first mailing of the year, you are in the bulk mailing, which costs us around 65¢ per envelope. After the mailing, I have to send first class, and the cost increases during the year, from \$2-\$3 in October to \$7.95 after the December mailing, when the weight means we must use priority mail.

## Changes To Contact Information:

We try to keep our information current. When you receive your mailed or emailed renewal form, please check the information and let me know of any changes. It helps me so much.

*Love, Meredith*  


# Thank You

*By: Evelyn Eldridge*

Thank You, Volunteers!! Friends of Calligraphy could not exist without the tireless efforts of its volunteers. We are so thankful for the efforts of everyone who has helped out during the past year, particularly considering the challenges of reinventing what we normally do in order to function during the pandemic.

**FOC Council:** Evelyn Eldridge, President; Elena Caruthers, VP; Dean Robino, Treasurer; Fredi Juni, Secretary;

**Council Members:** Martha Boccalini, Cynthia Cravens, Darla Engelmann, Katie Leavens, Raoul Martinez

**Membership:** Meredith Klein

**Bulletin Editor:** Nancy Noble

**Alphabet Editor:** Carl Rohrs

## Social Media Committee:

Evelyn Eldridge, Fredi Juni, Katie Leavens, Raoul Martinez, Dean Robino

## FOC Membership Directory:

Rick Paulus, cover art and initials; Judy Detrick, graphic design; Meredith Klein, files and proofreading.

## Proofreading Publications:

Sandi Collins, Evelyn Eldridge, Meredith Klein, Dean Robino, Raoul Martinez.

## FOC Mailings:

JoAnn Brand, calls the crew; Dean Robino: handling international mailings; Meredith Klein, mailing prep and handling domestic mailings; Mary Ann Wight and Cynthia Wight, help with mailings at PO.

## FOC PO Box:

Laura Bernabei, monitors FOC PO Box, picking up mail and distributing it.

## Alphabet Back Issues:

Hobie MacQuarrie, for storing, organizing and mailing out back issues of Alphabet; Dean Robino for processing the requests.

## Fort Mason Committee:

Georgiana Greenwood, Dean Robino, Laura Bernabei: *also the registrar and a class monitor*; Katie Leavens: *also designed the brochure*

## Workshop Committee:

Elena Caruthers: Committee Chair and Cora Pearl, Judy Detrick, and Mike Gold Coordinator; Dena Sneider: Yukimi Annand Coordinator; Darla Engelmann: Carol DuBosch and Cheryl Moote Coordinator; Nancy Noble: Jane Shibata Coordinator; Dorothy

*Continued on the Next Page*

## WOTE: 2022 International Calligraphy Conference

Debra Ferreboeuf and Rick Paulus, co-directors of *Write on the Edge*, are pleased to report that planning for the conference continues with great enthusiasm.

We were saddened to learn, after being allowed to visit the campus again after over a year of pandemic restrictions, that Mills College did not meet several critical criteria for hosting an international calligraphy conference, and we had to turn to other venues under consideration.

We were very happy to be welcomed by our former campus event coordinator at Sonoma State University who, quite literally, was awaiting our return after the successful 2000 and 2015 conferences. Our discussions and tours with Sonoma State are very encouraging. This would be the third international calligraphy conference to be held at Sonoma State, and we feel very comfortable moving forward with planning on this campus that we know so well. In addition to their already stellar facilities, we would have complete access to their art department classrooms and gallery, and many of the dorms have a private bathroom for each bedroom.

Our workshop proposal deadline has come and gone, and we are pleased to report that we received close to two hundred workshop proposals from over 90 instructors. The selection process is underway; courses will be announced in the fall.

Our committee chairs are all well-positioned to hit the ground running as things begin to take shape, and the business of putting this magical week together becomes more tangible with each passing day. We look forward to working more closely with our team as the year progresses. We are still interested in speaking to anyone who would be interested in chairing our Welcome Bag department.

