Dear Friends,

As I started to write this note to you, I was thinking that today, two days before the U.S. Thanksgiving, is kind of a lull before the busy holidays. Wait, what am I saying? Everyone is probably rushing to start or finish gifts or projects, or flailing in procrastination like me.

Please, take a moment to take a big breath in, lift your shoulders to your ears, bring your shoulders back down, and let that breath out. There. This time of year is always so full, of family, friends, fun, eating, greeting, and making, and I look forward to it throughout the year. But it can sometimes be stressful, so my hope for you all is that you are able to take the occasional big breath in, and to enjoy peace and make beautiful things using the skills that you have in our art and craft.

By the time you read this Bulletin, Friends of Calligraphy will have had our annual holiday party, and we’ll be looking forward to our first calligraphic event of 2020, Trivial Pursuits. You received the light green flyer and registration form in the latest mailing, so if you haven’t already mailed in your registration, look for it and do so soon. It’s so much fun, a whole day of what I call speed-dating for calligraphers, with six mini-workshops, a decorated envelope contest, catered lunch, and a White Elephant table for passing on useful art- and calligraphy-related treasures.

Did you notice how casually I introduced the concept of 2020 in the previous paragraph? How can that be possible? I feel like Y2K was just a few minutes ago, and here it is 20 years later. FOC has an exciting lineup of classes and workshops for the coming year. You can always stay informed about what’s coming up by checking the calendar here in the Bulletin, and online on the Classes tab at friendsofcalligraphy.org.

Again, peace, safety, and warmth to you for the coming holidays,

Evelyn
Andrew van der Merwe’s second early-October workshop was Rhythm & Technique in Calligraphy. His wonderful long title is Rhythm & Movement, Rhythm, Technique, Ergonomics, Kinaesthesis, Proprioception and Possibly Even Synaesthesia, in Calligraphy, i.e., the Movement Dynamics Behind It, Not to Mention the Sound of It.

Instead of talking about letterforms, Andrew taught the hand and arm moves we use to make them. He learned calligraphy on his own, and when he was able to take workshops with well-known calligraphers, he watched not just the ink on paper but how teachers moved their hands and arms. Andrew started us with finger movements, Gear 1, as he calls it, twisting and pulling. Gear 2 is the wrist. We dealt with ulnar deviation, flexion, extension, pronation, supination. Movement that comes from the forearm is Gear 3, and movement from the shoulder is Gear 4. Examples: Pronation and supination of the wrist are a factor in how we skate up onto a corner of the nib; an X can be produced by switching from a sweep past the palm to a pull into the palm, and you can control the width of the resulting X by adjusting the angle of your forearm; making a straight line is much easier than one would think if done in the direction the elbow swings. We combined motions and practiced gear changes; we paid attention to speed, force, rhythm, entasis, stroke beginnings and ends.

Andrew has taken the moves to the whole body in his beach calligraphy.

On the first two days of the workshop we made marks and letters using these moves, with Andrew guiding and making suggestions. On Day 3, Andrew shared favorites from his asemic collection. He suggested several approaches to asemic calligraphy: developing a code, inventing a language, breaking a regular alphabet, working with pure calligraphic movement. He is not a proponent of scribbling and encouraged us to maintain the qualities of calligraphy and graphic design. He had us design our asemic forms using the movements from the first two days. We were well warmed up, and folks made some fantastic letters, as you can see from the detail images.

Here, Andrew answers questions I sent him:

1. You stress the importance of thinking about the motions of the parts of the body that move in forming letters. How did you first get interested in this as the way to get strong letterforms?

   Sometimes I use the word mechanics—the mechanics of the arm. I find it very useful to think of things like the radii and pivot points of parts of the arm. There is a lot of basic mechanics going on of which we, as calligraphers, seem blissfully unaware, and we either get those mechanics working in our favor by sheer force of habit or we just continue to bang up against them and produce labored-looking writing. But there is more to it than mechanics; there is some complex movement and rhythm behind good calligraphy. Consider any major activity involving bodily skill and you’ll see that bodily mechanics and technique are a major part of teaching it. To name a few: ballet, tennis, athletics, karate, playing the piano, golf, handling a chef’s knife. You don’t get really good at any of...
these things without either studying good technique or just being so lucky as to have struck on some of it at the outset.

