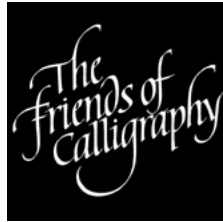


BULLETIN

Number 164 • October 2026



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Bulletin in Color

To view the *Bulletin* in color please visit the FOC website under Publications:
<https://www.friendsofcalligraphy.org/pages/publications.html>

FOC Council Members

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Elena Caruthers

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Dean Robino

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Michael Starkman

Council Members

Fredi Juni

Raoul Martinez

Ann Marie Foley

Katie Leavens

Martha Slavin

Alphabet Editor

Carl Rohrs

Bulletin Editor

Nancy Noble

Dear Friends,

I'm late getting this letter to Nancy for the Bulletin, so I'm going to make it short, and hopefully sweet.

Many of you know that the new 26th edition of the *Speedball Textbook* is out, and I hope that you had the opportunity to watch Carl Rohrs do an excellent page-by-page review for FOC. As always, Carl had insider information to share with us, making the review even more interesting. The recording is available at <https://www.youtube.com/playlist?list=PLbiMVVUgUFMlopOqnyOtZENi5vIMbaSo> and an article by Jessie Evans is available on page 2.

Classes we've had recently: Versals Old & New with Rick Paulus in August.

In September we held two classes with Nancy Hays Hills: *Exploring Guided Originality*, and *Exploring Drawn Letters*. In November Dorothy Yuki will teach *Cut It Out* at the Letterform Archive. Also in person, Katie Leavens will be teaching *Brush Script* at an evening class at Fort Mason.

If you know a beginning calligrapher, or someone who is interested in learning calligraphy, Judy Detrick will be teaching *Beginning Calligraphy* on Zoom in October.

Registration information for all classes is on the FOC [Classes web page](#).

The San Francisco Pen Show was held at the end of August, with members of FOC present to letter bookmarks.

Members of the Friends of Calligraphy and the Reed College Alumni Association celebrated the 2026 Spring Solstice by creating weathergrams at the Ghirardelli Card Shelter in Golden Gate Park. Some of their efforts are posted on Instagram at:

https://www.instagram.com/p/DcGvGiajZHo/?img_index=1.



I hope you are ready for the change as we move from summer to fall. I love autumn, with cooler temperatures and the colors changing on the trees. Take care,

xxx ooo Evelyn

Stars Align in the 26th Edition of *The Speedball Textbook*

By Jessie Evans

A Presentation of the 26th Edition of The Speedball Textbook by Its Editor

Cartoony Uncials. Splendid plumage. Mysterious trousers! There's a new edition of *The Speedball Textbook*, and the editor of this new edition is the illustrious Carl Rohrs. As part of FOC's lecture series, Carl gave a talk that showcased the iconic guide to pen and brush lettering with strong references to the original authors of the textbook, background stories, heartfelt anecdotes, and editorial decisions about updates from past editions. You can watch the recording of Carl's talk on FOC's YouTube channel. It's like getting a tour of the chocolate factory from Mr. Wonka himself.

The Speedball Textbook is a long-standing instructional manual for calligraphers and lettering artists. By nature of its being published in 26 editions over 111 years, the book captures a period in the history of lettering—from 1915 to today. One of the interesting things Carl discussed was how the history of lettering reflects the history of technologies. For example, the Speedball A and C nibs were developed to respond to silent film reproduction to ensure lettering remained visible on silent movie projection screens. Sign painters developed forms for commercial visibility. Rick Griffin's psychedelic art showed off mechanical color separation. And some contemporary artists have moved into Procreate, plasma cutters, and other media.

Carl's treatment of this edition emphasizes that a tool doesn't dictate a style. A lot of the book shows artists going beyond a tool's nominal limitations—lifting or rotating monoline nibs, double-stroking, taping pens together, drawing terminals, manipulating ruling pens, or switching between hand and digital processes. And while works by Ross F. George, Sheila Waters, Father Catich, Georgiana Greenwood, and other famous lettering artists recur throughout many editions of *The Speedball Textbook*,

Carl has put them beside works by contemporary artists who distort, reinterpret, or extend the traditional instructions, techniques, and ductus. With these compositions, Carl suggests that tradition is most valuable when it's generative rather than static or frozen in one way. In the Q&A segment of the talk, an attendee specifically praises the 26th for bringing sign painters back into a publication that had become increasingly calligraphy-centered. Carl responds that this new edition should be regarded as one part of the historical series and not the definitive replacement for it. He also credits his years editing *Alphabet*—the access it gave him to artists, historical material, research and full-color design—with preparing him to edit *The Speedball Textbook*.

