

Bulletin

♦ FRIENDS OF CALLIGRAPHY ♦

June 2018
Number 131



Letter from the President

Dear Friends,

Here we are already heading into another year for Friends of Calligraphy, which I predict will be just as exciting and productive as this last year.

At the Annual General Meeting on May 6, we elected the officers for the coming year. No big surprises, the Council stays the same, except that Jerry Lehman has decided to step down (for now), and Raoul Martinez was elected to take her place. The officers are Evelyn Eldridge, President; Elena Caruthers, Vice President; Meredith Klein, Secretary; and Dean Robino, Treasurer. The Council members are Martha Boccacini, Cynthia Cravens, Fredi Juni, Raoul Martinez, and Dena Sneider. Carl Rohrs remains the editor of the *Alphabet*, and Nancy Noble remains the editor of the *Bulletin*.

The highlight of the meeting was Grendl Löfkvist's illustrated lecture "Ongi Etorri!" about Basque culture and lettering. It was entertaining, educational, and funny. Cynthia Cravens partnered Grendl's lecture with a spread of amazing *pintxo*, which are kind of a Basque cross between hors d'oeuvres and tapas, colorful, unusual, and delicious. My favorites were the little cups of apple juice with green olives and lemon, and the tuna and anchovies on crostini. Trust me, it was so good.

Two members have been given Honorary Membership. They are: Helen Fung, who joined Friends of Calligraphy in 1979, was president for 7 years, more terms

than any other president, served on the Fort Mason Committee from its inception until this past year, furthered our relationship with Fort Mason personnel by bringing them baked goods, and many more activities in support of FOC. Helen was honored at a luncheon hosted by Jerry Lehman in September 2017 and at that time received a certificate calligraphed by Jerry.

Claude Dieterich, who joined FOC in 1983, donated his considerable calligraphy skills for FOC needs, including some stunning logos for Kalligraphia, and taught in the Fort Mason program for many years. He moved to Lima, Peru in 2013, and is still teaching calligraphy. A certificate that was calligraphed by Raoul Martinez is being sent to Claude.

We presented several members with Certificates of Appreciation, which are a public acknowledgement of their contributions to FOC. Their certificates were beautifully lettered by Patricia Coltrin. In alphabetical order they are:

Laura Bernabei. Currently registrar and class monitor for Ft. Mason classes and collector and handler of mail from the FOC Post Office box. She has taken photos at almost every FOC event she's attended, brought snacks and drinks, lugged around the document camera, and provided untold extras in classes.

Alan Blackman. President from 1979 to 1981. Has held every office in FOC, superlative calligrapher, type designer, jokester, and singer-about-town.

Judy Detrick. Designer, artist, calligrapher, book maker, teacher. Judy was our web master for about 14 years, designed the current elegant FOC web site, envied by many other calligraphy guilds, and maintained it for many years. She has also taught classes at Ft. Mason and continues to teach in Mendocino County.

Georgianna Greenwood. A founding member and the first president of FOC. Has been a teacher, advisor, counselor, and inspiration for FOC Council and members since 1974. Besides all of that, she opens her studio space regularly for the mailing crew.

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Meredith's beautiful banner for the FOC AGM Officer's Slate

