

BULLETIN



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March 2021
Number 142



Letter from the President

Dear Friends,
This letter is going to be short and simple. Friends of Calligraphy continues to hold classes and workshops by Zoom, which keeps us connected, busy, and doing interesting things. Winter is segueing into Spring, bringing whatever it brings to your part of the world; I'm hoping that it's good weather and gorgeous flowers.

The last event for FOC in 2020 was our annual holiday party, which traditionally is held at someone's house but this year, well I'm sure you can anticipate what I'm going to say. We didn't want to skip having a get together, so we held a Zoom holiday party, and what a fun event it was. Because it was virtual, friends from around the world were able to attend, I think around 75. We had a virtual gallery of calligraphic art pieces from the attendees, who shared insights into their creative processes and answered questions. The slideshow was like having a special docent-lead tour of a carefully created gallery. What a great way to spend an afternoon-evening-middle of the night with several dozen friends. Trivial Pursuits, another tradition with FOC, is a much anticipated event at the beginning of January. In previous years, the

all-day event was held in San Francisco, but of course we had to make very different plans this year. We decided to try having a virtual event, which, *no surprise*, was a big success. You can read more about Trivial Pursuits 2021 on page 2.

The first FOC workshop for 2021 was *Fresh & Fancy*, taught by Andrea Wunderlich. It was so much fun, and Andrea's methods made those fancy Lindisfarne Gospel-inspired letters seem almost easy. The article about the workshop is on page 8.

Stay safe, healthy, and creative,
Cheers,

Evelyn

Many of the Chemistry of Color attendees, ready to learn more about pigments throughout history.

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Trivial Pursuits XXXIII

What is Old is New Again

It was a glorious day! That is a phrase that I do not use often but it truly applies to Trivial Pursuits 33.

Trivial Pursuits is an annual gift to the membership with the instructors for the day's teaching coming from the membership itself. I was fortunate to have attended last year's in person so it allows me a comparison of in-person and a Zoom event. This online, Zoomed version was Trivial Pursuits' first Zoom workshop, determined by the persistent Covid 19 virus and the ensuing safety measures. As it was a Zoom event, more members were able to participate than the typical 40 participants that the in-person location could accommodate. In either event type, there are logistics. It is necessary to extend a robust thank you and recognition to the team who pulled off the seamless teaching of six presenters from six locations across the country while maintaining the organization from the Bay Area.

Marcia Friedman was once again the organizer extraordinaire for the event. I spoke with her for a summary from her perspective of this year's Pursuit.

"I was so delighted that the six wonderful teachers all accepted my request to teach without reservations and worked so hard to prepare their workshops. It was an interesting experiment to have the event on Zoom. I was a little nervous about how it would work out, but I think it went well. Hopefully next year we'll be back in person, with all the extra *stuff*", Marcia shared.

That *extra stuff* includes a registration goodie bag, an exchange table, a great lunch and of course, camaraderie. The

camaraderie did continue on the Zoom platform and the great lunch was up to each individual choice. In general, attendees embraced the Zoom platform. It does allow members and instructors who are outside the commuting area to participate. There is the request to continue the Zoom edition as an add-on to the in-person event.



This year's event began with Carol Pallesen from Reno, NV who presented the Boxy Concertina. It is a folded structure with 16 useable pages plus the front and back covers. I was pleased that something that looked so complicated was actually quite easy to build. It can be used as an artist book, a greeting card, a poem container. Although the workshop's intention was for all to accomplish the basic structure and have a completed piece, the form quickly suggested uses and variations like two opposing papers colors for more creativity and uniqueness. One of our members, Dorothy Yuki, made hers into a gift package for candy bars.

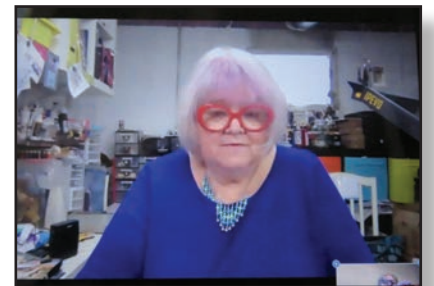
Much effort went into the handouts by all the instructors. There was so much knowledge shared. The handouts reinforced the workshops and are a great reminder of the teachings.

The next instructor, Annie Cicale from Asheville NC,



appeared to want to provide a semester long course within the 50 minute allotment. In addition to the elements and principles of design, she managed to get design exercises into her program. We experimented with shapes, lines, values, and color. From one of her handouts, I quote, "Remember all limitations are self-imposed. However, the universe may have other ideas about that."

Jacqueline Sullivan from Cincinnati, OH presented



Asemic writing. She explained, "Asemic writing are gestures that look like handwriting. They are mysterious as they are subject to interpretation. It is not writing for preaching. It is abstract expressionism, a vehicle for personal interpretation. Each person decodes the imagery in it." Understanding that and seeing the examples from her portfolio, the exercises in Asemic Writing were a step-by-step introduction to the art. Just remember to never pick up the writing tool.

The Informal Calligraphy and Handwriting class done by Sharon Zeugin of Austin,



Texas also explored expression. Her class was called, "What's My Line?" and included samples and exercises in line quality, pattern, texture, form and value. Having studied art in college, I remember the fun of contour drawing. The exercise was introduced in this workshop, followed by ink washes over the drawing and accented with a monoline cursive italic. "It is text in art that is not bound by a formal application of broad edge," Sharon summarized.



Barry Morentz of NYC had two workshops in one. The first part was an overview/introduction to the popular Neuland hand. The alphabet's lines are of an equal weight both vertically and horizontally. Such geometric strokes lend well to fun decorating. Then the Neuland letters morphed into monograms. This is where creativity was kicked up a notch. Barry led an exercise where 2 or 3 letters were combined into a monogram then escalated the design. Those three letters were the pattern that was replicated. Ideas were presented to have the replication as a rug pattern, or inverted or distorted or turned

on a 90 degree rotation four times. That monogram of three letters morphed into a circular designed monogram that was truly a design.

