

BULLETIN

October 2018
Number 132



Letter from the President

Hello Friends,
It's been a full and satisfying Summer since my last letter to you. Living in the Bay Area, there are so many opportunities to fill one's time with words, letterforms, and art in some form or other: classes, lectures, exhibits.

Kalligraphia, the FOC triannual members exhibit, was at the San Francisco Public Library over the three summer months. It was so fun and inspiring, and I spent as much time as I could looking at the entries and attending the Saturday demonstrations, all of which were amazing and well-attended. If you didn't get a chance to see the exhibit, you can see many of the pictures on Facebook at: https://www.facebook.com/pg/FriendsofCalligraphy/photos/?tab=album&album_id=1856778927691038 For a recap of Kalligraphia, see Meredith Klein's article on page 5. This year's international calligraphy conference, called SeattLetters, was held in Bellingham, Washington. About 16 members from FOC attended, and I was lucky enough to be one of them. Trying to pick the top moments for me is difficult, but Donald Jackson's opening Keynote talk about the making of the St. John's Bible has to be at the top. He is a funny, articulate, and warm person, who gave us a peek of the art of managing such a complex project. It was a real treat.

The overall best part for me, though, is the people I meet and contacts I get to renew at conferences. Our friendships span from one conference to

the next, even if we only see each other once a year.

If you've never gone to an international conference, the 2019 conference would be a great one to start with. Called Rendez-vous, it will be held in Sherbrooke, Quebec, so you would have twice the excitement: international travel, and an international calligraphy conference. You can find out more about it at <https://www.rendezvouscalligraphy.org/>. Maybe we'll see you there!

The San Francisco Pen Show is held every year at a hotel in Redwood City. For the second year FOC members volunteered to write names on bookmarks the weekend of August 27 through 29. We teamed up with members from Pacific Scribes, the guild that represents the San Francisco Peninsula, and our tables were busy for three days. We used every style of lettering and tool: Blackletter, pointed pen hands, monoline, brushes, dip pens, rubber stamps, faux gilding, and glitter. If you're interested in participating in this kind of outreach (do, it's lots of fun), let me know and you'll be hearing from me next summer.

The Friends of Calligraphy hosted a lecture on August 14 by Paul Shaw, well-known designer, design historian, writer, and calligrapher.



Look who was spotted at SeattLetters: Left to Right: Ewan Clayton, Elena Caruthers, Judy Kastin & Carl Rohrs

FOC Council Members

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Vice President

Elena Caruthers

Treasurer

Dean Robino

Secretary

Meredith Jane Klein

Council Members

Martha Boccacini

Cynthia Cravens

Fredi Juni

Raoul Martinez

Dena Sneider

Alphabet Editor

Carl Rohrs



Bulletin Editor

Nancy Noble

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

Kalligraphia XV Wrap-Up

What a summer! The exhibition was amazing, as it always is, with its mingling of works by renowned professionals and those newer to calligraphy and all those in between; works that are traditional and works on the cutting edge; works that make you stop because of their beauty, works that make you stop because of their message; works in black and white or muted tones, works in brilliant color. Once again, we represented a wide range of what calligraphy can be. We dedicated this exhibition to the memory of Susie Taylor, who coordinated most, and played a key role in all, of the prior 14 Kalligraphia shows. Susie's spirit pervaded, as we kept her vision in mind.



Mary Ann Wight put together a smashing reception, with refreshment help from near and far, and the Skylight Gallery was filled with friends. On each Saturday, there was an event: in June, the gallery walk and talk, with Judy Detrick, Georgianna Greenwood and Larry Thomas (filling in for Thomas Ingmire, who had come down with a virus), and in July and August a succession of demonstrations by many of FOC's members who

teach. Andrea Grimes (Programs Manager, Book Arts & Special Collections, SFPL) kept track of numbers and reported that some 400 people came to the Saturday programs this summer.

If you were unable to make it to Kalligraphia, we invite you to check out the photos we've posted on our Facebook page. You do NOT have to be registered with Facebook to view the pictures. Our Facebook page is open to all. To get there, go to the FOC homepage and click on the Facebook icon (the little F in a square) at the bottom of the page. On the left side of the FOC Facebook page, click on "Photos." Then click on "Photos of Kalligraphia XV" in the Albums section. Thanks to Raoul Martinez, who posted the many demo and exhibition photos.

In this short note, it is not possible to list everyone who volunteered, but I would like to acknowledge a few for their time and effort, and for contributing to the elegant look of the exhibition. My committee: Evelyn Eldridge, Fredi Juni, Georgianna Greenwood, Dean Robino and Mary Ann Wight, who participated in the year-long planning and helped with various tasks all summer. Calligraphy was provided by Loren Bondurant, Patricia Coltrin and Rick Paulus; graphic design, by Judy Detrick and Carl Rohrs. The installers: Georgianna Greenwood, Barbara Lande, Dean Robino, Mary Ann Wight and I arranged the works in the galleries. And Andrea Grimes and the Library exhibition staff worked hand-in-hand with us each step of the way. My profound thanks to all who volunteered for intake, the reception, deinstallation and pick-up. We could not have done this without your help.