FOC Council Members

President

Evelyn Eldridge

Vice President

Elena Caruthers

Treasurer

Dean Robino

Secretary

Meredith Jane Klein

Council Members

Martha Boccacini

Cynthia Cravens

Fredi Juni

Jerry Lehman

Dena Sneider

Alphabet Editor

Carl Rohrs



Bulletin Editor

Nancy Noble

The Ruling Pen

By: Caryn Lum

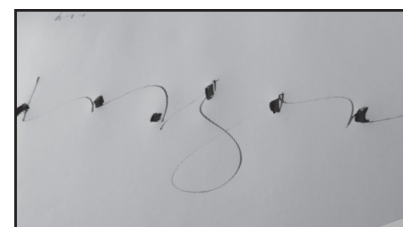
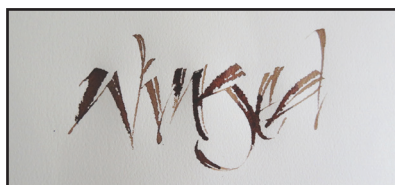
When I signed up for Peter Thornton's ruling pen class, I wondered how one would make letters from the drafting device normally used for making straight lines. Turns out we were actually taking a folded, Cola ruling pen class, although it was a happy accident smearing ink laid down by the drafting tool that inspired Friedrich Poppl to create what we now know as the folded/ruling pen. Peter's theme for the day was that "Writing is meant to be read, calligraphy to be looked at and felt." A ruling pen is ideal for creating dramatic, visually interesting, textural work because line weight can vary from hairline to very thick. I particularly liked Peter's version of the folded pen, which he normally constructs from a metal, lithographic plate — I'm going to go out on a limb and guess that smoothing the edges with 320-grit emery paper and/or constructing a little tab at the base of the nib to hold its edges together might be responsible for the way his pen deposited ink smoothly and fairly predictably. We spent the morning doing exercises to get the hang of making thicks and thins before proceeding on to exercises for developing rhythm and energy. Peter explained that slight variations in stroke angle (think of reeds waving in the wind) will bring work that's rhythmic but boring to life. He also told us to view the positive and negative spaces in our work as black and white "armies." The black army should usually win, he said. In the afternoon we learned how to add contrast to a piece. Peter had us analyze several sample words that could form the centerpiece or "star" of a finished work and describe their characteristics — heavy, compact, serif, horizontal, casual, airy and so forth. Contrasting letters should be

the opposite of the centerpiece in multiple ways; a heavy, tightly-packed centerpiece should be surrounded by loose, airy letters, for example. He also told us to look for natural units in the centerpiece in which to place the contrasting letters. We also got a tutorial on small pencil writing, as pencil often contrasts beautifully with ruling pen thicks. Peter thinks his pressure-release-pressure technique, which really brings interest to monoline pencil letters, is too fussy for pencil letters less than a quarter inch tall. He taught us another way to bring contrast to the strokes of very small letters—draw horizontal strokes and diagonals that would be thin if written with a broad nib with very light pressure: "imagine writing on a cobweb."

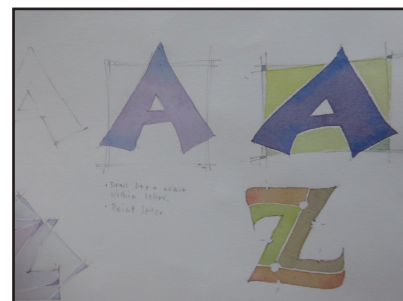
He had other tricks, such as determining letter width by dropping a vertical line along the left side of the letter and imagining a line drawn towards the letter top at a 45-degree angle starting either halfway down or 3/4 of the way down.

Peter gave sage general advice along with his many practical tips and design principles. "Don't keep dipping into the ink bottle of hope" emphasized the importance of practice, guideline and drafts. "When you look at your neighbor's work, you see it for what it is; when you look at yours, you see it for what it isn't" was meant to encourage us to revisit initially disappointing work; with the passage of time, we lose the mental image of what our work was *supposed* to look like and can appreciate it for what it is. All in all, a busy, inspirational and learning experience!

Images from the Ruling Pen Workshop



Images below are from the Adolf Bernd Workshop



Peter Thornton's Two Workshops

Written, Drawn & Decorated Letters of Adolf Bernd

By: Sara Loesch-Frank

Having taken workshops with Peter Thornton before, I knew this would be a thought-provoking weekend when I saw his class description.

Peter introduced us to Adolf Bernd (1909-1994) through his fascinating painted letters, which were done for his own enjoyment after retirement and were probably not commissioned like his professional graphic art work. He was fascinated by unusual letter shapes found on family crests, old coins, manuscripts and developed his letter pages from these interests. He also enjoyed the flowers his wife brought in from their garden, which may have inspired his color choices and how the colors relate to each other.

