

Kalligraphia

25

KALLIGRAPHIA 2025

An Exhibition by Members of
The Friends of Calligraphy

San Francisco Public Library
100 Larkin Street

Skylight Gallery, Sixth Floor

June 7 through August 31, 2025

The Friends of Calligraphy is pleased to present Kalligraphia 2025, its seventeenth membership exhibition. Kalligraphia, held every three years, is unjuried and open to all current members of the organization. The exhibition's title, a transliterated Greek word meaning 'beautiful writing,' was adopted by the Friends of Calligraphy for its first exhibition in 1976. It has provided a sense of continuity for the succeeding membership exhibitions, through the evolution of the organization over fifty years and the shifting landscape of current trends in the field of calligraphy. The original works submitted for display demonstrate a wide range of contemporary calligraphic practices, from the traditional to more experimental methods of using letterforms as a means for artistic expression. All levels of accomplishment, from student to amateur and professional works, are represented and reflect the inclusive nature of the organization and the vitality of the art and craft of calligraphy.



Exhibition Viewing Hours:

Sunday: Noon to 6 p.m.

Monday: 9 a.m. to 6 p.m.

Tuesday, Wednesday, Thursday: 9 a.m. to 8 p.m.

Friday: Noon to 6 p.m.

Saturday: 10 a.m. to 6 p.m.

Concurrent with the exhibition, the Friends of Calligraphy will present demonstrations of calligraphy, its techniques and tools, by noted Bay Area scribes. They will take place on Saturday afternoons, 2–4 p.m., from June 14 through August 23, in the Latino-Hispanic Community Room, Lower Level, Main Library. On June 21, there will be an illustrated talk from 2–3 p.m. in the Latino/Hispanic Room.

Ellen Bauch

THE CLOWN'S PALACE

Ink, on paper strips; Yuzen Japanese paper cover
over boxboard

5 ½ x 5 ½ x 3 ¾ inches, book closed | NFS

Turkish Proverb: When a clown moves into the palace,
he doesn't become king. The palace becomes a circus.

□ 415.613.1492 | ellen@bauchsf.com

Amy M. Bennett

VANISHING ACT

Ink, graphite; on paper: meander book with colored
paper slipcase

6 ¾ x 4 ¾ inches, book closed | \$950

Inspired by a list of restricted words, this artist's book is
made from a single sheet of paper. Its folded structure
allows it to be viewed as a book or unfolded as a broadside.
This design visually fragments and reassembles the text,
disrupting the imposed control over language.

□ bennamym@gmail.com

Laura Bernabei

BUDDHA SAYING

Gouache, sumi; brush, Brause nib; Arches text wove paper
11 x 9 inches | NFS

I took Risa Gettler's "Visigothic Versals" class.

This was my project from that class.

□ 415.812.4517 | lbernabei@comcast.net

JoAnn B. Brand

YEAH

Black and vermilion sumi; ruling pen; BFK Rives paper

13 ⅝ x 13 ⅝ inches | \$100

This is one of a series of five remarks or interjections to
express joy or exuberance, which is what I was feeling
when playing with my ruling pen!

□ 415.871.4652 | lettersandimages@gmail.com

Jane Brenner

ALL THE WARM NIGHTS

Dr. Ph. Martin's Bleed Proof White; construction paper, on metallic cardstock

12 ½ x 8 inches | \$200

Here's advice for your summer nights written by an Indigenous Canadian who lived near Lake Winnipeg. Translation by Howard Norman.

☐ 707.528.3513 | handart@sonic.net

David Brock

DAILY SUTRA 4

Graphite, colored pencil, gouache; Hahnemühle Ingres paper, Arches hot press watercolor paper

12 x 4 ¼ inches, book closed | NFS

From the series: *Daily Sutras*.

Each sutra is a Latin word and a line of poetry.

CONFUSIO: (Latin) confusion

Poetry from: "Old Walls" by W. S. Merwin.

☐ 619.306.9334 | david.f.brock@icloud.com

David Brookes

ASSYRIAN WOLF

Bleach; metal nib; on black paper

12 x 15 ¼ inches | NFS

Shown at the final Black Sabbath party, 2010.

Samantha Cairo-Toby

THE NIGHT WIND

Purple ink, gouache; papyrus and various handmade papers; Coptic-bound manuscript, purple paper cover with copper metal butterflies and stars

10 ⅛ x 7 ¼ inches, book closed | NFS

After receiving a gift of two separate sizes of papyrus paper I decided I would try to create a manuscript using my own words. It took seven years to complete the text and illustrations. The binding and cover decoration were time-consuming, but came together perfectly after several bad ideas had fortunately failed.