Write on the Edge will be officially announced at the Legacies III closing events, at 10:00 AM PDT, on July 9th. Please visit the Legacies III website: <https://www.calligraphyconference.org/>




Co-Director's, Write on the Edge, 2022 International Calligraphy Conference



## Thank You's Continued

**Yuki:** Suzanne Cunningham  
**Coordinator:** Meredith Klein;  
 Ann Miller and Sharon Zeugin  
**Coordinator;** Evelyn Eldridge;  
 Risa Gettler and Andrea  
 Wunderlich **Coordinator;**  
 Martha Boccalini: Summer  
 Workshop **Coordinator;** Dean  
 Robino: General Assistance and  
 Scheduling; Workshop Flyer  
 Designers: Marcia Friedman,  
 Barbara Lande, Nancy Noble.

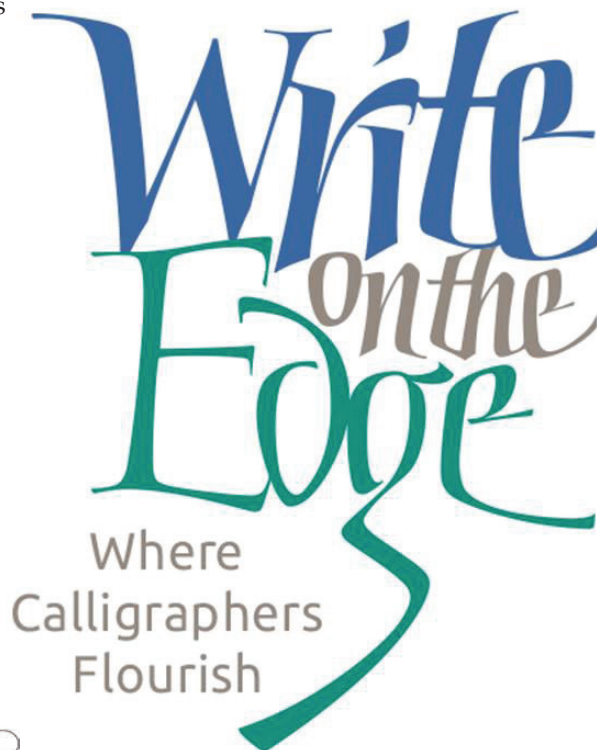
**Hospitality:** Cynthia Cravens,  
 our Hospitality **Coordinator**

**Holiday Party via Zoom:**

Evelyn Eldridge, Elena  
 Caruthers, Cynthia Cravens,  
 Darla Engelmann,  
 Meredith Klein

**Lectures Technical Crew:**

Raoul Martinez, Nancy Noble,  
 Dean Robino, Cynthia Cravens,  
 Elena Caruthers, Evelyn Eldridge



## Kalligraphia XVI

The FOC triennial exhibition of members' works was scheduled to be held in 2021. It is installed in the Skylight Gallery at San Francisco Public Library in normal years, but this is not a normal year. Due to the difficulty of planning our exhibition during the pandemic, FOC requested that SFPL allow us to shift to 2022. They have agreed, so Kalligraphia XVI will be held in 2022, & every three years after that.

## FOC Council Meeting Minutes Sunday, 17 January, 2021 Zoom

**Starting Time:** 1:03 PM

**Attending:** Martha Boccalini, Elena Caruthers, Evelyn Eldridge, Darla Engelmann, Fredi Juni, Katie Leavens, Raoul Martinez, Dean Robino **Guests:** Meredith Klein, Nancy Noble, Dorothy Yuki **Excused:** Cynthia Cravens

**Minutes from November 22, 2020,** meeting Elena moves to approve as amended, Darla seconds, unanimous approval.

### **Membership Report:**

Meredith: 62 new, up 11 since last report, 486 paid renewed, 7 honorary, 2 honorary spouse, 557 total. Last year at this time total membership was 521.

### **Treasurer Report:**

Dean: Budget is going well with online events. Council reviewed the Transaction report for November and December; Elena moved to approve. Raoul seconded. Unanimous approval. Annual 1099s filed with IRS on time.