Bernd's sense of color had a mysterious subtle quality due to the tones and textures achieved by working in watercolor. Peter pointed out how Bernd's compositions had an underlying tension within the page achieved by his adjusting the lines, placement of shapes and negative spaces into unexpected patterns. Many pieces used the granulation of the watercolored areas as a design element, causing the backgrounds to have lively variations in the colors's depth.

Peter had the opportunity to speak with Bernd's widow and granddaughter in Germany. They were pleased that other people might have the chance to see the immense collection of his work. Peter has worked with Manny Ling on two books about these pieces so other calligraphers and artists can see this remarkable artwork. Now the Klingspor Museum in Offenbach, Germany has many Bernd pieces in their collection.

Our first assignment was to work with watercolor to show a gradual fading of intensity in the color. Students brought two kinds of blues, yellows, reds, a neutral tint and a green to develop their own tones. Peter mentioned a quote by Marc Chagall that "All the colors have friends for their neighbors and lovers for their opposites." Our developing tiny compositions used the placement of a very narrow band of the white paper to separate and clarify the colors. Bernd did not use masking fluid but painted carefully to preserve the white to create the negative shapes and patterns. This helped with our backgrounds for letters. We were also reminded to begin with the lighter color and to add very small amounts of the powerful darker colors to get good blends. When we used the neutral tint with our colors, it was a pleasant surprise and far easier than working with either Payne's gray or the complementary color on the color wheel. The emphasis was on using harmonious colors with selective but distinct contrasting color.

Peter gave pointers while we worked on brush techniques using the edge for crispness and to keep the point parallel to the pencil line. He suggests flattening the brush angle for filling a larger space. Peter explained the evolution of the question mark, ounce abbreviation and the origin of "pen knife." The book by Edward Maunde Thompson called *An Introduction to Greek and Latin Palaeography* was mentioned as an inspiration for Adolf Bernd and for us to investigate further.

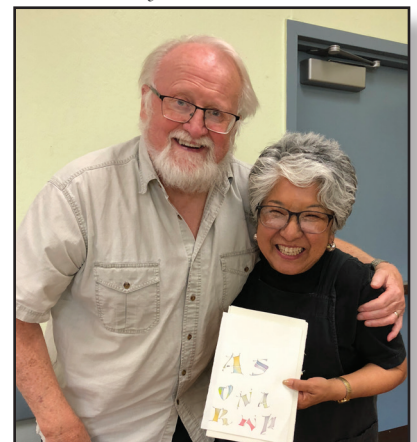
Students were asked to pull out their natural materials and work with the colors of the leaf, fruit, twig or flower.

Our work on developing a letter began by practicing with variations on the letter "i"

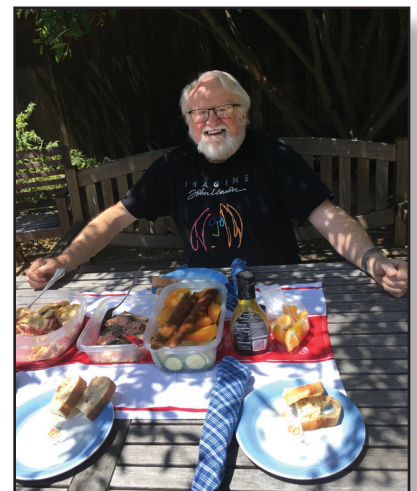
which we sketched in pencil. We used ways to contrast and complement the shapes around the letter while we worked. Students were encouraged to see ways to relate the decoration to the patterns within their design. If we were feeling perplexed at designing our own letters in the style of Adolf Bernd, we could look at Peter's portfolios for ideas that we could adopt.

Many outstanding letter variations were developed in the class, and we took time before class ended to view each other's work. Peter seemed to pull creativity out of the class members in their work. After teaching for over 45 years, he continued to challenge us in new ways.

Calligraphy Review Vol. VII No. 2 Winter 1989 has an article about Adolf Bernd by Kurt Eitelbach translated by Cecilia Rohrer.