The 26th edition has its own personality. Where earlier "perfect" exemplars already exist, Carl often chose something innovative or more modern than those in the earlier editions. He explained that this choice is not a rejection of classical technique but an argument that mastery can enable distinctive expression.

What makes *The Speedball Textbook* so incredible is that the calligraphy community itself is part of the subject. Teachers, students, collaborators, contributors, editors, archivists and friends continually appear in the stories behind the pages. Take a look at the page of folks listed inside the cover. This edition is dedicated to the lettering artists who

have passed since the previous edition with the years of their lifespans noted with their work in the pages.

The 26th edition is a heart-felt edition for the ages, edited with love. Carl's work in cultivating and continuing the multigenerational artistic network that makes *The Speedball Textbook* what it is shines throughout the book. Knowing the stories behind Carl's editorial decisions makes it feel like he's winking at you from the pages.



Nancy Hays Hills Workshops

By Joan Passarelli

Nancy Hays Hills led two workshops for FOC in September: *Exploring Guided Originality*, over two days, followed by *Exploring Drawn Letters* on the third day. Both were held in a gracious venue in Kensington, in the East Bay, with large arched windows, and French doors letting in natural light.

Nancy kicked off each day of *Guided Originality* with a slideshow of her journals. Filled with artwork, doodles, and lettering, each page was a fun and serendipitous window into her life at the time. She emphasized the unplanned nature of these books and encouraged participants to play, try new things, and make “mistakes.”

Of course, with Nancy’s decades of art training and graphic art and design experience, her own play tends to result in gorgeous, creative images. It’s also infused with her faith — she’s an Episcopal deacon.

But the principle of experimentation holds, even for Nancy. *Some things turn out badly*, she admitted. *But don’t throw them away. Keep the ‘badly.’ Use it to remind yourself of what didn’t work.*

She followed up the slideshows with playful exercises like creating “blob critters.” We added facial features, shading, and details like fur, stripes, and paws to abstract blobs of watercolor on paper to make them. Also, every day, we drew letters with unexpected shapes and manipulated the spacing to create pleasing overall textures. In an exercise called “rocks and rivers,” she taught how to paint realistic pebbles and then to create “rivers” of lettering between them.

A highlight of both workshops was exploring the Kemper tool, a fluid-writer pen Nancy uses extensively in her work. Resembling a nib holder, but with a tiny basin with a fine funnel at its base instead of a nib, the tool holds ink or liquid paint without spilling until the tip touches paper. Then the surface tension breaks, allowing for a continuous monoline ideal for fluid curves and detailed outlines.

After practicing with the tool, participants used it to outline flexible letter shapes with heavy wet lines, then flooded the interiors using paintbrushes. The surface tension kept the ink neatly contained within the borders, resulting in bold, clean designs.

Throughout both workshops, Nancy was a fount of tips on writing equipment, best practices for the craft, and encouragement. By the end of the series, participants had learned fresh techniques, new perspectives, and imaginative ways to play with lettering.

Kemper Tool at Blick:

<https://www.dickblick.com/items/kemper-fluid-writer-pen-thick-line/>



The participants with Nancy Hays Hills.
Thanks to Joanne Warden for her creative photography.



Nancy Hays Hills demo sheets.



Nancy Hays Hills sharing pages from her journals.



Above: Nancy Hays Hills — Additional Masthead Designs.
Below: The Kemper Fluid Writing Tool, with the cleaning tool shown.



San Francisco Pen Show

By Martha Slavin

Volunteers from Friends of Calligraphy spent three days at the SF Pen Show on the last weekend in August. They had a chance to practice calligraphy by making bookmarks for attendees and in the process, talked with attendees about calligraphy, about our classes, and about our guild.

Meredith Klein exclaimed after the SF Pen Show: *It was a wonderful variety—Michael's gorgeous italic, Raoul's classic copperplate, Cassandra's more muted rainbow colors in Gothicized italic, Kelvin's Blackletter, Sarah's exuberant flourishing, Martha's fun Ben Shahn (making me want to get back into that style)—and the lovely ones from Pacific Scribes members, Linda Benzion and Anna Lum, and of course Surbhi's tags. No wonder people double and triple and quadruple dipped!*

It was a fun time, and a chance to promote FOC and Pacific Scribes, and there were so many smiling faces and thank you's! The array of different calligraphic hands, styles, colors and techniques was a really cool introduction to what calligraphy can be for many fairgoers.