☐ 415.317.8802 | sjcairotoby@gmail.com

Elena Caruthers

SCHOOL OF TEARS

Blue Bister ink; Mitchell 6 nib; on Arches text wove paper

10 ¼ x 6 ¾ inches, book closed | NFS

This book is a fairy tale version of a true story from my childhood, when I spent one day in a school in Switzerland, written in the Gothic cursive script favored by Cheryl Jacobsen. I wanted to write a manuscript book with my own words. The drawings of mountain and Edelweiss are added to evoke the beauty of the Alps where the school was located.

☐ elena.caruthers@gmail.com

Charlotte Chan

A BLISSFUL BANQUET

Metallic watercolor; on colored paper

18 ¾ x 13 ½ inches | \$90

Celebrating the beautiful forms of alphabets by displaying the German Gothic together with English Roundhand, the decorative alphabets become exquisite, jewellike portraits. Together they create a delightful and beautiful banquet.

☐ artistic.figures@yahoo.com

Sandra Collins

SWAYING BRANCHES

Dr. Ph. Martin's Pen-White, gold leaf; on black paper

16 x 12 ¾ inches | \$750

☐ scollins678@gmail.com

Patricia Coltrin

REMEMBRANCE

Watercolor; Arches text wove paper, in handbound book

9 ¾ x 6 7/8 inches, book closed | NFS

From "Remembrance," the second section of the poem "Preparatory Exercises" by Octavio Paz in the collection *A Tree Within*, 1987-1988. Translated by Eliot Weinberger.

This is my first book.

Thanks to Judy Detrick.

☐ 510.524.5208 | patricia_coltrin@yahoo.com

Sarah Lewis McVity Cortes

LYRICAL LIMERICKS

Acrylic paint; Arches hot press watercolor paper; bookbinding material

26 ⅞ x 20 inches | NFS

☐ sarah.cortes@post.harvard.edu

Judy Detrick

AFTER THE GAME

Watercolor; on Arches text wove paper

13 x 20 inches | NFS

I accidentally discovered granulating watercolor, and explored the effects while doing calligraphy.

☐ jdetrick@mcn.org

Claude Dieterich A.

MUSIC

Gouache; on paper

11 x 15 inches | NFS

Carol DuBosch

A PRAYER AMONG FRIENDS

Acrylic gloss medium diluted with water and drop of black ink, hand-embossed letters; X-Acto knife, Speedball B nib; Arches watercolor paper; book with accordion spine

7 x 4 3/8 inches, book closed | NFS

My artist book features a portion of John Daniel's "A Prayer Among Friends" on each of its 11 pages, with a combination of embossing and paper cutting. The remaining words, in grey-tinted acrylic gloss medium, raised & shiny, harmonize with the embossing. The paper cuts offer a window into the next page. The accordion spine gives space between pages when fully open.

□ abcdubosch@frontier.com

Evelyn Eldridge

SUMMER SOLSTICE

Dr. Ph. Martin's Bleed Proof White, pastel; on Canson Mi-Teintes paper

8 x 21 1/2 inches | NFS

A line from something Carl Sagan wrote. Just messing around one day.

□ escrita@gmail.com

JoAnn Evans

COFFEE

Walnut ink, copper, brass; on paper

12 x 16 inches | \$250

□ 541.535.2077 | thegardenofweed.in@hotmail.com

Jane Ewing

BEHOLD THE TREE

India and Chinese ink, watercolor, gouache, epoxy; Lanaquarrelle 300 lb. watercolor paper, Fabriano 90 lb. paper

9 5/8 x 13 3/4 inches, book closed | \$200

I lettered narratives about, and illustrated my reverence for, trees. The 38 pages in three signatures can be laid over others in a variety of configurations. The bindings are simple; the architecture, complex. It weaves and merges abstract images with calligraphically written sentiments that embrace the appeal and value of trees. They are a visual dialogue.

□ janeewing42@gmail.com

Debra Ferreboeuf

ONE DAY

Gouache; brush; on handmade paper

26 1/2 x 13 1/2 inches | NFS

Inspired by Marina Soria's "Calligraphy in Blossom" workshop, I created this alphabet to express my adaption of a line from Mary Oliver's poem "The Journey":

"One day she knew what to do and began."

Life is always a series of beginnings, which I see the folds depicting. As for the lettering, it's the puzzling out of how to begin. And begin and begin and begin.

□ 831.233.0488 | debra@inkcando.com

Sara Loesch-Frank

THE DANCE OF THE PEN

Gouache, white ink, copper foil; paste paper

17 1/4 by 13 inches | \$325

Begun in class with Gemma Black.