### **Workshop Committee:**

Elena: for 2021: Andrea Wunderlich, *Fresh and Fancy*, February 13-14, 2021 Mike Gold, Moved to Abstraction, April 9-10, 2021; Sharon Zeugin, Summer Workshop 2021; Elmo Van Slingerland, Fall.

### **Fort Mason:**

Dean: Beginning Copperplate is full and going well; Carolingian, starting end of February, is full; Rick's 4-wk Monoline class begins April 24. Rick and the committee will meet in March to decide whether online or not; Fall is Italic and Italic Brush.

### **Publications and Mailings:**

**Bulletin:** Nancy: Evelyn asking Andrea to do masthead. Will include some work from Trivial Pursuits. **Mailings:** Meredith, *past and future*, December mailing went smoothly. Mailing scheduled for March 18 will contain *Alphabet*, Directory update 3, AGM nominations form.

### **Social Media:**

Katie : Not much activity on #focsheltering; will reach out to more folks to participate. Charlotte Chan is current featured member.

### **Web Administrator:**

Raoul: Facebook and Instagram hits both up, website about the same.

### **Holiday Party:**

Evelyn: The party was very successful this year with a slideshow sharing members' work. Over 70 participants from all over the country and Canada.

### **Retreat:**

Meredith: Retreat will not be held this year.

### **Trivial Pursuits:**

Evelyn: Marcia can't be coordinator for 2022 because she is working on WOTE. If anyone wants to organize it, she's happy to advise, at least for the next year or two. TP for 2021 was online with 6 teachers from across the US and 65 participants from across the US: *NY, Ohio, Texas, Canada, Southern CA, and the usual suspects from the Bay Area.*

### **Kalligraphia:**

Meredith has worked with Andrea Grimes to move Kalligraphia to 2022 where it will coincide with WOTE; the three-year cycle will proceed from there. Council decision via email. Moved by: Evelyn Eldridge, Seconded by: Raoul Martinez, Motion carried unanimously.

### **2022 Conference Update:**

Evelyn: Raoul sent an update email from Rick and Debra to all members last week. The conference still needs someone to chair and lead the Transportation Committee.

### **Alphabet Back Issues:**

Dean: Need to temporarily pause orders during pandemic.

### **AGM Planning**

Evelyn: We have the speaker lined up already. It's safe to assume that the meeting will be by Zoom. We will use the same procedures as 2020.

**Adjourn:** Time: 3:41 PM. Evelyn moves, Elena seconds, unanimous approve.

Next meeting is, March 14, 2021, 1:00 to 4:00 PM.

*Edited for Publication*

## Foc Council Meeting Minutes Sunday, 14 March, 2021 Zoom

**Starting Time:** 1:06 PM

**Attending:** Martha Boccalini, Elena Caruthers, Cynthia Cravens, Evelyn Eldridge, Darla Engelmann, Fredi Juni, Katie Leavens, Raoul Martinez, Dean Robino **Guests:** Meredith Klein, Nancy Noble, Dorothy Yuki

**Minutes from January 17, 2020**

**Meeting:** Dean moves to approve as

amended, Elena seconds. Unanimous approval.

### **Membership Report:**

Meredith: **68**, +6 since last report, **New, 487**, +1 renewed, 7 honorary, 2 honorary spouse, 564 total.

### **Treasurer Report:**

Dean: Elena moved to accept the Transaction Report for January and February 2021. Darla seconded. Unanimous approval.

### **Workshop Committee:**

Elena 2021: **Andrea Wunderlich, Fresh and Fancy**, February 13-14, 2021, Evelyn Eldridge, Coordinator; **Mike Gold, Moved to Abstraction**, April 9-10, 2021, Elena Caruthers, Coordinator; **Jane Shibata**, May 8-9, 2021, Nancy Noble, Coordinator; **Sharon Zeugin**, Summer Workshop 2021, Meredith Klein, Coordinator; **An Vanhentenrijk**, Oct or Nov, *TBD*, Darla Engelmann, Coordinator. 2022: **Elmo Van Slingerland**, Fall, Dorothy Yuki, Coordinator; **Lee Ann Clark**, Fall, Nancy Noble, Coordinator.