I got interested in this in stages and from various angles. As you say in your intro, I was watching other calligraphers’ technique. Any teacher worth his or her salt teaches some technique along the way but I began thinking of it in a more systematic, comprehensive way. One of the things that fueled my interest was having to deal with pain while working under pressure on some very big jobs. The physio wasn’t helping so I began looking at how I was working, looking for ways to have the writing come more easily.

2. Beach calligraphy is a logical extension of hand and arm movements. Are there special issues translating large movements on sand to pen and paper?

That is such a good question! The beach calligraphy has contributed deeply to my technique insight. To start with, although it might look like it, beach calligraphy is very much NOT like carving in wood or stone. It is very direct. The sand has to be whipped out of the surface in a quick, fluid motion. It just can’t be done in a careful, slow, multi-stage way like lettering. The tool gets stuck and the sand falls out of it onto the work. So you have to think about where a cut will go before you do it and you have to have your whole body lined up and wound up to follow through with it. It’s very useful to think of calligraphy on paper that way too. You get more fluid and accurate movement of the pen that way.

Another useful insight that the beach calligraphy gave me was to think of the trajectory of a pen stroke the same way I think of the trajectory of a cut into the sand. When you make a cut into sand you swing your arm and the deepest and widest part of the cut is at the nadir of the trajectory. So you can control where the cut grows to its widest by thinking of the radius of the swing. In the case of paper, your pen doesn’t cut into the surface but it still pivots on a point, following a curved trajectory, and the nadir of the trajectory translates into pen pressure followed by release. The pressure and release in turn translate into letter structure like how the pen forms a bowl or arch or the serif at the end of a stroke. If you get the trajectory/pressure-release right, then you get the form right in a more natural way.


I’ve always admired calligraphers who write with speed and fluidity or have good, strong technique. Just off the top of my head ... Georgia Deaver, Julian Waters, Gottfried Pott, Werner Schneider, Carl Rohrs, Denis Brown, Brody Neuenschwander, Elmo van Slingerland, Thomas Ingmire, Suzanne Moore come to mind for that reason. I don’t so much think about how I can structure my forms to look like theirs as I think about how I can get my movement to be as good as theirs.

And, yes, we listened to the sound of calligraphy. When Andrew wrote with his favorite noisy nib, amazingly we could tell with our eyes closed what hand he was writing.

Footnotes:
[1] A sense mediated by receptors located in muscles, tendons, and joints and stimulated by bodily movements and tensions.
[2] The reception of stimuli produced within the organism. (Andrew: the sense of the body’s position and movement.)
[3] A concomitant sensation, especially: a subjective sensation or image of a sense (as of color) other than the one (as of sound) being stimulated. Definitions Merriam-Webster
In Memoriam

Jon Harl

We have sad news that our Friend Jon Harl died of heart failure on Sunday, September 8. Many in the FOC community will remember Jon: he was a kind, cheerful, and generous soul; as well as a talented and clever lettering artist and signmaker. He made the beautiful banners that hung on all the light poles around the San Francisco Public Library during Zapfest, and installed them with the help of his sons. He was a wonderful father and a strong family man, and he was kind and generous to everyone who crossed his path.

Jon M. Harl: A dear, sweet, good man. We will miss you.

Linnea Lundquist & Ward Dunham

Patti Cooke

Patti was my first calligraphy teacher, and right from the start I was impressed with her beautiful, free calligraphy as well as her extraordinary teaching skills. She started our little class (eight students taking Italic for the first time) with well-considered models and exemplars, but also started us doing fun projects right away so we were always making real things—cards, books, boxes—things to share with the wider world.

Patti always said she liked to get people hooked on calligraphy and then send them off to the FOC for further immersion! Patti’s sense of humor was hilarious and kept us laughing while working to her high standards. Her skills from teaching middle-schoolers translated well into a classroom of grown-ups fumbling with metal nibs and bottles of ink.

I still remember her instructions from Day 1 of Italic class, about how to get the Italic rhythm: Patti, in a gentle sing-song, repeating “Light—heavy—light; light—heavy—light.” Patti and I became friends and went to many FOC events and classes over the years. Her creativity and curiosity were always inspiring. She never gave false praise, was kind with her corrections — and always, always encouraging. Patti was a great teacher and a great friend.

Patti Cooke passed away in October 2019. While not a founding member of FOC, she was very close to it.

Joanna Witzel

Patti’s exuberant generosity and kindness is exemplified in her artwork, below. She taught kids in school and then taught calligraphy in an adult education program for over 20 years. To think of how many people she brought into the world of letters is astounding. The students that wanted to fine tune their calligraphy Patti would often refer to me for private study. We made a good duo to keep folks hooked. She was also devoted to serving on FOC’s mailing crew.

