Dear Friends,

So many of us are staying at home, working remotely, avoiding public spaces and get-togethers. We’re disconnected from our old routines, don’t get to see each other in person, but we have virtual everything these days: virtual workshops, virtual lectures, virtual meetings, virtual family gatherings, even this newsletter is online for the time being.

Calligraphy has always connected us, and now we’re even more connected. Social media and online events have expanded our community, and it seems like we have a whole lot more friends—we are now more of a worldwide community than before. I see faces or people I’ve only heard about, hear their voices, and get to view their wonderful art and calligraphy through social media and real-time video. It feels like every day I read about another wonderful calligraphy class or related lecture that I can attend because it’s online, and in many cases even though they might be given at some ghastly time for me, they’re being recorded so that I can see them when I’m awake. It’s all kind of amazing.

Friends of Calligraphy has joined the online throng, with classes and workshops now being offered online. For a look at our current classes, go to the Classes page at https://www.friendsofcalligraphy.org/pages/classes.html. The list of upcoming classes is on the calendar page.

FOC has also hosted two wonderful free lectures. Carl Rohrs had given a very successful lecture about the Estonian issue of the Alphabet for Calligraphy Italia. Carl agreed to repeat the lecture for FOC, with even more fabulous material. The second time around was just as much fun as the first time. On August 5, FOC was delighted to have New Zealand calligrapher Daniel Reeve give a lecture about his experience as calligrapher and cartographer for The Lord of the Rings and The Hobbit movies. For those of us lifelong LOTR fans, it was a fantastic behind-the-scenes look at Middle Earth and at Daniel’s creative skills. You can read about Daniel’s lecture, Page 2.

FOC is exploring how to continue bringing interesting lectures your way, and I encourage you to check the FOC Events page regularly to stay up to date, https://www.friendsofcalligraphy.org/pages/calendar.html. We will, of course, notify you by email and on our Instagram and Facebook pages.

There’s a downside to all this online magic for me. I have often said to friends that I’d love to be able to go back to school and take nothing but fun classes, like literature, art, calligraphy. I forgot about homework! I’m now taking so many online classes that my wish has become a curse—I’m doing homework every day. I’m using homework as an excuse to avoid housework, so there’s another silver lining. Now I’m going to avoid homework and housework, and go back to reading Ewan Clayton’s The Golden Thread.

Evelyn

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Integrating Design in Calligraphy
Morning Class
By: Loren Bondurant

Several years ago, Judy Detrick taught an FOC class on Fraktur. At its last meeting she sent us off with a valuable handout that included this quote: *Skill in handling words on a page parallels the skill of an actor handling spoken words. The craft must be practiced.* It urged me to consider what my letters were doing on the page as a whole—how they interacted with each other and with the surrounding empty space. How to attract the viewer’s eye to the piece and keep it there? How best to express the meaning of the text? What letter or word deserved emphasis? Sometimes we calligraphers are so intent on acquiring technical skills that we lose sight of the overall design. So, when I learned that Judy would offer a class entirely focused on graphic design principles, I jumped at the chance to study with her.

Integrating Design class began with a simple idea: calligraphy is meant to communicate, to express ideas and emotions. Calligraphers give our audiences reason to engage with our work by using contrast within a design. Throughout history, artists have understood the power of contrast: on an ancient Pompeian wall we see rust-colored words brush-written in dramatically different sizes. On a page inside a medieval manuscript book, our eyes leap to a colorful, lavishly-decorated initial capital, then to a lead-in sentence written in a large, bold hand that in turn flows to the text below in a smaller size. Together in class we explored many varieties of letter contrast systematically: size, weight, structure: type of alphabet, form: altering any aspect of a formal alphabet, texture, direction, and color. Judy drew from historical sources and her own impressive body of work to showcase them, then asked us to create samples of each form of contrast for our future reference.

Understanding contrast and other aspects of graphic design helps us as calligraphers, but Judy stressed that it still takes considerable time to develop a piece: there are many choices to make and permutations to test and refine. Selecting a design that creates the maximum desired impact can take weeks, months or years. While the overall design process is long, it isn’t always slow and laborious: to start Judy encouraged us to work out many variations rapidly, in the form of pencil thumbnail sketches, before we committed to more time-intensive pen-and-ink tests. One of my favorite parts of class was getting to see Judy’s own process of creating a manuscript book from start to finish. This rare look behind the scenes was alone worth the price of admission.