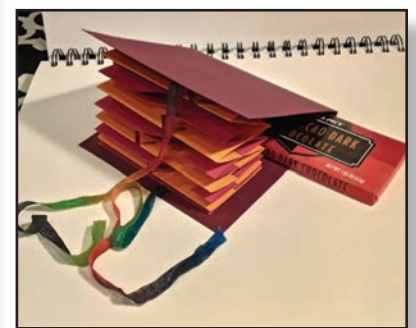
The day ended with Marcy Robinson who had a Pastel Party. The use of pastels and stencils with lettering was new to me. It is using several techniques on one piece of paper. Marcy's selected paper was Arches Text Wove. Lettering was done with Duo Adhesive which could have color added. Simple, geometric shapes were cut from .05 acetate to use as stencils. The pastels were powdered by rubbing them on a sandpaper block. A finger swathed in a piece of cotton would be dipped into powdered pastel and then dabbled, *not quite wiped*, across the stencil. Different colors of pastel could

be mixed on the paper itself. The end result was soft and delicate and could have gold leaf added. Wow! Such great ideas, wonderful techniques, good thoughts. It was a glorious day!

Marcia Friedman is redirecting her organizational skills for the next year as she is one of Friends of Calligraphy members who is working on the success of the 2022 International Calligraphy Conference, *Write On The Edge: WOTE*, scheduled from June 25 to July 2, 2022 at Mills College in Oakland and is the 40th International Conference. Anyone wanting to help with next year's Trivial Pursuits, please let Marcia or a Board member know. It is an event that is appreciated by the attendees and is a long-standing tradition of FOC.



Above: Many of the eager Trivial Pursuits attendees. Below: Two of Dorothy Yuki's creative solutions to the Concertina Book taught by Carol Pallesen.



The Chemistry of Calligraphy

By: Jessie Evans

So much of what we study as calligraphers is about the forms of the letters we want to make. But we can't really make those letterforms without the medium of inks and paints and so on; and we can't have those materials without pigments. Those pigments are typically the result of some fancy chemistry work by the one and only Planet Earth. *Ahem, why else would "Earth" have the word "art" in it?*

It is about this kind of chemistry that Stanford professor of chemical engineering Curt Frank, along with artist and calligrapher Sara Loesch-Frank, presented in the lecture *The Search for Colored Dirt: Pigments Through the Ages* to an audience of over 400 people worldwide, back in November 2020 for the Friends of Calligraphy.

A little background that will inform the reading of this summary of Curt's lecture: Curt and Sara, who are married, co-teach classes at Stanford that examine the cross between art and science. They have taught a 10-week course called *Art, Chemistry, and Madness*, as well as a 3-week intensive class called *An Exploration of Art Materials: An Intersection of Art and Science*. Curt is the W. M. Keck, Sr. Professor of Engineering and Professor at Stanford, and Sara is an artist and calligrapher who shares her love of art and letters through teaching.

What makes Blue...Blue?

In this fascinating lecture, Curt Frank gave us the dirt on, well, dirt. Specifically, he spoke about dirt as it relates to the chemistry that gives us colors. All those colors we use in our art, for the most part, come from dirt. And it's by way of chemistry that they do so.

Curt's lecture was jam-packed with information about how we get pigments from dirt, rocks, trees, roots, and even bugs and snails. It was also packed with information about these sources of pigments through the ages. So, in addition to chemistry, we learned history too.

Legacy Pigments

He started with describing what he categorized as *legacy pigments* from the paleolithic era through the Renaissance.

In the Beginning

Ochre colors, like those that are found in rock art in caves and quarries, are weathered products colored by iron oxides compounds like hematite and manganese.

Green with Envy?

Green earth was typically used for underpainting of flesh, like in panel paintings and altarpieces. Painters of the times would use red over the green to achieve a flesh color. But red decomposes quickly, leaving only the green. That's why a lot of panel paintings we see today have figures with green faces like the Maesta of Duccio altarpiece. Green earth came from minerals like celadonite in basalt and glauconite in quartz.



Sparkly Stuff

Crystalline materials, such as azurite and malachite, have more luster than other legacy pigments. The only thing that differs is the ratios of the copper, carbonate, and hydroxide. In this era of art, there were seven known metals that were used: iron, copper, silver, gold, mercury, tin, and lead.

Mad as a Hatter

Several ancient pigments contained toxic heavy metals, and the slaves who were mining these materials were likely poisoned. Pigments that contain heavy metals include cinnabar, *vermillion*, orpiment, minimum, *red lead*, and realgar. These pigments can lead to mercury poisoning, lead poisoning, or arsenic poisoning. We get the phrase *mad*

as a hatter from the symptoms of mercury poisoning, which befell men who worked in the hattery business where mercury was used in the hat making process.

That's Why They Call It The Blues

Ultramarine posed logistical and extraction challenges. Lapis lazuli is the basis of ultramarine, and it's difficult to mine from the rocks it comes from in Afghanistan. Ultramarine forms some of the most luxurious blues we see in famous artwork. For example, ultramarine would form the robes that the Virgin Mary wears in altarpieces.



Egyptian blue and Han blue contain glass. The materials found along the lower Nile—malachite, sand, and limestone—give us Egyptian blue.

Smalt was a cobalt glass that was ground to form a pigment with mineral sources of cobalt which include smaltite, cobaltite, and Erythrite.

Indigo vat dyeing depends on control of solubility. Curt showed a slide with what he calls *chicken wire chemistry*, the *diagrams of the chemical compounds*, that shows the control of the solubility of the dye.

Seeing Red

Several red plant dyes require a mordant to bind to fabric, but plants such as madder *root*, logwood, heartwood, and brazilwood give us some red dyes.

Other things—what Curt called the *weird stuff*—are good sources of red dyestuffs. Kermes and cochineal, both derived from insects, were sources of red. Basically, the dried insects were ground up to get at the red and form pigment.