### **Fort Mason:**

Dean: Judy Detrick's Carolingian Class is going well. Rick Paulus's four-week Monoline Class begins April 24; it will be online per decision at Committee Meeting of March 9.

### **Publications & Mailings:**

**Bulletin** Nancy:

Bulletin is on schedule.

**Alphabet** Meredith: the printer will have *Alphabet* to Carl March 25; he will deliver to Meredith for processing March 26.

**Mailings** Meredith: March mailing will contain *Alphabet* and Directory Update 3.

### **Social Media:**

Katie shared updated language regarding the electronic communication guidelines. Dean made motion to approve, Elena seconded. Unanimous approval. Raoul recently reposted #focsheltering. Barry Morentz is the current featured member.

### **Web Administrator:**

Raoul: Followers on Facebook and Instagram continue to go up.

### **Retreat:**

No retreat this year.

### **Trivial Pursuits:**

Evelyn: We still need coordinator for 2022. We will form a subcommittee to discuss outside of Council.

## Events for 2021:

So far all 2021 events will be virtual.

## Kalligraphia will be in 2022.

**2022 Write on the Edge Conference**  
Update, Evelyn: Deadline for teacher proposals is April 1.

## Posting FAQs:

Dean: Council reviewed the FAQs to be posted on the website, with one update coming. This will be a living document, with future changes as needed. Cynthia moved to approve with pending update, Fredi seconded. Unanimous approval

## AGM Planning,

Evelyn: AGM is May 2, 1 to 4, via Zoom. Need door prizes; Evelyn has a neat fountain pen, Meredith has a John Stevens print, Darla has books. Maria Giudice is our speaker. We will have a technical strategy meeting before the meeting to review the admission and other processes, Raoul, Nancy, Elena, Evelyn. The group will review Raoul's procedure document from last year. Cynthia agreed to do the slate for council members and Carl Rohrs. Nancy will put the nomination form on last page of *Bulletin*. All current Council Members are willing to continue.

## Shared Google Calendar:

Evelyn: will gather more information and share it with the council for further discussion at our next meeting.

## Legacies III:

Evelyn: This will be a virtual conference. The deadline to submit proposals is March 17 for regular classes and May 1 for mini classes. Angie asked if FOC would help get the word out. Raoul will post on Facebook. They are going to be mailing out goody bags to participants and requested guild donations. The council agreed to purchase pencils printed with our website and we will make a monetary donation. Fredi will order the pencils. Elena moved that the budget be approved, Martha seconded. 1 Nay: *Fredi*, 8 Ayes. Approved.

## Amazon Donations to Guilds:

Evelyn: Carrie Imai shared how SFC receives guild donations from Amazon purchases. Council considered FOC's using. Evelyn and Dean will discuss the AmazonSmile registration process and a *Bulletin* announcement.

**Advertisements in FOC Publications,** Meredith: not allowed under

the USPS bulk mailing regulations for nonprofits. She and Dean will summarize a policy for Council.

**Adjourn** Time: 3:43 PM, Fredi moves, Raoul seconds. Unanimous approve. Next meeting is April 18, 2021, 1:00 to 4:00 PM.

*Edited for Publication*

## Copy Deadline

Deadline for articles for *Bulletin* 144: September 20, 2021. Please submit articles or questions to Nancy Noble [nrnoble@sfsu.edu](mailto:nrnoble@sfsu.edu)

## FOC Facebook & Instagram Pages

Check out our Facebook and Instagram pages. At the bottom of the FOC website home page, click either the F in a blue square or the red square camera outline. While you don't need an account for a brief look, you do need one to see multiple posts.

## Amazon Smile

If you use Amazon and make purchases through the Amazon Smile program, consider designating the Friends of Calligraphy as the charitable organization when you shop. FOC is now a duly registered recipient.

## Friends of Calligraphy

is a nonprofit society of people interested in calligraphy and related arts. Membership is \$40.00 annually, open to amateurs & professionals.