As calligraphers, we understand that a beautiful letter is more than the sum of its individual strokes. That feeling is amplified across the elements of a well-designed page: solid graphic design can give our calligraphy strength and grace. We should nourish this aspect of our craft.
las palabras
son inciertas
y dicen cosas
inciertas, pero
odican esto
aquello. OCTAVIO PAZ
nos dicen.

Previous Page:
Left: Elena Caruthers
Right: Loren Bondurant

This Page:
Top Left: Patricia Coltrin
Top Right: Cathleen O’Rear
Middle Left: Loren Bondurant
Middle Right: Jennifer Padilla
Bottom Left: Elena Caruthers
Bottom Middle: Dorothy Yuki
Bottom Right: Nancy Noble
Daniel Reeve Lecture

Middle-Earth Scribe Talk

By: Jessie Evans

Back in early August, the Friends of Calligraphy enjoyed a fantastic lecture by New Zealand calligrapher Daniel Reeve. The lecture was a riveting showcase of Daniel’s epic work on *The Lord of the Rings* and *The Hobbit* trilogy films. The volume, depth, range, and variety of Daniel Reeve’s calligraphy is astounding. It was a wonderful experience to hear the artist himself talk about the extraordinary and fantastic calligraphy of Middle Earth.

This lecture was a ground-breaking event for the Friends of Calligraphy: it took place entirely online. Because of this, FOC members and calligraphy enthusiasts could attend from anywhere. The lecture drew attendees from countries all over the world including Argentina, Australia, Austria, Belgium, Brazil, Bulgaria, Canada, Chile, China, Egypt, Germany, Greece, Hong Kong, Honduras, India, Japan, Kazakhstan, Malaysia, Mexico, Netherlands, New Zealand, Norway, Peru, Philippines, Russia, South Africa, and the United States.

Not only was it completely virtual, but with attendees from so many different countries around the world, the lecture took place in at least fifteen different time zones around the world. For the attendees from the San Francisco Bay Area where The Friends of Calligraphy is based, the lecture began at 6 PM on August 5, but the time was 1 PM the next day for Daniel Reeve in New Zealand. So, essentially, in addition to being a polymath artist as we would see in the lecture, Daniel is also a time traveler and spoke to many of us from the future. Bilbo Baggins said it’s a dangerous business going out your door, but for this very special lecture, none of us had to. We were all at home, Hobbit-style, maybe with a cup of tea, tuned in on our computers, waiting to hear from the lettering artist hero, Daniel Reeve, who lettered all of Middle Earth.

Daniel began the lecture by saying that he had given the talk before, but he had never given it virtually. He said that he normally gives this talk to a live audience of *Lord of the Rings*, LOTR, fans and explained that typically there is audience participation in the form of question and answer. We weren’t quite able to pull that off with the 200+ attendees logging in virtually on Zoom, but Daniel dazzled everyone with the scope and volume of his work for these films.

Over the course of the next two hours, *two hours!,* Daniel’s slides showcased the artistry of his work for the LOTR and Hobbit movie trilogies. We were treated to lettering styles for the many different kinds of Middle Earth cultures, for all sorts of things that served as props or parts of the set for the films.

From the beginning to the end of each movie, Daniel’s work is pervasive. Basically, if it had a letter on it, Daniel designed it. The sheer volume of calligraphic works that he showed us was staggering. Like the road in Bilbo’s walking song that goes ever on and on, so does
Daniel Reeve Lecture

Continued

the list of lettering artworks that Daniel created for the films: maps, notes, journals, letters, signs, receipts, cards, correspondence, ledgers, wine labels, scrolls, music, wall hangings, a jailer’s book, wine catalogs, shipping documents, recipes, mercantile packaging, lettering on tapestries, deeds of title, wall calendars, an auction register, more wine labels, and, yup, you guessed it, a Burglar’s contract. Not to mention one very notable ring with an Elvish inscription.

The range of the time on screen for this body of calligraphy was also intriguing to learn about. We’re not talking about just the super high-profile props that were heavily featured in the action of the films’ stories like the One Ring, the maps, Bilbo’s journal, or the Burglar’s contract. We’re talking about hundreds of thousands of pieces of lettering that went into dressing the sets, even if they were details that might not make it into the shots. Why so much trouble for all this stuff you never really see? Daniel said it’s because these details add to the richness of the tapestry of the whole thing. He explained that on any given day of filming the movies they didn’t know what would be shot, and even the director didn’t know until the day arrived, where he would point the camera. So everything had to be ready for an extreme closeup. Everything had to be done to the highest degree possible, Daniel said.