The Chemistry of Calligraphy

Continued



Purple Reign

Finally, in the category of legacy pigments, Curt described how Roman Tyrian purple dye was obtained from sea snails. The purple pigment came from the milked mucus or the crushed shells of the snails. As yucky as that sounds, this pigment would have been used in the dye for the Emperor's robe and the line on Roman senators' robes.

The Renaissance Palette

The next segment of the lecture continued examining the sources of art materials and focused on sources and elements that came to be in use during the Renaissance period. While the Renaissance palette built on palettes of the previous eras, new materials came onto the scene as chemistry continued to do its thing and as people found out more about what chemistry can do.

We learned that ink particles can be stabilized by macromolecules. Gum arabic is the binder that holds pigments together in watercolors. And carbon black is the result



of chemistry that gives us black pigment that is used in inks, especially in stick ink.

We even get our glues and binders—or *stickers* as Curt calls them—which are essential for the production of paint, from chemistry. Animal parts, such as hooves and tongues, are heated to high enough temperatures to get at the amino acids that give us

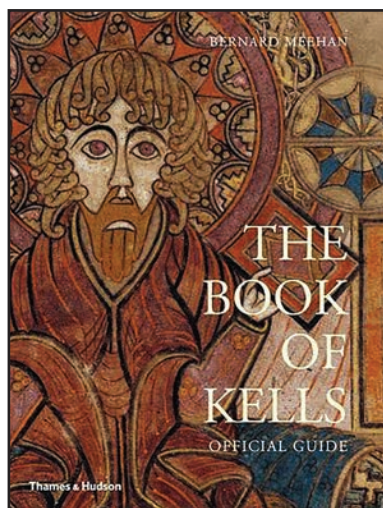
glues and binders.

Tempera mediums that were critical to illuminated manuscript work also function the way they do because of the chemistry that happens between egg yolk proteins that become denatured and trapped in the pigment particles.

Egg yolks for tempura work were hard to work with because they dried so fast. Natural oils made of network-forming triglycerides would



be used as *drying* oils to slow the drying of the egg yolk in tempura work. Such oils as linseed, safflower, and poppy seed oil would be used, with linseed oil being the best oil.



Lakes and pinks are another kind of pigment that we get from chemistry. Lakes and pinks convert soluble dyes to solid pigments and would be used in things like frescos.

Then Curt gave a rundown on the pigments identified in the

Lindisfarne Gospels: indigo, orpiment, verdigris, red lead, white lead, and chalk. And *The Book of Kells* used indigo, orpiment, vergaut, red lead, gypsum, carbon and iron gall ink.



To showcase some really over-the-top and expensive pigments used, Curt pointed to the San Pier Maggiore Altarpiece by Jacopo Di Cione from 1370 CE. The pigments identified in that piece are lapis lazuli or ultramarine, *three grades*, azurite, malachite, vermillion, red lead, lead-tin yellow type II, red earth, yellow earth, green earth, red lake, yellow lake, white lead, and carbon black.

He also showed Bacchus and Ariadne painted by Titian from 1520-23. Titian was a colorist with access to the best pigments of the time.

Here Comes the Science

In the last segment of the lecture, Curt described how new versions of legacy pigments were products of alchemy. Alchemy got us substitutes—good substitutes—for the pigments that were harder to get in pure form or dangerous to use such as vermillion, *cinnabar*, green verditer, *malachite*, blue verditer *azurite*, king's yellow, *orpiment*, Mars red, *iron oxide*, and Mars yellow, *hydrated iron oxide*.

Periodic table of the elements

1	2											13	14	15	16	17	18															
1	H	2																	18													
2	Li	Be											B	C	N	O	F	Ne														
3	Na	Mg	3	4	5	6	7	8	9	10	11	12	Al	Si	P	S	Cl	Ar														
4	K	Ca	Sc	Ti	V	Cr	Mn	Fe	Co	Ni	Cu	Zn	Ga	Ge	As	Se	Br	Kr														
5	Rb	Sr	Y	Zr	Nb	Mo	Tc	Ru	Rh	Pd	Ag	Cd	In	Sn	Sb	Te	I	Xe														
6	Cs	Ba											Hf	Ta	W	Re	Os	Pt	Au	Hg	Tl	Pb	Bi	Po	At	Rn						
7	Fr	Ra	Ac	Th	Pa	U	Np	Pu	Am	Cm	Bk	Cf	Es	Fm	Md	No	Lr															
lanthanoid series																			58	59	60	61	62	63	64	65	66	67	68	69	70	71
actinoid series																			90	91	92	93	94	95	96	97	98	99	100	101	102	103

Then chemistry came along, and we started to systematically figure out chromatin compounds that you can make pigments from. Thank you, Periodic Table of the Elements!



The artist's palette in 1900 included both old and new pigments. Curt showed an advertisement poster of tube paint from Daler-Rowney artists oil colours, which was available for sale commercially in 1783. At the time, some commercially available art materials still contained mercury and lead. After the 1700s, some paints still contained lead, chromium, and arsenic. But then some 18th and 19th century pigments had the new problem of being carcinogenic. After the advent of chemistry, we started to get wise to the problems that came with these inorganic substances.

Curt then explained that the Mauve Madness that swept through Parisian fashion in the 1850s was the result of some work by W. H. Perkins, a chemistry student. His discovery of mauveine kicked off the synthetic dye industry.

Some contemporary pigments have phthalocyanine cores, and this is where we get a lot of blues and greens, think *Phthalo blue*, *Phthalo green*. Other contemporary pigments have quinacridone cores where we get reds and oranges. And finally, one last bit of chemistry shoptalk: acrylic paints are formed by emulsion polymerization.

Q & A

Following the lecture was a delightful questions and answers segment. The questions were fun, and Curt and Sara took turns enthusiastically answering them. Here are some of the questions and answers from the Q & A session:

Can you share some recipes for walnut and oak gall inks?