□ 408.387.4951 | sarandippityart@gmail.com

Marcia Friedman

THE GASHLYCRUMB TINIES

Prismacolor colored pencils, Graphic Liner pen; Arches text wove paper

19 x 16 inches | \$200

This macabre poem by Edward Gorey has long been one of my favorites. It appeals to my rather warped sense of humor. I chose the bright colors and rounded letterforms to contrast with the gruesome text.

□ visualsolutions76@gmail.com

J. Ruth Gendler

ELOQUENCE

Monotype with handwork; on Rives BFK paper

22 x 17 1/4 inches | \$800

□ jrgendler@gmail.com

Maria Giudice

CALLIGRAPHY AT PLAY

Ink, with a touch of gold leaf; on vellum and Arches text wove paper

15 3/4 x 21 5/8 inches | \$1,500

Constantly inspired by NY abstract expressionism, I love to use letterforms to form abstract art.

□ 415.377.5459

Mary Gow

MOVE THROUGH STORMS

Mixed media; on canvas board

9 x 11 inches | NFS

Georgianna Greenwood

**FRIENDS OF CALLIGRAPHY
SALUTES SUSIE TAYLOR AT
THE 1988 FRIENDS OF CALLIGRAPHY
ANNUAL GENERAL MEETING**

Gouache; Brause nib; Canson paper, with marbled paper binding

5 x 8 inches, accordion closed | NFS

Lettering by Georgianna Greenwood, text by Jo McCondochie, and marbled paper binding by Lynn Prather houses this calligraphic salute in honor of Susie Taylor, in accordion-style format.

Louise Grunewald
ALPHABET MUSIC

Paste paint, watercolor, gouache; colored pencil; Fabriano Artistico watercolor paper

22 x 8 inches | \$400

I let the patterns in the paste paint dictate shapes to create letterforms and words in paint and colored pencil, later adding more color to complete the design.

□ 505.690.0642 | westernhands@icloud.com

Linda P. Hancock
LET'S MOVE

Gouache; on paper

11 ¼ x 17 ¾ inches | \$250

This piece was an experiment in diversity of form and joy in the doing.

□ lindaphancock@gmail.com

Karen C. Haslag
MUSIC

Acrylic ink; automatic pen, Brause nib; on paper decorated with an acrylic paste mixture

9 ¼ x 12 inches | NFS

I joined FOC in 1975. Early, important influences were my first teacher, S. Helen Buening, O.S.B., in 1969; Alan Blackman; and David Mekelburg. The "music" quote is by Olivier Latry, titular organist of Notre Dame Cathedral, Paris.

Noah Hermalin

"IF A SCRIBE KNOWS ONLY ONE LINE . . ."

Ink, watercolor, graphite; dip pen, fountain pen, brush; on paper

8 ½ x 11 inches | NFS

A Sumerian proverb, attested in Old Babylonian texts, extolling (or perhaps mocking) the virtue of good handwriting.

Thomas Ingmire
THE FIELDS

Gouache, sumi & sumi watercolors; gold & palladium leaf on gesso & gum arabic; quills, metal pens, brushes; on BFK Rives paper. The cover and the pages with straw resulted from a "failed experimental paper making project" by Amanda Degener. I rescued the pages and painted them.

12 x 14 ¾ inches, book closed | \$6,500

Inspiration: "The Field" by Jorie Graham, and Anselm Kiefer's painting, *The Order of Angels* 1983/84. The book presents two visual interpretations:

1. Bars of color replace the words, making it possible to see the language pattern as a field.

2. The poem, presented in a horizontal format, attempts to capture the power and chaos of the Kiefer painting.

Legible short phrases on alternating pages give the viewer/reader a hint of the poem's verbal content.

□ thomas.ingmire@gmail.com

Susan Ito
WE WERE IN ITHACA

Gouache; chisel-edge nib; on paper

17 ¼ x 17 ¼ inches | NFS

I lived in Ithaca during my college years and have often felt homesick for it. When I saw this quote by E. B. White, I knew I had to write it out.

Cheryl Jacobsen
GOAT SKIN #1

Walnut ink, gouache, gold leaf; on goatskin vellum

18 x 18 ¼ inches | NFS

I created this piece as a commemoration of the "Gothic Cursive & Medieval Vellum" class that I and Madison Bennett taught this past summer at the *Roman Holiday* conference. It started off as a fresh goat skin which we and our intrepid and dedicated students transformed into a lovely piece of vellum.

□ 319.330.5334 | cherylj80@gmail.com

Helene C. Jensen
THE BOOK OF RANDOM DANTE

Handwriting, drawing, cutout, Coliro watercolor tablets; nibs, brushes; Saunders Waterford watercolor paper, Fabriano Tiziano drawing paper; bound in Japanese silk bookcloth

8 ½ x 5 ¼ inches, book closed | \$350

The artwork is inspired by Dante's *Divine Comedy* and consists of a selection of quotes, some of them with small changes and adaptations. The context is all about the journey of life and finding your own path and purpose.

