

December 2019
Number 137

Letter from the President

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



Dean Robino, Treasurer, Evelyn Eldridge, President, Jerry Lehman, Hostess with the mostess, and Katie Leavens, new FOC Council Member gathered in Jerry's kitchen shortly before the start of the FOC Annual Holiday Party.

Below: Alan Blackman, sharing Andrew van der Merwe's piece donated to the Harrison Collection. Standing with Alan: Raoul Martinez, Web Master and your devoted President, Evelyn.



FOC Council Members

President

Evelyn Eldridge

Vice President

Elena Caruthers

Treasurer

Dean Robino

Secretary

Fredi Juni

Council Members

Martha Boccacini

Cynthia Cravens

Darla Engelmann

Katie Leavens

Raoul Martinez

Alphabet Editor

Carl Rohrs



Bulletin Editor

Nancy Noble



Carl Rohrs on the beach in Santa Cruz writing 'Bulletin' for the masthead above.



Rhythm & Technique in Calligraphy

By: Andrew van der Merwe
and Dean Robino

Andrew van der Merwe's second early-October workshop was *Rhythm & Technique in Calligraphy*. His wonderful long title is *Rhythm & Movement, Rhythm, Technique, Ergonomics, Kinaesthesia¹, Proprioception², and Possibly Even Synaesthesia³, 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 asemic⁴ 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

Continued on Page 3

Photos from Andrew's workshop:

Left to right, top to bottom:

Alan Blackman	JoAnn Brand
Bonnie. B. Cohen	Cynthia Cravens
Carl Crossgrove	Darla Engelmann
Maria Giudice	Meredith Klein
SA Kushinka	Jody Meese
Nancy Noble	Dean Robino
Edwina Shannon	Hanna Takashige
Michiko Yamada	Dorothy Yuki

Andrew van der Merwe



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.

3. What calligraphers do you admire? Who has influenced you? I especially like your Hans Schmidt inspired sand cuts.

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:

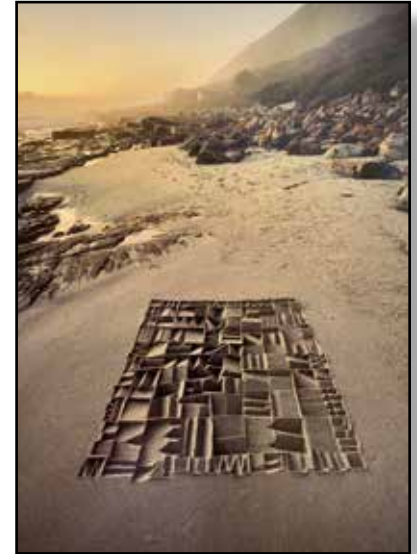
[1] A sense mediated by receptors located in muscles, tendons, and joints and stimulated by bodily movements and tensions.

[2] The reception of stimuli produced within the organism. (Andrew: the sense of the body's position and movement.)

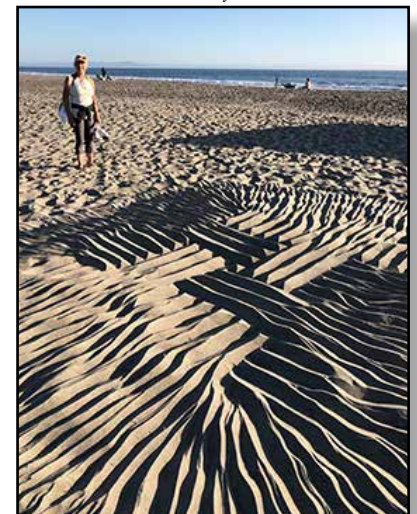
[3] A concomitant sensation, especially: a subjective sensation or image of a sense (as of color) other than the one (as of sound) being stimulated.

Definitions Merriam-Webster

[4] PS, Merriam-Webster doesn't define asemic. Try asemic.net for a quick introduction.