Meredith
Meredith Klein, Kalligraphia XV Coordinator

Left: Susan Ito's Entry. Right: Rick Paulus' Entry



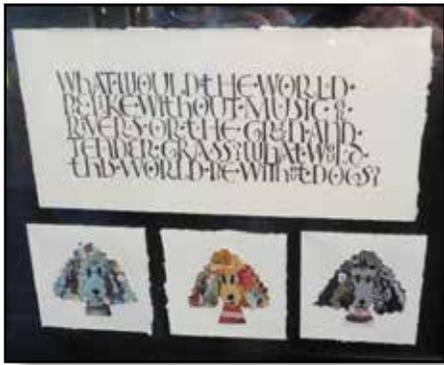
Entrance to Kalligraphia at the Skylight Gallery, San Francisco Public Library. The banner displays the Kalligraphia logo designed by Rick Paulus

Larry Thomas' Entry



Sabrina Hill's Entry





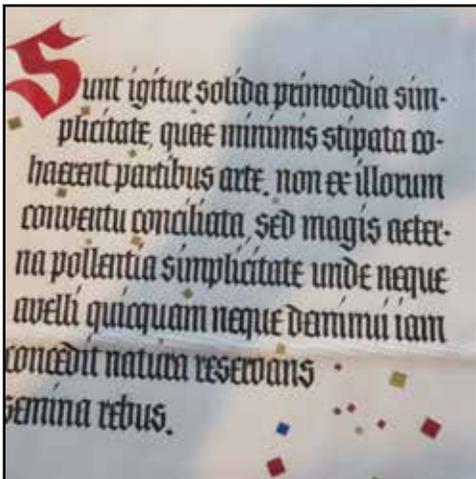
Fredi Juni's Entry



Marcy Robinson's Entry



Grendl Lofkvist's Entry



Raoul Martinez's Entry



Sara Loesch Frank demonstrating Roman Capitals



Fracture: By Roger Jordan

Paul Shaw Lecture: From Left to Right: Loren Bondurant and his wife Alexandra; Grendl Loftvist; Paul Shaw; Raoul Martinez; Alan Blackman and Chris MacDonald



Friends of Calligraphy



Your editor surprising our illustrious leader: Evelyn Eldridge on her birthday before Larry Thomas' lecture.



The Personality of the Letterform

By: Catherine Von Schroind

At this celebration of the solstice, as only lettering artists would do it, there was no time for fear of blank white pages! It was recommended that students obtain an 11" x 15" Mahara Journal containing 36 pages of handmade watercolor pages from India. We began by immediately applying matte medium, and brushing on layers of acrylic colors as soon as it dried.

Prior to class, participants received a file with samples of a wide variety of writing systems and were asked to pick one to use as the basis of their workshop experimentation. The process was the same for all but the results provided an amazing variety, even among those whose selections were identical.

To begin, we attempted to replicate the writing we had chosen using various tools to determine how the marks might have been created. The challenge was increased when the writing was done vertically or written from right to left. Some ended up using a Speedball round tip B nib, others employed a broad-edged tool, while the brush gave the best results in several cases.

Following this, an attempt was made to deconstruct: determine the individual strokes involved in the creation of each character. Sometimes, discerning just where a character started and ended was part of the puzzle as some of the selections had little space in an entire line of writing! As with our own alphabet, we discovered that the characters had some strokes in common. We made a grid of these common elements.

At this point, we threw out all the rules and combined these common elements in a

multitude of ways to create calligraphic marks. From the many produced, we selected those that were pleasing to us. We then used them to create "text" making it graphically pleasing despite the fact that it was meaningless.

The next option was to produce a grid of these calligraphic marks, assigning one to each letter in our alphabet. This revealed certain difficulties in the initial designs and modifications and alternate letterforms appeared to allow the writing to flow more easily.

Much of this work was recorded in our large journals. We were encouraged to treat adjoining pages of the open book as one piece of art and to have some part of the design or a hint of the color used continue as the page is turned. Often, the pages came alive through a process of layering. Along the way, additional techniques and media were introduced increasing the possibilities for exploration and discovery. And yes, it is true that gesso provides the ultimate opportunity to start over with a blank slate!

It was exciting to see the pages completed during the workshop as the personalities of the participants added yet another variable to the process. Everyone left with many ideas for future work based on the characters they had created, the acrylic techniques they had learned and knowledge of a process for investigating other writing systems should they choose to do so in the future.



Meredith Klein's gorgeous page in her journal



Randy demonstrating various high flow acrylics



Dorothy Yuki's page in her journal.



Randy's test sheet with the various mat mediums

Rick Paulus Workshop

The Truly Flexible Pointed Pen

By: Kathryn Leavens

In September Rick Paulus, FOC member and former calligrapher at the White House, taught The Truly Flexible Pointed Pen workshop at Fort Mason. In the workshop, we learned the tools and skills needed to look at historic exemplars and reimagine them in pointed pen. In this way we can create lettering that is based in history, but looks contemporary and individual.

Over the course of the 2-day workshop we looked at 3 different styles of historic lettering and experimented with how to make them with the pointed pen. The goal was to give the letters movement without losing the historic basis that gives them readability and finesse. Right from the beginning, Rick showed examples of this with the name tags he created for each of us. They were each in a very different style but did not lose their historic bases or readability.

The workshop began by looking at formal Romans and how we can translate what is often written with a brush or a broad edge pen into being written with a pointed pen. It involves a lot of pressure and release, and turning of the wrist. We quickly took those foundational lessons and began experimenting with loosening the strict structure while still keeping the feel of the formal Romans. That first morning was finished off planning a text block of our choosing with pencil & the informal letters we had developed.

After lunch, we continued with looking at the foundational minuscules. We practiced making sweeping stems, and avoiding stiff lines. To practice these skills we chose one word

and reiterated it in many ways, not being afraid to plan it out with pencil first.