□ +4790545907 | kalligrafisk@gmail.com

Fredi Juni
VALENTINE

Ecoline red watercolor ink; folded pen; on watercolor paper; origami hearts on waxed thread

14 ¾ x 11 ¾ inches | NFS

A simple valentine message.

□ fredijuni58@gmail.com

Meredith Jane Klein
EN LIQUEN EN LA PIEDRA

FW acrylic inks, DuraClear satin varnish; Hunt pointed nib; on stones; arranged on my paste paper (using Madeleine Durham's brush technique)

12 ½ x 9 ½ inches | NFS

Neruda's poem "The lichen on the stone," written three years before his death, is in a collection described as his love song to the earth. He calls lichen "primal hieroglyph ... scripture of the sea around the round rock," and says, "silently the alphabet goes on." I inscribed the Spanish on three stones from Mary Laird, and James Nolan's translation on three stones I had collected.

□ gkle@sbcglobal.net

Mary Risala Laird

INNER SPACE

Watercolor, chrome ink; on board

11 x 14 inches | \$400

Meditation retreat.

□ 510.798.8905 | risalalaird@gmail.com

Katie Leavens

HOPE ON THE WIND

Indigo ink stick, watercolor; wax pencil, pointed pen, natural hair brushes; Fabriano Artistico 140 lb. hot press watercolor paper

24 x 18 inches | \$750

I've picked up the hobby of watching birds in the tree outside my window when I feel overwhelmed. "Hope is the thing with feathers" by Emily Dickinson—written during the Civil War—has felt very poignant lately. There's always the hope of the carefree bird hopping from branch to branch.

□ hello@kleavens.com

Victoria Lee

SANCTUARY

FW acrylic inks; flat brush, metal nibs; on illustration board

25 x 19 inches | NFS

Piece completed in a Peter Greco class.

□ ginkgoleafdesign@gmail.com

Jerry Lehman

LOVE

Gouache; automatic pen, pointed pen; on cold press watercolor paper

6 ¾ x 9 ¾ inches | NFS

Virginia LeRoux

"STAY ALIVE"

Sumi ink, Winsor & Newton cadmium red; brush, Brause nib; Somerset mouldmade paper

24 ¾ x 17 ¾ inches | NFS

The poem "Stay Alive" was inspired by the sacred poetry of Rumi.

This piece is written in honor of my granddaughter Rumi, born last year.

Rumi's message is an inspiration to be alive with every cell in your body, and every fiber of your being.

□ 541.482.5700 | vsilbowitz@gmail.com

Iyana Leveque

RUNESPEAK

Mixed media, on paper

16 x 20 inches | NFS

Rune studies with Ann Miller inspired this exploration of form, coloré and texture.

□ iyana.leveque@gmail.com

Lourdes Livingston

ABSTRACT PRAYER

Ink; balsa wood; on archival paper

21 ¼ x 17 ¼ inches | \$800

Roman letters from "The Hail Mary" overlap from top, side, and bottom to serve as both prayer and abstract art.

□ 415.710.7077

Grendl Löfkvist

AFTERMATH

Beladi black Arabic ink, Manuscript Shimmer red ink; Brause nib; Flurry 110 lb. paper

21 x 15 inches | NFS

I asked local poet and activist Beau Beausoleil if he would provide me with a poem that sums up today's political climate. He generously sent me his poem "Aftermath," which poignantly evokes the genocide being committed in Palestine and the racism, fascism, and economic warfare now being unleashed here.

□ grendl_lofkvist@yahoo.com

Alexandra Lorraine

WHAT IS THE QUESTION?

Ink, watercolors; on Arches text wove paper; hung from a branch

9 ⅝ x 21 ¾ inches | \$200

□ alexlorraine@me.com

Sherrie Lovler

DEEP IN THE FOREST

Sumi ink, watercolor; China marker, graphite; on paper

22 ⅞ x 17 ⅞ inches | \$1,200

This painting is part of my Wabi Sabi series where the energy of the moment comes through. It is inspired by my poem "Deep in the Forest," which ends with: "...and know that spring has come / reminding me to love the beauty / and strangeness and torment of life."

□ sherrie@inkmonkey.com

Hobie MacQuarrie

I MUST FLY

Cut vinyl letters on vinyl

8 ½ x 23 inches | NFS

Linda Mahoney

ON TRUTH

Ink on paper

11 x 14 inches | NFS

John Selden was an eminent lawyer in 17th century London.

