



Bulletin

Number 98 April 2010

Letter from the PREZ

Dear Friends,

I am just back from the FOC Spring Retreat at Santa Sabina and can report that a wonderful time was had by everyone. I always expect to find friendship and inspiration, but I never know exactly how it will come. Each year, in this quiet, beautiful place on the Dominican University campus, an open atmosphere is created, guided by Carla Tenret—I think of it as a kind of dance—in which we are invited to try new things, to trust, and to share with one another. I was inspired by the work of the others as I expected, but this year also held a special treat. It was mentioned that Santa Sabina had acquired a copy of *The Red Book* by Carl Gustav Jung, Swiss psychiatrist and psychologist. Then, Saturday morning, I ran into Harriet Hope, co-director the retreat center for many years, recently retired except for a few groups, including ours. “You must go over to the chapel to see *The Red Book*,” she told me. So, later that day, I stopped by the chapel and was amazed. Jung wrote and illustrated *The Red Book* between 1914 and 1930 in blackletter calligraphic hands, with illuminated letters and tempera paintings, including a number of full page illuminations. Published last fall by W.W. Norton, it contains a full reproduction of the work, followed by a translation of the German text. I was entranced by this book.

It now turns out, by happy coincidence, that Mel Ahlborn is lecturing about *The Red Book*, and we have invited her to be our speaker at this year’s Annual General Meeting. I am excited to learn more about *The Red Book*, and hope you will take advantage of the opportunity to see and hear about this remarkable work. Mark your calendars for Sunday, May 23 (and note it will be at Fort Mason this year). The flyer is included in this mailing.

The year continues to move swiftly. In February, we were fortunate to have a workshop taught by Georgia Deaver, and greatly enjoyed by all of the participants. (An article by my tablemate, Joe Boissy, will appear in the next *Alphabet*.) The Sheila Waters workshops will just have concluded as you read this. Our Fort Mason classes, praised by the students, are filling with waiting lists. The remaining classes are listed elsewhere in this Bulletin and on our web site. If you are interested, you should sign up early. Kudos to the Fort Mason Committee (Helen Fung, Georgianna Greenwood, Elizabeth Nisperos and Susie Taylor) for putting together and running another year of classes by our talented local instructors. Still ahead are a one-day workshop in May with Judy Detrick on Decorated Capital letters, for which the flyer was emailed, and the summer workshop in June with Judy Melvin (the flyer is included in this mailing).

You will notice that Council profiles have returned to the Bulletin, to give you a little more information about the people who put in many, many hours during the year to keep this organization running. The Council members featured in this issue are our treasurer, Teresa Doane, and our membership chair, Jenn Enault. This leads to a reminder that we will be electing officers and directors for 2010-2011 at the Annual General Meeting. We will also be voting on a dues increase (see note on page 4 of this Bulletin). And remember, Council meetings are open to anyone interested in attending.

continued on next page

AGM VENUE CHANGE

★ ★ ★ ★ ★

Please note that the Annual General Meeting on May 23 will be held at Fort Mason Landmark Building C Third Floor Room C-370 San Francisco

FOC COUNCIL MEMBERS

PRESIDENT
Meredith Jane Klein

VICE PRESIDENT
Laura Bernabei

TREASURER
Teresa Doane

SECRETARY
Jerry Lehman

COUNCIL MEMBERS
Jennifer Enault
Georgianna Greenwood
Megan Lucas
Elizabeth Nisperos
Suzanne Yoshii

ALPHABET EDITOR
Judy Detrick



YOUR HUMBLE BULLETIN EDITOR
David Brookes

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Finally, my deep gratitude to all who serve FOC, especially when events make it difficult to carry on. I am awed at the dedication of those who have put aside physical and personal burdens in order to keep things running smoothly. I will not mention names--I know there are more of you than I am aware of--and I thank you all from the bottom of my heart for what you do for FOC.

Sincerely,

Meredith

Members Teaching

San Francisco

Black Sabbath — **Ward Dunham & Linnea Lundquist** offer classes in the black(letter) arts one Saturday a month from 10 am to 1 pm at Atelier Gargoyle in San Francisco. All levels welcome. There is also an afternoon class from 2 to 5 pm for beginning students. Call 415-864-2928 or send an eMail to info@AtelierGargoyle.com.