Anna Fong Lum remarked, *The Pen Show allowed me to have a good practice session with my pens and inks. I've been away too long! She reminded us, I remember and am grateful to Ward Dunham who started it all for us.*

Michael Starkman added, *It was a joy to spend the day among fellow scribes, writing furiously, and giving the gift of calligraphy to so many grateful people. And a delight to see the awe that our work could generate.*

Thanks to our volunteers: Sarah Lewis Coates: who coordinated with the volunteers beforehand, Kelvin Sevilla, Michael Starkman, Meredith Klein, Cassandra Wilson, Surbhi Aggarwal, Raoul Martinez, and from Pacific Scribes, Linda Benzion and Anna Fong Lum, for making the weekend a success.



Above: Martha Slavin, Below: Kelvin Sevilla and Cassandra Wilson



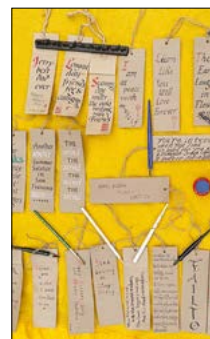
Summer Solstice Weathergrams

By Michael Starkman

On Sunday, June 21—Summer Solstice—about twenty hardy souls braved San Francisco's cold winds to gather in Golden Gate Park to write weathergrams—words celebrating nature, written on slips of kraft paper, to be hung from trees. Some were members of FOC, others local alumni of Portland's Reed College, where weathergrams were a tradition originated by Lloyd J. Reynolds. Ian Atlas, FOC member and Reed alumnus, initiated and spearheaded the event, with help from FOC council members, Dorothy Yuki: who cut and contributed the kraft paper, Meredith Klein: who brought inks, and all those who brought great snacks. Everyone had an excellent time and hoped FOC and the Reed Alumni Association will co-sponsor the event again, making it a new Bay Area tradition.



FOC Members: Ellen Bauch, Michael Starkman, Sarah Cortez, Meredith Klein, and Ian Atlas, with Reed College alumni and friends.



Calligraphy in Italy

By Nancy Noble

On September 1st, five eager and excited Friends of Calligraphy members embarked on a three-week journey to Italy. Dorothy Yuki, Vicky Lee, Linda Kruger, and Nancy Noble flew from SFO to Rome, while Darla Engelmann flew in from North Carolina. We met up with Ellen Bauch a week later.

We had three and a half wonderful days exploring Rome, visiting Trajan's Column, Palatine Hill, the Roman Forum, the Vatican



L - R: Darla Engelmann, Nancy Noble, Dorothy Yuki, Vicky Lee, and Linda Kruger

Museum and Sistine Chapel, while staying at a delightful monastery in the center of Rome, within walking distance of the historic spots we wanted to visit. On Saturday morning



Trajan's Column, Rome

we took a train north to Spoleto, where we stayed at the fabulous Palazzo Dragoni, steps from the magic of this striking hilltop city and the Piazza del Duomo. Wonderful adventures, shops, restaurants and great walks. We enjoyed a delicious breakfast every morning in Rome and Spoleto, leaving room for gelato each afternoon before dinner.

Our goal, of course, was *Alphabetter 2026*, a two-week, in-residence, intensive calligraphy course at Casa Verna in Rapicciano, Umbria, Italy, where we would study with Brody Neuen-schwander and Amity Parks. I had taken part in *Alphabetter 2025* in May the previous year and enjoyed it so much that I applied again and was accepted into the September workshop. Linda, Dorothy, Vicky, and Darla all decided to apply because of my enthusiasm, and here we are. Ellen Bauch had arrived at Casa Verna a couple days earlier, and we all settled in quickly. This amazing stone house in Rapicciano was built in the



Casa Verna, Rapicciano, Umbria, Italy

1600s and purchased by the three couples: Brody and Nadine, Amity and Glen, and Ellen and Tom. After three years of fabulous renovations, the house was ready for its purpose: to bring calligraphers

from around the world together in a creative space to study and grow. Rapicciano is a beautiful, tiny hill town near Spoleto, surrounded by forests. Casa Verna consists of many rooms, including two kitchens: the Winter Kitchen at the rear of the house and the large



A View of the Courtyard of Casa Verna

Summer Kitchen where most meals were lovingly prepared by Nadine, Brody's wife, and their friend Katrine from Bruges; a large dining room; and the perfect terrace where we ate most meals since the weather was perfect for outdoor eating. We gathered after dinner on the terrace each evening, discussing the day over wine and enjoying the amazing views surrounding Casa Verna.