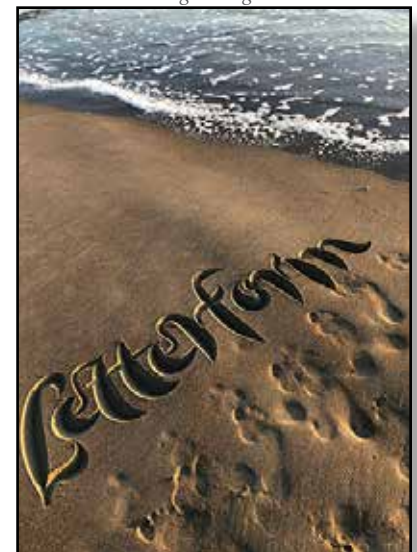


Hans Schmidt sand cuts on the beach in South Africa.



JoAnn Brand standing behind Andrew's piece done with a stick on Stinson Beach.

Below: Andrew's 'Letterform' on Stinson Beach using his regular tools.



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.



FOC Membership & Mail Crew

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

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.

Mail Crew Thank You

Many thanks to the FOC Mail Crew:

October 10, 2019:

Nancy Allen
JoAnn Brand
David Brookes
Vicki Piovvia

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

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

Council Members present: Officers: Evelyn Eldridge, Elena Caruthers, Dean Robino, Council Members: Martha Boccalini, Cynthia Cravens, Darla Engelmann, Katie Leavens. Excused: Fredi Juni, Raoul Martinez. Guests: Meredith Klein, Nancy Noble, Dorothy Yuki. Darla taking the minutes for Fredi.

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 Versals 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.

Adjourn: 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/Friendsofalligraphy>

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.

FOC Calendar of Events			
Date	Time	Event	Details
January 7 – February 18 Seven Tuesdays	6:30 PM 9:00 PM	Copperplate Melissa Titone	Fort Mason
January 11 Saturday	9:30 AM 4:30 PM	Trivial Pursuits XXXII	Christ United Presbyterian Church, SF
January 19 Sunday	1:00 PM 4:00 PM	FOC Council Meeting	Darla Engelmann's Home
February 25 – April 7 Seven Tuesdays	6:30 PM 9:00 PM	Fraktur Raoul Martinez	Fort Mason
February 22 – 24 Saturday–Monday	9:30 AM 4:30 PM	Play on Writing/ Writing Textures Denise Lach	Arlington Comm Church & Albany Senior Center
March 4 – 8	WEDNESDAY EVENING — SUNDAY 1:00	FOC Annual Retreat	Santa Sabina Center, San Rafael
April 14 – June 2 Seven Tuesdays	6:30 PM 9:00 PM	Uncials & Variations Meredith Klein	Fort Mason
May 3rd Sunday	1:00 PM 4:00 PM	FOC Annual General Meeting	SFPL Skylight Gallery
September 8 – October 20 Seven Tuesdays	6:30 PM 9:00 PM	Italic Patricia Coltrin	Fort Mason
October 24 – November 14 Four Saturdays	10:00 AM 1:00 PM	Pointed Pen Alternatives Rick Paulus	Fort Mason

Stay Tuned for 2020 Workshops with:
Denise Lach, Cora Pearl,
Elmo van Slingerland & Sharon Zeugin

Paint in France with Sherrie Lovler!
Lyrical Abstract Painting
July 23–30, 2020, Sorèze, France

Be inspired by calligraphic form, ink and watercolor to express yourself in a poetic, abstract way. Instruction will include Asian concepts of empty space, chi and wabi-sabi; the elements and principles of design; color theory and painting from poetry. Emphasis will be on the uncontrolled parts, where ink meets water and mysteries reside; and where to go from there.

Join our small group of six to live in a 400-year-old house for a week in the quaint and lovely village of Sorèze!

More info at artandpoetry.com or sherrie@artandpoetry.com
Sponsored by the Sebastopol Center for the Arts

You're Invited
Copperplate
Melissa Titone

Maximilian
Fraktur
Raoul Martinez

CHARM OF FINCHES
Uncials & Variations
Meredith Klein

*ABCDEFGH
abcdefghijklmnop*
Italic
Patricia Coltrin

Flourishing
Pointed Pen Alternatives
Rick Paulus

Colophon

FOC Bulletin #137

Masthead:
Carl Rohrs

Text: Palatino Linotype,
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Adobe InDesign CC was used
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& Dean Robino.