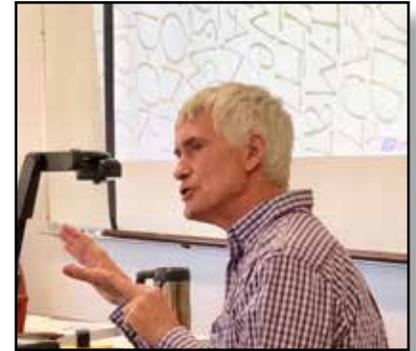
Day 2, we dove into an informal pointed pen italic based heavily on Mike Kecseg's work. This script is all about the play between the almost copperplate curves of the descenders and the pointed ends of the sweeping stems. If you add waisting to these sweeping stems, they will have even more grace and softness. Because this script is so flexible, we took time to play with ligatures and how to make double letters look appealing. As we learned the day before, the planning stages are often easier to do with pencil. According to Rick, "It's easier to think in pencil."

After learning such a modern and flexible script, we took a look at a more classic hand again. Since we had already learned so many ways of interpreting classic hands into pointed pen, pointed pen uncials were relatively quick to learn. We even took it a step further and tried italicizing the uncial, by just turning our paper!

The workshop closed out with Rick showing us how to fix a mistake on a watercolor background. He removes as little paper with the ink as possible with an exacto knife. He can't use watercolors to fill in the background because it would leave a new wet line, and probably make the ink run; so instead he takes colored pencils and layers several colors until it matches the background.

It was a great weekend of learning, made even better by the fantastic coordination by Nancy Noble, the

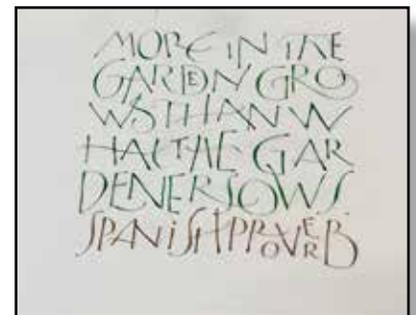
hot drinks by Dorothy Yuki, and the many others that helped setup. I personally, look forward to taking the skills learned in this class and applying them to additional historic hands in the future.



Rick showing the various pointed pen techniques with the document camera.



A happy Jerry Lehman, enjoying the workshop & sharing a table with David Brookes



What a great group!

VISUAL POETRY: A LYRICAL TWIST

Thomas Ingmire Calligraphy and Poetry in Collaboration

November 17, 2018 – March 31, 2019, Jewett Gallery

Opening day poetry readings, Koret Auditorium, 1:00 PM with a reception to follow.

The Book Arts & Special Collections Center, San Francisco Public Library is pleased to present *Visual Poetry: A Lyrical Twist*, featuring Thomas Ingmire's unique modern and expressive calligraphy in the creation of collaborative works with eleven contemporary poets.

Jack Hirschman, Dean Rader, and Tsering Wangmo Dhompa are poets residing in the Bay Area. Li-Young Lee, from Chicago, is a recent recipient of the Levinson prize for his poem, "Changing Places in the Fire." Robert Bringhurst, from Canada, and David Annwn, Christian Kennedy, Geraldine Monk, Alan Halsey, Allen Fisher, and Robert Sheppard, all from the UK, have been associated with the British Poetry revival. The exhibition features unique artists' books, and framed wall pieces, including a 35 foot long rendition of Li-Young Lee's poem. The work builds on a long tradition of visual artists and poets being inspired by each other.

In describing the work for this exhibition Ingmire writes, "For over three decades, I have drawn on poetry typically associated with modern calligraphy, including texts by William Blake, Arthur Rimbaud, Dylan Thomas, Denise Levertov, and Wallace Stevens. Traditional characteristics of elegant writing and decoration have been part of my work, but I was also interested in the pictorial possibilities of language itself: the word as image, and the expressive potential of calligraphy to capture the emotion and atmosphere of a text. This involved the creation of new non-traditional letterforms and testing the limits of various techniques including distortion, fragmentation, shifts in placement of text, composition, and color. I am intrigued by the ways these adjustments can influence the reception and meaning of a poem."

"In this exhibit I continue the visual interpretation of poetry, but attempt something additional. Working in collaboration with contemporary poets, I have incorporated their actual voice, concerns, and interests."

"Trying to find a working language for engagement with the poets led to the idea of making music part of the collaboration process. Music not only served as a linking device, but an inspiration for both calligraphy and the poetry. Connecting words to music opened new doors for my thinking about meaning, which in turn led to new images, letterforms, and page compositions. I hope this exhibition—resulting in books, drawings, and broadsides—invites your own broadening experience with the poetry you will read and see here, as well as your involvement with poetry in the future."



Thomas Ingmire was born in Ft. Wayne, Indiana receiving his Bachelor's and Master's degrees in Landscape Architecture. He worked in that field in the early 1970s before discovering calligraphy. In 1977

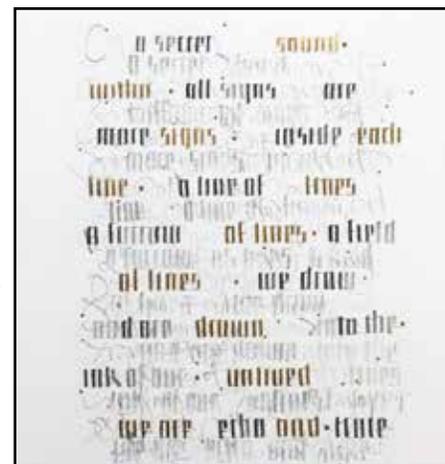
he joined English master calligrapher and illuminator Donald Jackson's one-year postgraduate study, and subsequently became the first foreign member to be elected as a Fellow of England's Society of Scribes and Illuminators. In 1980, Ingmire was granted a Newberry Fellowship for the continuing study of calligraphy.

