

Bulletin

In Memoriam Ward Dunham

Dear Friends,
Friends of Calligraphy is continuing to celebrate our 50th Anniversary. You should have received a copy of our first commemorative bookmark in the June mailing, and we will mail another one next year.

Marcia Friedman and the 50th Coordination Committee urge you to put together an entry for the cookbook. See page 9 for more details. If you're having doubts of which of your delicious recipes to choose, I vote in favor of chocolate.

Trivial Pursuits has three coordinators this coming year. Fredi Juni, Nancy Noble, and I, Evelyn Eldridge, who took it over for one year ONLY. Please think about being a coordinator in the future. You would have the help and support of years of previous coordinators. What else can I say?

The SF Pen Show was held the weekend of August 23, 24, and 25. In a very last-minute effort, we pulled together teams to fill three-hour shifts, two in the morning, two in the afternoon, each day. The volunteers wrote a total of 859 bookmarks for the three days. Thank you to the following people for being such devoted calligraphers: Valerie Franco, Raoul Martinez, Meredith Klein, Susan Ito, Michael Starkman, Katie Leavens, Cassandra Wilson. We aim to do this again next year, and be more organized.

On the day of the 50th Anniversary picnic, volunteers arrived early, in the fog, to pitch in and get set up, and by noon, it was beautiful. There were banners, flowers, so many people, so much food, of course, it's FOC, and so satisfying to talk to many of the founders of FOC. For more on the Picnic, see page 7.

The highlight in our summer teaching schedule was the Summer Workshop, with Carl Rohrs teaching The Circle Keeps Expanding. We have a great article about the workshop on page 3.

Be sure to keep an eye on the schedule for upcoming classes and workshops at:

<https://www.friendsofcalligraphy.org/pages/classes.html>.

We will be letting you know of upcoming events through the year. I hope you all had a relaxing and peaceful summer. Welcome to Autumn,

xxxooo Evelyn

It is with great sadness that I report honorary member of Friends of Calligraphy, Ward Dunham, the man with the knack for black, passed away Saturday, August 24. He was kind, generous, of good report, and reliably irreverent. A founding member of the New York Society of Scribes and the Friends of Calligraphy, Ward taught blackletter hands for decades and was a fixture at many conferences. His early training in Special Forces stressed the importance of keeping on one's person those things essential for survival. That practice was maintained by Ward for the rest of his life. Included among his essentials were his military survival knife that he would use to craft beautiful bamboo pens, several sources of fire to melt sealing wax, seals, vintage fountain pens, and postcards for his daily practice of writing them to keep in touch with his legions of friends worldwide. A true original, he will be remembered and missed by all who knew him.

...Judy Detrick



Letter from the President

Alan Blackman Remembrances



Alan and his buddy, Francesco, taking a break at the 2020 FOC Calligraphy Retreat, Santa Sabina.

Carl Rohrs has created an outstanding issue of *Alphabet* honoring Alan Blackman. I asked if he had additional items and he forwarded the following for me to include here. From Carl: *Here is the overflow of Alan Blackman remembrances. It certainly hurt to cut each one but there was far less space for all the riches of words and images that were generated for or by Alan than what we would have liked to run. Thank you to everyone who sent their thoughts.* — CR

Carl Grundberg · I took a class on Roman Capitals from Alan Blackman. The main thing I remember is his elfin sparkle. I'm sad to hear of his death.

Marcy Robinson · A kind and generous spirit — I was fortunate to be the recipient of one of his envelopes.

Barry Morentz · To say Alan was unique is a great understatement. His work was mind-blowing in every sense of the word, and provided us with inspiration and entertainment at the same time. He was a gentle soul who has left our community with an imperishable legacy. Rest in peace!

Ling Tsui · I have seen Alan at holiday parties and events with Friends of Calligraphy and design lectures at the Library but it was in our neighborhood of Noe Valley where we bonded over a bowl of vegetable soup at our favorite local restaurant. During a stroll with family, we encountered Alan and shared an unexpected conversation about kids which gave me the impression that he had some insights. Though that moment was brief, he was encouraging and I'll always appreciate it. We are lucky to have had him in the calligraphy community. I will miss running into him in the neighborhood.

Kristen Doty · I loved his work and though I only met him and briefly visited a couple times at conference, a favorite memory was when he led the Blackletter Brunch singing all the verses of *Home on the Range*. Such a nice voice he had, and it was a particularly memorable unplanned tender moment.

Linda Lanza · Dear Alan, I am so grateful to you for enriching my life with your presence and innovative calligraphy expressions. I keep a printout of your *The Readiness is All from Hamlet* not only to impress upon me the meaning of the words but also for the exquisite way you presented them with your original style of lettering. I love that Galahad, sir.