Above: Peter Thornton with our Wonderful Workshop Coordinator, Dorothy Yuki.
Below: Lunch with Peter in the Garden at the Albany Senior Center



New World Neuland

By: Caryn Lum

Over the weekend of April 7-8, 2018, Melissa Dinwiddie shared her methods for producing her wonderful, spirited version of the Neuland hand and so much more with seventeen recovering perfectionists. She started out by giving us exactly one minute to construct ducks from identical sets of half a dozen legos. A minute later, she congratulated us on producing beautiful ducks, all different, but all requiring us to use our eyes and hands to produce a duck from a mental image we'd conjured, to live with lego ducks that didn't exactly match those images and to resist having neighbor-duck envy. Over the next two days we worked hard at applying the lessons of the warm-up to producing Neuland letters.

Melissa explained that while she was demonstrating techniques that allow her to create her energetic "dancing" version of Neuland, we should strive to find methods that work for us to produce letters that match our own aesthetics. Neuland was designed in 1923 by Rudolf Koch, who carved nineteen different point sizes into metal. Melissa pointed out repeatedly that it was therefore impossible for each copy of an individual letter to match the other eighteen and that we should embrace variety in our work. We heard, "There are no calligraphy police!" enthusiastically and often.

Working at first with broad-tipped felt markers and aided by a terrific exemplar that showed overlapping strokes in different colors, Melissa showed us her quick way of producing Neuland—one that doesn't require a lot of pen rolling, relying instead on subtly curving what are



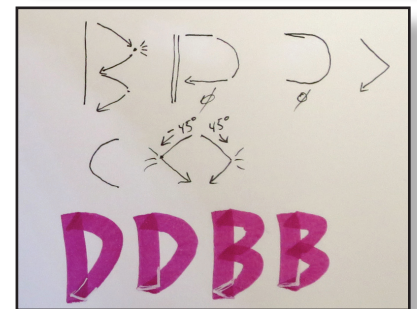
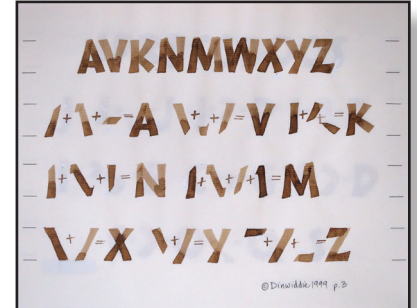
normally straight strokes to give the letters character, and nib pivoting to make the curved strokes easier. She shared tips for making work livelier, such as working without baselines whenever possible — substituting a centerline that parallels what would be a baseline can help prevent a line of text from wandering while allowing it to "dance."

In addition to showing us the letterforms, she also demonstrated ways to embellish our text and introduced techniques for cutting letterforms from paper. For most of day two, we switched to metal nibs and ink and Melissa's version of Neuland requiring pen twisting. Becoming "master pen manipulators" would improve our other hands as well, she explained. Melissa advised us to watch her pen angle, the stroke direction and her method of twisting the pen with her thumb, noting carefully whether she twisted the pen clockwise or counterclockwise. She provided each of us with extremely helpful individual attention. Among her tips: your strokes are determined by pen angle and direction of stroke, so that if you're pretty sure one is right, it must be the other that



needs attending to; if you focus on drawing the counters correctly, the strokes often take care of themselves; if you letter in walnut ink, it's transparent and textured enough to recolorize in Photoshop for reproduction; and, good tools and paper really do make life easier.

As we were only recovering perfectionists, there were plenty of groans and expressions of frustration as we struggled to reproduce her strokes, but also lots of collaboration and sharing of tools and discoveries during the struggle. We all came away with tremendous appreciation for pen manipulation and for Melissa's generosity, enthusiasm and approach to art in general—even if most of us were grateful that there were no calligraphy police in the room!



Annual Message from Membership Chair

A huge THANK YOU to everyone who joined and supported FOC over the past year, and especially to those of you who also encouraged friends or students to join or who gave a gift membership to someone. Membership has continued to rise, and in 2017–18 we are once again OVER 500 members — currently 525, 15 over last year!!! This coming summer, we may see a boost in memberships, due to the Kalligraphia exhibit running from June 16 to August 27.