Ingmire's early work focused on teaching and calligraphic research involving the exploration of calligraphy as a fine arts medium. He taught workshops throughout the US, Canada, Australia, and several countries in Europe as well as in Japan and Hong Kong.

Ingmire has exhibited widely in the United States and abroad. His works can be found in numerous special collections in public and university libraries, and museums throughout the United States, including the San Francisco Public Library; the Library of Congress; The Morgan Library, New York; The New York Public Library; The Newberry Library, Chicago; Stanford University Library; University of California, Los Angeles; Beinecke Library, Yale University; Lorca Foundation, Spain; The Metropolitan Museum of Art, New York; Letterform Archive, San Francisco; National Gallery of Art, Washington, D.C.; The Sackner Archive of Concrete and Visual Poetry, Miami; The Victoria & Albert Museum, London; Stiftung Archiv der Akademie der Künste Berlin, Germany.

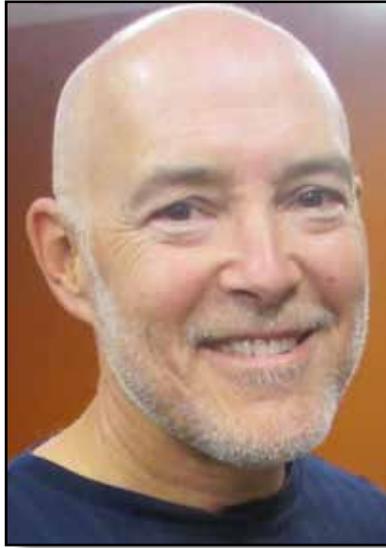
Since 2002, Ingmire has concentrated on the making of artists' books, including a series of artists' books with poetry by Pablo Neruda and Federico Garcia Lorca and original drawings by Manuel Neri; work as an illuminator on the St. John's Bible; and two major series of works with a number of contemporary poets.

The exhibition is sponsored by the Marjorie G. and Carl W. Stern Book Arts and Special Collections Center of the San Francisco Public Library. The center houses highly esteemed collections, including the Robert Grabhorn Collection on the History of Printing and the Development of the Book, the Richard Harrison Collection of Calligraphy & Lettering, and the Schmulowitz Collection of Wit & Humor.



New Council Members

Raoul Martinez



Raoul attended Stanford University and the Academy of Art College and worked as a database administrator for financial institutions.

Then, in 2009, he fell in love with calligraphy at the Kalligraphia XII exhibit, and hasn't put down his calligraphy pen since then. He has studied with renowned calligraphers, including Sheila Waters, Melissa Titone, Ward Dunham, Judy Detrick, Claude Dieterich, Thomas Ingmire, Monica Dengo, Christopher Haanes, Randall Hasson, Pat Blair and Rachel Yallop.

His work has been exhibited at the following venues:

- San Francisco Public Library
- Filoli, Woodside, CA
- Sebastopol Center for the Arts
- Saratoga Library
- Presentation Center, Los Gatos

In addition to teaching Copperplate, Raoul serves on the Council of the Friends of Calligraphy and as the Webmaster. For samples of Raoul's work, see www.calligraphybyraoul.com and www.instagram.com/raoulpat.

Cynthia Cravens



Cynthia's first adventures in lettering occurred while working during college. As the Ward Clerk working night shifts for the Neonatal Intensive Care Unit at UCLA she created special, individualized name tags for babies in incubators based on woodland animals or creatures: cheerful letters to boost the morale of parents.

After college, Cynthia worked as a designer-drafter in electrical engineering firms doing precise lettering. Printing legibly on blueprints was crucial.

Following her work in the electrical design, she didn't pursue calligraphy for years. It wasn't until her partner Arthur introduced her to SCA: *the Society for Creative Anachronism*, that promotes appreciation for pre-17th century skills, that she again turned to the scribal arts. She took workshops in Blackletter and most of her efforts centered on illumination, the practice of applying metal leaf and paint to parchment.

Cynthia became a member of the Friends of Calligraphy and two years ago, became serious about improving her calligraphy skills. Enrolling in Meredith Klein's Uncial class at Fort Mason, *which was wonderful,*

she became a member of the FOC Council. Next, she enrolled in Meredith's Blackletter course, and participated in Randy Hasson's week long mixed media workshop in which the alphabets of various cultures were explored. She thrived.



Continued from Page 1

About 65 people attended his lecture at the Koret Auditorium in the San Francisco Public Library. You can see the lecture at <https://www.youtube.com/watch?v=m0QEZ9oUkOY>

I want to acknowledge and thank the staff of the San Francisco Public Library for their strong and supportive relationship with Friends of Calligraphy. It started with FOC member Suzie Taylor, who worked at the library in the Special Collections, and the relationship continues with Andrea Grimes, who is the patient, thoughtful Program Manager of the Book Arts and Special Collections department of the library. The library often provides FOC with space for lectures and demonstrations, co-sponsors some lectures, and the gallery space for Kalligraphia. Thank you.

This last weekend, September 15 and 16, Rick Paulus taught a workshop called "The Truly Flexible Pointed Pen" at Ft. Mason in San Francisco. For more information about this class, see the article on page 5.

There's just the slightest hint of the seasons changing—it's a little cooler at night, ahh, finally! Days are noticeably longer, and calligraphed greeting cards are everywhere I look. Maybe I'll be inspired to start my holiday card early this year. Or maybe not.

Until next time, cheers,

Evelyn 

Message from Membership Chair

A huge thank you to all the members who renewed promptly. Also, thank you to those of you who sent decorated envelopes, little notes, cards, bookmarks or took the time to send me a personal note. You help make my job fun!