I will always remember the residency at Ben Lomond where you served as translator for Friedrich Neugebauer in a mind-

bending workshop. Wasn't that a time! Please allow your heart to feel full with the knowledge that you touched so many people with your talent, gifts of expression, and generosity of spirit. Thank you, Alan.

Brittany Parker Danley · I once went to an event honoring Alan in Seattle, and walking through that room with him was like being with a president. Every few feet someone would stop us and express their admiration. And his art was just one way he brought joy into the world. He inspired everyone who knew him by being unapologetically himself. He was fascinated by the world. I will always carry him with me.

Julie Wildman · I never had the privilege to meet Alan, but his lettering has been an inspiration to me for many years. My first introduction to his funky letters was when I was a graphic design student at Columbia College in the mid-80s. My typography teacher showed us some of his letters, and I was immediately drawn to both his precision and playfulness — and those crazy neon colors. I am sad I never had the opportunity to study with him, but I feel as if he was a mentor to me because his letterforms have greatly influenced my own. Alan's letters are still fresh and innovative.

Kris Nevius · Unique is the best description of Alan. He was a combination of quirky and particular. Alan taught multiple times at *Trivial Pursuits*. I am grateful that somehow in his Alan quirky way his teaching opened up a playfulness and authenticity in me. At retreat one year he gave us little rubber duckies. Mine has a treasured spot in my studio and it still makes me smile and laugh and warms my heart.

Terry Englehart · One of my treasured tools was the Brause 505 bent nib designed by Karlgeorg Hoefer. It had been out of production for several years, and I was nervous about breaking the two small ones I frequently used. One day, an FOC angel named Alan sent me four extras, which arrived, coincidentally, on my birthday.



During Carl's Summer Workshop, items of Alan's were brought for attendees to take. JoAnn Brand fell in love with Alan's famous smiley face coffee cup. Laura Bernabei gifted each person in the workshop a rubber ducky. Shown here, left to right, are Vicky Lee's ducky, Nancy Noble's ducky and JoAnn's ducky, along with JoAnn's beautiful 'calligraphy' on the paper round from Laura to each of us.

Carl Rohrs—The Circle Keeps Expanding

By Katie Leavens

This summer, Carl Rohrs led us on a journey through calligraphy and lettering. He packed the 262-



page class book with inspiration and only enough instruction to open new creative doors. This class was not about strict adherence to a ductus, but about soaking up inspiration and making it our own. “You don’t have to follow me everywhere,” Carl said, encouraging us to take in what resonated and tune out the rest. In this class, we weren’t just following Carl’s lead; we were finding our own paths, and *expanding the circle*, of our lettering knowledge with every stroke.

The first project seemed easy: copy the word *Ondine* in the style of Frutiger’s typeface by the same name. Carl used this exercise to see if we would stay true to our pens or try to force unnatural marks. He reminded us that typefaces, though influenced by the pen, are drawn and refined. Typefaces are far from the pen, even if their influence started there. But that doesn’t mean we can’t find ways to add the “flavor” of the typeface to our lettering.

One of the more intriguing techniques we explored was what Carl called *losing contact*. Instead of doing a lot of twisted pen manipulation, Carl taught us to manipulate by changing how much of the pen is touching the paper during a stroke.

We began with a technique called cornering, which involved using the corner of our pen to create a stroke. Inspired by lettering artists like Rick Cusick, we started experimenting with “bounce terminals.” Once you reach the bottom of your stem stroke, quickly rock onto your leading corner, and bounce the connecting stroke up a little before continuing.

We also learned to slowly rock the pen to the right while making a stroke. Taking it slow and controlled, this lifted stroke can give you results similar to a folded pen. However, if you instead rock your pen back and forth as you pull your stroke, you create a full stroke with ragged edges.

By rocking your pen all the way onto the corner, you can combine both contact manipulation methods to create



different terminal shapes. Usually, you will use your leading corner to see where your pen is going without the pen itself blocking your view. At the top of the letter, the movement is almost a flick of the pen. At the bottom of a descender, use the

trailing corner of the pen to make a controlled swash instead of a fishtail shape many of us are accustomed to making.

Lastly, the *Linz Move* was inspired by the work of Alfred Linz, but can be found in the work of other artists including Helmut Salden. The Linz move allows us to control our terminals with flexibility. Though not truly losing contact, the resulting lettering will feel like you rocked onto the corner. After making your stem stroke, lift, and draw a terminal with the edge of your pen—angled any way you want or even rounded. Finish the terminal with a connecting upstroke, which can now be easily made using your desired pen angle.