Annie Cicale has a recipe for walnut inks in her book *The Art and Craft of Hand*

Lettering. Ink making is one of the many materials-making labs that Sara and Curt cover in their class.

What are some environmental impacts of acrylic polymers?

Curt explained that acrylic polymers are not biodegradable. However, the volume of artists' paints being used is not that high compared to, say, the volume of house paint being used, which is high. He also explained that the polymer itself isn't the biggest part of the problem: It's the additives. A lot of organic compounds that are added to paint aren't very environmentally friendly. He said that there are now studies around the sustainability of contemporary art materials.

Is Alizarin Crimson watercolor a fleeting non-permanent color?

Yes, it is. Curt said it's the best lake pigment you can get, but that doesn't mean it's great. He said it's like a category B color when you compare it with AA- or AAA-grade color. He said that the stability of this color isn't great, and that it's the least stable of any commercial pigment.

One asked about mummy brown.

You read that right, mummy brown. As in mummies. Curt said, "Fingers and toes are easy to grind up." He went on to say that using mummy brown is not continued, but that it's an organic, real pigment, even if the source is a little macabre. You said it, Curt.

Can river rocks be used to make pigments?

Curt and Sara always travel with zip lock bags and a shovel in case they have to pull the car over and get a sample of some interesting dirt! (They are always respectful of private property and protected or sacred land.) But to this question about river rocks, Curt said that a lot of times there is silica mixed in with the sand or rocks. And the only way to get the grit out is by separation, which is always problematic.

What pigments and binder were used in da Vinci's Last Supper fresco?

Curt gave a cheeky answer about how da Vinci was an experimentalist and tried lots of things, and that when experiments are successful, you go down in history, and if they aren't, you don't.

Can you tell us about what you do in the Stanford class on art and chemistry?

Sara answered this question, and she said that it involves a lot of experimentation with the art materials. Students are not graded on the quality of the art itself; instead they are graded on the use of the materials. This experimentation in the class usually includes

the following activities:

- Working with pastels and colored pigments
- Collecting oak galls and making oak gall ink, making walnut ink
- Quill cutting
- Working on papyrus
- Paper making, adding additives to paper
- Making oil paint
- Stretching canvas
- Working with gesso on canvas
- Paper marbling as a fun activity

Then they try different things through independent research. For example, one student worked on a paint that became visible in sunlight and vanished in shade.

Will you teach a version of the art and chemistry class through calligraphy guilds?

The answer is yes, many parts of the class fit in well with workshops and conferences. Sara has taught the lab portion of the class through Society for Calligraphy's Letters California Style mini-conference.

What books do you recommend for learning more about pigments?

Curt and Sara provided a list of books that they recommend, and The Friends of Calligraphy sent an email to all of the attendees with the list. The list of book recommendations is included in this issue of Bulletin following this article.

Will you give this lecture again?

Curt said that they are very open to giving this talk at any venue that makes sense. I personally think this lecture would be a wonderful lecture for venues through commercial pigment and materials vendors. Imagine if your favorite art store or pigment emporium with their little vials and jars filled with pigments offered a lecture like this one where you could learn more about them. That would be really neat.

The lecture ended with Curt inviting those interested in continuing the conversation about colored dirt with him and Sara to contact them through email at the following email addresses:

curt.frank@stanford.edu
sarandippityart@gmail.com

This lecture took us on a colorful tour of the art of chemistry. Or is it the chemistry of art? Either way—now we all know a bit more about the materials we use. Through this lecture and the engaging question and answers portion of the event,

Curt has made chemists out of all of us. The great match between art and science is one for the story books, just like the match between these two remarkable people who teach about it.

A Short Bibliography of Pigments & Color

From the library of Curtis W. Frank & Sara Loesch-Frank, November 2020

Pigments & Color: Surveys & Histories

Mauve: How One Man Invented a Color that Changed the World; S. Garfield; W.W. Norton and Company 2000.

Bright Earth: Art and the Invention of Color; P. Ball; University of Chicago Press 2001.

Blue: The History of a Color M. Pastoureau; Princeton University Press 2001.

Black: The History of a Color M. Pastoureau; Princeton University Press 2009.

Green: The History of a Color M. Pastoureau; Princeton University Press 2014.

Red: The History of a Color; M. Pastoureau; Princeton University Press 2017.

Yellow: The History of a Color M. Pastoureau; Princeton University Press 2019.

Colors: What They Mean and How to Make Them; A. Varichon; Abrams 2006.

Color in Art; S. Zuffi; Abrams 2012.

The Secret Language of Color: Science, Nature, History, Culture, Beauty of Red, Orange, Yellow, Green, Blue & Violet; J. Eckstut, A. Eckstut; Black Dog and Leventhal Publishers 2013.

The Brilliant History of Color in Art V. Finlay; Getty Publications 2014.

The Secret Lives of Color; K. St. Clair; Penguin Books 2016.

Chromaphilia: The Story of Color in Art; S. Paul; Phaidon 2017.

Chromotopia: An Illustrated History of Color D. Coles; Thames & Hudson 2018.

Natural Pigments & Dyes

Dyes from Nature; R. Raisanen, A. Primetta, K. Niinimaki; Archetype Publications 2016.

Materials & Techniques

The Materials and Techniques of Medieval Painting; D.V. Thompson, Jr.; Dover Publications 1956.

The Practice of Tempera Painting: Materials and Methods; D.V. Thompson, Jr.; Yale University Press 1936, Dover Publications 1962.

The Materials and Techniques of Painting; K. Wehlte; Prentice Hall Press 1975.

The Artist's Handbook of Materials and Techniques, 5th ed.; R. Mayer; Viking 1991.

The Painter's Handbook – revised & expanded; M.D. Gottsegen; Watson-Guption Publications 2006.

Traditional Oil Painting: Advanced Techniques and Concepts from the Renaissance to the Present; V. Elliott; Watson-Guption Publications 2007.

Beneath the Surface: The Making of Paintings; P. Abrahams; Francis Lincoln Ltd. 2008.