Brody and Amity

The studio where we spent five days each week was bright, airy, and perfect for the challenges ahead. Brody and Amity took turns introducing the tools and techniques they would cover each morning. They definitely pushed us with new styles and variations each day.

At the end of the two weeks, we bound all our work into a Japanese Stab Bound book with the experimental calligraphy we had worked on. We moved fast and spontaneously but with purpose. Although we wanted to perfect each technique, we moved forward each day and had to look at these letters in new and exciting ways. We brought our own pens and brushes, and they provided the inks, paints, and papers, which made traveling much easier.

On Wednesday, after a delicious lunch, we traveled to Assisi, a UNESCO World Heritage Site. Our first stop was A. Gallo Watercolor Studio, home to handmade watercolors crafted from raw pigments,

Stepping into the Shoes of Medieval Scribes, Part III of III

By Dr. Sarah Lewis Cortes

The Soissons Scribe

One of Ravenhall's greatest acquaintances with a scribe to date reaches across almost a millenium. This otherwise nameless calligrapher, whom he calls *The Soissons Scribe*, lettered the *Histoire ancienne jusqu'à César: Ancient History up to Caesar*, in a book now held in the Bibliothèque nationale de France (Paris, BnF, fr. 17177). The Soissons Scribe was active ~1280–1300 AD, and was probably a cathedral canon, according to Ravenhall. He envisions how the scribe may have worked, for example, at a cathedral school, and/or perhaps at diplomatic commissions, and then spending extra time creating literary texts for the cathedral and school library. What motivated him to create this particular and lavishly illustrated and decorated work? *What does it mean to read ancient history in the late 13th century?* Ravenhall asks. *It was about looking to the future, and for the people of Soissons, it was about figuring out how the past may provide clues to their own future.*



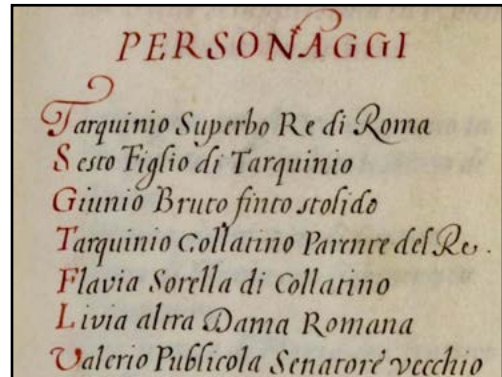
Psalterium et preces ad usum Gandurum. Ghent, 1300-1325. Note the amazing animals in top, bottom and right margins.

A particular interest of his is punctuation. *Quotation marks*, he points out, *did not exist in the middle ages*, and punctuation emerged over many centuries. With respect to scribes, he notes that they seem to have gradually added punctuation for clarity, or to indicate where to take a breath. But because of the lack of punctuation in original medieval manuscripts, *without the original punctuation, the [modern] editor often has to make a decision*, to add it for modern comprehensibility, as we modern day calligraphers often must do. The only way of hearing the voice of the scribe is to pay attention to the original markings found in manuscripts.

During our last FOC Bancroft visit, in October, our group of twelve FOC calligraphers moved around a room where about a dozen rare manuscripts in French, Old French, Italian and Latin, from the eleventh to the sixteenth centuries, lay carefully opened. We viewed magnificently decorated and illuminated pages of hand-lettered volumes, including several *Antiphonarium Officii. Piacenza or Milan. Between 1474 and 1499. Note the "hidden" face in the letter R following the versal letter C.*



of classic Arthurian legends. Guided by our host, longtime FOC member and Bancroft archivist Chris McDonald, with commentary from Raoul Martinez, our FOC Gothic Textura class teacher, it was easy to begin to imagine those medieval scribes taking up their pen, just as we ourselves frequently do.



1500s, Italy, Giunio Bruto, La caduta de Tarquinii, catalogued as "Cancelleresca Italic."