Beyond these manipulation techniques, we experimented with various tools—large pens like Horizons and Automatics, flat brushes and pointed brush pens—each introducing a transformation in our lettering. Carl even offered advice on brush customization and how to trim them at the base for a sharper edge. Remember, your tools should work for you rather than against you.

Amidst all the intensive learning and lettering practice, the sense of camaraderie among participants brought even more richness to the workshop. We bonded over snacks, coffee, and laughing—because, let’s face it, calligraphers are a quirky bunch. Calligraphers are not just creative but also a generous group. Laura Bernabei brought a

different homemade cookie every day. David Brookes gifted everyone a handmade sketchbook.



And Angela Jackson let us each pick a coaster she had made. It was wonderful to connect with old and new friends.

One last piece of advice from Carl: Don’t rush to fix mistakes. Instead, watch for your mistakes. They may be valuable elsewhere. If your stroke doesn’t look like you have in mind—take a beat, and see if you like it before you fix it. You have time before your ink dries.



Roman Holiday — St. Ambrose University

Many happy lovers of letters gathered in Davenport, Iowa for the first International Calligraphy Conference since *Rendezvous*, Montreal, 2019. My first international conference was Passionate Pen in 2015 at Sonoma State. I haven't missed one since and I encourage all of you to consider attending one in the future. When and where it will be is still up in the air. Below you will find brief synopses of a few of the classes by FOC members who attended Roman Holiday. Your editor, Nancy

I Flame Amazement with David McGrail • Dublin

Amazement is the perfect word to describe the feeling that ran through our classroom at Roman Holiday. Joy, excitement, intrigue, satisfaction, and delight are a few other words. It was a week of experimentation and discovery facilitated through a series of design and painting exercises. David led us from quickly-made brush strokes to working with metallic powders, acrylics and watercolors, to combining a wide variety of elements into cohesive designs.

One technique, repeated throughout the course, was masking off areas to paint with removeable scotch tape. We saved all these pieces of painted tape (and there were a lot of them) to use later as small design elements. In fact, we saved every little scrap of paper and found many uses for them as we explored color palettes, color "feelings," and color layers. We painted using gesso, both black and white, over magazine pages, scraping brush & pen marks through the gesso and then isolating interesting sections to use as more design elements.

A soft-spoken, gentle teacher, David gave us plenty of time to play at our desks, interspersed with detailed demos of each exercise and technique, as well as one-on-one assistance. His thoughtful explanations and comments, and his incredibly well-organized examples and hand-outs created a week of wonder and inspiration for our lucky group of scribes.

Marcia Friedman



Many lucky FOC members were excited to be in David's class!

Capital Immersion with John Stevens

In the classroom were two enormous rolls of kraft paper. After a quick intro, John had students cover huge sheets of it with stroke practice, armed with brushes and poster paint. Then they went on to *Neulandish script*, practicing brush manipulation, before starting huge Roman capital letters.

John shared his expertise as he demonstrated the brushwork: when to bunch up the bristles, when to drag them, and how to pull them through a curve—so different from a metal nib. John's wife, Takako, assisted him when she wasn't doing

her own classwork. The class members, from Turkey, Kazakhstan, Canada, and Japan as well as the US, bonded over the work.

Midweek we switched to writing with small nibs on white paper to practice rhythm and texture in blocks of text. Finally, we put together folios of selections from work—one brush, one nib, for each folio—which brought design challenges.

We used one entire roll of kraft paper and got well into the second. One class member, a professional sign painter, painted the commemorative banner. It wasn't just the roll of paper that was exhausted: we were too—and exhilarated!

Joan Passarelli



Lovely night life after a day of non-stop creativity.

Gothic Cursive and Medieval Vellum with Cheryl Jacobsen & Madison Bennet

The most interesting and unique conference class was taught by the team of Cheryl Jacobsen, an adjunct professor of lettering, calligraphy and manuscript history at the University of Iowa, and Madison Bennet, once Cheryl's student and teaching assistant, now completing her PhD at Cambridge on parchment and the techniques of parchment making. We spent some time learning Cheryl's delightful version of Gothic Cursive. But most of our time was spent with parchment. We made parchment from a goat skin Cheryl purchased from a local butcher and soaked in a lime solution for two weeks, a stinky process that we were spared—mostly. We launched right into preparing the goat by pulling off the hair and then scraping as much fat and flesh off the other side as possible. Next, we strung it up on a large frame to stretch it tight. There was a lot more scraping to do! Madison has the knack, which she learned as an informal apprentice at Pergamena, the only company in the US making parchment. "Goat #1" stayed outside all week drying in the sun. Once it was completed, each of us got a section and Cheryl made a beautiful certificate for us. While Goat #1 cured, the class began working on the skins we purchased. Some of us had goat skin and some calf. We wrote in ink or gouache in various sizes and colors on both sides of the entire skin. We also created palimpsests, erasing part of our writing with sanders to make intriguing shadows. In our final project we cut up the skin and created a signature for a *Guided-by-Chance* book. Elena Caruthers & Darla Englemann