Cennino Cennini's Il Libro Dell'Arte; L. Broecke; Archetype Publications 2015.

Technical Analysis

Art in the Making: Italian Painting Before 1400; D. Bomford, J. Dunkerton, D. Gordon, A. Roy; National Gallery London, Yale University Press 1989.

Art in the Making: Impressionism; D. Bomford, J. Kirby, J. Leighton, A. Roy; National Gallery Company London, Yale University Press 1990.

Art in the Making: Underdrawings in Renaissance Paintings; D. Bomford, ed.; National Gallery London, Yale University Press 2002.

Art in the Making: Rembrandt D. Bomford, J. Kirby, A. Roy, A. Rueger, R. White; National Gallery London, Yale University Press 2006.

Seeing Through Paintings; A. Kirsh, R.S. Levenson; Yale University Press 2000.

The Physics and Chemistry of Color: The Fifteen Causes of Color, 2nd ed K. Nassau; WileyInterscience 2001.

The Artist's Eyes: Vision and the History of Art; M.F. Marmor, J.G. Ravin; Abrams 2009.



Sara and Curt Frank, during the Q & A from Curt's lecture: The Chemistry of Color

Fresh & Fancy with Andrea Wunderlich

By: Joan Passarelli



Plenty to Play With

Andrea Wunderlich's *Fresh & Fancy*
February 13–14, 2021

Andrea Wunderlich, an internationally known German calligrapher and designer, has adapted ancient letterforms in both her studio work and her sign-painting work. She greeted workshop participants from her studio in Bavaria, sporting Harry Potter glasses, a couple of purple streaks in her blonde hair, and a friendly smile, to teach them how to adapt letters from the Lindisfarne Gospels for contemporary use.

The Lindisfarne Gospels

In a well-organized presentation with useful handouts, Andrea started by explaining the creation of the Lindisfarne Gospels. They are unusual in that the book was created in only about five years, from 715 to 720 C.E., by only one scribe, Bishop Eadfrith.

For the “incipit” pages that open each Gospel, Eadfrith combined the angular runic script with Roman capitals, embellishing with colors in counters and decorations from dots to Celtic knotwork. Andrea drew attention to the playful nature of some of the spacing, as when the lower left leg of an X nestled into the counter of the preceding E. She called these pairs *happy couples*, and encouraged participants to emulate the *positivity* of Eadfrith’s letterforms.

Tracing & Design

Andrea started the hands-on work with a tutorial on tracing originals because *your hand must follow the curves for your mind to absorb them*.

Then she showed how to use successive tracings to work towards new letterforms and word designs.

Instead of erasing and modifying on the same sheet, Andrea suggested, use a fresh sheet each time and number them. That way, if you want to go back to an earlier idea, you still have it.

Whether tracing or creating your own letterforms, said Andrea, you can start with soft lines if needed, but you must eventually decide on your curve and mark it with a long single line. And then you must *tidy up*: erase all extra pencil marks as you go. The principle is to experiment freely—*Try it; why not?* she said often—and then commit to your choice.

And, when in doubt or out of ideas, check back with the original manuscript. Many Lindisfarne Gospels letters have multiple versions, so the modern calligrapher has plenty of models to choose from. As Andrea put it, *There’s plenty to play with*.

Once participants had designed the letterforms they wanted to use, Andrea showed how to outline areas in the counters and spaces for colors to go.

Painting & Color

On the second day, Andrea reviewed the work from the day before, *which she had helpfully scanned in, making it easier to view online*, and then went through mixing and applying gouache, including how to clean brushes. She shared her tips for painting the letterforms black.

Then, while that paint dried, she took participants through another design process, from tracing originals to a new design, showing where to speed things up from the method of the day before.

For the workshop project, Andrea suggested choosing a set of five colors, extolling the value of education in color theory (see Resources, below). She herself makes “color worlds” for her projects, as she used to do in fabric design, when she would need several colorways for each fabric.

Andrea taught participants far more

than how to adapt the Lindisfarne letterforms. Her techniques apply not just to tracing, sketching, and painting but to creative work in general. As one participant said afterwards, *The design and creation tips that Andrea gave us were worth way more than the price of admission*.

Recommended Resources

The Lindisfarne Gospels

Andrea recommends, if you can find it, *The Lindisfarne Gospels and the Early Medieval World* by Michelle P. Brown. British Library, ISBN 978-0-7123-5801-9. Unfortunately, it’s hard to find and expensive.

But you can visit the *Digitized Lindisfarne Gospels* from the British Library and see the whole manuscript online for free. http://www.bl.uk/manuscripts/FullDisplay.aspx?ref=Cotton_MS_Nero_D_IV

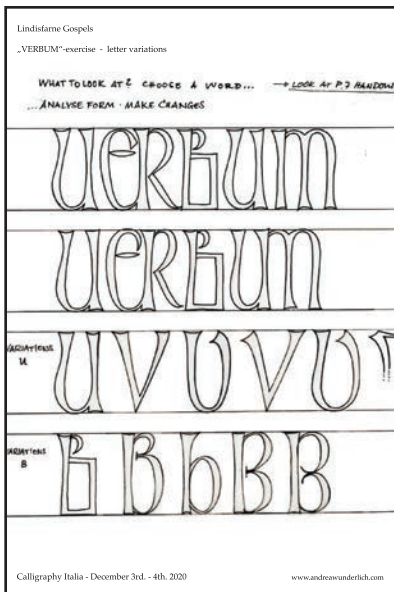
Barry Morentz, a participant in the workshop, also recommended *Painted Labyrinth: The World of the Lindisfarne Gospels*, also by Michelle P. Brown. Barry says, *Labyrinth is a very condensed distillation of World*. It’s also more available and less expensive.

Color

Andrea recommends *A Dictionary of Color Combinations* by Sanzo Wada and *The Secret Lives of Color* by Kassia St. Clair.

Barry also recommended *A Book of Colors* by Shigenobu Kobayashi and *Chromatopia: An Illustrated History of Color* by David Coles.