Taking a deep breath before a blank white or lined sheet, as calligraphers, we

automatically enter into manuscripts from the calligrapher's point of view. Where was the text too long, or short, for the space allotted? Where did ascenders or descenders complicate or interfere with the work? Where did eyeskip result in letters, words, or lines missed? How to fix those mistakes? What was the scribe's mood in creating the work? Were they annoyed with the text, or did their admiration of the words shine through their lettering? Were they rushed, or could they take their time? Was this particular text just a job that they had to get through on a tight deadline? Or was it also a labor of love that they enjoyed, leaving evidence in their flourishes, spacing and other artistic choices? Here, the lettering can speak to modern day calligraphers, who may be able to add manuscript observations not evident to those who do not ordinarily pick up a pen.



Antiphonarium Officii. Piacenza or Milan. Between 1474 and 1499. Versal Letter D.

With new insights from modern-day scholars like Henry Ravenhall, we look forward to our next visit to the Bancroft and other area rare manuscript and book collections, to see firsthand some of the works upon which our modern-day calligraphy is based.



Antiphonarium Officii. Piacenza or Milan. Between 1474 and 1499. Note the "hidden" face in the letter R following the versal letter C.

Message from Membership Secretary

Dear Friends,

I want to start by expressing my deep appreciation for the work Meredith Klein has done as FOC's Membership Secretary over the past 14 years. As our numbers grew, we on the council wondered how long Meredith would continue to manage membership, along with the many other roles she has within FOC: Coordinating Mailing and our Directory, Kalligraphia Coordinator, Alphabet proofer, Workshop committee member, Retreat Mom, teacher—and still have time to work on her own beautiful calligraphy and art. Over the years, Meredith has developed personal relationships with so many of you, and I know her loving touch will be missed.

Over the past several months, I've worked closely with Meredith, Dean Robino, and Raoul Martinez, migrating all of Meredith's membership records into an online membership system that appears to be working well! Thank you for your support and patience as we continue to adjust to and learn this new way of working to meet our growing membership needs. We've posted detailed Membership FAQs on our website to help you learn to navigate the online system. And we continue to welcome and support those of you who choose to use the mail to communicate with us and manage your renewals.

I am here to help with any problems you may encounter using our new membership system. I welcome your feedback... and thank you for your patience and support as I make my way, filling some very big shoes.

Take care, *Fredi*

Regular Mailing Address: PO Box 425194, San Francisco, CA 94142-5194

Membership Mailing Address: Membership, Friends of Calligraphy, PO Box 7252, Berkeley, CA 94707

2026 – 2027 New Members

Babs Ausherman
Doug Bothwell
Maria T Diaz
Jim Fety
Janice Hammock
Lynda Jolly
Jessica McDonald
Antoinette Nguyen
Karen Oliver
Victoria Pittman
Sylvia St. Jean
Omar Sosa-Tzec
Lynn Strother
Clara Ruan
Ruth Wernli
Lorendana Zega

Lynda Barron
Vanessa Castleberry
Adelaide Dunklee
Rosemarie Gonzales
Valerie Hodgins
Lynda Lawrence
Siobhan Muenk
Jeanette Nichols
Theresa O'Connor
Connie Posigian
Connie Stephens
Frances Strosco
Paula Sutor
Rossella Vecchiato
Claire Zamudio
Margaret Zold

Mail Crew Thank-You's

June 11 Mailing—Merci:

Laura Bernabei, including international, PO duty
Linda Kruger Vicky Lee Vicki Piovio
Dean Robino, including international
Meredith Klein, including international, PO duty
Mary Ann Wight, czarina

Thank you also to JoAnn Brand, who calls the crews, and to Georgianna and Andy Greenwood, for generously letting us use Georgianna's studio.

Address Change

The new membership system will allow you to manage your contact information. Instructions will be in the new membership system procedures to be issued later in June. The new email is:

membership@friendsofcalligraphy.org.

The new address is: Membership, FOC
P.O. Box 7252
Berkeley, CA 94707

Connecting with Members via Social Media

Some of us post our calligraphy on our social media accounts. Adding your social media user name "*handle*" to your membership Profile page allows other members to click on the link and go directly to your social media page. When you add social media information to your profile, your online directory listing will include the icon of any social media link you add, and, if others click on it, it will take them to your social media site.

On our membership system, you can add links to your page on Facebook, Instagram, LinkedIn, Pinterest, Twitter/X, YouTube, or WhatsApp.

To input your social media links: Log into your membership account.

Go to your Profile page.

Scroll down to the Social Media area, and input any social media links as follows:

Show the domain name plus forward slash (/) plus your handle.

Do not simply enter the domain name, and do not include @ or #.

For example, if your Instagram handle is joan26, then enter into the Instagram block: Instagram.com/joan26

Remember to click **SAVE** when you're finished adding any new information.