International Calligraphy Conference

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The Circle Keeps Expanding with Carl Rohrs

I have two primary takeaways from *The Circle Keeps expanding*; a deeper understanding of evolutionary developments in the lettering arts and some of the people who have brought us to where we are today in our quest for expression in lettering; and I have a whole new toolbox of tricks with which to execute these shapes and intonations. Carl has expertly curated his encyclopedic knowledge of the lettering arts into the most extensive set of handouts I have ever seen; a brilliant 254-page collection of specifically-selected works covering no fewer than thirty artists from the twentieth-century. The work represented was not just displayed for observation, but meticulously analyzed and dissected for the fine nuances that define each artist. An interesting feature of this class is how Carl shares direct connections among the artists represented, helping to tell the broader story of the transfer of knowledge in our field. I can think of few other people, if any, who have the chops to carry out what Carl has done with this class because he not only knows the stuff better than anyone I know but he can also execute and teach all of the flicks, rolls, twists, turns, pulls and pushes required, in a broad range of tools, to create the unique shapes that these alphabets require of us. I highly recommend this class!

Rick Paulus

Father Catich's Worst Nightmare with Yves Leterme

His class was an opportunity to learn and play with a talented group of calligraphers. There were four amazing teachers in attendance which only enriched the experience for all of us. Yves had us begin with the flat brush, encouraging us to paint large in modified Roman capitals. We moved to Rustic capitals a day later, with encouragement to become inventive and gestural with each. Spacing, movement and allowing for letters to gently touch, one quickly can see the endless possibilities of how calligraphy can dance on the page. Using the metaphor of *The Lady and the Tramp*, we moved from the more formal to monograms, using gouache and watercolor. We played with decorative Lombardic capitals, modifying their shape in what was truly *Father Catich's Worst Nightmare*, dressing them up in medieval cosplay and breathing life into letters, deliciously uneven and lively. We changed our tools to brush and nibs. Speedball to make Father cringe, as our letters turned to a studied *nonchalance*. In the end, some may have looked as though they just rolled out of bed. What fun! Yves spent a part of one morning demonstrating Procreate and its use in his and, potentially, our calligraphy and art work. Generous in his guidance and demonstrations, patient and supportive in his comments.

Claudia Kruse

A variety of weather greeted the almost 300 attendees at Roman Holiday. We even sheltered-in-place one evening with a tornado watch. Thankfully it landed off campus.



A clear day showcasing the beauty of St. Ambrose University

A Bookhand Progression with Tim Botts

Tim is a well known and respected graphic artist and calligraphy instructor. His class went through the basics of skeletal simple hand forms, into Humanist bookhand and of course Roman capitals. We worked on layouts, color, compression and much more.

Tim was a wonderful teacher and was clear, concise and spent considerable time giving individual attention. We had all levels of calligraphers in our class and all seemed pleased with what we were learning. Lots of ideas to build on and practice. Looking over all my practice sheets he kept us very busy attempting all sort of weights, thicknesses and pushing ourselves to what we could do. Some of the students had never used broad edged pen and we all supported each other. It is good to go back to the basics so you can branch out to the modern, gestural art that is evolving currently. We shared our work and his critiquing was helpful to take us to the next level.

Tim is retired now but very active in giving back to his community and especially the church. He has published many religious art books that are beautifully done. These books show off his considerable talent. Over all a great time was had by all.

Linda Kruger

Multifaceted Monoprints with Suzanne Moore

Applying paint to a plastic board, you are faced with multiple choices before you roll the cylinder press. Suzanne is a whiz with color, acrylic or pencil shading, to augment shapes in your pieces. She shared how to lay a print-appropriate paper, thin objects, such as fabric, cardboard, wire, to embosses the overlaid paper, using a masking media. Well yes, this does take pre-planning!

Suzanne demonstrated the possibilities after that first press. You could have enough paint on your plastic base to place a new sheet and run it to make a "ghost" print, take placed objects off, and run a new sheet. Using the press to emboss your paper by laying out a shape or other textural landscape on the base without paint. Just as important, was the clean-up procedure, using vegetable oil to clean surfaces and tools plus conditioning brushes with detergent/water.

Was it worth it, knowing I don't have a 1000+lb printing press? Yes I learned great techniques!

Robin Timms

New Council Members

Laura Bernabei



Laura is serving on the board of FOC again. She was a former board member and then Vice President before serving as the President in 2012.