Raoul P. Martinez

EXCERPT FROM NAKED LUNCH

Ink, gouache, gold leaf; on art paper
23 ¼ x 19 ¼ inches | NFS

In *Naked Lunch*, William Burroughs tells the story of a man who let his asshole take control of his body. This piece expresses my concern about the incompetence of our political leaders and the devastating consequences of their decisions.

Janet Martorello

KEEP YOUR CHANNELS OPEN

Sumi ink, watercolor, gouache; on Arches paper
21 ⅞ x 15 ⅞ inches | \$500

Words spoken to Agnes de Mille by Martha Graham—both dancer/choreographers. I think it speaks to all artists and creators.

□ 310.713.8486 | janetmscribe@yahoo.com

Jody Meese

VIBRANTLY ALIVE

Ink, watercolor pencil, Finetec gold watercolor; on paper
15 x 15 inches | NFS

Vibrantly Alive was created with Risa Gettler's Visigothic versals. The words speak to me in these times of unprecedented activity, both personal and political.

□ 415.272.3612 | jodymeese@gmail.com

Ann B. Miller

ODIN RECEIVES THE RUNES

Gouache, ink; pen, brush; on Arches 140 lb. hot press watercolor paper
25 x 19 inches | \$1,800

How did runes come to be? A dramatic passage from the *Hávamál* describes the legendary receiving of the runes by Odin, from Odin, in a circular evolution that expresses the miracle of writing. Part of the Icelandic *Poetic Edda*, it was written down in Old Norse in the 13th century *Codex Regius*.

□ calligraphy@pennib.com

C. A. Millner

PAINTERS AND POETS

Gelatin wash, gouache, mica spray; on Japanese paper
20 ¼ x 13 ¼ inches | \$250

Originally created for an exhibit that called for historic hands, this Roman style of lettering wanted a concurrent quote. And the purple paper wanted a royal gold. The paper was first treated with gelatin, allowing wrinkles to remain, much as clothing; stencils were sprayed; then the lettering.

□ millner.ca@gmail.com

Kestrel Montes

TOO LATE

Gilding, watercolor; pointed pen; on watercolor paper
20 x 16 inches | NFS

A sweet poem to remind us all to enjoy our children's childhood.

□ 707.696.2735 | kestrel@inkmethis.com

Suzanne Moore

INFINITE TIME

Monoprint, acrylics, gold tooling; on Rives BFK paper. Fold-out pages: acrylic and ink, on Ingres paper. Cloth-bound, with painted lead-in pages.

15 x 8 ½ inches, book closed | \$1,300

Inspired by the visionary writings of Lucretius, whose pre-Christian (ca 55 BC) poem describes creation (the Big Bang), the nature of the senses and the soul, appreciation of Nature, and the qualities of atoms. Was Lucretius a time-traveler, as he describes atoms surviving "infinite time to make things new"? Excerpt, *De rerum natura*, Titus Lucretius Carus, A. E. Stallings translation.

□ 206.948.7630 | scarletandmaeve@yahoo.com

Kris Nevius

LETTING GO OF REGRETS

Ink calligraphy; decorative paper: box, note holder, book, and mat

14 x 16 ¼ x 4 ⅞ inches | NFS

The sealed box allows me or anyone to write a regret, fold it up, and drop it into the box, symbolically letting go of that regret. Writing the book and dropping regrets into the box is helping me let go of many regrets.

□ krispaperstudio@gmail.com

Deanna Jay Chu Nim

NOTHING OBSCURES — MASAHIDE

23 karat loose gold leaf; Somerset black paper, Citrasolv-altered *National Geographic* pages

8 ⅞ x 29 ⅞ inches | \$1,000

I have loved this poem for a very long time.

□ 949.547.4683 | falada1@mac.com

Elizabeth Nisperos

OUR LADY OF CALLIGRAPHY

Acrylics, watercolor, ink, pigments

19 ⅞ x 15 ⅞ inches | NFS

The rosary main crown consists of roses praying Hail Mary. The Mysteries: Joyful, Sorrowful, Glorious, Luminous. Fifty rosary beads honoring Mary and Jesus. What a holy way to honor FOC on its 50th Anniversary. Virgin Mary carries Our Lady of Calligraphy for the first time.

□ thewaytorite@aol.com

Nancy Noble**CREATIVITY IS INTELLIGENCE HAVING FUN**

Gesso, gouache, walnut ink; on canvas

27 x 23 inches | NFS

My work is inspired by a workshop with Peter Greco where he introduced his Toltec Gothic lettering. Peter is well-known for his hand lettering and calligraphy, and he developed a unique series of abstract glyphs that he introduced in this workshop. I have incorporated those in my piece.