On October 13, from 2:00 PM to 4:00 PM in the San Francisco Public Library, we will have a meeting to welcome our new and new-ish members. All members are invited. Details will be emailed.

Love, *Meredith*

New Members

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

Tara Agbin
Irene Araujo
Geneviève Benoit
Sandra Collins
David Gladstein
Andrew Greenwood
Jessie Jensen
Ailene Lew
Lourdes Livingston
Elizabeth McKee
Patricia McLean
Allison F. Milmoie
Cora Pearl
Heather Rohnert
C. C. Sadler
Kelly K. Sanders
Quinn Schepers
Brandy Shakibai
Adrea Tencer
Mary Wings
Michiko Yamada



Members contribute in many ways. Friends of Calligraphy thanks its members who have renewed or joined at the patron, sustaining & supporting levels.

Patron

Ellen Bauch
Martha Boccalini
Hobie MacQuarrie

Sustaining

Laura Bernabei
Joe & Cathy Boissy
David G. Brookes
Elena Caruthers
Ellen Sarkisian Chesnut
Wendy Cook
Barbara DeMaria
Tess Dietrich
Carole Dwinell
Becky Rose Eisenstein
Jessie Evans
Ruth Garnett
Maria Giudice
Nick Gregoric
Sabrina Hill
Jocelyn Hunter
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Beth Regardz
Dean Robino
Gail A. Sandberg
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Carla & Jean B. G. Tenret
Charlotte Turner
Gina Vasquez
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Diana Goldstein
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Nancy Hills
Laurine Jonopulos
Elinor K. Kikugawa
Jimmy Koide
Susan Kosasa
Barbara Lande
Jo Anne Larson
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Ruby Liang
Lourdes Livingston

Linda E. Mahoney
Raoul Martinez
Donna McCartney
Terry McGrath
Hermineh Miller
Paulette E. Mulligan
Kris Nevius
Elizabeth Nisperos
Nancy Noble
Renee Owen
Rick Paulus
Anna Pinto
Linda Renner
Susan Richardson
Marcy Robinson
Carl Rohrs
Sandy Schaadt
Anne Sheedy
Jane Shibata
Susan C. Skarsgard
Martha Slavin
Valerie Sopher
Sumner Stone
Erma Takeda
J. Curtiss Taylor
Sadie Tsuyuki
Patricia Van Steenberge
Don R. Walker Jr.
Mary Ann Wight
Heather Wiley
Jody Williams
David S. Winkler
Suzanne Yoshii
Patricia Yoshimura-Choy
Dorothy Yuki

Mail Crew Thank You

Many thanks to the FOC Mail Crew for the Renewal and Regular mailing:

June 1, 2017 Renewal Mailing

Barbara Skelly
Meredith Klein
Mary Ann Wight

June 8, 2017 Regular Mailing

JoAnn Brand
David Brookes
Dean Robino
Gail Sandberg
Barbara Skelly
Dena Sneider
Mary Ann Wight: run mailing
Meredith Klein: labels / PO runner.

Thank you to JoAnn Brand, who called the crews all year long, and to Georgianna Greenwood for hosting the mailings in her studio.

FOC Council Meeting Minutes

Friends of Calligraphy Council Meeting, 21 April 2018
Saturday, 10 AM Dean Robino's Home

Council Members Present:

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

Evelyn called the meeting to order at 10:21 PM. The minutes of the March 21, 2018, Council Meeting were approved as corrected. Motion: Dean, second: Jerry, unanimously approved.

Reports

Membership: Meredith reported 457 renewals, 67 new, 9 honorary and 2 honorary spouse, for a total of 524 (up 7 from last report). We are 13 ahead of last year's final total at this point.

Treasury: Dean distributed the Transaction Report for 3/1/2018 through 3/31/2018 for Council review; it was approved as presented. Motion: Jerry, second: Martha, unanimously approved. The annual financial audit, held April 10, 2018 was a success thanks to this year's auditors: C. Cravens, L. Bernabei, and S. Yoshii.

Workshop Committee: Meredith reported that Melissa Dinwiddie's workshop received high marks. Martha reported that is all on track for Randy Hasson to teach his Personality of Letterform class from June 19-23. Other planned workshops include Rick Paulus, September 2018, Joke Boudens, November 2018, Kathy Milici, February 2019, Julie Wildman, April 2019, Brody Neuenschwander, 2019 summer workshop in June.

Fort Mason Committee: Classes to date have been full. Rick Paulus's design class dates had to change to accommodate Fort Mason's renovation schedule November through January, which will also affect the class at the beginning of 2019.

Publications/Mailings: Meredith reported that the March mailing went smoothly, and it turned out to be a good thing the date was changed because the Berkeley business mail unit was closed on our original mailing date.

Meetings/Events

Kalligraphia XV – 2018: Meredith reported that a reminder was sent on April 7 and she has already received many entries; the entry deadline is April 24. Members who live away from the Bay Area have expressed interest in seeing pictures of Kalligraphia.

Paul Shaw Lecture: August 14

AGM: Planning well in process: Patricia Coltrin calligraphed Certificates of Appreciation. Grendl will give an illustrated talk on Basque letterforms, including information about her trip to Spain. Cynthia will organize hospitality.

Unfinished Business: Hospitality Committee: The duties of the coordinator of the Hospitality Committee were discussed. Hospitality arrangements for lectures associated with workshops will continue to be provided by the workshop coordinator or that person's designee. The Hospitality Committee would be responsible for the AGM, the Holiday Party, the New Member meeting and lectures that are not connected to a workshop, and would arrange for food, drink, utensils, serving dishes, flowers and tablecloths. Mary Ann Wight agreed to coordinate hospitality for the Kalligraphia XV reception. Cynthia agreed to be the coordinator of the Hospitality Committee.