Above: Andrea's Analysis of Letters



Above: Examples of Andrea's preliminary work



Above: Elena Caruther's "Verbum" in the completed work and the second iteration with color added.



Above: A page from the Lindisfarne Gospels



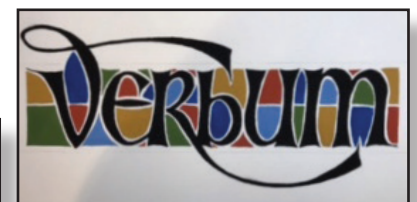
Dorothy Yuki



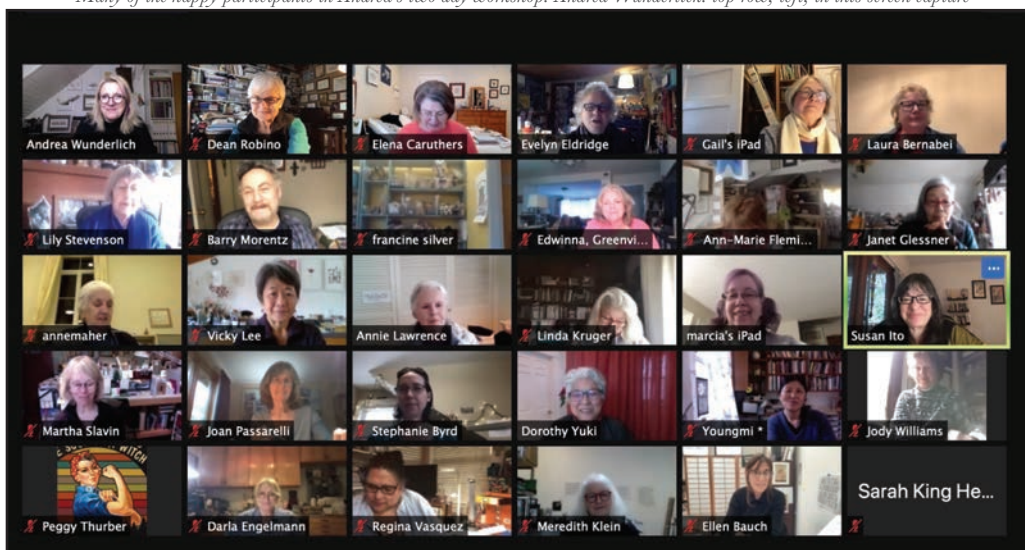
Left: The various steps & tracings required for the work to complete a name or word.
Nancy Noble



Above and Below: Darla Engelmann's work



Many of the happy participants in Andrea's two day workshop. Andrea Wunderlich: top row, left, in this screen capture



The Lindisfarne book was created in approximately five years, from 715 to 720 CE, by only one scribe, Bishop Eadfrith

FOC Council Meeting Minutes

Sunday, November 22, 2020,

Zoom

Starting Time: 2:35 PM

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

Minutes from Meeting for September 20, 2020:

Dean moves to approve, Elena seconds. Unanimous approval.

Reports

Membership: Meredith Megan Lucas, member and past council member passed away November 17. She joined FOC in 1989 after moving from Southern California. From 2003–2011 she served on the council and also served as workshop coordinator. Meredith will write a memorial for the *Bulletin*.

Membership Report:

51 new, up 11 from September, 492 renewed: 483 renewed, up 24 from September, 7 honorary. 2 honorary spouses, 543 Total

The new member meeting was cancelled. We will welcome new members at the Annual General Meeting and hold a new member meeting next year.

Meredith is continuing to send out welcome letters in a decorated envelope and a complimentary back issue of the *Alphabet*. Council agrees that this practice is important and agrees to cover cost of mailing domestically and internationally.

Treasurer:

Dean Council reviewed the Transaction Report for July through October. Elena moves to approve, Darla seconds. Unanimous. Taxes were filed on time and the fall financial review was completed.

Workshop Committee: Elena Nine workshops were held in 2020, one in person – the rest on Zoom.

2021: Planning is underway: Jurgen Vercaemst February, Mike Gold

April, Sherri Thornton May, Sharon Zeugen Summer Workshop, Elmo van Slingerland Fall, Lee Ann Clark, Fall.

Fort Mason:

Dean 2020 Meredith and Patricia's Fall classes were full.

2021 Raoul, Judy, and Rick will teach in the Spring. Meredith and Melissa planned for the Fall.

Publications & Mailings

Bulletin:

Nancy: Deadline is pushed to next Saturday.

Alphabet:

Meredith: Received the new *Alphabet* from Carl and will be doing the December mailing.

Directory:

Rick did initials.

Mailings:

Past and future: The October mailing of the new Directory went smoothly. The next mailing will be December 10, and will include the *Alphabet* and directory update. Meredith will coordinate with Nancy who will email the *Bulletin*.

Hospitality:

Cynthia Nothing to report

Social Media:

Katie Online Member Feature: September: Loren Bondurant, November: Robins, December: Gina Jonas. A few in line for 2021

Web Administrator:

Raoul: 57 New Facebook followers, 134 New Instagram followers. FOC continues in 5th place among guilds.

Meetings and Events

Holiday Party:

Evelyn Planning is complete and the email notice has been sent out. 56 members have signed up as of today.

Retreat:

Meredith Spoke with Pat Barrett, new host coordinator at Santa Sabina. We are penciled in for March but will likely not happen and no contracts have been signed. Santa Sabina remains closed. Our 2022 dates are penciled in. Meredith has reached out to past retreat members to participate in a Zoom check-in. This would be a non

FOC sponsored event. She will also host some silent calligraphy work sessions on Zoom for those who want to participate.

Trivial Pursuits: Evelyn Everything is on target. Marcy Robinson will replace Christine Colasurdo and teach chalk pastels and stencils.

Lectures Evelyn John Gillis on September 26 went smoothly. Curt Frank, November 18. Katie Leavens did the flyer. 450+ signed up, 250+ attended.