What’s so breathtaking about all of Daniel’s calligraphic work is the depth of the artistry. Each of these pieces was created in its own style with careful planning and thought about the history of that style or the character who wrote it. Daniel explained how he was able to bring his life-long love of Tolkien’s books to this work and create styles of lettering that reflected the vast and fantastical world of Middle Earth. Ahem, Dwarven rune moon-letters, anyone? There could not have been a more perfect pairing of skill and background than Daniel and the lettering work for these films.

And in many cases, Daniel made up the content! Because of his deep familiarity with Middle Earth, Daniel was able to produce lettering that actually had meaning. He made up the stories in Bilbo’s red journal, he wrote verse, he even made up recipes to hang in Bilbo’s pantry for the scene in which a most unexpected party of 12 dwarves raids the larder. A behind-the-scenes tidbit that Daniel shared was that he made the recipes up on the spot. The recipes are available as art prints, and, so far, Daniel hasn’t heard that he has poisoned anybody! lol

And get this: he created many of these lettering props and pieces TWICE. Twice! Once for each scale of the sets. Many, many scenes in all six movies were filmed on a human-sized set and again on a Hobbit-sized set. So Daniel created all of the calligraphy props and set dressings for each scale set. And some props had to be filmed twice because of how they featured in the timeline of the stories. The Lonely Mountain Map, for example, had to be shot for some scenes for one point in the story line and again for a time, 60 years later, so the map had to look 60-years distressed.

As if all of this lettering artistry and cartography wasn’t enough, Daniel also did watercolor paintings, sketches, border designs, portraits, fonts, and so much more. His pencil sketches are featured in the menu selection screens for all of the content in the behind-the-scenes Appendices for the films.

Continued on Next Page
Daniel did the pen-and-ink portrait of young Bilbo Baggins played by Martin Freeman. The portrait got some substantial time in front of the cameras for the *Hobbit* films. He did other portraits and paintings that can be seen throughout the films, too. And he let us in on this secret: the paintings in Bard’s house of his family are actually paintings Daniel did of his own family members!

On top of all of this, there’s work that extended way beyond the movie sets and props. Daniel’s calligraphy ended up on lots and lots and LOTS of things outside of the films. From the embroidered names on the backs of the set chairs for the actors to giant signs at the Wellington airport to a certificate of citizenship of Hobbiton for Steven Colbert to his *LOTR* lettering plastered on the side of jumbo jets, Daniel’s lettering art made it out of Middle Earth here to actual Earth.

As Daniel started to bring his presentation to a close, he turned on his document camera and was going to demo and take some questions from the participants through the Zoom chat feature when he was suddenly cut off from the video call! The power went out where he lives! Talk about a cliffhanger. As a follow-up, Daniel kindly answered some of the chat questions through email. One attendee asked about the materials Daniel used, and he answered:

"As you probably know, what you write ON is more important than what you write WITH, in general. I wrote on many different papers and other materials, such as cloth and cowhide, in order to produce a variety of different looks, but my default choice is always watercolour paper, often cold-pressed or rough. There were some other excellent print-making papers, and the one for *Bilbo’s Red Book* was an amazing paper from a mill in England. Some papers had a reasonable antique look to them already, but usually I would have to age and distress them.

I used mainly Winsor & Newton Calligraphy Ink in various hues, and well as watercolour paint and sometimes acrylic, depending on the intended use. And I wrote with a variety of steel nibs, quills and brushes. And a ruling pen.

So much of what I think of as formal lettering or calligraphy artwork is tucked away in private collections or in special collections in a library reserved for the most dedicated visitors who seek it out. What was so impressive about Daniel’s calligraphic work is that it is all so spectacularly on display. In a movie! Ok, six movies plus hours upon hours of behind-the-scenes material. Movies are such a mainstream medium, and the reach of *The Lord of the Rings* and *The Hobbit* movies to its vast audience and fandom is great. To have calligraphy so heavily featured and so widely broadcast for the world to see is a super exciting thing.