She was introduced to FOC when she attended an annual meeting in 2006 at the library. Laura's dad worked in Havana, Cuba at *El Mundo*, the newspaper. Laura was born there and came to the states in 1960. Her Italian grandparents were living in Trenton, NJ. She enjoyed her time in Lawrence Township and went to university in Madison, NJ, studying education to become a teacher. While on campus she discovered that John Larkin was teaching Italic Calligraphy. She continues to use her Italic doing envelopes for people's weddings and lettering envelopes for non-profits. Since 2006 she has enjoyed taking Fort Mason classes to learn new hands and support those who were learning calligraphy for the first time. After college Laura moved to Colorado where her sister lived. After three years there she and a boyfriend drove 10,000 miles on a motorcycle around the United States to visit cities to see where they would live. San Francisco won and she moved here in 1978. →

Martha Slavin



Martha Slavin is an artist and writer. Her blog, *Postcards in the Air*, can be found each Friday at www.marthaslavin.blogspot.com. She is a former middle school art teacher and lives with her husband in San Francisco.

As an artist, she works to find ways to combine her art and writing. She creates handmade books and collages, paints with watercolors and other water-based media, incorporating calligraphy and hand-lettering in her work. She writes poetry, memoir pieces, and personal essays. She is working on chapbooks that feature both her art and writing.



Laura Bernabei continued:

Laura recently retired from the City's Attorney's Office as an investigator for the claims unit, giving her more time for her calligraphy and other volunteer activities. Welcome back to the board Laura.

Michael Starkman



Michael Starkman lives in San Francisco. He has worked as a graphic designer for decades, most recently on book interiors and covers, while pursuing photography, drawing, and calligraphy. He took his first calligraphy class around 1978 and has been trying to improve his italic ever since. With an MFA in printmaking from the University of Wisconsin-Madison, he has taught in the art departments of Edinboro University of Pennsylvania, Southeastern Louisiana University, and in the graphic design and photography programs at UC Berkeley Extension. He lives alone, has three houseplants in various stages of dying, and no pets. Calligraphically, he takes great delight in the excellence of other scribes.



Fredi Juni has rejoined the FOC Council after serving as Secretary of FOC for two years. Her write up can be found in the December 2016 *Bulletin*. The link to that issue is: <https://www.friendsofcalligraphy.org/pages/backissues/Bulletin125.pdf>

50th Anniversary Picnic



Virginia LeRoux, Ann Marie Foley and Kris Nevius sharing stories

The lovely group of old and new members!



Happy gathering of past and present Board Members.



Evelyn Eldridge, Sherrie Lovler, Rob Saunders, Grendl Lofkvist, Raoul Martinez, Katie Leavens and Chris McDonald



Virginia sharing her conversation with Donald Jackson

About 50 people were at the fabulous FOC 50th anniversary picnic on Aug 17th at the Padre Picnic site in Tilden Park. Kudos go to Fredi, Nancy, and Evelyn for jumping in to help Ann Marie plan and lead the set up crew along with Vickie, Dorothy, Mimi, Paul, Valerie and Fredi's husband, Mark. Laura's help with supplies and the stunning 50th logo cookies were also greatly appreciated.

It was a nice mix of a few brand new members who attended, alongside members who have been part of FOC for years. We also had members who came from near and far. If we were giving a shout out to the member who came the farthest, it would likely go to Virginia LeRoux who lives in Ashland, Oregon! And, all our members can really cook – so many delicious foods at this potluck to celebrate FOC's 50th anniversary. We're hoping some of those recipes end up in the FOC cookbook!

Fredi Juni's husband Mark checking on the numerous awnings and umbrellas that he graciously set up early in the morning.



Kent Takeda enjoying conversations with many dear friends



Membership

Message from Membership Secretary

Thank you to everyone who has renewed or newly joined (we are at 618 members as I write this; we ended last year at 696). With so many members, it is important for all who plan to renew to do it as soon as possible when initial notices are sent. Renewal notices were sent in mid-June and early July. I would especially like to thank Dean Robino, who processes all the dues payments. And special thanks to those who sent me notes, decorated envelopes, cool stamps, bookmarks, or cards with their renewal. Certainly not required, it's an aspect of membership that brightens my days. I hope for renewals in July and August, by mid-September at the latest, to avoid extra time and money. Many thanks to all who renewed prior to my August reminder, and also thanks to those who responded to it promptly. We're grateful for all our members, whenever you join or renew, at whatever level is right for you, and we look forward to a terrific year, celebrating our 50th and enjoying Kalligraphia.