Renewal mailings should have gone out by the time you receive this. So here is my annual pitch. We deeply appreciate it when you renew promptly, for a couple of reasons. First, it means I don't need to send a follow-up reminder. Second, and more importantly, it saves FOC money. If you renew in time to get the first mailing of the year, you are part of the bulk mail, which costs us a little over 60¢ a mailing. Last year, for those who missed the October mailing, it cost more than \$3 apiece to mail it first class. With those renewing later in the year, additional missed mailings cost even more, and means creating a package of back mailings and a trip to the Post Office. When you send in your renewal during the summer, it saves us time and money, and we are very grateful to you!

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

As we remind you from time to time, the regular membership dues do not cover the cost of

membership, so we are grateful when some members are able to 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.

Thank you!
Meredith
gkle@sbcglobal.net



New Members

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

Jay Castaing
Suzanne Grul
Lorraine Leber
John Marston
Valerie Sopher
Liz Varnhagen
Abby Young



Mail Crew Thank You

Many thanks to the FOC Mail Crew for the March mailing:

Laura Bernabei
JoAnn Brand—calling the crew twice! and being on the crew
David Brookes
Barbara Daniell
Dean Robino
Gail Sandberg
Meredith Klein—on-site mailing organizer, labels, PO duty
And thanks to Georgianna Greenwood for hosting the mailing at her studio.

Volunteer Needed

FOC needs volunteers to be responsible for overseeing refreshments and serving items at events like the recent Alan Blackman lecture and the Annual General Meeting. Please send an email to info@friendsofcalligraphy.org if you are interested and willing to help with this important position."

Continued from Page 1

Jerry Lehman. Served as secretary on the Council for 26 (or more?) years, involved with FOC for longer. Paints beautiful and whimsical watercolors, does excellent calligraphy, and hosts the best parties. Keeps us on track at meetings.

Rick Paulus. Council member for a year. Creates flyers and the Kalligraphia logo for this year, and is a teacher at Ft. Mason. Previous Chief Calligrapher at the White House, Rick retired to the wilds of Northern California a few years ago.

Arash Shrinibab. Well-known Arabic-Persian calligrapher, and designer, as well as art administrator, art curator, and entrepreneur. Served on the Council for a year. Has acted as a liaison and diplomat between the FOC and the Arabic-Persian calligraphy and art world.

We've had a couple of excellent workshops in the spring. Melissa Dinwiddie taught Neuland to an enthusiastic group, and Peter Thornton taught a one-day class on using a folded pen and a two-day class based on Adolph Bernd's watercolor letters. You can read more about these workshops in this *Bulletin*.

Last week I dropped off my Kalligraphia entry at the SF Main Library on the second day that one could do so. It was exciting to see how many entries had already been received. Unfortunately for my ego, I got to peek at a couple, and the quality and diversity are humbling. But wonderful. Wait until you get to see them, too! If at all possible, do not miss this great show, June 16 through August 27, with demonstrations from 2 to 4 every Saturday during the show. Complete details are available at www.friendsofcalligraphy.org/pages/calendar.html.

Have a wonderful summer,

Evelyn 

Friends of Calligraphy Council Meeting, 21 January 2018

Sunday, 1PM Elena Caruthers' home.

Council Members Present:

Officers: Evelyn Eldridge, Elena Caruthers, Dean Robino, Meredith Klein; Council: Martha Boccalini, Fredi Juni. Excused: Cynthia Cravens, Jerry Lehman, Dena Sneider. Guests: Nancy Noble, Raoul Martinez.

Evelyn called the meeting to order at 1:30 PM

The minutes of the November 19, 2017, Council Meeting were approved as submitted.

Motion: Elena; Second: Martha; Unanimously Approved.