Thanks Patti, Rest in Peace.

JoAnn Brand

Photos: Bottom Left: Patti’s calligraphy and Right: Patti sailing on the bay.
**New Members**
Friends of Calligraphy extends a warm welcome to our newest members. We’re glad you joined!

Dipika Bhattacharya
Giuliano Bocchi
Jennifer Gunn
Annika Petersson
David Plotz
Sheryon Hill-Savage
Roxanne Smith
Hanna Takashige
Kristen Wrench

**Supporting**
Members contribute in many ways. Friends of Calligraphy thanks the following member who renewed at the supporting level: Robin Timm

**Mail Crew Thank You**
Many thanks to the FOC Mail Crew:

**October 10, 2019:**
Nancy Allen
JoAnn Brand
David Brookes
Vicki Piovia
Dean Robino
Gail Sandberg
Mary Ann Wight, On-site Organizer
Meredith Klein, Labels, PO Runner

**November 10, 2019:**
Laura Bernabei
Darla Engelmann
Iyana leveque
Raoul Martinez
Dean Robino, On-site Organizer & Crew
Kelvin Sevilla
Mary Ann Wight, On-site Organizer & PO Runner
Meredith Klein, Labels & International Mailing

**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

*Special thanks to JoAnn Brand, who calls the crews all year long, and to Georgianna Greenwood for hosting the mailings in her studio.*

**Annual Holiday Party**
A jolly time was had by all who attended the FOC Annual Holiday Party on Sunday afternoon, December 8th at Jerry Lehman’s home.

Clockwise from Top: President Evelyn Eldridge welcoming everyone; members sharing a light hearted moment; Georgianna Greenwood, founding member of FOC catching up with fellow German traveler, Erma Takeda, and Debby Turrietta.
Friends of Calligraphy
Council Meeting
15 September 2019 1–4 PM, Home of Elena Caruthers


Evelyn called the meeting to order at 1:12 PM.

Minutes: The minutes of the July 14, 2019 Combined Council Meeting were approved as presented. Motion Dean, Second Martha, unanimously approved.

Reports
Membership: Meredith reported, as of September 14, 20 new members, 442 paid renewals, 8 honorary and 2 honorary spouses, for a total of 472. The New Members Meeting is scheduled for October 13 from 1–3 pm in the Skylight Gallery.

Treasury: Dean presented the treasury report. Linnea purchased a piece from Loredana Zega from the ZAPF Fund. Motion to approve the transaction report: Motion Evelyn, Second Elena, unanimously approved. Dean asked for volunteers to help with the mini audit. Evelyn and Martha volunteered. Tax information has been sent to the accountant.

Workshop Committee: Loredana Zega: Nancy reported that the evaluations were high and expectations were met. Andrew van der Merwe: There are 15 signed up for the beach and 14 for the class at Ft. Mason. For 2020: Denise Lach, Cora Pearl, Elmo van Slingerland, Sharon Zeugin are scheduled to teach.

Fort Mason Committee: Nancy will list Fort Mason classes in the Bulletin. We plan to hold classes at Fort Mason first. Class fees will increase to cover the increased rent. Katie will create the brochure. Rick Paulus’s Versoule and Melissa Titone’s Italic classes are full.

Publications and Mailings:
Alphabet: Issue 45 No. 1. Carl is nearly done and it goes to the printer next week. At the last meeting the board approved an increase of 25 in Alphabets printed. Because of the inventory of back issues carried over from last year and the number already stored at Hobie’s, Dean suggested we not increase. Motion was made that we not increase the printing of the Alphabet, leaving it at 625. Motion: Elena, Second: Cynthia, unanimously approved.

Membership Directory: Meredith and Darla will proof; Patricia Coltrin is designing the cover and alphabet headings.

Mailings: October mailing will include Trivial Pursuits, Holiday and Retreat flyers. November mailing will include Member Directory, Fort Mason brochure, and the Denise Lach flyer.

Hospitality: Holiday Party: Katie will design the invitation. December 8, 2019, at Jerry Lehman’s. Hospitality will be potluck by everyone. Cynthia will organize hospitality for the New Member Meeting.

Social Media: Raoul is on vacation, but submitted his report. Increase in followers on Facebook, Instagram, and Listserver members.

Meeting and Events: SF Pen Show: Evelyn reported that they lettered 250 bookmarks. The show was 30% bigger than last year and will expand even more next year. It is a great outreach for FOC.