For me personally, this lecture was something of a full circle. A ring if you will. Okay, it’s not as symbolic as all that, but I’ll tell you that I was blown away when I first saw the title card for *The Fellowship of the Ring*, the first movie to be released back in December 2001, and read the words *Lord of the Rings* in the now iconic, heavy rock-metal letters. And I was blown away every time calligraphy appeared on the screen. Bilbo writing in the red book with a quill! Frodo nailing the *No Admittance Except on Party Business* sign on the gate of Bag End! The map of the Lonely Mountain! And the closing credits!

At the end of every workshop that FOC hosts, they ask you to fill out an evaluation of the workshop and to suggest other things you might want to learn about calligraphy or who you might like to take a workshop from. Well, since I joined FOC in 2006, I attended a lot of FOC workshops, and my suggestion for who I’d like to learn from was always the same: Daniel Reeve, The Lord of the Rings calligrapher. And then this lecture happened!

It was such an amazing experience joining FOC members and calligraphy lovers from across
Runic Alphabets
Two Online Workshops
with Ann Miller
Session 1
By: Barry Morentz

On August 21 & 24 Ann Miller led 20 eager and curious students into the mystical and magical world of Runes, in a two-part workshop that combined historical background with some lessons in fine art. Runes comprise phonetic alphabets extensively practiced in Scandinavia and other regions in northern Europe beginning around 500 A.D. The mother alphabet, the Elder Futhark, eventually migrated to some other areas while simultaneously morphing into additional forms commonly known as the Younger Futhark. Runes were most often carved in wood, and evolved into several styles, principally the formal Long Branch, the informal Short Twig and the decorative Staveless.

The initial foray into this strange new realm only hinted at what lies beyond the scope of an all-too-brief workshop. Ann began with a structural analysis of the Elder Futhark as the class wrote all 24 letters over a grid that reinforced our understanding of how each letter relates to the others in terms of height and width. Unlike the Roman alphabet there are no circular strokes, only straight uprights and a few diagonals. This actually made learning the alphabet quite easy. But it must be understood that runes represent sounds rather than letters. To the uninitiated this seemed quite daunting, but after practicing a few words the logic and beautiful economy of this system became readily apparent.

Runes were never really used for expository writing, but were employed primarily for branding, labeling and divination. They were written with the usage of the times and place, resulting in variations of spelling, which had not yet been standardized. Interestingly, one sign can represent several sounds, and this accounts in part for the simplicity in writing long words, while occasionally presenting the contemporary scribe with the challenge to express sounds that were not part of the ancient languages.

So how does this strange alphabet fit into a 21st century scribe’s repertoire of forms? Runes have a distinctly graphic impact when used in signage, logo and border design and can form tantalizing abstract patterns when the letters are tightly packed and juxtaposed on one another.

Ann also included valuable lessons in layout, tools and color, and we were given a number of options for our weekend homework. These included writing our names or a few words in both joined and unconnected manners, overlapping letters, creating patterns, filling countershapes with either colored pencils or pastels, writing with matte medium or resist and then superimposing a line of runes for a painterly design. One piece of advice that everyone appreciated was Ann’s admonition that when developing a layout not to plan too hard, but to create an elastic piece that has a palpable tension to make it all work. Such flexibility of letters placed on or around a forceful axis creates counteracting shapes that have a unity and balance of their own, and permits the viewer’s eye to smoothly travel around the whole composition. Similarly, when using color to fill in the counters be mindful to place the more intense colors in the center, as the science of optics causes the elements to fan out from a powerful nucleus. Moreover, be mindful of distributing the colors in a manner that does not create rivers that can stop the movement of the eye. This is something I have always grappled with, and it took the study of an unfamiliar hand for me to finally, concretely understand it!

Trees were revered in the ancient world and many of the letters were named for them. So the next time you are told to hug a tree, do so joyfully, knowing that you are paying homage to a beautiful and mystical style of writing…and to Ann Miller. Thanks, Ann!