THOMAS INGMIRE International Calligraphy Correspondence Program. Classes at all levels. CPA-HO, 1040A Filbert Street, San Francisco, CA 94133. Call 415-673-4938. www.scriptsfc.com or www.thomasingmire.com

East Bay

GEORGIANNA GREENWOOD Call 510-841-6924 or eMail her at grunwoo@pacbell.net for more info.

ANTONIA (NINI) SMITH Year round calligraphy classes for all levels at the Piedmont Adult School (510-594-2655). Call Nini at 510-526-7249 or eMail her at antoniatsmith@hotmail.com for info.

CARLA TENRET Almost year round (except summer) classes at Albany Adult School. Call 510-526-1214.

ERMA TAKEDA Call 925-284-7368 or eMail ehtakeda@yahoo.com

HOLLY YNOSTROZA Private classes and public adult program, Orinda Community Center. Call 510-655-7591.

South Bay

MELISSA DINWIDDIE Call 650-938-3939 or eMail info@mddesignworks.com. Calligraphy, book arts and illumination.

SARA LOESCH FRANK Ongoing calligraphy classes for beginners and intermediates. Call 408-446-3397 or eMail frankfam@jps.net.

MARIAN GAULT Calligraphy classes at South Side Community Center. Call 408-395-8026 or eMail mariansg@aol.com.

ANN THOMPSON Call 408-378-6965.

Marin County

JOANN BURCHFIEL BRAND Ongoing private instruction in Uncial, Italic and Foundational. Call 415-924-2625.

PATTI COOKE Ongoing classes through Tamalpais Community Adult Education. For more info call 415-888-3299 or eMail pkjc31@comcast.net.

Sonoma County

SHERRIE LOVLER Call 707-528-1723.

MELISSA TITONE Call 707-573-3810 or go to www.wordsofafeather.com.

Mendocino County

JUDY DETRICK Call 707-964-9276 or eMail jdetrick@mcn.org.

Monterey/Carmel

DEBRA FERREBOEUF Call 831-655-4311.

Reno/Tahoe

CAROL PALLESEN Ongoing classes in calligraphy and book arts in her studio and the Nevada Museum of Art. Call 775-329-6983.

New Mexico

KAZUAKI TANAHASHI Courses at the Upaya Zen Center in Santa Fe. Contact Upaya Zen Center at 505-986-8518 or eMail upaya@upaya.org. www.upaya.org

Online

ANN MILLER Calligraphy and Letterform. Two accredited online courses through SF Academy of Art University: online.academyart.edu or call 650-558-8270.

MEMBER TEACHERS!

Please send any teaching changes, corrections, or additions to

David Brookes
chancerycursed@comcast.net

And if I were you, I would back up any oral request for changes with an eMail.

Change of Address

If you change your contact information (address, phone, or eMail), please send the information to our membership chair

Jenn Enault
4067 Paladin Drive
San Jose CA 95124
jennenaault@yahoo.com
or call 408-267-6717.

Meet Your Council

Two more Council members have (both graciously) supplied a short biography for this issue and both affect members directly. Jenn Enault is the Membership Chair, responsible for keeping the list of members up to date and accurate. Teresa Doane took over as Treasurer last July without a complaint so far, to the surprise of your editor who was Treasurer for two long, very long, years. One Council member, Elizabeth Nisperos, remains un-introduced. Besides being a Council member, she manages the popular Fort Mason classes with grace and efficiency. Your editor is not above making up a biography for her, but he suspects that the truth would be more interesting, if less lurid, and will keep trying to persuade Elizabeth to provide a paragraph. And yes the editor realizes that all of a bee's legs attach to the thorax, but he likes this vignette anyway.



JENN ENAULT, MEMBERSHIP CHAIR

I was born in Santa Clara and have been a member of FOC since 2000. My father, Ed Grossmith, has been a member of FOC since 1979 and inspired my love for letters. We would practice italics together when I was a child. Once in college, I started "playing around" with letters and designs. Today, I am a Project Manager at a regional bank in San Jose. My challenge is to find ways to incorporate my love for letter arts into my busy schedule. My two children, Trevor and Trista, keep me and husband, Barry, busy most days, however, they have already been exposed to differences between acrylics, watercolor and gouache. They also make excellent paste paper!