Mailing address:  
PO Box 425194, SF, CA 94142

FOC Website:  
[www.friendsofcalligraphy.org](http://www.friendsofcalligraphy.org)

FOC Facebook:  
[www.facebook.com/FriendsofCalligraphy](https://www.facebook.com/FriendsofCalligraphy)

Instagram:  
[www.instagram.com/friendsofcalligraphy](https://www.instagram.com/friendsofcalligraphy)

## Address Change

If your contact information changes: *address, phone or email*, please send the new information to: Membership Chair

Meredith Klein  
707 Spokane Avenue,  
Albany, CA 94706  
[gkle@sbcglobal.net](mailto:gkle@sbcglobal.net)  
510.527.0434

## Colophon

FOC *Bulletin* #143

**Masthead:** Mike Gold

**Text:** Palatino & Optima

**Adobe InDesign CC 2020** was used for the layout on an iMac

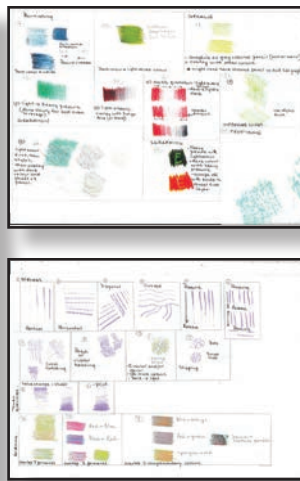
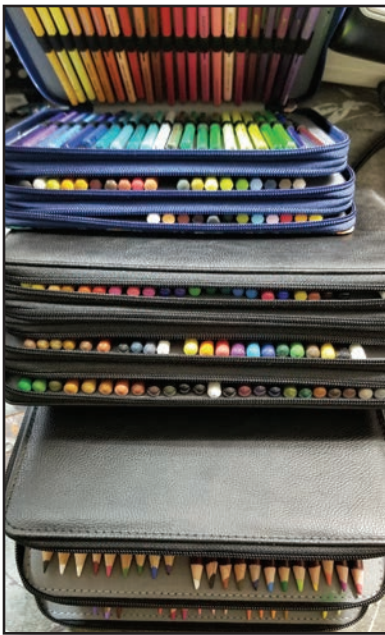
**Proofreading:** Evelyn Eldridge, Raoul Martinez & Dean Robino.

**Photos & ScreenShots:**

Laura Bernabei & Nancy Noble

## Classes & Workshops

Date	Time	Event	Details
June 21—25	Monday — Friday	Letters, Lines & Images with Sharon Zeugin	<i>Online Workshop via Zoom</i>
August 17, 24, 31, September 7, 14, 21, 28,	6:30 – 9:00 PM Seven Tuesday Evenings	Italic Meredith Klein	<i>Location to be decided soon</i>
October 5, 12, 19, 26, November 2, 9, 16	6:30 – 9:00 PM Seven Tuesday Evenings	Brush Italic Melissa Titone	Fort Mason



Above: Many of the various techniques introduced by Jane. The two above are by Charm Brown.

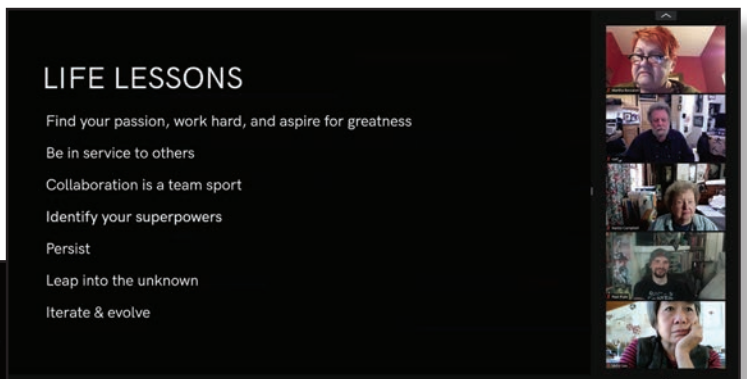
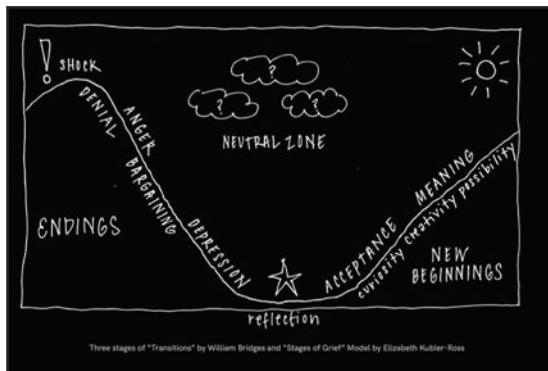
Jane Shibata, upper left, with her happy Colored Pencil Workshop Participants.