Friends of Calligraphy Council Meeting Minutes

Sunday, 19 April 2026, 12:07PM

Attending: Elena Caruthers, Evelyn Eldridge, Ann Marie Foley, Fredi Juni, Katie Leavens, Raoul Martinez, Dean Robino, Martha Slavin, Michael Starkman. Guests: Meredith Klein, Nancy Noble.

Meeting Minutes
March 15, 2026 – *Moved and approved.*

Reports Membership: Meredith

2025–2026 Membership Totals, as of April 19, 2026. Renewed/Paid: 603, Honorary: 6, Honorary Spouse: 1 New: 33, Total: 643 – up 10 from last report.

Fredi asked Meredith if she would continue to act as FOC's historian; Meredith agreed. Historian to be added to the directory.

Membership Transition Subcommittee: Elena Fredi, Raoul, Meredith, and Dean have made great progress in setting up the new MembershipWorks system. Moved and approved to fund a USPS mailbox for membership in North Berkeley, distinct from the FOC mailbox in San Francisco that Laura Bernabei checks.

Treasurer's Report: Dean

Transaction Report: *Moved and approved.*

Workshop Committee: Elena 2026: Cheryl Jacobsen, Summer Workshop, *Vellum and Cheryl's Gothic*, May 25–29, in person. Nina Tran – *Gothic Cursive*, June 8, 15, 22, online is full. Nancy Hays Hills: *EGO — Exploring Guided Originality*, September 24, 25, 26,

in person. Dorothy Yuki *Cut It Out*, November 7–8, in person at Letterform Archive.

Classes: Katie Meredith's online *Italic* class is halfway through. Raoul's in-person *Copperplate* class in Albany, starting in May, has open spots. Rick Paulus's online *Versals* class, starting August 1, is filling. Katie's in-person *Brush Script* class, September, and Judy Detrick's online *Beginning Calligraphy* class, October, have open spots.

Social Media: Katie — Instagram: FOC's Current Top 5 Posts:

- FOC Remembers: Claude Dieterich
- What tips do you have for avoiding calligraphy mistakes?
- Make a calligraphic piece with your least favorite color.
- Trivial Pursuits wrap up
- What's the biggest mistake you've made in a calligraphy project?

Facebook: FOC's Current Top 5 Posts:

- FOC Remembers: Claude Dieterich
- Trivial Pursuits wrap up.
- Make a calligraphic piece with your least favorite color
- What tips do you have for avoiding calligraphy mistakes?
- What's the biggest mistake you've made in a calligraphy project?

YouTube: No new postings since last summer.

Publications and Mailings

Mailings: Meredith The next mailing will be on June 11. It will include Alphabet 51:4, Bulletin 163, a Directory update and a flyer announcing the upcoming membership transition.

Bulletin: Nancy

In *Bulletin 162*, additional pages were posted online with more coverage of Trivial Pursuits, workshops by Marina Soria and Gabriela Soba, and Nancy Hays Hills's lecture. For Bulletin 163, all articles must be submitted by May 27. Cheryl Jacobsen will create the masthead.

Web Administrator: Raoul Gained 200 new Facebook followers since March 15, 2026. Now with 5,652 followers, FOC remains in fifth place among calligraphy organizations. FOC is also in fifth place on Instagram with 5,070 followers. The FOC listserv has 921 active members. The FOC website had a huge surge in activity with the announcement of the Nina Tran workshop.

Events

Lecture Committee: Evelyn The next lecturer will be Jody Meese at the AGM.

Retreat: Meredith The annual Retreat at Val-lombrosa Center, March 27–31, was a great success with 24 participants plus Meredith, *meeting both the minimum and maximum registration requirements.*

AGM – Evelyn: Michael has received signed nomination forms from all current council members and officers for their current positions. Martha is creating the slate.

New Business

Succession Planning Martha spoke with Ed Fong of the Society for Calligraphers to learn about their succession planning. She stressed the importance of reaching out to members for volunteer roles rather than waiting for them to offer. Meredith spoke about reviving the annual New Member Meetings and including discussion of how to be active in FOC.

San Francisco Pen Show, August 29–31, 2026 – Martha has asked Sarah Cortes and Kelvin Sevilla to share the coordination, each taking responsibility for one of the three days.

Members and Community:

Ann Marie MembershipWorks will include current paid members, honorary members, their spouses, and exchange groups, while the Mailchimp mailing list also includes recent former members as well, to keep them informed of FOC offerings and the benefits of renewal. For clarifications, Ann Marie suggested using the terms “members” and “community” to distinguish between the two lists.