Gratitude

Members support FOC in many different ways. At this time, we express our gratitude to the members who have renewed or joined at the patron, sustaining and supporting levels:

Patron

Barbara DeMaria
Mariela Gerstein
Kent Takeda

Sustaining

Ellen Bauch
Rachel Berliner
Laura Bernabei
Joe & Cathy Boissy
David G. Brookes
Sally Calvert

Elena Caruthers
Ellen Sarkisian Chesnut
Wendy Cook
Judy Detrick
Tess Dietrich
Thomas A. Ekkens
Evelyn Eldridge
Jessie & Eric Evans
Cynthia White Foster
Ruth Garnett
J. Ruth Gendler
Maria Giudice
Dodie Gray
Nick Gregoric
Jocelyn Hunter
Meredith Jane Klein
Susan Kosasa
Joselle Kryder
Barbara Lande
Victoria Lee
Jerry Lehman
Iyana Leveque
Hobie MacQuarrie
Linda E. Mahoney
Raoul Martinez
Suli Nee
Nancy Noble
Soohyen Park
Ruthie Macha Petty
Dean Robino
Gail A. Sandberg
Rob Saunders
C. D. Sooy
Valerie Sopher
Sumner Stone
Carla & Jean B.G. Tenret
Charlotte Turner
Gina Vasquez
Mark D. Vestrich
Don R. Walker Jr.
Mary Ann Wight
Heather Wiley & Peter Renz

Supporting

Adrienne Ardito
Debbie Brawner
Sherry Bringham
Maeve Burke
Dana G. Bybee
Barbara Callow
Antonio Cavedoni
Stephanie Chao
Rev Alexandra Childs
Annie Cicale
Patricia Coltrin
Barbara M. & Merritt Cutten
Robin Dorn
Carole Dwinell
Becky Rose Eisenstein
Darla Engelmann

Terry Englehart
Ed Fong
Diane Gamboa
Mike Gold
Diana Goldstein
Christine Goritschnigg
Roy D. Green
Louise E. Grunewald
Karen Haslag
Nancy Hills
Billy Ola Hutchinson
Fred Juni
April Kampa
Myk Klemme
Ruth Korch
Linda Kruger
Claudia Kruse
Sharonann Kushinka
Dave Kuwahara
Jeffrey P Lang
Jo Anne Larson
Virginia LeRoux
Blanca Lewis
Ruby Liang
Lourdes Livingston
Anna Fong Lum
Kathleen Martinelli
Donna McCartney
Terry McGrath
Jody Meese
Judy Melvin
Linda N. Meyer
Hermineh Miller
Barry Morentz
Paulette E. Mulligan
Kris Nevius
Deanna Jay Chu Nim
Elizabeth Nisperos
Nancy Orr
Renee Owen
Joan Passarelli
Christi Payne
Anna Pinto
Linda Renner
Susan Richardson
Carl Rohrs
Kathi Seasons
Pamela Seymour Smith Sharp
Martha Slavin
Nancy Springer-Ochs
Katherine Stevens
J. Curtiss Taylor
Naomi Teplow
Bob Therrien
Janelia Thurman
Robin Timm
Sandra Tjosvold
Liz Varnhagen
Barbara Wampole
Jody Williams

S. Clancy Woolf
Norma Yamauchi
Suzanne Yoshii
Dorothy Yuki
Kristine Crowe Zavoli

Welcome, New Members!

Friends of Calligraphy extends a warm welcome to our newest members. We're so glad you joined!

Surbhi Aggarwal
Joyce Ashizawa-Yee
Penny Bayless
Brian B. Beard
Susan Boat
Lisa Bogart
Helen Bogner
Kristoffel Boudens
Sally Calvert
Elisabeth Cardoza
Nancy Caslick
Belle Chock
Bur Davis
Alan Deal
Jeanne S. DiLeo
Mary Catherine Dino
Lorraine Douglas
Ariadne Fellows-Mannion
Valerie Frey
Diane Gamboa
Peter Gariepy
Beverly Gilbertson
Kevin Grawey
Esther Hansen
Susan Hather
Sally Heaphy
Angela Hood
Susan Kai
Ruth Lyon
Jim McInnis
Renee Okamura
Donna Onaga
Misty Potter
Burr Preston
Joan Ramo
Judy Reynolds
Patricia Reynoso
Pamela Seymour Smith Sharp
Rick Skehen
Betsy Smullen
C. D. Sooy
Susan St Germaine
William Towey
Joanne Warden
Tom White
Kalia Whitney
Sarah Widdowson
Kathryn Zwald



FOC 50th Anniversary

We are excited about the Cookbook for FOC's 50th Anniversary Year. We need your recipes ASAP. Please get those to us by November 15, 2024. Direction below the Wanted Poster in the next column.