Guild Reps Meetings: Evelyn The guild reps met, 120 of them, on 29 October to discuss how guilds handle technology. Fredi, Nancy, Raoul, and Evelyn attended and held a post-mortem. Consensus is that FOC is doing well in this area. The next meeting will be in December for core members only. Evelyn will attend.

Preliminary Planning Events: for 2021 It remains unknown whether all 2021 events will be virtual. Meredith is in contact with Andrea Grimes about reserving the library for Kalligraphy.

Adjourn Time: 4:34 PM, Dean moves, Martha seconds. Unanimous approve.


Next meeting is January 17, 2021, 1–3 PM. *Edited for Publication*

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.

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
510.527.0434

Classes & Workshops

Date	Time	Event	Details
Friday & Sunday Apr 9 & 11	9:30 AM – 4:30 PM PDT	Moved to Abstraction with Mike Gold	Online Workshop via Zoom
April 24, May 1, 15, 22, 2021	10:00AM – 1:00PM Four Saturday Mornings	The Magnificent Monoline Letter Rick Paulus	Online Workshop via Zoom
Saturday & Sunday May 8–9	10:00 AM – 1:00PM PDT	Spice It Up with Colored Pencils with Jane Shibata	Online Workshop via Zoom
August 17, 24, 31, September 7, 14, 21, 28, 2021	6:30 – 9:00 PM Seven Tuesday Evenings	Italic Meredith Klein	Fort Mason
October 5, 12, 19, 26, November 2, 9, 16	6:30 – 9:00 PM Seven Tuesday Evenings	Brush Italic Melissa Titone	Fort Mason

Magnificent Monoline with Rick Paulus



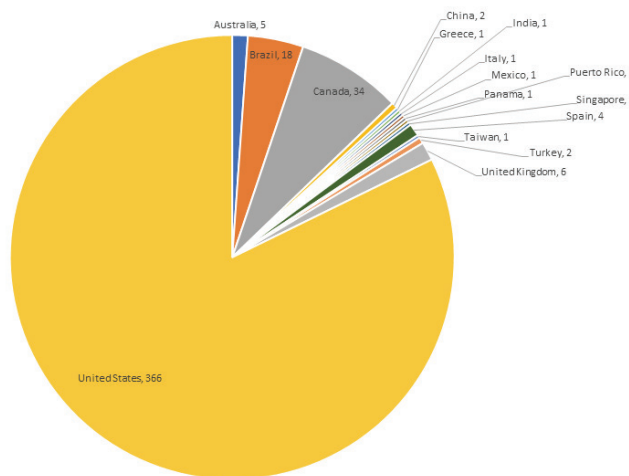
Italic with Meredith Klein

meadowlark

Brush Italic with Melissa Titone



Frank Lecture
Registrations by Country



Membership

We extend a warm welcome to our newest members. We're very glad you joined.

Meredith

Michelle Adams
Christine Ahmad
Jennie Allen
Charm Brown
Joyce Curwin
Weldon Doran
Grace Edmands
Lisa Faustlin
Chava Gerber

Judy Kastin
Becky Kelly
Sarah King Head
Victoria Lansford
Annie Lawrence
Marta Legeckis
Linera Lucas
Youngmi Angela Pak
Karen Wimmer

FOC thanks Julia Roy, who is now a Sustaining Member

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

FOC Facebook:
www.facebook.com/FriendsofCalligraphy

Instagram:
www.instagram.com/friendsofcalligraphy

Copy Deadline

Deadline for articles for *Bulletin* 143: May 20, 2021. Please submit articles or questions to Nancy Noble, nrnoble@sfsu.edu

Colophon

FOC *Bulletin* #142

Masthead: Andrea Wunderlich

Text: Goudy Old Style & 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 **11**

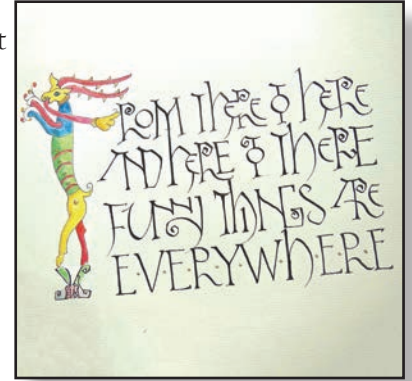
Creating Community Through Social Media

The FOC Social Media Committee has been busy. While we are not meeting in person, we continue to create a community online.

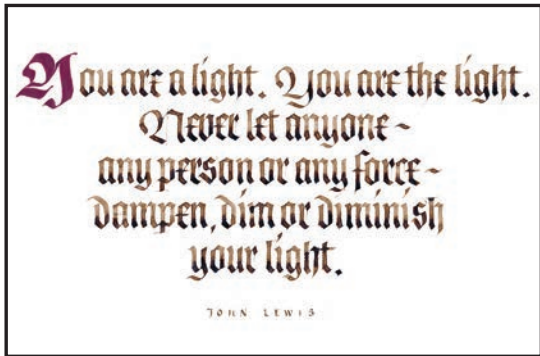
FOC Member Feature

We hope you have been keeping up with our monthly Member Features on our website and social media. In the last few months we have featured Loren Bondurant, The Robins Group, Gina Jonas, Charlotte Chan, and Dorothy Yuki.

If you are interested, consider submitting your work. Contact Fredi Juni at fredijuni58@gmail.com. She will share information with you about the process. You may submit two to five pieces.



Dorothy Yuki



Raoul Martinez

#FOCSHELTERING The committee is reposting work posted on Instagram with the hashtag #FOCSHELTERING. While the latest shelter-in-place orders have been lifted, FOC is still not able to meet in person. To share the work you are making, post it on Instagram with the hashtag #FOCSHELTERING.

[FOC Website](#) | [Instagram: @friendsofcalligraphy](#) | [Facebook: Friends of Calligraphy](#)

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.