TERESA DOANE, TREASURER

I was born in a village by the sea in Japan, occupied territory at that time and arrived stateside with my war bride mother through an Act of Congress. Our family lived in Kansas and Oklahoma before settling in Seattle, Washington. I attended Seattle public schools, through which I was introduced to the serendipitous world of libraries and the wondrous pleasures of the book. My first introduction to calligraphy was at Reed College back in the day when it was everywhere on campus, on large banners and posters announcing films, lectures, events. It was Spartan black on white, beautiful flowing rivers of ink, always Italic. Many students took notes in italic, too. I attempted a calligraphy class with

Robert Palladino, Lloyd Reynolds' successor but was not quite ready for the concept of counter space. I came to the Bay Area to study koto and southeast Indian classical dance. I still dance sometimes though now it is classical hula and Tahitian ori. I became a teamster, worked for a jazz record company, later the Oakland Tribune, then a book distribution company. I raised two children. I took a lettering class at Laney College with the artist, Joan Rhine - a truly inspirational teacher. She taught us to experiment fearlessly, which was great fun. I had a long dry spell until Carla Tenret's calligraphy class which in turn led me to Friends of Calligraphy and Black Sabbath at Atelier Gargoyle. It has truly been an honor and privilege to serve this wonderful organization which not only offers superb instruction in its classes and workshops, but also outstanding lectures and the amazing, world class event Kalligraphia. The fact that FOC is run by volunteers never ceases to amaze me. And what a congenial, creative, and dedicated group of people!

Děkují

to the February 4 mailing crew:

Laura Bernabei
Martha Boccalini
David Brookes
Meredith Klein
Jimmy Koide
Vicky Lee
Barbara Skelly
Dorothy Yuki

Mary Ann Wight, czarína emerita

organized by JoAnn Brand
whom you should contact
if you would like to join us

happy few:

415.924.2625

lettersandimages@comcast.net



Fort Mason Classes

ROMAN CAPITALS

Judy Detrick, instructor
Seven Tuesday evenings, 6:30-9:00
April 27-June 8, 2010

BASIC LAYOUT

Georgianna Greenwood, instructor
Seven Tuesday evenings, 6:30-9:00
September 14-October 26, 2010

ENVELOPES ANYONE?

Antonia Smith, instructor
Four Tuesday evenings, 6:30-9:00
November 2-23, 2010

For more information about these classes, go to the FOC website at
www.friendsofcalligraphy.org
or contact Elizabeth Nisperos at thewaytorite@aol.com.



Proposed By-Laws Amendment: Dues Increase

At its March 21 meeting, the FOC Council discussed the need to raise the stipend for the Alphabet editor, which has not been increased since it was adopted in 1982 (!). Everyone agreed that the journal is a significant part of Friends of Calligraphy membership, and it also represents our purpose in the greater community of scribes, guilds and institutions. The Council approved an increase from \$5,000 to \$7,500 for producing three issues of Alphabet, based on discussion and opinions from past Alphabet editors and other members who design publications for nonprofit groups. The Council believes this increase is warranted considering the amount of editorial and design work necessary to produce our journal. The Council voted to propose to the membership at the Annual General Meeting an increase in the regular membership dues from \$36 to \$40, with a corresponding increase in the married/domestic partnership dues from \$40 to \$45. Our dues do not cover per-member costs, which currently come to about \$52 per person; the difference is made up by workshops and classes that fill, donations, and memberships at higher levels. In order to accommodate the increased stipend, as well as increasing costs of printing, mailing, and insurance, we are asking our members to support a raise in basic membership dues. We continue to look for ways to make our programs and services affordable. If you have any questions or suggestions, please contact Meredith Klein at gkle@sbcglobal.net.