We are one of several calligraphy guilds in the U.S. commemorating golden anniversaries. If you are interested in writing a short article during the coming year for the *Bulletin* or *Alphabet* related to our history, please contact Nancy for the *Bulletin* or Carl for *Alphabet*.

Kalligraphia is Coming in 2025

Kalligraphia, FOC's triennial exhibition, will be held in the SF Public Library, in the Skylight Gallery, from June 7 - August 31. Kalligraphia makes for a fun summer, with a great reception and weekly demos by fine calligraphers. This unjuried exhibition, our 17th one (!), is open to current FOC members. The Call for Entries form, to be mailed in December, will give details. Members may submit one work of original calligraphy no larger than 25 in. x 20 in. Entry forms will be due in April and works must arrive in May. It's not too early to start thinking about creating a work for the show. Many of you have been taking classes and workshops, and we're sure there's a lot of inspiration to fuel your creativity. Questions? Email Meredith Klein, gkle@sbcglobal.net, or Katie Leavens, hello@kleavens.com, Kalligraphia co-coordinators.

Mail Crew Thank You's

Renewal Mailing, June 6—Merci Beaucoup:

Meredith Klein, Czarina
Linda Kruger
Vicki Piovio
Dean Robino

Regular Mailing, June 13—Danke Schoën:

Laura Bernabei, + International, PO Duty
David Brookes
Vicky Lee
Raoul Martinez
Dean Robino, + International
Carl Rohrs, + International
Meredith Klein, Labels, PO Duty
Mary Ann Wight, Czarina

Thank you for both mailings to JoAnn Brand, who calls the crews, and to Georgianna and Andy Greenwood, for generously letting us use Georgianna's studio.



For specifics on recipe entries:
friendsofcalligraphy.org/docs/submitting_recipe.pdf

Address Change

If your contact information changes: address, phone or email, please send the new information to: Membership Secretary: Meredith Klein gkle@sbcglobal.net
707 Spokane Avenue, Albany, CA 94706 • 510.527.0434

FOC Facebook & Instagram

Check out our Facebook and Instagram pages. You do NOT need a Facebook or Instagram account to do so. Our pages are open to all. At the bottom of the FOC Web Page, click either icon: the F in a blue square, or the little red square camera outline.

Friends of Calligraphy

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

Mailing Address: PO Box 425194, San Francisco, CA 94142

FOC Website:
www.friendsofcalligraphy.org

FOC Facebook:
www.facebook.com/FriendsofCalligraphy

Instagram:
www.instagram.com/friendsofcalligraphy

FOC Council Meeting Minutes

21 April 2024 FOC Council Meeting Minutes

Starting Time: 1:03 PM

Attending: Elena Caruthers, Evelyn Eldridge, Fredi Juni, Katie Leavens, Raoul Martinez, Nancy Noble, Dean Robino, Michael Starkman.
Guests: Meredith Klein, Ann Marie Foley, Martha Slavin. Excused: Billy Ola Hutchinson, Soohyen Park

Meeting Minutes for March 17, 2024, moved and approved as amended.

Reports

50th Anniversary: Ann Marie Foley reported. Raoul is gathering short instructional demo videos on YouTube. They will be posted on Instagram on the 23rd of each month, with a link to YouTube. 50th Anniversary logo by Carl shared. It includes Susie's original logo with Georgia Deaver letters over it. A budget was approved for printing Jane Brenner's anniversary bookmarks. Other projects are in the works and a communications process is being developed.

Membership

Meredith: 2023-24 Renewed 635, New 49, Honorary 7, Honorary Spouse 2, total 693.

Treasurer Report

Dean discussed with Andrea purchasing a piece from Yukimi for the Harrison Collection, and she was thrilled. Nancy will take lead in discussing this with Yukimi, and ask her to send a digital image. *Moved and approved.*

Workshop Committee

Elena: Claudia Kruse has joined the committee. For 2025: Jurgen Vercaemst, 4 Mondays; Massimo, in person; Elinor Holland, March; Katie, April; Suzanne Moore, Summer. 2026: Nancy Hays Hills; Kathy Milici; Loredana in September or October.

Fort Mason

Katie: Raoul, class moved online, and filled quickly, with 1 on the waitlist, Meredith, Fall, in person.

Social Media

Katie reviewed the monthly initiatives, and shared positive responses. The current early member features Cynthia White Foster. Posts of images of our retreat, Raoul's Bâtarde class, and new Alphabet are being posted.