□ 510.697.4471 | nrnoble@sfsu.edu

Renée Owen**CONTRAILS**

Paper, board, thread, mixed media; wood covers; Felt pouch, deerskin lacing, beads, thread

18 x 5 inches, book closed | \$750

An artist's book of abstract calligraphic painting, with gestural calligraphy capturing fragments of original poetry, created in a haptic act of reverence to honor the artist's connection with a favorite mountain stream and her beloved grandmother's passing. Housed in a wool felt pouch dyed and eco-printed with local plants and rust.

□ reneeowen@sbcglobal.net

Chris Paschke**CALLIGRAFFITI II**

Mixed media: textural gesso, black sumi and walnut inks, watercolor, gouache, graphite; bamboo brushes, ruling pens, fine-point steel nibs; on smooth 90 lb. Stonehenge paper

13 ¾ x 13 ¾ inches | \$1,500

I have always been inspired by Asian art and calligraphy, as well as abstract expressionism. Therefore my art is often interpretive, layered, textured, and contemporary imagery that almost always has an Asian feel. I begin with a concept, but let the art dictate what to do next.

□ 661.717.5596 | chris@designsinkart.com

Rick Paulus**CROSSING THE BAR**

Gouache; on paper

18 ¼ x 18 ¼ inches | \$400

With thanks to Alan!

□ rspaulus@gmail.com

Ruthie Macha Petty**HAPPY 50TH FOC!**

Cotton, polyester, and rayon threads and fibers; lettering drawn by hand, then traced onto and cut out of fabric; machine- and hand-stitched

24 ¾ x 19 inches | \$500

I have so much respect and appreciation for FOC, its members, and devoted volunteers. I offer my heartfelt thanks in this two-sided anniversary quilt.

□ ruthie.m.petty@gmail.com

Anna Pinto**A SUGGESTION (THANK YOU, BETYE SAAR!)**

Pastel dust, colored pencil, collaged scraps of watercolor, paste paper, Japanese paper; on Hahnemühle Ingres paper

15 ⅝ x 12 ⅝ inches | \$300

The assemblage artist Betye Saar was taught this maxim during the Depression, and it feels even more relevant now. Got beautiful paper? Use it up!

□ anna@annapintocalligraphy.com

Paul T. Plale**THINGS FALL APART (AFTER YEATS)**

Ink, paper, cardboard

20 ½ x 10 inches | \$333

□ ptplale@gmail.com

Susan Richardson**SWEET LAND**

Mixed media: paint, ink, fabric, thread; pen lettering; mounted on foam core

24 x 18 x 5 ½ inches | \$500

This work was inspired by my fear that our democracy and precious rights are eroding. I love the United States and long for it to be a beacon of hope and a "sweet land of liberty."

□ susan@susanrichardson.com

Dean Robino**now^{squared}**

Cut letters from Rives BFK monoprint; mounted on Brady laid paper

21 ¼ x 17 ¼ inches | \$200

Inspired by Alan Blackman and Milton Glaser and some of the words in the atmosphere now.

□ deanr@pacbell.net

Marcy Robinson**INSPIRATIONAL QUOTES**

Gouache, sumi ink; various nibs; Arches text wove paper

8 ⅞ x 15 ¾ inches | NFS

□ marcylettering@yahoo.com

Carl Rohrs**UNTITLED**

Higgins Eternal ink, colored pencil from Susie Taylor; on Fabriano Roma paper

12 ⅞ x 28 ¼ inches | NFS

□ 831.295.2992 | rohrs@baymoon.com

Robert Ross

THE PERSISTENCE OF SCUNGE

Red and mixed walnut/black ink; flexible nib pen; archival paper

21 ½ x 16 ¾ inches | \$300

Most of my practice is improvisational, pretty much stuff I make up on the spot, and one-off. For this piece I ended up doing it over, adjusting spacing and final wording.

□ rross@mcn.org

Nancy Ruiz DePuy

OAKLAND LOOKING WEST

Ink, colored pencil; on paper

16 ¼ x 11 ¼ inches | NFS

A special friend died a year ago. Madie Adams was the single mother of three adult children, who returned to college to finish a B.A. and an M.A. in English from UC Berkeley. I wanted to honor her memory by lettering one of her poems. I used pen and ink as well as colored pencil.

□ 831.439.0614 | penlady101@comcast.net

Michael Starkman

I SEE BEHIND EACH MASK

Ink, gouache; ball point pen, Brause nib; on paper

12 ½ x 9 ¾ inches | NFS

Fellow passengers on BART, and an excerpt from "How Solemn, as One by One" by Walt Whitman, published in *Leaves of Grass* (1871).