Webmaster: Raoul Martinez to be FOC webmaster, replacing Judy Detrick, who submitted her notice December 7, 2017. Dean moved that Raoul Martinez replace Judy Detrick as webmaster, and that the title be "webmaster." *Second: Elena; unanimously approved.*

Reports

Membership: Meredith reported 443 renewals, 47 new, 9 honorary and 2 honorary spouse, for a total of 501 (up 11 from last report). This year we are still slightly ahead of last year at this time.

On December 12, we lost honorary member Sandy Sanches, age 95.

Cynthia will help Meredith with the update to web site listings.

Treasury: Dean presented the treasurer's report: Dean will soon send out the 1099s. Dean distributed the Transaction Report for 11/1/2017 through 12/31/2017 for Council review; it was approved as presented.

Motion: Meredith; Second: Fredi; Unanimously Approved.

Workshop Committee: Georgia Angelopoulos will be our summer workshop instructor. Both of Gemma Black's classes have filled, with waiting lists. The Melissa Dinwiddie Neuland flyer, designed by Barbara Lande, was in the December mailing. We are on track for two workshops by Peter Thornton in May.

Fort Mason Committee: Raoul Martinez's Copperplate class is off to a good start. The Roman Caps

class has a wait list already and Blackletter has 10 sign-ups so far. There is no further word on the Fort Mason classroom renovation, so we are still up in the air about the fall classes.

Publications/Mailings: Meredith reported that the December 14 mailing went smoothly.

Meetings/Events

Trivial Pursuits, January 13, 2018: Evelyn said this one was the best organized so far and went well despite the replacement of two teachers. Marcia Friedman will coordinate it next year.

Susie Taylor Lecture at the Library, January 20, 2018: It was wonderful, around 100 people attended.

Alan Blackman Lecture, February 4, 2018: Evelyn reported that Loren is working with Alan on the slide presentation. Retreat, March 7-11, 2018: Meredith has 26 sign-ups, so there are four places still available. Everything is on track.

Kalligraphia XV (2018): Meredith reported the Call for Entries flyer went in the December mailing; the members-only web page is up and works; leads are assigned for all the important jobs and we are on schedule. Carl will do the KXV flyer. The next KXV Committee meeting is March 19.

Stan Knight Lecture: Evelyn has been in contact with Marcia, who will organize this.

Paul Shaw Lecture in August: Grendl Löfqvist told Evelyn that Paul is teaching from August 13-17 and will be in town for a few days before and after, and could give a lecture. The Council would like to invite him to speak if it can be arranged; Evelyn will follow up with Grendl.

AGM: Program suggestions were discussed; as were door prizes.

Unfinished Business

Social Media Facebook, Instagram, Other: Facebook is going well, with some good posts. Evelyn created an Instagram account but is not involved with Instagram so will rely on Jessie Evans for help. We need to consider whether changes are needed for the Electronic Guidelines to cover these media. There will be a discussion at the March meeting.

FOC Web Calendar: Meredith, Evelyn and Dean are working on a revision to the Electronic Guidelines to address quarterly posting.

Alternative Workshop and Class Locations: Dean prepared a summary of the research into alternative locations. The Workshop Committee will consider it. No action was taken.

Business Cards — for FOC, to guide people to web site for information on classes, workshops and events: Item continued to March meeting.

Scholarship Fund: Item continued to March meeting.

Action on Urgent Issues between Council Meetings: The email process needs to be clarified for issues requiring action between Council meetings. This was tabled to the next meeting, but Fredi requested that it be placed at the top of Unfinished Business so there is time for a full discussion.

Back Burner: It was suggested that, where we are not actively pursuing items in unfinished business, that we have a list of back burner items and they will only be added to the agenda for discussion when there is something to discuss. These items currently include:

"Teach the Teacher" for teaching cursive in libraries (Evelyn)

Study group at SF Public Library, Harrison Collection, as resource to FOC and to teachers.

New Business

Hospitality Committee:

In the past, FOC had a Hospitality Committee, responsible for overseeing refreshments and serving items. It seems to the Council like a good idea to revive this. There should be a blurb in the Bulletin asking for interested members to let us know they would like to be on a Hospitality Committee. Evelyn will send a short piece to Nancy for the next Bulletin.