Second Document Camera and Projector: Following discussion of options, Evelyn moved that Dean be authorized to purchase an AverVision document camera, a ViewSonic projector and an appropriate case. Jerry seconded the motion, which passed with Evelyn, Elena, Jerry, Dean and Martha voting in favor; and Meredith and Cynthia voting against.

Social Media – Facebook, Instagram, Other: Raoul will respond to requests while traveling but there may be network access delays. Raoul will add an Instagram icon on our home page. Evelyn will initiate a meeting with Facebook administrators. Council members should review the Electronic Guidelines and suggest changes as appropriate.

New Business

New Locations for Classes and Workshops: Dean passed out information on The Box, discovered

by Dorothy, with space possible for classes/workshops. It is more expensive than Fort Mason.

Business Cards: Raoul will plan business cards with Evelyn and Nancy Noble.

Elena moved to adjourn the meeting at 1:03 PM, Jerry second, unanimously approved.

Edited for Publication

Friends of Calligraphy Annual General Meeting

Sunday, May 6, 2018 1:00 – 4:00 PM

Latino-Hispanic Room, Main Library, San Francisco

Approximately 35 members gathered at 1:00 PM Cynthia Cravens coordinated hospitality, assisted by members who brought refreshments to share. In keeping with the theme of the program, Cynthia brought Basque pintxos, *tapas*, and faux Basque *Mosto*. *Mosto is made from pressed grapes prior to the wine process. It tastes much like apple juice, so she substituted apple juice and garnished each drink with a green olive and sliver of citrus fruit, per Basque custom.*

At 1:20 PM, President Evelyn Eldridge welcomed all members and asked new members to stand so others could introduce themselves. She encouraged everyone to put on a nametag and to sign our meetings book, and she announced there would be door prizes with winners to be selected and announced at the end of the meeting. She then introduced the current Council and others serving significantly for FOC.

At 1:30 PM, Evelyn introduced Grendl Löfkvist. Grendl's talk was titled "*Ongi Etorri!*", which, Grendl explained, means "*Welcome!*" in Basque. She had spent time living in Spain, and recently returned to visit the Basque country, which straddles France and Spain, high in the Pyrenees Mountains. We learned that *jai alai* is a variation of a Basque sport and that berets originated in Basque country. The Basques are an ancient people, with a language unrelated to any other language in the world. No one knows its origin, according to Grendl, and the people have resisted all invaders over the years. Though the Roman impact was minimal, they left some letterforms behind them, including forms of E and A and nested letters. Basque is not an

Continued on Page 10

Minutes Continued...

easy language to master, with 17 case declensions and variants. Each noun, said Grendl, could have up to 458,683 different forms. She showed pictures of Basque lettering, including gravestone inscriptions, posters, commercial signs and signs of gastronomic societies, calling our attention to ligatures, accented letters, nested letters, a form she referred to as a “vampire A” and an off-center circle in the O. There were examples of K and R whose leg ended in a ball in a bar sign, and a curvy X in a meat market sign.

Grendl spoke of Basque food and wine, explaining that the name of the popular Basque pintxo, pronounced *peen-cho*, appetizers comes from a Spanish word meaning “to stab”, referring to the toothpicks that stab the goodies. In Spanish, the word would be “pincho” but in Basque, the CH is replaced by TX. The Basques are a fiercely nationalistic people who were oppressed by Francisco Franco, who banned their language and forbade parents from giving their children Basque names. Many people now speak Spanish rather than Basque. While in Spain, Grendl visited Gunnlaugur Briem, living with his Basque wife in a beach town. Over a glass of wine, Briem, known for his teaching of good handwriting, said of Basque lettering, “When you take away everything that is not done correctly, you have nothing left.” Grendl went on to talk about Basque typefaces and also mentioned that, if anyone is interested in Basque culture, there is a large Basque community in Reno, Nevada.

Grendl’s very engaging presentation was followed by socializing, and an even deeper appreciation of the Basque treats brought by Cynthia.

At 3:25 PM, Evelyn opened the Business Meeting, saying that being president for the past year had been an eye-opener and a humbling experience as she oversaw all the teamwork and efforts by the Council and the many other volunteers. She presented highlights of the year, describing the Holiday Party, Trivial Pursuits, our increased presence in social media, and Georgianna’s Surprise Picnic last August.

Meredith gave the **Membership Report**. There are 525 members of which: 446 are renewals and 68 are new, with 9 honorary members and 2 spouses of honorary members. This is our second year in many years, when we are over 500 members, up 15 from last year at this time and close to 100 above the membership from five years ago. We had our second annual *New Members Meeting* last October. On a sad note, we lost four longtime members this past year: Patricia Buttice, Evelyn Fielden, Betsy Raymond and Sandy Sanches. We took a moment to remember them.

Dean gave the **Treasurer’s Report**, noting that the regular membership dues do not cover expenses, but we have been able to cover expenses from higher level memberships and other revenue sources. The annual financial audit found the records to be in order, and all our required filings were made on time.

Evelyn asked for member announcements. There were none.

Evelyn Introduced the Slate: This year Meredith wrote the names in gothicized italic on text wove strips and waxed them; they hung on the wall with red and green ribbons attached to the bottom, in keeping with the Basque theme.

President – Evelyn Eldridge
Vice President – Elena Caruthers
Secretary – Meredith Klein
Treasurer – Dean Robino
Council Members – Martha Bocalini, Cynthia Cravens, Fredi Juni, Raoul Martinez, and Dena Sneider.