Adjourned: 2:28 PM. Unanimous approval

Edited for Publication



Friends of Calligraphy AGM Meeting Minutes

Sunday, 3 May 2026

Welcome at 1:10 from Andrea Grimes, Program Manager of Book Arts & Special Collections at the San Francisco Public Library, introduction by Evelyn Eldridge, President of the Friends of Calligraphy, Jody Meese gave an illustrated talk about her ongoing calligraphy career.

Call to Order and FOC Business Meeting: 2:48 PM Evelyn Eldridge

President's Overview Evelyn welcomed everyone again to the AGM and spoke about FOC's events during the past year. The Kalligraphia exhibition and its many related demonstrations were the major highlight.

Reports Membership:

Meredith 2025–2026 Membership Totals as of May 3, 2026: Renewed – Paid: 602, Honorary: 6, Honorary Spouse: 1, New: 35 Total: 644, 49 less than last year at this time. Meredith asked for a moment of silence to remember Lily Stevenson, who passed away on March 1. FOC lost nine treasured members this past year. Meredith asked for a moment of silence to remember them: Beth Regardz, Merrit Cutten, Claude Dieterich A., Jerry Lehman, Francesca Pulis, Hobie MacQuarrie, Lily Stevenson, Don Moy, and Becky Rose Eisenstein.

After 14 years, Meredith is passing the role of Membership Secretary to Fredi Juni at the start of the 2026–2027 membership year.

Treasurer Report: Dean FOC remains in good shape financially.

Vote for Coming Year's Officers, Council, and Alphabet Editor: Evelyn All of FOC's current officers, council members, and the Alphabet editor offered to be considered for their same positions again this coming year.

Slate of FOC Officers, Council, and Alphabet Editor

OFFICERS

President: Evelyn Eldridge

Vice President: Elena Caruthers

Treasurer: Dean Robino

Secretary: Michael Starkman

Council: Ann Marie Foley
Fredie Juni
Katie Leavens
Raoul Martinez
Martha Slavin

Alphabet Editor: Carl Rohrs

Ian Atlas moved to elect the slate as presented;

Minutes continued...

Sarah Cortes seconded.
Unanimous approval.

Expressions of Gratitude Thank You's Evelyn:

Alphabet editor Carl Rohrs; Bulletin editor Nancy Noble; Email and Webmaster; Raoul Martinez; all the members of and volunteers for the Classes Committee; Lecture Committee; Mail Crew Organizer and Coordinators; Membership Secretary Meredith Klein; Social Media Committee; Trivial Pursuits coordinators; Workshop Committee.

Certificates – Evelyn

This year FOC celebrated a new honorary member and presented certificates of acknowledgement to the following groups of members. The name of the scribe for each certificate is in italics.

New Honorary Member Carla Tenret certificate designed and lettered by Mary Ann Wight.

Trivial Pursuits

Cassandra Wilson, co-coordinator and Maya Togashi, co-coordinator – *names lettered by Ann Marie Foley* on certificates preprinted with Ward Dunham's Blackletter calligraphy.

Kalligraphia:

Laura Bernabei; Elena Caruthers; Patricia Coltrin; Sarah Lewis Cortes; Judy Detrick; Katie Leavens; Jody Meese; Kestrel Montes; Dean Robino; Carl Rohrs; Michael Starkman; Mary Ann Wight: *names lettered by Meredith Klein* on Ward's certificates; Meredith Klein: *name lettered by Ann Marie Foley* on Ward's certificate.

Adjourned: 3:31 PM

Unanimous approval
Edited for Publication



Navigating Our New Online Membership Directory

We now have an online membership directory, which is part of our new online membership system. We will still have a print directory, to be mailed to members in November as usual.

Both the online and print directories are only available to other FOC members.

Current FOC members can access our new online directory on the Membership/Join/Sign-In drop down at the right side of the upper navigation bar on the FOC website. You must be signed in to your account. You can see contact information and message other members from this platform.

Only current members are listed. If you do not see a member in the online directory, either they have not renewed or have chosen not to appear at all in the directory.

Note that email messages sent this way, member to member, will not show the sender's actual email. This is because MembershipWorks, our online system provider, does not post a member's email address in the online directory in adherence to spam rules. An email message sent member-to-member will show the sender's name and will say "This message is sent from a mailing list."