Dean moved to adjourn the meeting at 3:55PM, Fredi second, unanimously approved.

Edited for Publication

Note: To view the *Bulletin* in color: <http://www.friendsofcalligraphy.org/pages/publications.html>

FOC Council Meeting Minutes

Friends of Calligraphy Council Meeting, 18 March 2018

Sunday, 1PM Evelyn Eldridge's home

Council Members Present:

Officers: Evelyn Eldridge, Elena Caruthers, Dean Robino, Meredith Klein; Council: Martha Bocalini, Cynthia Cravens, Fredi Juni, Dena Sneider. Excused: Jerry Lehman.

Evelyn called the meeting to order at 1:20 PM

The minutes of the January 21, 2018, Council Meeting were approved as amended. *Motion: Elena; Second: Fredi; Unanimously Approved.*

Reports

Membership: Meredith reported 455 renewals, 62 new, nine honorary & two honorary spouses, for a total of 517, up 16 from last report. This year we are already ahead of last year's final total.

Treasury: Dean presented the treasurer's report. Classes and workshops are making money, in particular Gemma Black's recent workshops. Dean sent out the 1099s on time. The annual financial audit is being scheduled for a date in April. Cynthia, Suzanne Yoshii and Laura Bernabei have agreed to be the auditors this year.

Workshop Committee: Dena reported. Georgia Angelopoulos will not be teaching the summer workshop. Randall Hasson agreed to teach his Personality of Letterform class from June 19-23. Barbara Lande designed the flyer. He will also give a lecture on the development of the Adlam alphabet by two brothers from Guinea. The Melissa Dinwiddie Neuland workshop has an enrollment of 14 and is on track; Elena will host Melissa. Other planned workshops are Rick Paulus (September), Joke Boudens (November) and Kathy Milici (February 2019). The Workshop Committee will meet on April 6.

Fort Mason Committee: Dean reported. Chris McDonald's Roman Caps class is off to a good start. Blackletter has 15 sign-ups; Brush Italic has 10; Italic, in the fall, has 4 so far; and Rick Paulus's design class has a waiting list. Fort Mason recently opened up rentals for September and October, but not November (when the classroom renovation will begin), so we

turned in applications for Patricia Coltrin's Italic class and Rick's class.

Publications/Mailings: Meredith reported that the March mailing is moved to the 29th.

Meetings/Events

Trivial Pursuits: Evelyn is working with Marcia Friedman to transfer responsibility to her for 2019.

Alan Blackman Lecture: February 4, 2018: Evelyn reported that it was amazing, with a huge turnout, and the video is available online.

Retreat, March 7-11, 2018: Meredith reported that the retreat was wonderful. Next year's dates are March 6-10, 2019.

Kalligraphia XV 2018: Meredith reported the demos were set and Carl created an exciting KXV flyer.

Stan Knight Lecture: Evelyn reported that it has been scheduled for April 20 at Flax in Oakland.

Paul Shaw Lecture In August: The details are still being worked out by Evelyn and Grendl. The flyer is scheduled to be mailed in June.

AGM: For the Program, we will have Grendl Löfqvist give a talk on Basque letterforms, including information about her trip to Spain. Grendl is designing the flyer.

Unfinished Business

Action on Urgent Issues between Council Meetings: Dean distributed a draft policy, "Addressing Issues that Occur Between Council Meetings." Council members discussed and proposed language to amend the draft. Dean moved, and Elena seconded, to approve the draft as amended, unanimously approved. Email will not be used for decisions that need to be made in meetings announced to the membership.

Social Media—Facebook, Instagram, Other: Evelyn will call a phone meeting of the Social Media Committee. Dorothy Yuki, Raoul Martinez and Evelyn have continued to post on Facebook. Jessie Evans and Raoul have talked briefly about Instagram.

Hospitality Committee: Evelyn gave Nancy an article for the Bulletin to solicit volunteers. Evelyn briefly described how this is handled by Pacific Scribes.