□ 415.437.2878 | michael@michaelstarkman.com

Lily Stevenson

ALPHABETS

Purple and red gouache; white pencil, brush, pen, pencil; on Arches black paper

21 ¼ x 14 ¼ inches | NFS

I have been so fortunate to have learned from many inspirational teachers in my 92 years. Loredana Zega has been a recent inspiration. She palettes her brush so well and produces such beautiful strokes that it is a joy to perform the same way and watch beauty emerge.

Christopher Stinehour

ALPHABET STONE

Gilded incised letters on black slate

14 x 12 inches | NFS

□ alphabetcarver@gmail.com

Akiho Sugiyama

ALPHABETICAL NAMES OF FLOWERS

Watercolor on paper

16 ¾ x 16 ¾ inches | NFS

At the end-of-year cleaning last year, I found a fraktur assignment sheet from Judy Detrick's class at Fort Mason that I took in 2014. I have used Kalligraphia 2025 as an

opportunity to create a new sheet, trying to comprehend the lesson, after all these years.

Carla J. Tenret

MY FAVORITE EMILY DICKINSON ON NATURE

Unique letterpress limited edition book, printed on Holcomb paper; cover: Cave Cloud paper

6 ¼ x 6 ⅝ inches, book closed | \$300

Printed by 10Ray Press and Quelquefois Press, in a signed edition of 50. Each book is a unique combination of my color-printed calligraphy and drawings on rainbow-rolled pages.

□ Contact Mary Laird: 510.798.8905 | risalalaird@gmail.com

Harolyn Thompson

OMAR KHAYYAM REVISITED

Gouache; Brause nibs; on laid stock

14 ⅝ x 11 ¾ inches | \$60

I have lived in the Napa Valley since 1975. Calligraphy is my avocation and part-time vocation. When my husband took up the word processor, I took up the quill. My portfolio includes the usual certificates, wine labels, invitations, etc., but my special interest is note cards and personal, one-of-a-kind greeting cards.

□ 707.963.3992

Michiko Toyama

COMPASSION

Watercolor, sumi ink; metal nib, brush; on Arches text wove paper

12 ½ x 15 ½ inches | \$500

Work from Risa Gettler's "Visigothic Versals" class.

□ mitchtoyama@gmail.com

Sherri A. Trial

ECCLESIASTES 3

Watercolor, 23 karat gold leaf; on calfskin

10 ½ x 11 ¼ inches | \$450

□ 717.385.9669 | Sherri.trial@gmail.com

Linda Turner

ON TOTALITARIANISM AND THE NATURE OF TRUTH

German and Japanese watercolor; Hunt Hawk Quill nib (rustics), Brause edged nib (uncials); on JNB Deluxe Black paper; pamphlet-bound book in hardbound case

9 ¼ x 6 ¼ inches, book closed | \$1,000

Hannah Arendt (1906-1975) was a German historian and philosopher who left behind an extensive body of work. She is known for her nuanced discussions on truth, lies, and the nature of totalitarianism. Her words resonate loudly in today's political climate, and we should all pay close attention.

□ 707.964.7422 | lindaturn@comcast.net

Harry Van Ornum**ALPHABET RED SQUARE**

Linocut with red paper center; printed with black printers ink on smooth rag white paper

20 x 17 inches | \$500

Hand-carved in linoleum. Then hand-printed with a wood spoon; red color for the center.

□ harryvo@mcn.org

Catherine von Schwind**CIRCLE ROUND**

Graphite, ink, watercolor; on watercolor paper

5 ½ x 7 ½ inches, book closed | NFS

John Ward**RON'S BIRTHDAY CARD**

Various inks; brushes, pens; repurposed cardboard

7 ½ x 7 ½ inches | NFS

On his 84th birthday Ron rode his bike 30 miles from Fort Bragg, California, down the coast highway to Elk where he camped on the baseball field and rode back the next day. The least he deserved was a really good card!

□ manyminds@mcn.org

Mary Ann Wight**PICTURE MAKERS**

Acrylic ink; brushes; on canvas

20 x 16 inches | \$500

Frederick Douglass quotation about the power of poets, prophets, and reformers.

□ 510-910-7387 | maw.wight@gmail.com

Cassandra Wilson**LOVE: A BEAUTIFUL NECESSITY**

Handmade watercolor, walnut ink, Moon Palace sumi; on cold press watercolor paper

10 ⅝ x 12 ⅝ inches | \$450

□ 859.771.0514 | cassandra@artfulpenmanship.com

Carry Wouters**HEAD-HEART-HAND**

Mixed media, Winsor Newton gouache; Brause nib; on BFK Rives paper. Calligraphy inspired by Lapidair Writing.