Your email will be not be listed in the online directory unless you take action to display it. You can do this by typing your email address into the text box in the Business Card area in your online profile.

Your email will be listed in the print directory unless you checked the privacy block telling us not to show it there.

Visit our FAQs on our website for information about using our online system.

Membership FAQ #9 details how to update your privacy options.

Membership FAQ #10 and #11 provide information regarding online messaging between members.

Additional Photos from Italy, September 2026:



Looking down from the Upper Studio to the large studio. Below:
A. Gallo Watercolors.



Gardens of Bomarzo:
Amity, Vicky, Dorothy, Leilani, Linda, and Ellen.



A storm is brewing: we were graced with the most wonderful thunder and lightning shows

Nancy Noble, Vicky Lee, Linda Kruger in Spoleto. Darla Engelmann is behind the lens.



The upper studio

Continued from Page 5

gum arabic, local honey, and rosemary essential oil, then mulled by hand on a glass slab. We had a chance to grind the ink, and many of us purchased watercolor pans and sets and elegant pointed brushes. What a treasure. After a break in the palazzo to enjoy gelato, we made our way up the hill to the breathtaking Basilica of Saint Francis of Assisi. Brody is a font of information and shared his knowledge of the frescoes in this beautiful basilica.



Alphabetter 2026 attendees with Brody and Amity at Villa Farnese, Caprarola Lazio, Italy

The weekend, which is open for everyone to leave the studio and explore Umbria or sites beyond, became a wonderful opportunity for Brody and Amity to offer us excursions to Perugia on Saturday and the amazing Gardens of Bomarzo and Villa Farnese on Sunday.

Wow, what an opportunity. Thank you, Brody and Amity, for taking us on such exciting travels. We



Music in the Courtyard with Nadine adding to the festivities.

learned so much from both of you in and out of the studio. After two exhausting but fabulous weeks, it was time to leave. By the way, other participants were from Germany, Canada, Indiana and Colorado. We shared another delicious breakfast Saturday morning before loading our luggage into Brody and Amity's cars and heading back to the train in Spoleto for our trip back to Rome. Ellen stayed in Rapicciano, where her husband would join her for an extended time traveling in Italy.

The five original scribes had more to see in Rome before heading home. This, of course, included Piazza Navona, dominated by the Egyptian obelisk and cascading waters of the three famous fountains: Bernini's gleaming marble Fontana dei Quattro Fiumi, with features representing the four great rivers of the time: the Nile, the Plate, the Ganges, and the Danube. Another fountain included a Bernini sculpture of a Moor wrestling a dolphin at the Fontana del Moro and, finally, the Fountain of Neptune. These fountains were near Sant'Agnese in Agone, the huge 17th-century Baroque church, with a Borromini designed concave façade. On our final day in Rome, Linda, Vicky, and I visited St. Peter's Square, where we were thrilled to see and hear Pope Leo XIV give a talk and a blessing before we toured St. Peter's Basilica. Dorothy headed over to the National Museum and the recommended Epigraphic section. Darla caught up with friends, and they headed to Pompeii. All in all, an amazing three weeks.

Both workshops for 2027 are already full. So plan ahead and inquire by email at casavernaumbria@gmail.com.

FOC Classes

Date	Time	Event	Details
October 3, 10, 17, 24, 2026	Four Saturdays 10:00 AM – 1 PM	Beginning Calligraphy Judy Detrick	Zoom
November 7 & 8	Saturday & Sunday 10:00 AM – 4 PM	Cut It Out! Dorothy Yuki	Letterform Archive San Francisco

FOC Calendar of Events

Date	Time	Event	Details
October 21	Wednesday 10 AM	Cheryl Jacobsen's Lecture	Zoom
January 9, 2027	Saturday 9:30 AM 4:30	Trivial Pursuits	Christ United Presbyterian Church, SF

Copy Deadline

Deadline for articles for Bulletin 165: November 20, 2026. Please submit articles or questions to: Nancy Noble: nnoble@sfsu.edu

Colophon

FOC Bulletin #164 — **Masthead:** Nancy Hays Hills. Sumner Stone's Davanti & Appia; Side Column Type: Grendl Lofkvist's Unrepentant Uncial; Hermann Zapf's Optima for Headings. Adobe InDesign and Photoshop used for the layout and image editing. **Proofreading:** Kris Nevius. **Photos:** Joanne Warden, Nancy Noble, and Dean Robino.

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Check 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 Web Page, click either icon: the F in a blue square, or the little red square camera outline.

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