Session 2
By: Miriam Jones

There was such interest when Ann Miller’s online Runes workshop was announced that the waiting list was nearly as long as the enrolled participants, and Ann graciously agreed to teach a second workshop on August 28 and 31 which followed much the same format as the first, as outlined by Barry.
Morentz. Barry has done an admirable job describing what Ann shared with us all and I would only add, or perhaps stress, two things. From first to last, Ann’s wide knowledge of her subject was apparent. Study is arguably important when working with any calligraphy but all the more so when working with forms as removed from us in time and space as Runes. The word *rune* can be translated as mysterious or hidden, but Ann provided us with a wealth of information so that we felt that we at least had a toehold on this fascinating form. The second aspect of Ann’s approach that struck me was her emphasis on layers, in both her approach and her practice; she talked to us about layers of language, and in her beautiful and evocative pieces she demonstrated layers of figures, as well as layers of media. It was a rich and thoughtful workshop and I have no doubt that what Ann showed us will continue to inspire as we work through our own hidden layers.
Message from Membership
Thank you to all the members who have renewed, and special appreciation to those of you who renewed promptly. And welcome to all our new members. Thank you also for the many notes and decorated envelopes, interesting stamps, bookmarks and cards that came with the renewals—it is the personal interaction that makes this job so rewarding. This summer has been a challenging one for all of us, and the usual schedule for membership slid for a number of reasons related to the pandemic which caused rescheduling and reconfiguring of normal activities. I did not get the second reminders out until September, nearly a month after I would normally have sent the emails. Many people responded immediately after receiving the reminder, and I am always grateful to get as many people as possible in the first mailing of the year. I will be organizing an online version of our annual new member gathering, so stay tuned for date and details. And I wish you all good health and staying safe.

Love, Meredith

Friends of Calligraphy extends a warm welcome to our newest members.

New Members
Greta Baack
Anna Belkina

Members support FOC in many different ways. At this time, we express our gratitude to the members who have renewed or joined at the patron, sustaining and supporting levels:

Patron
Ellen Bauch
Martha Boccalini
Barbara DeMaria
Mariela Gerstein
Hobie MacQuarrie

Sustaining
Paulette S. Allen
Rachel Berliner
Laura Bernabei
Joe & Cathy Boissy
David G. Brookes
Elena Caruthers
Ellen Sarkisian Chesnut
Alexandria Chun
Carole Dwinnell
Evelyn Eldridge
Darla Engelmann
Cynthia White Foster
Ruth Garnett
Maria Giudice
Dody Gray
Nick Gregoric
Jocelyn Hunter
Fredi Juni
Meredith Jane Klein
Susan Kosasa
Joselle Kryder
Barbara Lande
Jo Anne Larson
Victoria Lee
Jerry Lehman
Iyana Leveque
Raoul Martinez
Suli Nee
Dean Robino
Gail A. Sandberg
Rob Saunders
Valerie Sopher
Sumner Stone
Carla & Jean B.G. Tenret
Naomi Teplow
Charlotte Turner
Patricia Van Steenberge
Liz Varnhagen
Gina Vasquez
Mark D. Vestrich
Mary Ann Wight
S. Clancy Woolgar

Supporting
Michele Barnell
Debbie Brawner
Sherry Bringham
Maeve Burke
Dana G. Bybee
Barbara Callow
Antonio Cavedoni
Julia Chin
Annie Cicale
Christine Colasurdo
Patricia Coltrin
Wendy Cook
Barbara M. & Merritt Cutten
Judy Detrick
Becky Rose Eisenstein
Terry Englehart
Diana Goldstein
Louise E. Grunewald
Myron Helmer
Erik Henrikson
Nancy Hills
Billy Ola Hutchinson
Adrienne D. Keats
Elinor K. Kikugawa
Jimmy Koide
Ruth Korch
Linda Kruger
Sharonnn Kushinka
Dave Kwonahara
Ruby Liang
Lourdes Livingston
Linda E. Mahoney
Kathleen Martinelli
Terry McGrath
Kelly Medina
Hermineh Miller
Kestrel Montes
Paulette E. Mulligan
Kris Nevius
Elizabeth Nisperos
Nancy Noble
Renee Owen
Rick Paulus
Anna Pinto
Beth Regardz
Linda Renner
Marcy Robinson
Carl Rohrs
Julia Roy
Sandy Schaadt
Susan C. Skarsgard
Martha Slavin
Hanna Takashige
Erma Takeda
J. Curtiss Taylor
Larry Thomas
Janelia Thurman
Don R. Walker Jr.
Keith Wedmore
Heather Wiley
Suzanne Yoshii
Dorothy Yuki
FOC Council Meeting Minutes

Saturday, 25 April 2020, on Zoom

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

Call to Order by Evelyn at 10:08AM.