13 x 19 ½ inches | NFS

During the background processing phase, a human profile appeared out of the blue. It inspired me to write a text to

express emotions as they happen. Simply working with the elements on my work table. Layers melt together as they are. They whisper or shout and I learn to express. Lapidair Writing is timeless. The shape of letters can be interpreted both traditionally and as very contemporary.

□ carry.wouters@telenet.be

Andrea Wunderlich**ERINNERUNG (MEMORY)**

Mixed media

9 ½ x 14 ⅜ inches, book closed | \$850

Memory is the only paradise from which we cannot be expelled.

Author: Jean Paul (1763-1825).

□ andrea@andreawunderlich.com

Gaston Yagmourian**FREEDOMS ART BOOK**

Mixed media

5 ¾ x 7 ½ inches, book closed | NFS

"One of our greatest freedoms is how we react to things" is the fuel for this art book, that phrase serving as a running mantra repeatedly written across more than 30 spreads, in an Etruscan-inspired script originally developed by Laurie Doctor. Each spread was an opportunity to try a different tool or material, change styles, explore new techniques, make mistakes, course-correct, be surprised.

□ gaston@yagmourian.com

Dorothy Yuki**A NATURAL WONDER - GINGKO**

Multi-media (gelli plate, acrylic, gouache, ink); Arches text wove paper; on acrylic display stand

8 x 4 inches, book closed | NFS

Inspired by a prompt from my Brody Pod—natural wonders, a folio with a gelli-plate-print base in acrylics, with hand-cut flags on Arches text wove and a simple thread attached to a gelli-plate-print cover. The 'G' is gouache; my logo is on the back page. The calligraphy in the center is done with my own letterforms. The holder I devised for the piece is clear acrylic plastic.

□ 415.939.3137 | dotyuki@gmail.com

NOTE: Dimensions of works listed are height x width.

NOTE: Information about work listed for sale may be obtained by contacting the artist directly.

Kalligraphia 25

SCHEDULE OF CALLIGRAPHY DEMONSTRATIONS

Saturday afternoons, 2 to 4 p.m., Main Library
Latino/Hispanic Community Room, Lower Level

June 14	English Roundhand: History, Misconceptions & Modern Practice Katie Leavens
July 5	The Many Flavors of Blackletter Raoul Martinez
July 12	Scribes, Script & Art in the Book of Kells Meredith Jane Klein
July 19	Speaking to the Eyes: Word as Image Suzanne Moore
July 26	Lettercarving in Stone Christopher Stinehour
August 2	Capital Ideas Revisited Carl Rohrs
August 9	How to Take the Ick Out of Your Italic Sara Loesch-Frank
August 16	Unrepentant Uncial Grendl Löfkvist
August 23	BLOCKED? Try These Letters Dean Robino & Dorothy Yuki

Kalligraphia in Skylight: What Is Calligraphy? An illustrated talk by Judy Detrick

Saturday, June 21, 2025, 2–3 p.m., Main Library
Latino/Hispanic Community Room, Lower Level

Exhibition Co-Coordination

Meredith Jane Klein & Katie Leavens

Library Liaison | Andrea V. Grimes, Program Manager

Exhibition Logo | Judy Detrick

Exhibition Flyer Design | Carl Rohrs

Calligraphy for Name Labels | Michael Starkman

Calligraphy for Demo Signs

Patricia Coltrin & Meredith Jane Klein

Opening Reception Coordinator | Jody Meese

FOC 50th Anniversary Logo | Design by Carl Rohrs,

Calligraphy by Susie Taylor & Georgia Deaver

With thanks for help with logistics, artwork receiving, publications, labels and installation of the exhibition: Laura Bernabei, JoAnn Brand, David Brookes, Ann Carroll, Elena Caruthers, Sarah Lewis Cortes, Marcia Friedman, Janet Glessner, Andrea Grimes, Noah Hermalin, Victoria Lee, Raoul Martinez, Joan Passarelli, Paul Plale, Dean Robino, Carl Rohrs, Michael Starkman, Mary Ann Wight; SFPL Exhibitions: Allison Wyckoff (Director of Exhibitions), Megan Merritt (Curator), Christine Darnell (Graphic Designer), Ben Vilmain (Senior Museum Preparator).

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The Friends of Calligraphy, Inc. is a nonprofit, all-volunteer organization founded in 1974. Its purpose is to promote the study and practice of calligraphy, to encourage individual excellence, to foster a wider appreciation and deeper understanding of calligraphy, its history and applications. FOC regularly offers beginning calligraphy classes which are open to the public, around the Bay Area and online.

For current information visit FOC's website: friendsofcalligraphy.org

or FOC's Facebook page: facebook.com/FriendsofCalligraphy

or FOC's Instagram: instagram.com/friendsofcalligraphy

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