Retreat: Santa Sabina has raised their rates by 3%. This will increase the cost of the retreat for participants. Meredith and Carla Tenret met with Liz Morris to talk about the new changes. Meredith will write an article for the Bulletin or as an addition to the November mailing explaining the changes. Joanna Witzel designed the flyer.

Trivial Pursuits: Planning is on track.

AGM: Curt Frank is confirmed for the 2020 meeting to give his talk about the Science of Pigments May 10, 2020, 1-4 pm. There was a suggestion for outreach to art groups, ARCH, YAK, Letterform Archives, Flax, Eventbrite and others who would be interested in attending.

New Business:
Banners: Evelyn requested FOC to pay for banner shipping to conferences. Suggestion was made to have a budget motion before the next flown-to conference.

O’Hanlon Center proposed collaboration on calligraphy classes as part of their program. We will not partner but will suggest calligraphy teachers.

Arch rental space proposal. Rent is reasonable without partnering. Workshop and Ft Mason Committees will look into renting. Motion not to partner with Arch. Motion: Dean, Second: Martha, unanimously approved.

Maria Giudice’s design talk: Nancy will talk with her about the 2021 AGM. Evelyn will check with Andrea to make sure the date for 2021 has been reserved.

Adjoin: Time 3:08 pm Motion: Dean, Second: Elena, unanimously approved. Edited for publication.

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: https://www.facebook.com/Friendsofcalligraphy
Instagram: www.instagram.com/friendsofcalligraphy

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

Letterform Archive
Letterform Archive is a nonprofit center for inspiration, education, publishing, and community. This is a great resource for calligraphers and typographers. There are many evening, weekend and weeklong classes and workshops. Check out their web site: https://letterformarchive.org/

History of the Archive:
The Archive was founded by Rob Saunders, a collector of the letter arts for over 40 years, as a place to share his private collection with the public. The Archives opened to visitors in February 2015 and now offer hands-on access to a curated collection of over 50,000 items related to lettering, typography, calligraphy, and graphic design, spanning thousands of years of history.
Stay Tuned for 2020 Workshops with:
Denise Lach, Cora Pearl,
Elmo van Slingerland & Sharon Zeugin
## Members Teaching

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<th>San Francisco</th>
<th>Marin County</th>
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| **Thomas Ingmire**  
Calligraphy Correspondence Program and private instruction.  
For details and schedule: [www.thomasingmire.com](http://www.thomasingmire.com) | **JoAnn Burchfiel Brand**  
Ongoing private instruction in uncial, italic, and foundational.  
415.924.2625 or [lettersandimages@comcast.net](mailto:lettersandimages@comcast.net) |
| **Raoul Martinez**  
Copperplate and Blackletter Classes for all levels. [raoul@calligraphybyraoul.com](mailto:raoul@calligraphybyraoul.com) | **Jody Meese**  
Periodic classes: pointed pen lettering, flourishing, engrossing, and chalk lettering. 415.272.3612 or [jodymeese@gmail.com](mailto:jodymeese@gmail.com) |

### East Bay

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<tr>
<th>Patricia Coltrin</th>
<th></th>
<th><strong>Mendocino County</strong></th>
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| Private tutoring. 510.524.5208 or patricia_coltrin@yahoo.com | **Judy Detrick**  
707.964.9276 or [jdetrick@mcn.org](mailto:jdetrick@mcn.org) |
| **Georgianna Greenwood**  
Teaches occasionally. [georgianna.greenwood@gmail.com](mailto:georgianna.greenwood@gmail.com) | |
| **Meredith Klein**  
Teaches at Etui, Berkeley.  
[www.etuishop.com/calligraphy](http://www.etuishop.com/calligraphy)  
also private and semi-private instruction. 510.205.1119 or gkle@sbcglobal.net | |
| **Koari Ogawa**  
Private calligraphy illumination, *with Gold*, in my home.  
925.786.6858 or info@studio.mew.com  
For more information: [https://studiomew.com](https://studiomew.com) | **Sonoma** |
| **Antonia (Nini) Smith**  
Year-round calligraphy classes for all levels at the Piedmont Adult School. 510.594.2655.  
For information contact Nini at 510.526.7249 or antoniatumnersmith@gmail.com | **Christine Renden Haggarty**  
Classes in Asian Calligraphy: [zenbrush@yahoo.com](mailto:zenbrush@yahoo.com) |
| **Erma Takeda**  
925.284.7368 or erma.h.takeda@gmail.com | **Sherrie Lovler**  
707.528.1723 |
| **Carla Tenret**  
Year-round classes, summer excepted, at Albany Community Center. 510.526.1214 | **Rick Paulus**  
http://www.rickpauluscalligraphy.com/teaching |
| **Ben Yates**  
Teaches classes at Castle in the Air. Check their website for his schedule: [www.castleintheair.biz](http://www.castleintheair.biz) 925.451.2634 | **Melissa Titone**  
707.573.3810 or visit [www.wordsofafeather.com](http://www.wordsofafeather.com) |