Alphabet Editor – Carl Rohrs

Evelyn asked for nominations from the floor. There were none. In a voice vote of the assembled members, the slate as presented was elected by acclamation, none opposed, no abstentions. Evelyn acknowledged volunteer efforts during the past year, with special thanks to: *Bulletin* Editor Nancy Noble. SF Library: Andrea Grimes. Mailings: Laura Bernabei, Martha Bocalini, JoAnn Brand, who calls the crews, David Brookes, Patti Cooke, Barbara Daniell, Georgianna Greenwood, who hosts the mailings at her studio, Fredi Juni, Meredith Klein, Linda Kruger, Vicky Lee, Iyana Leveque, Vicki Piovia, Dean Robino, Gail Sandberg, Barbara Skelly, Dena Sneider, Mary Ann Wight, who

organizes the mailings, and Dorothy Yuki. FOC P.O. Box: Laura Bernabei took over, from Susie Taylor, the task of getting and distributing the mail from our P.O. Box. *Alphabet* Back Issues: Hobie MacQuarrie stores them and sends them out as needed. *Fort Mason Committee:* Georgianna Greenwood, Dean Robino, Laura Bernabei. *Hospitality:* hosting events, instructors, and meetings: Elena Caruthers, Evelyn Eldridge, Fredi Juni, Jerry Lehman, Nancy Noble, Dean Robino and Dena Sneider; and thanks to Cynthia Cravens, our new Hospitality Coordinator, who set a high standard here today. *Holiday Party:* Jerry Lehman. *Trivial Pursuits:* Evelyn Eldridge and many helpers. *Retreat:* Meredith Klein. *Kalligraphia Committee:* Meredith Klein, Chair, Evelyn Eldridge, Georgianna Greenwood, Fredi Juni, Dean Robino and Mary Ann Wight. *Facebook/Instagram/Social Media Team:* Raoul Martinez, Dorothy Yuki, Dean Robino, Evelyn Eldridge, Jessie Evans. *Workshop Coordinators:* Dena Sneider, Committee Chair, Dorothy Yuki, two workshops, Elena Caruthers, Meredith Klein, Martha Bocalini. Also acknowledging Nancy Noble, on the committee, and Marcia Friedman, organizer of Stan Knight’s lecture and Loren Bondurant, who helped with Alan Blackman’s lecture.

Evelyn announced that, after last year’s AGM, at the combined Council meeting on July 16, 2017, the Council voted to make two of our members *Honorary Members:* **Helen Fung**, who joined Friends of Calligraphy in 1979, and who was president for seven years—*more terms any other president*, served on the Fort Mason Committee from its inception until this past year, and furthered our relationship with Fort Mason personnel by bringing them baked goods; Helen did much more as well. She was honored at a luncheon hosted by Jerry Lehman in September 2017 and at that time received a certificate calligraphed by Jerry.

Claude Dieterich A, who joined FOC in 1983, and who 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 will be sent to Claude.

Minutes Continued....

Six members were selected to receive a *Certificate of Appreciation*, designed by Ward Dunham, printed by Linnea Lundquist, calligraphed by Patricia Coltrin, for special contributions:

Alan Blackman – President from 1979 to 1981. Alan has held every office in FOC, is a superlative calligrapher, type designer, jokester, sweetheart, and singer about town.

Judy Detrick – Designer, artist, calligrapher, book maker, teacher. Judy has been our webmaster at least since 2003, designed the current elegant FOC website, praised by other calligraphy guilds, and has maintained it for many years. She has regularly donated her design skills for our brochures, flyers and the membership directory. She taught classes at Fort 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, Georgianna opens her studio space regularly for the mailing crew.

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

Rick Paulus – Council member, 2017-18. Creates FOC flyers, created the Kalligraphia logo for this year, and will be a teacher at Fort Mason. Rick was the Chief Calligrapher at the White House until he retired to the wilds of Northern California a few years ago.

Arash Shrinbab – Well-known Arabic-Persian calligrapher, and designer, as well as art administrator, art curator, and entrepreneur. Served on the Council 2017–18. Has acted as a liaison and diplomat between the FOC and the international calligraphy and art world.

A drawing was held for the door prizes. A tin of 100 Faber Castell Polychromos colored pencils,

donated by Martha Boccalini, was won by Jerry Lehman. A full set of pastels, from the estate of Betsy Raymond, was won by Debby Turrietta. An original work by Massimo Polello, donated by Meredith Klein, was won by Katie Leavens.

Alan Blackman made a request that the calligraphed slate banners be placed in the Harrison Collection. Andrea Grimes accepted them for the collection.

Jerry Lehman moved to adjourn the business meeting, second by Martha Boccalini, all in favor. The meeting adjourned at 4:07 PM, and socializing resumed, cleanup began, and the last of the Basque refreshments were consumed.

Edited for Publication

Friends of Calligraphy Combined Council Meeting,

29 July 2018 Sunday, 10 AM, at Elena Caruthers's home

Council Members Present:

Officers: Evelyn Eldridge, President; Elena Caruthers, Vice President; Dean Robino, Treasurer; Meredith Klein, Secretary. Council: Martha Boccalini, Fredi Juni, both continuing, & Raoul Martinez, incoming.

Excused: Cynthia Cravens, Dena Sneider, both continuing, Jerry Lehman, outgoing.

Present: Carl Rohrs, Alphabet Editor. Guests: Nancy Noble, *Bulletin* Editor, Dorothy Yuki.

Evelyn called the meeting to order at 10:17 AM

The minutes of the April 21, 2018 Council meeting were approved as presented. Motion: Elena, second: Dean, unanimously approved.

The minutes of the May 6, 2018 Annual General Meeting were approved as presented. Motion: Fredi, second: Dean, unanimously approved.