Study Opportunities

- LETTERS OF JOY (April 30-May 1) -- sponsored by Write On Calligraphers in Edmonds, Washington. For more information visit the website writeoncalligraphers.homestead.com/LOJ2010.html
- ODYSSEY 2010 (July 24-31) -- hosted by Massscribes near Boston. The website now has full information on the available classes and instructors at www.2010calligraphyconference.com
- SPLIT ROCK ARTS PROGRAM -- the University of Minnesota's series of summer workshops and seasonal retreats in creative writing, visual art, and design. www.cce.umn.edu/documents/split-rock/split-rock-arts-catalog.pdf. The extensive curriculum includes a class called "Ancient to Abstract: Exploring the Capital Letter" taught by Ewan Clayton.
- LEGACY OF LETTERS (June 14-24) -- a "lettering tour" of northern Italy led by Paul Shaw and Alta Price. No lounging around the sybaritic dens of Rome and Florence on this trip. This one concentrates on the Veneto and Emilia-Romagna, including Padua, Valdobbiadene (home of prosecco, my favorite Italian sparkling wine), Ravenna and Classe (stunning 5th and 6th century mosaics--my travelling companions last October had to drag me out of the mausoleum of Galla Placidia with alabaster windows illuminating the ceiling mosaics so provocatively), and Aquileia. A friend of mine's Italian in-laws live just east of Venice and refuse even to consider allowing her to go to Rome to see the sights since what is in Aquileia is so much superior. I would like to find out for myself. The trip ends in Bologna, possibly the best eating city in Italy; if you say that to an Italian from elsewhere, you will learn some new rude words, but the Bolognese do appreciate fine food. For more information contact Paul at paulshaw@nyc.rr.com, or eMail me (David Brookes) at chancerycursed@comcast.net, and I can send you the fine brochure in pdf (Adobe Acrobat) format. db

Letters California Style

This three day conference sponsored by the Society for Calligraphy in Southern California lured several FOC members to the Kellogg West Conference Center at Cal State Pomona in mid-February. The conference featured a three-day course from one of 10 top-notch instructors (this year including our own Thomas Ingmire and Carol Pallesen), a few 2 hour evening 'mini-classes' that expose you to fun techniques like Hippie Lettering and Paper Batik, and vendor stores. The three day courses are limited to about 10 students, a real plus. Three days with Paper and Ink Arts' wares, a Scribe store selling pieces produced by SfC members, and Atelier Gargoyle's panoply of pens all calling to me. I asked two of our members, Evelyn Eldridge and Jessie Evans, both new to conferences, for a paragraph about their impressions.

EVELYN -- What is the difference between this three day conference and a workshop near home? You don't have to lug your tools home at the end of each day, you don't have to worry about making meals or housecleaning or any of those mundane daily interruptions. You wake up in the morning free to think about and do nothing but calligraphy. You're surrounded by talented and experienced calligraphers who cheerfully and generously share those talents and experience. In the workshops and classes you learn new techniques and lettering, or you hone existing ones. Your classmates are inspiring as well, many of them teachers and artists when they're not taking classes. Because the conference is small (about 100 attendees), you can meet and chat with most of your fellow participants. Social hour each evening before dinner helps with that, too. At the vendor's market you see and try the latest tools and old favorites, check out items that you might have wondered about in a catalog, and maybe go home with your baggage heavier from your purchases. I know I did. The vendor's market shared space with displays of calligraphy art and calligraphy-related raffle items that added to the fun. Alas, this year I didn't win a raffle, but I did win a door prize at dinner the first night! You eat, breathe, and dream calligraphy. In the end you take away a blend of fun, memories, new acquaintances, and the realization that it's an experience you want to repeat; I've already put down a deposit for next year.

JESSIE -- I had the pleasure of taking Visigothic Versals with Risa Gettler (www.risagettler.com) for my primary class at Letters California Style. Risa is the only calligrapher in the United States teaching Visigothic Versals, and she developed her hand by traveling to see the real manuscripts and devoting years of careful study. The modern-looking letters might remind you of fonts from recent movie titles such as Harry Potter or The Nightmare Before Christmas, but they have roots in manuscripts from Spain and Morocco dating from around 7th to 11th century AD. Risa guided us through planning, designing, and completing our own projects of a selected quotation on Arches text wove paper with a decorated initial capital. I was extremely pleased to have learned a new letter form from a calligraphy master and to have worked on an actual project. As a newcomer to calligraphy conferences, I wonder what other calligraphers look for in a calligraphy conference. Is it to find out great tips about tools and techniques? Is it the chance to rub elbows with some of the best calligraphers in the world? Is it the food? Is it to buy great tools, books, and calligraphy paraphernalia from Paper and Ink Arts or Atelier Gargoyle? Or do calligraphers venture to conferences to come home with a completed project piece, or to spend a couple of uninterrupted days learning or mastering a particular hand? I suspect the answer might be a bit of all of these things, and that might be what made this conference such a success.