Publications & Mailings

Mailings: Meredith: The March 24th mailing went well. *Bulletin*: Nancy *Bulletin* 154: Laura did the masthead. *Alphabet*: Meredith for Carl: Next issue is halfway there — the big article on Kristoffel Boudens is practically done. Also there Nic Bordes, a young French left-handed phenom. Carl is going to concentrate on longtime local members for the 50th year for *Alphabet*. First up: Alan. Karen Haslag is going to write that article. An article on Jane Dill is also planned.

Web Administrator

Raoul requested approval to upgrade to Google Drive for storing documents and videos, as a less expensive option than Dropbox. We will keep Dropbox for folks to upload images. *Moved and approved.*

Lecture Committee

Evelyn: Andrea and Judy, at AGM, Carl, Summer; Nancy Hays Hills, TBD; Susan Longerot, TBD.

Unfinished Business

Roman Holiday: Nancy reported the status of Vanish erasers as the FOC contribution to merch bags, to be purchased and sent soon.

AGM Evelyn: Will be in Person, and not recorded. Elena is working on the Slate. Michael will do the lettering on the certificates.

Trivial Pursuits

Evelyn, Fredi, and Nancy will coordinate as a team, will work with Marcia.

Scholarship Committee

Laura Bernabei has agreed to be the coordinator for scholarship applications.

Motion to adjourn *Moved and approved.*

Adjourned at 3:28 PM.

Edited for Publication



FOC AGM Sunday, 05 May, 2024

Latino/Hispanic Community Room, San Francisco Public Library, Main Library

Judy Detrick and Andrea Grimes co-presented *Treasures of the Harrison Collection*. In addition to historical information and stunning slides, they shared illuminating anecdotes about the calligraphers and analysis of the ongoing refinement of craft and expressive potential.

Business Meeting

Evelyn Eldridge opened the meeting at 2:25 PM and announced the beginning of FOC's 50th Anniversary Year, encouraging visits to the FOC website for upcoming special events and resources, listing the FOC lecturers of the past year, promoting Carl Rohr's upcoming FOC Summer Workshop, and noting the possibility that the recent FOC retreat could be the last one at Santa Sabina.

50th Anniversary Committee, Ann Marie Foley and Paul Plale, Co-leaders: Commemorated Logo design: Carl Rohrs.

Social Media

Committee Early Member Features: Picnic: August 17, **Commemorative Bookmark**: Jane Brenner,

Cookbook:

Marcia Friedman

Membership Report:

Meredith Klein: We are about the same in total members as we were at this time last year. Renewed: 635, Honorary: 7, Honorary Spouse: 2, Renewed total: 644 New: 49, total: 693. Although there were 99 new members last year but only 49 so far in 2023–2024, there have been more renewals this year. International membership keeps growing. For comparison, in 2013–2014, FOC had a total of only about 400 members.

Treasurer Report

Dean made the the annual reminder: Membership dues don't cover basic operational costs; income from workshops and classes make up the difference. It looks that FOC will finish this year in the black. The annual Federal and State filings: IRS, the State, and Attorney General, and 1099s/1096 were in on time and without issue. The annual financial review was April 23, on Zoom again, and successful.

Certificates of Appreciation:

Evelyn presented to: Marcia Friedman: Trivial Pursuits leader for five years, Billy Ola Hutchinson: Serving on the FOC Council, Fredi Juni: Serving as FOC Secretary, Soohyen Park: Serving on the FOC Council. The names were scribed in italic by Michael Starkman on certificates featuring Ward Dunham's Blackletter Calligraphy.

Evelyn thanked the Council and our many volunteers for their service over the year. The full list of volunteers will be in the June 2024 Bulletin.

Evelyn introduced current officers and council members and announced the

slate for 2024 / 2025, beautifully written by Elena Caruthers in her beloved Gothic Cursive: President: Evelyn Eldridge, Vice President: Elena Caruthers, Treasurer: Dean Robino, Secretary: Michael Starkman, Council Members: Laura Bernabei, Fredi Juni, Katie Leavens, Raoul Martinez, Martha Slavin, *Alphabet* Editor: Carl Rohrs. The slate was approved by acclamation.

Motion to adjourn *Moved and approved.*

Adjourned at 3:08 PM.

Edited for Publication



The FOC Calendar and Fort Mason Calendar are available on the FOC website.

To view the *Bulletin* in color, please visit the FOC web site under Publications.

Colophon

FOC *Bulletin* #156 Masthead:

Carl Rohrs

Text: Sumner Stone's Davanti & Appia; Optima for Headings Adobe InDesign was used for the layout on an iMac.

Proofreading:

Kris Nevius

Photos:

Nancy Noble

Copy Deadline

Deadline for articles for *Bulletin* 157:

November 20, 2024. Please submit articles or questions to:

Nancy Noble
rnoble@sfsu.edu