Minutes: from March 14, Elena moved to approve as amended, Cynthia seconded, all approved. Minutes from March 27, meeting Dean moved to approve as written, Elena seconded, all approved.

Membership Report: Meredith. As of 24 Apr 2020, 60 new, 474 renewed/paid, renewals up 1 from last report, 7 honorary, 2 honorary spouse, 543 Total, up 14 from last report.

Domestic late renewals via postal mail are expensive; we discussed the recommendation that we do renewals by email; this is more work for the membership coordinator.

Treasurer's Report: Dean. The transaction report for March 2020 was presented. Elena moved to approve, Raoul seconded. All approved. Quicken Upgrade: Dean needs to upgrade Quicken; Council concurs with the annual fee of approximately $30. Zelle funds transfer protocol can be used for business, for domestic transfers only; there is no fee; Council approved adding Zelle to the FOC account. Audit: Audit via Zoom went well. Thank you's to Laura Bernabei, Cynthia, Dorothy, and Evelyn.

Workshop Committee: Elena reported that Cora’s workshops went well. Zoom is a good application for workshops and we learned a lot about how to conduct workshops online. A subcommittee of Elena, Dean and Evelyn will work on setting rules for participants in Zoom for future workshops. We had to postpone Sharon Zeugin’s workshop. Elena pointed out that we want to give interactive classes.

Fort Mason: Dean reported that Fraktur migrated to online with no major problems, thanks to Raoul and with Katie’s contributions as in class helper. Possibility of giving Uncial online will be discussed by the committee and teacher. The 2021 Fort Mason planning meeting will be in August. Camera problem: There was distortion on the Fort Mason monitor for Fraktur. Katie tested FOC’s document camera with her computer and television and there was no distortion. We think that the FM screen may cause the distortion, with a shrink- or stretch-to-fit parameter set by default.

Publications and Mailings: The last mailing was done without a crew! Meredith did it alone over several days. The next mailing will contain only Alphabet and the membership directory update. Nancy said that the next issue of the Bulletin will be online.

Hospitality: Cynthia thanked Nancy for the blur about the hospitality assistant in the Bulletin.

Social Media: Katie. The social media posts about the Fraktur class got good comments. Elena will request photos of work from Cora’s workshop.

Web Administrator: Raoul presented statistics related to social media and the website. Evelyn expressed interest in copying the charts from the web administrator report and including them in the Bulletin online where they will be in color.

Meetings & Events

Annual General Meeting: We continued the discussion begun in the Special Council Meeting on March 27 and in the smaller group that developed the email announcement of March 30. Decisions were made and actions assigned.

Scribes Saturdays: Evelyn asked about the dates at the SF Public Library for Scribes Saturdays. Meredith advised against holding the dates and said she would have Andrea cancel them. Nancy suggested having Scribes Saturdays online via Zoom. Cynthia offered to assist with hosting.

Unfinished Business

2022 International Conference. We discussed the request from Rick and Debra for one of the guilds to receive and hold monies from Marco Chioini and Rendezvous. Rendezvous would like to send this before the end of the year. Evelyn and Dean are comfortable with the accounting; the Council agreed; Evelyn will tell Rick and Debra that FOC will take and hold these funds.

FAQ on Website: Meredith and Dean, action pending.

PayPal: Dean, Raoul, Katie, policy in connection with the CPPA, action pending.

Proposal from the O’Hanlon Center for the Arts: to collaborate, Dean suggested deferring this until post-Covid-19.

Exhibition at Ruth’s Table Gallery: Dorothy reported that nothing's been done because the Bethany Center is closed.

Mission Statement: Fredi pending.

AB5 Issue: re contracting Dean, pending.

Volunteer You Cards: Katie pending.

Business Card: Nancy pending.

Scholarship Fund: Evelyn and Nancy have incorporated modifications. Dorothy moved to limit to two scholarships per year, Cynthia seconded. There was discussion about criteria for evaluating candidates. Voting was deferred pending a more formal proposal.

Adjourn Time: 1:34PM, Elena moved, Fredi seconded. Unanimous approval.

Next Meeting: Combined Council Meeting, Sunday July 12, 10AM – 1PM. Location Zoom

Friends of Calligraphy 2020 Annual General Meeting

May 3, 2020, Zoom Meeting due to Shelter in Place order!