Your editor took a class from Barbara Close, Textured Letters, a slew of versals tarted up using broken credit cards, embossing stencils, micron and gel pens, rolled up hot cup holders, salt, diamond glaze, zentangles, beads stuck to double-sided tape, and gold foil. Barely a broad-edged or pointed pen in sight. It was a treat to have three days to let ideas percolate, not that idle hands were ever an issue with Barb at the helm. Just as we started to feel comfortable with a technique, she would spring a new one on us. We tipped the results into a black Arches cover stock accordion book. I'll be back next year, ready to eat, buy and even to learn. db



Three of your editor's Textured Letters

The Friends of Calligraphy extends a warm welcome to our members who joined after the last Bulletin went to press:

Ann Marie Foley Julie Trautman Joseph von Schwind
Jean Tenret Turtle D. Ultraviolet

Spring Retreat 2010

FOC's Spring Retreat was held from March 3 through March 7 this year, once again at the Santa Sabina Retreat Center at the edge of the campus of Dominican University in San Rafael. This renewing experience combined silent time in the Scriptorium, frequent meals, a bountiful snack table, a special camaraderie, strolls through campus, death marches up local mountains if you were so inclined (I was not), all under the watchful but unobtrusive eye of Carla Tenret. Despite my doortag debacle in Mary Ann Wight's cartoon (and if I do the doortags again next year, I'm bringing a staple gun), this was a serene year, much less sixties-ish than Mary Ann's cartoon would indicate. This time is a gift to yourself, a chance to focus on your own needs, even if it's a death march (see Vicky Lee or Catherine von Schwind to sign up for those). Next year's Retreat starts the evening of March 2 and goes through lunch on March 6. Think about it. db



When the doortags failed to stick, groggy retreatants returning from the bathroom during the night lay down wherever their doortag had fallen.

Calendar of Events 2010

DATE	TIME	EVENT	DETAILS
May 2 (Sun)	10:00 AM - 1:00 PM	Council Meeting	Jerry Lehman's home, San Francisco 415-346-1032
May 8 (Sat)	9:30 AM - 4:30 PM	Judy Detrick Workshop "Decorated Capital Letters"	Fort Mason, San Francisco Coordinator: Megan Lucas 707-259-1753
May 23 (Sun)	1 - 4 PM	Annual General Meeting with a slide lecture by Mel Ahlborn about Carl Jung's <u>Red Book</u>	Fort Mason, Bldg C, Room C-370 Note the new location. Contact: Meredith Klein 510-527-0434
June 3 (Thu)	7 - 9:30 PM	FOC Mailing	The Greenwood Studio, Edith St, Berkeley
June 23-27 (Wed through Sun)	9:30 AM - 4:30 PM	Summer Workshop with Judy Melvin	International House, UC Berkeley Coordinator: Carla Tenret 510-526-1214

☞ FOC Bulletin #98

The 'B' in the masthead is a zentangled Textured Letter that your editor learned in his class with Barb Close at the Letters California Style conference. The 'ulletin' is his interpretation of the alphabet on page 99 of Arthur Baker's Calligraphic Alphabets. With abject apologies to Mr. Baker. Anyone willing to spare FOC the embarrassment of another masthead from the editor should eMail him at the address at the bottom of this box for information. Please. The rest of the text is set in Jovica Veljović's typeface Silentium, with some Sava used for emphasis. Design and layout by the editor.

Friends of Calligraphy is a nonprofit society of persons interested in calligraphy and related arts. Membership is \$36 annually, open to amateurs and professionals. The mailing address is
PO Box 425194
San Francisco CA 94142
www.friendsofcalligraphy.org

To submit articles for the Bulletin, please send files to David Brookes at chancerycursed@comcast.net.