## Spice It Up with Colored Pencils

Left: Jane Matsumoto's organizational system for her numerous colored pencils!

## Maria Giudice's Keynote Talk at the AGM on May 2nd, 2021

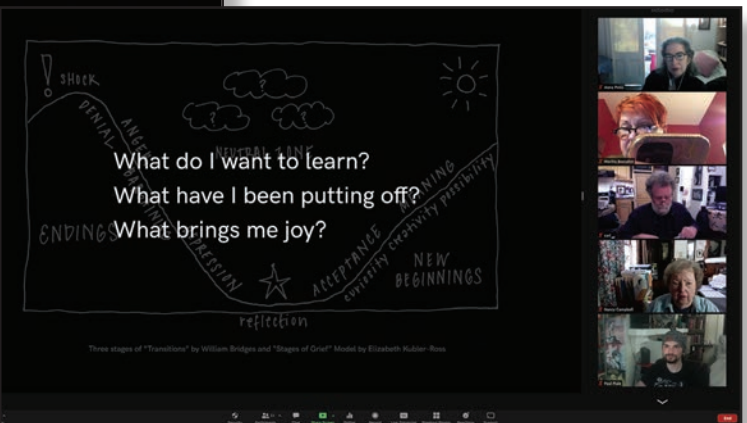
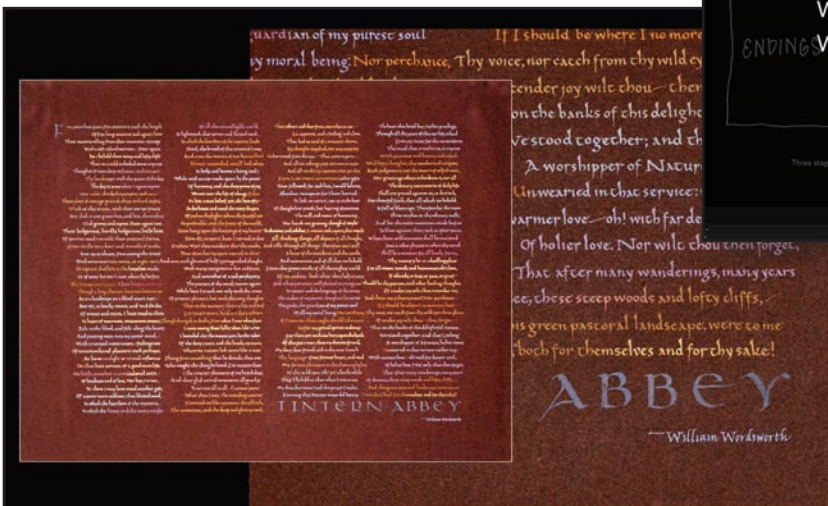
Maria spoke about her inspiring journey through calligraphy, art and design. As Evelyn stated in her Letter from the President, Maria's talk was was 'surprising, entertaining, and inspiring'.



### LIFE LESSONS

- Find your passion, work hard, and aspire for greatness
- Be in service to others
- Collaboration is a team sport
- Identify your superpowers
- Persist
- Leap into the unknown
- Iterate & evolve

Left: Maria sharing reflections during her excellent presentation for the Friends of Calligraphy Annual General Meeting



Left: Maria shared a wonderful story of her meeting with Susie Taylor many years ago when she decided to enter her work in Kalligraphy. Maria said she was so impressed with Susie's encouragement and kind words. We were in awe of this powerful piece.