Call to Order by President, Evelyn Eldridge at 1:18PM

Evelyn welcomed new members and ongoing members. Some 30 members participated in the online meeting, including a new member from Hawaii and a member from Calgary, Canada.

Brief Highlights of the past year.

Evelyn shared highlights of some of our events over the past year, including: Trivial Pursuits #31. The SF Pen Show in August: Our Holiday Party, Spring Retreat. We held several successful workshops: Brody Neueneswander, Loredana Zega, Andrew Van der Merwe, Denise Lach. Cora Pearl’s two workshops in April were held on Zoom due to Covid-19 restrictions; they went very well and were well received. Raoul Martinez’ Fraktur class at Fort Mason was successful online after the third session.

Announcements We are working on holding more interactive online classes this year. Plans are underway for a class in June taught by Carol DuBosch. Our Bulletin will be shared online via email and on our website due to Covid-19 limits. Alphabet will be mailed out as planned thanks to Meredith Klein’s efforts.

Membership Report Membership went from 387 members in 2011-2012 to 544 members in this past fiscal year. Of our current 544 members, 60 are new this year. We lost some longtime members this past year. Gudrun Zapf von Hesse, an honorary member, died in December; she would have been 102 in January. Others we lost during the year are: Patti Cooke, Jon Harl, Toshimi Kumagai. We honor all their memories.

Treasurer Report This year, with having to cancel workshops due to Covid-19, we will likely be in the red. We do have cash on hand so we will financially remain intact.

Vote for Coming Year's Council Slate of FOC Officers presented, calligraphy by Meredith Klein. The slate is the current officers and Council members, who are all willing to serve again.

Continued on Next Page
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
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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:
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www.friendsofcalligraphy.org

FOC Facebook:
www.facebook.com/FriendsofCalligraphy

Instagram:
www.instagram.com/friendsofcalligraphy

Colophon

FOC Bulletin #140

Masthead: Daniel Reeve

Text: Adobe Caslon Pro, and Optima

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

Proofreading: Evelyn Eldridge, Raoul Martinez & Dean Robino.

Photos & Screen Shots: Nancy Noble

Copy Deadline

Deadline for articles for Bulletin 141: November 22, 2020. Please submit articles or questions to Nancy Noble, nrnoble@sfsu.edu

Write on the Edge 2022 International Calligraphy Conference Logo Competition

Eleven calligraphers from our 3 Guilds presented twenty-seven fantastic designs for the Write on the Edge logo contest, and the jury was challenged in having to whittle them down to one final winner. Nancy Noble received all the entries and expertly prepared them with only numbers identifying them for the jury. After much deliberation and enjoyment, the jury discovered it was Yukimi Annand’s design that came out on top.

Yukimi’s flush right design presses against the edge of the logo, almost as if it is spring-loaded to push us beyond the edge of the design. Her letters are bold yet playful and, while it is contemporary and full of movement, Yukimi’s design is rooted in her strong knowledge of classic forms. This reflects the intent of the conference in many ways as we push the edges of knowledge, experimentation, art, and play, often with edged tools, here on the edge of the continent. Debra and Rick thank all of those who contributed their time and talent.
Memories of the Ninth International Calligraphy Conference: Experiment, held at Santa Clara University in 1989. Georgianna was the director and this photo captures the Steering Committee and Committee Chairpersons. The photo was taken by Georgianna's daughter Samantha.

**Left to Right:** Back Row: Gene Handa, Chris Paschke, Charles Stevenson, Claudia Ellis Flanders, Arne Wolf, Nancy Hall Johnson (?!), Jane Dill, Carl Rohrs. Middle Row: Lily Stevenson, Jo McCondochie, Marcia Friedman, Norma Fong Chang, Brooke Holve. Front Row: Kaz Tanahashi, Carla Tenret, Georgianna Greenwood, Juanita Mulbarger, Anne Yamashita.