Alphabet: The *Alphabet* budget was set. Carl also described his plan to update the oral history he did as *Alphabet* editor in 1991. Part of the original history would be repeated and later history added. The Council thought this was a great idea.

Carl briefed the Council on the upcoming issue which will focus

on the North Coast and will include articles on his first calligraphy teacher, Reese Bullen, and on Judy Detrick's study group. Dean reported progress of the effort to put *Alphabet* covers online.

2018–2019 Calendar: Evelyn led the Council through adoption of dates and locations for Council meetings, the Holiday party, and other events for the coming year.

Reports:

Membership: Meredith reported final numbers for 2017–18: 446 renewals, 68 new members, 9 honorary and 2 honorary spouse, for a total of 525. For the 2018–19 year, as of July 29, there are 350 renewals, 10 new, 9 honorary and 2 honorary spouse, for a total of 371.

Treasury: Dean presented the 2017–18 treasury report. FOC is in the black. The 2018–19 budget, as balanced with the additional changes, was approved. Motion: Evelyn, second: Martha, unanimously approved.

Dean presented the Transaction Report for 4/1/2018 through 6/30/2018, which was approved. Motion: Elena, second: Fredi, unanimously approved. Both of our insurance policies: Commercial General Liability and Directors & Officers Liability, have been renewed with Nonprofits Insurance. Each Council member signed a conflict-of-interest form.

Workshop Committee: Joke Boudens will be here November 10–11 with an earlier one day workshop. Kathy Milici is teaching February 22–24, 2019. Brody Neuenschwander is set for the June 2019 Summer workshop.

FOC's practice has been that our workshops include a lettering component. After some discussion, Fredi made a motion that the Council vote on being open to Madeleine Durham teaching paste paper for FOC without including a lettering component, recognizing that this is an exception to our past practice for workshop content. Meredith seconded. The motion passed, with Evelyn, Elena, Meredith, Martha, Fredi and Raoul voting for, and Dean voting against.

Fort Mason Committee: No update until the Fort Mason Committee meets August 11.

Publications/Mailings: Raoul agreed to do the calligraphy for the

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2018–19 Membership Directory and Judy Detrick agreed to do the graphic design.

Meetings/Events:

Kalligraphia XV: All is going well; people love the exhibit and the demos.

Lecture: Flyers have been distributed for Paul Shaw’s lecture on August 14 in the Koret Auditorium at the Main SF Library. Raoul suggested replacing the Kalligraphia graphic on the Events web page with a graphic for the Shaw lecture (only one graphic can be displayed on the page). The Council thought this was an excellent idea.

Unfinished Business Policy for Working with Other Nonprofits: Deferred.

Second Document Camera: Dean reported she purchased the camera, projector and case approved at the last Council meeting.

Festschrift: Elena reported that progress has been made with making copies of Georgianna’s Festschrift book available to those who are interested.

Social Media Group: Facebook/Instagram/Eventbrite: Evelyn will meet with Raoul and conference with others who are available.

Hospitality Committee: Cynthia Cravens’s report was reviewed.

New Business

Web Administrator Report: Raoul reported: the Instagram icon was added to the FOC home page, enabling people to go directly to the FOC Instagram page; self-subscription to the email listserv has been tightened; (3) the proposed redesign of the Alphabet back issues page; web statistics for the FOC web page and Facebook page. We now have around 3,000 Facebook followers and 740 Instagram followers, with 750 email addresses on the email listserv.

Elena moved to adjourn the meeting at 1:14 PM, Fredi second, approved unanimously.

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FOC Calendar of Events

Date	Time	Event	Details
September 29, October 20, 2018 Four Saturdays	10:00 AM 1:30 PM	Basic Design for Calligraphers Rick Paulus	Fort Mason, San Francisco
October 13, 2018 Saturday	2:00 PM 4:00 PM	New Member Welcome Gathering	San Francisco Public Library, Skylight Gallery
November 7, 2018 Wednesday	6:00 PM 8:00 PM	Lecture: Born To Letter, by Joke Boudens	San Francisco Public Library, Skylight Gallery
November 9, 2018 Friday	9:30 AM 4:30 PM	Joke Boudens: A Taste of David Jones	Arlington Community Church
November 10 – 11, 2018 Saturday – Sunday	9:30 AM 4:30 PM	Joke Boudens: Concertina Books	Berkeley Senior Center, Hearst Avenue.
December 9, 2018 Sunday	2:00 PM 5:00 PM	FOC Holiday Party	Jerry Lehman’s Home

Fort Mason Program

The brochure for the 2019 Fort Mason Classes will be in the next mailing, November 1, and posted to the web about the same time. Enrollments will be accepted starting November 10. A sneak peek:

1. Copperplate, Raoul Martinez
2. Roman Capitals, Chris McDonald
3. Gothicized Italic, Meredith Klein
4. Versals, Rick Paulus
5. Italic, Melissa Titone

Because Fort Mason is renovating, the winter and springclasses will be at Alliance Française: Copperplate and Gothicized Italic and in the East Bay: Roman Caps.

Colophon

FOC Bulletin #132

Masthead: Jane Shibata
Text: Cambria, Palatino, Palatino Linotype & Optima

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

Proofreading: David Brookes, Fredi Juni, Dean Robino & Debby Turrietta.

Photos: Laura Bernabei, Evelyn Eldridge, Nancy Noble.

Copy Deadline

Deadline for articles for the next Bulletin: November 21, 2018. Please submit articles or questions to Nancy Noble, nrnoble@sfsu.edu

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 Page: www.facebook.com/FriendsofCalligraphy

Address Change

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