### South Bay

| **Melissa Dinwiddie**  
Calligraphy, book arts, and illumination.  
650.938.3939 or info@mddesignworks.com | **Santa Cruz / Monterey / Carmel** |
|-------------------|-----------------------------|
| **Sara Loesch Frank**  
Ongoing calligraphy classes for beginners and intermediates.  
408.446.3397 or frankfam@jps.net | **Debra Ferreboeuf**  
831.655.4311 |
| **Marian Gault**  
For information on calligraphy classes:  
408.395.8026 or mgault@flyingquill.com | **Carolyn Fitz**  
Teaches class through Cabrillo College Extension in italic calligraphy; travel sketching; sumi-e traditional style ink painting. 831.335.2886 or inkstonefitz@comcast.net |
| **Ann Thompson**  
408.378.6965 | **Ruth Korch**  
Art and calligraphy classes in the Santa Cruz area. [www.ruthkorch.com](http://www.ruthkorch.com) |
| **Ward Dunham & Linnea Lundquist**  
Contact them for supplies: 650.728.9922.  
LL@ateliergargoyle.com | **Kern County** |
| **Reno/Tahoe** | **Chris Paschke**  
Calligraphy classes. 661.821.2188 or chris@DesignsInkArt.com  
or visit website [http://DesignsInkArt.com](http://DesignsInkArt.com) |
| **Carol Pallesen**  
Ongoing classes in calligraphy and book arts in her studio and the Nevada Museum of Art. 775.329.4983 | **Yolo County** |
| **Meredith Klein**  
Teaches at Etui, Berkeley.  
[www.etuishop.com/calligraphy](http://www.etuishop.com/calligraphy)  
also private and semi-private instruction. 510.205.1119 or gkle@sbcglobal.net | **Sumner Stone**  
http://stonetypefoundry.com/ |
| **Koari Ogawa**  
Private calligraphy illumination, *with Gold*, in my home.  
925.786.6858 or info@studio.mew.com  
For more information: [https://studiomew.com](https://studiomew.com) | **New Mexico** |
| **Antonia (Nini) Smith**  
Year-round calligraphy classes for all levels at the Piedmont Adult School. 510.594.2655.  
For information contact Nini at 510.526.7249 or antoniatumnersmith@gmail.com | **Bill Kemp**  
Teaching/tutoring in Albuquerque. 505.235.4983.  
For Berkeley classes see [castleintheair.biz](http://castleintheair.biz) |
| **Erma Takeda**  
925.284.7368 or erma.h.takeda@gmail.com | **Online** |
| **Carla Tenret**  
Year-round classes, summer excepted, at Albany Community Center. 510.526.1214 | **Harvest Crittenden**  
Classes in Spencerian, Flourishing, Copperplate & Photoshop  
[www.acornarts.org](http://www.acornarts.org) or [harvest@acornarts.org](mailto:harvest@acornarts.org); 517.545.3031 |
| **Ben Yates**  
Teaches classes at Castle in the Air. Check their website for his schedule: [www.castleintheair.biz](http://www.castleintheair.biz) 925.451.2634 | **Ann Miller**  
[Calligraphy & Letterform](http://www.calligraphyandletterform.com) and [Advanced Calligraphy](http://www.advancedcalligraphy.com).  
Two accredited courses online through San Francisco Academy of Art University. [online.academyart.edu](http://online.academyart.edu) or 650.558.8270 |
| **Ward Dunham & Linnea Lundquist**  
Contact them for supplies: 650.728.9922.  
LL@ateliergargoyle.com | **Melissa Esplin**  
Instruction on brush lettering, gestural pointed pen and chalk lettering. [Calligraphy.org](http://Calligraphy.org) or [melissa@calligraphy.org](mailto:melissa@calligraphy.org) |

### Changes:

Please send any teaching changes or corrections to [nnoble@sfsu.edu](mailto:nnoble@sfsu.edu)