Document Camera: The Workshop Committee recommended getting

a second document camera. Dean will prepare cost data and bring a recommendation to Council.

New Business

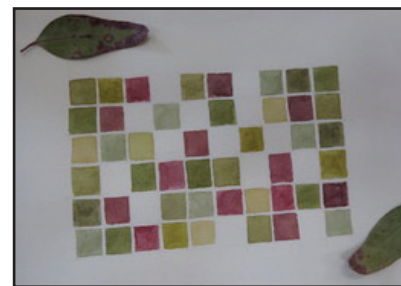
Graceful Envelope Contest: We received a request to remind members of the deadline. The contest has been announced in several places, so the Council decided not to send an email to our members.

Certificate for Olivia de Havilland: Suggestions for a calligrapher were solicited and several names were put forward to pass on to Mary Ann for Mills College.

Fredi moved to adjourn the meeting at 4:05 PM, Elena: Second; Unanimously Approved.

Edited for Publication

Below: Additional Images from Peter Thornton's Workshop on Adolf Bernd



FOC Calendar of Events			
Date	Time	Event	Details
June 16 – August 27, 2018		Kalligraphia XV	San Francisco Public Library, Skylight Gallery
June 16, 2018 <i>Saturday</i>	2:00 PM 4:00 PM	Kalligraphia XV Reception	San Francisco Public Library, Skylight Gallery
June 30th thru August 18th <i>Each Saturday</i>	2:00 PM 4:00 PM	Kalligraphia XV Demos by very talented FOC Members. Definitely not to be missed.	San Francisco Public Library, Skylight Gallery
June 19 – 23, <i>Tuesday through Saturday</i>	9:00 AM 4:30 PM	Summer Workshop: Personality of the Letterform with Randall Hasson	Arlington Community Church, Kensington
July 29, 2018 <i>Sunday</i>	10:00 AM 1:00 PM	Special Combined Council Meeting	Martha Boccacini's Home

Kalligraphia XV

Demo Dates	Join us each Saturday from 2 PM to 4 PM
June 16	Opening Reception—2 PM to 4 PM
June 30	Gallery Walk & Talk with Judy Detrick, Georgianna Greenwood & Thomas Ingmire
July 7	Ward Dunham & Grendl Löfkvist — The Just Spacing of Blackletter
July 14	Sara Loesch Frank — Roman Capitals
July 21	Loren Bondurant — Roman Capitals
July 28	Fun With Calligraphy — Seven Calligraphers
August 4	Carl Rohrs — Brush Lettering
August 11	Larry Thomas — Personal Form: Uncial & Fraktur
August 18	Raoul Martinez — Copperplate Then & Now

Fort Mason Classes			
Basic Italic	Patricia Coltrin Instructor	Seven Tuesday Evenings 6:30–9:00 PM	Sep 4, 11, 18, 25, Oct 2, 9, 16, 2018
Basic Design for Calligraphers	Rick Paulus Instructor	Four Saturday Mornings 10:00–1:30 PM	September 20, Oct 6, 13, 20, 2018

Colophon

FOC Bulletin #131

Masthead: Peter Thornton
Text: Cambria, Palatino, Palatino Linotype & Optima

Adobe InDesign CC was used for the layout on a MacBook Air

Proofreading: Martha Boccacini, Barbara Daniell, Evelyn Eldridge & Dean Robino.

Photos: Laura Bernabei, Caryn Lum.



Address Change

If your contact information changes (address, phone or email), please send the new information to:

Membership Chair:
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gkle@sbcglobal.net
510.527.0434



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:

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Copy Deadline

Deadline for articles for the next Bulletin: September 10, 2018. Please submit articles or questions to Nancy Noble, nrnoble@sfsu.edu



Note on Fort Mason

Fort Mason Center rescheduled their summer renovations to November 2018 thru January 2019. We are still looking for additional classroom space in the City. If you know of spaces in the SF similar to Albany Senior Center and Arlington Church, please contact Dena Snieder at denasneider@gmail.com.