Your hardworking Council members meeting, ‘socially distanced’, while also wearing masks, many provided by FOC President Evelyn Eldridge. Topic Row: Meredith Klein, Nancy Noble, Martha Bocallini sharing her new RBG T-Shirt; Katie Leavens sporting her RBG collar. Middle Row: Evelyn Eldridge, Fredi Juni, Dean Robin, Elena Caruthers. Bottom Row: Dorothy Yuki, Darla Engelmann, Cynthia Cravens. Raoul Martinez was unable to join us, as diligently as he tried.
FOC Calendar of Events

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>October 3</td>
<td>9:30 AM – 4:30 PM</td>
<td>Flourishing: The Art of the Oval with Suzanne Cunningham</td>
<td>Zoom</td>
</tr>
<tr>
<td>October 17 &amp; 18</td>
<td>9:30 AM – 4:30 PM</td>
<td>Byzantos with Cheryl Moote</td>
<td>Zoom</td>
</tr>
<tr>
<td>October 24 – November 14</td>
<td>10:00 AM – 1:00 PM</td>
<td>Pointed Pen Alternatives Rick Paulus</td>
<td>Zoom</td>
</tr>
<tr>
<td>November 12, 13 &amp; 15</td>
<td>10:00 AM – 2:00 PM</td>
<td>Drawn &amp; Built-Up Caps: Hermann Kilian with Yukimi Annand</td>
<td>Zoom</td>
</tr>
</tbody>
</table>

Fort Mason Classes

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>October 24 — November 14, 2020</td>
<td>10:00 AM – 1:00 PM</td>
<td>Pointed Pen Alternatives Rick Paulus</td>
<td>Zoom</td>
</tr>
<tr>
<td>January 5, 12, 19, 26, February 2, 9, 16, 2021</td>
<td>6:30 – 9:00 PM</td>
<td>Copperplate with Raoul Martinez</td>
<td>Zoom</td>
</tr>
<tr>
<td>February 27, March 6, 13, 20, 27, April 3, 17, 2021</td>
<td>10:00 AM – 12:30 PM</td>
<td>Carolingian with Judy Detrick</td>
<td>Zoom</td>
</tr>
<tr>
<td>April 24, May 1, 15, 22, 2021</td>
<td>10:00 AM – 12:30 PM</td>
<td>The Magnificent Monoline Letter Rick Paulus</td>
<td>Location Decision the Month Before</td>
</tr>
<tr>
<td>August 17, 14, 31, September 7, 14, 21, 28, 2021</td>
<td>6:30 – 9:00 PM</td>
<td>Italic with Meredith Klein</td>
<td>Fort Mason</td>
</tr>
<tr>
<td>October 5, 12, 19, 26, November 2, 9, 16</td>
<td>6:30 – 9:00 PM</td>
<td>Pointed Brush with Melissa Titone</td>
<td>Fort Mason</td>
</tr>
</tbody>
</table>

A few more examples of the work produced in Ann Miller’s Runes Class: Left to Right: Elena Caruthers, Gail Sandberg and Iyana Leveque.
Judy Detrick taught an eight week class, *Integrating Design in Calligraphy*, on Saturdays from June to August. Due to the large demand, Judy taught two sessions: one in the morning and one in the afternoon. Here is a screen shot from the cheerful morning class, Judy, upper left.

Carl Rohrs offered a very insightful Zoom lecture on Thursday, July 9th, 2020. His talk covered the Summer 2020 issue of *Alphabet*, Volume 45, No. 4. What a wonderful and informative look into Carl’s visit to Estonia and the National Library of Estonia in Tallinn and their Special Collections Department. He covered the stories and work of the well-known Estonian Scribes. All of this can be found in this issue. *The cover to this issue is to the right.*

FOC Social Media Committee

We hope you have noticed that in September we began an ongoing monthly Member Feature on the FOC homepage, Instagram and Facebook. We will be featuring well-known calligraphers in our guild and works by members who have less exposure. It will be an online exhibition and the FOC Social Media Committee will make the decisions about posting. If you are interested in having your work featured, contact Fredi Juni at fredijuni58@gmail.com. She will share information with you about the process of submitting your work. You may submit two to five pieces.

#FOCSHELTERING Hashtag Announcement

FOC invites you to share your calligraphy projects while you are staying home. Post your work on Instagram with the hashtag #FOCSHELTERING. During this time, we will periodically repost a selection to the Friends of Calligraphy Instagram page.

Estonia Revisited

Carl Rohrs offered a very insightful Zoom lecture on Thursday, July 9th, 2020. His talk covered the Summer 2020 issue of *Alphabet*, Volume 45, No. 4. What a wonderful and informative look into Carl’s visit to Estonia and the National Library of Estonia in Tallinn and their Special Collections Department. He covered the stories and work of the well-known Estonian Scribes. All of this can be found in this issue.

*The cover to this issue is to the right.*