Photos: JoAnn Brand,
Mary Gow, Meredith Klein,
Nancy Noble, Dean Robino &
Edwina Shannon.

Copy Deadline

Deadline for articles for *Bulletin*
138: March 9, 2020. Please submit
articles or questions to Nancy
Noble, nrnoble@sfsu.edu

Note: To view the *Bulletin* in color:
[http://www.friendsofcalligraphy.org/
pages/publications.html](http://www.friendsofcalligraphy.org/pages/publications.html)

Members Teaching

San Francisco

Thomas Ingmire

Calligraphy Correspondence Program and private instruction.
For details and schedule: www.thomasingmire.com

Raoul Martinez

Copperplate and Blackletter Classes for all levels. raoul@calligraphybyraoul.com

East Bay

Patricia Coltrin

Private tutoring. 510.524.5208 or patricia_coltrin@yahoo.com

Georgianna Greenwood

Teaches occasionally. georgianna.greenwood@gmail.com

Meredith Klein

Teaches at Etui, Berkeley, www.etuishop.com/calligraphy/
also private and semi-private instruction. 510.205.1119 or
gkle@sbcglobal.net

Kaori Ogawa

Private calligraphy illumination, *with Gold*, in my home
925.786.6858 or info@studio.mew.com
For more information: <https://studiomew.com>

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 antoniaturner-smith@gmail.com

Erma Takeda

925.284.7368 or erma.h.takeda@gmail.com

Carla Tenret

Year-round classes, summer excepted, at Albany Community
Center. 510.526.1214

Ben Yates

Teaches classes at Castle in the Air. Check their website for his
schedule: www.castleinthear.biz 925.451.2634

South Bay

Melissa Dinwiddie

Calligraphy, book arts, and illumination.
650.938.3939 or info@mddesignworks.com

Sara Loesch Frank

Ongoing calligraphy classes for beginners and intermediates.
408.446.3397 or frankfam@jps.net

Marian Gault

For information on calligraphy classes:
408.395.8026 or mgault@flyingquill.com

Ann Thompson

408.378.6965

Ward Dunham & Linnea Lundquist

Contact them for supplies: 650.728.9922. LL@ateliergargoyle.com

Reno/Tahoe

Carol Pallesen

Ongoing classes in calligraphy and book arts in her studio
and the Nevada Museum of Art. 775.329.6983

Changes: Please send any teaching changes or corrections
to rrnoble@sfsu.edu

Marin County

JoAnn Burchfiel Brand

Ongoing private instruction in uncial, italic, and foundational.
415.924.2625 or lettersandimages@comcast.net

Jody Meese

Periodic classes: pointed pen lettering, flourishing, engrossing,
and chalk lettering. 415.272.3612 or jodymeese@gmail.com

Mendocino County

Judy Detrick

707.964.9276 or jdetrick@mcn.org

Sonoma

Christine Renden Haggarty

Classes in Asian Calligraphy: zenbrush@yahoo.com

Sherrie Lovler

707.528.1723

Rick Paulus

<http://www.rickpauluscalligraphy.com/teaching>

Melissa Titone

707.573.3810 or visit www.wordsofafaether.com

Santa Cruz / Monterey / Carmel

Debra Ferreboeuf 831.655.4311

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

Ruth Korch

Art and calligraphy classes in the Santa Cruz area.
www.ruthkorch.com

Kern County

Chris Paschke

Calligraphy classes. 661.821.2188 or chris@DesignsInkArt.com
or visit website <http://DesignsInkArt.com>

Yolo County

Sumner Stone

<http://stonetypefoundry.com/>

New Mexico

Bill Kemp

Teaching/tutoring in Albuquerque. 505.235.4983.
For Berkeley classes see castleinthear.biz.

Online

Harvest Crittenden

Classes in Spencerian, Flourishing, Copperplate & Photoshop
www.acornarts.org or harvest@acornarts.org; 517.545.3031

Ann Miller

Calligraphy & Letterform and *Advanced Calligraphy*. Two
accredited courses online through San Francisco Academy
of Art University. online.academyart.edu or 650.558.8270

Melissa Esplin

Instruction on brush lettering, gestural pointed pen and chalk
lettering. Calligraphy.org or melissa@calligraphyv.org