Trivial Pursuits Needs a New Coordinator

Marcia Friedman has done a super job as the coordinator for Trivial Pursuits for the last two years, but she has taken on the huge task of being the Faculty Chair and an advisor for the 2022 International calligraphy conference. Because of that enormous task, she has to step aside and let someone else take over organizing Trivial Pursuits. If you are interested in taking on this task, please contact Evelyn Eldridge at escrita@gmail.com. I can fill you in on what is involved.



2022 International Calligraphy Conference

Write on the Edge, the 40th International Calligraphy Conference is going to be held from June 25 through July 2, 2022 at Mills College in Oakland, California. Yes, Mills!

Some of you have seen news reports that Mills will cease to be a women's college with the last graduating class getting diplomas in 2023 and have expressed concern on how this may affect our conference. Whether Mills will continue as a college, focus on becoming an Institute or collaborate with the UC Berkeley system, our conference will not be affected by these changes.

Friends of Calligraphy, Pacific Scribes and Sea Scribes are pooling our resources to host the conference. Co-directors, Rick Paulus and Debra Ferreboeuf, have been working for the last 18 months to help shape and form the scope of the conference with a dynamite team of volunteers and advisors. Our three guilds will be the main source of volunteers until we can announce the conference and start registration on July 10, 2021.

We already have many committee chairs in place and in action and only need to fill 2 more, Goody Bags and Market Night. If you are available to help, please contact either co-director for job descriptions and timelines for these vital positions. There is already a system of support in place to help the chair of either position.

Here is a listing of the committees and their chairs, plus a few other projects:

Communication/Social Media: Edward de Leon; **Executive Secretary:** Jo Anne Larson; **Exhibits & Mural Project:** Paul Plale; **Facilities:** Ben Yates; **Faculty:** Marcia Friedman; **Faculty Housing and Transportation:** Evelyn Eldridge and Nancy Noble; **Hospitality:** Laura Bernabei; **Housing:** Susan Ito and Fredi Juni; **Information Technology:** Melissa Titone; **Operations:** Bart Burrows; **Print and Graphics:** Marcia Friedman; **Transportation:** Michelle Morin; **Treasurer:** Kathy Coopman; **Vendors:** Linda Marshall; **Volunteers:** Carole Johnson and Jack Blum; **Web Design:** Barbara Lande; **Mentorship Program:** JP Panter; **Signage:** Katie Leavens.

We haven't forgotten all the guild members that originally volunteered in the Survey form that was sent out last summer. They will be contacted again soon to help out also. Thank you!

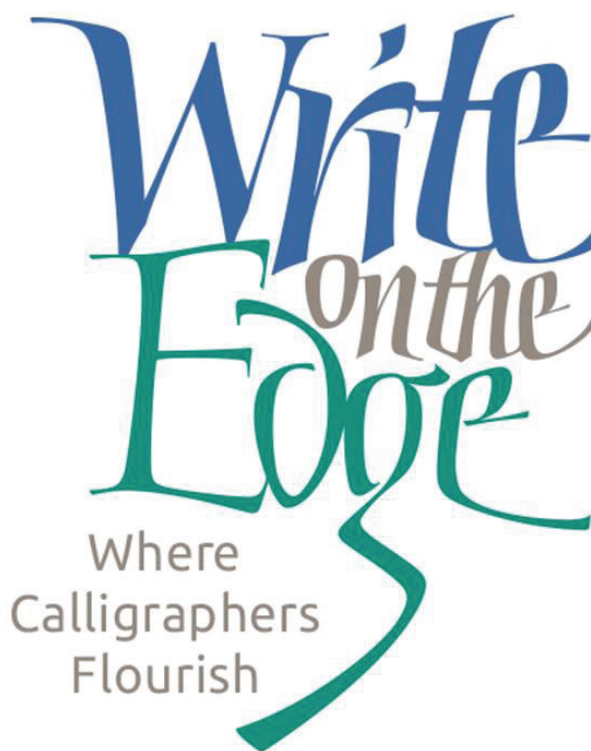
Be sure to look for another email summary of progress made on conference planning activities that will be sent out the first of April to all three guilds.

Stay tuned! **Debra Ferreboeuf:** debra@writeontheedge.org & **Rick Paulus:** rickpaulus@writeontheedge.org

Call for Workshop Proposals

The organizers of the 2022 International Calligraphy Conference are very interested in seeing what new and amazing workshops you have in store for them, and encourage you to visit their website, [Write on the Edge](http://WriteontheEdge.org), and follow the link to submit your proposal, by May 1, 2021.

Please direct inquiries regarding workshops to their faculty chair, Marcia Friedman at: marcia@writeontheedge.org
Other questions may be directed to: co-chair, Debra Ferreboeuf, Debra@writeontheedge.org or co-chair, Rick Paulus, RickPaulus@writeontheedge.org



N O M I N A T I O N S



The Friends of Calligraphy invites you to select candidates for the 2021-2022 term of office

The Friends of Calligraphy invites you to select candidates to fill the positions of:

- President
- Vice President
- Secretary
- Treasurer
- Council Member (5 needed)
- Alphabet Editor

The election will take place at the Annual General Meeting, Sunday, May 2, 2021 (via Zoom). The Nomination vouchers should be cut out, filled out, and mailed or emailed to your candidates as soon as possible. Candidates accepting a nomination should sign on the acceptance line of the voucher and mail it to Fredi Juni, Secretary.

SIGNED VOUCHERS MUST BE RECEIVED BEFORE APRIL 18, 2021

The program announcement for the Annual General Meeting will be sent separately.

<p>I nominate _____</p> <p>For the office of _____</p> <p>Nominated by _____</p> <p>I accept _____</p> <p>Candidate, please sign and mail to: Fredi Juni, 1311 Northside Avenue, Berkeley, CA 94702</p>
<p>I nominate _____</p> <p>For the office of _____</p> <p>Nominated by _____</p> <p>I accept _____</p> <p>Candidate, please sign and mail to: Fredi Juni, 1311 Northside Avenue, Berkeley, CA 94702</p>
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