

# BULLETIN



December 2020  
Number 141

## Letter from the President

This week was Thanksgiving in the US, which of course has me thinking about what I'm thankful for. Along with the health and safety of family and friends, are the many wonderful classes, videos, and lectures that technology has made available to help time go by more. I'm a big fan of video conferencing as a stand-in for in-person gatherings in these days of social distancing.

There's a little over a month until the end of 2020, *yikes!* Every year I say the same thing, how did the time go by so quickly? This year has been no different in that regard. Between online lectures and classes, the Friends of Calligraphy calendar has been full. Here are the highlights from the last couple of months.

In September, Friends of Calligraphy were honored to have Dr. John Gillis from Trinity College in Dublin, Ireland, present a lecture about the Faddan More Psalter. The psalter was discovered in a peat bog in the center of Ireland in 2006, and Dr. Gillis was in charge of the restoration and preservation effort. His discoveries and adventures made for a tremendously interesting lecture. You can learn more about his lecture on Page 4.

On September 12, Risa Gettler taught a fun and meditative all-day online class, *Illuminated Capitals*, where we learned how to paint an illuminated letter. You can read about her class on Page 2.

Suzanne Cunningham, flourisher extraordinaire, taught *Flourishing, the Art of the Oval*, on October 3. Suzanne has deconstructed

flourishes into their basic elements, and uses those elements to demystify flourishing. See the article on Page 11.

Cherryl Moote has developed a script that she calls Byzantosh—a delightful meld of the architectural lettering style of Charles Rennie Macintosh and elements of Byzantine lettering. Page 8.

Yukimi Annand taught two stellar workshops on Hermann Kilian 'Built-Up Caps' in November. The article is on Page 10.

Fort Mason classes will continue to be online until the Fort Mason Center opens and we are sure conditions are safe. To see the lineup for 2021, visit the FOC Classes web page at <https://www.friendsofcalligraphy.org/pages/classes.html>

On December 6, 47 members of FOC came together through Zoom for a holiday party. It was so much fun getting to talk to people in such far away places.

From what I could see everyone agreed with me. The hands-down best part was the slideshow of the calligraphic art from several party-goers. It was like being in a moveable gallery on opening night, with the artist right there to comment and ask questions. You can see a screenshot of some of the participants here.

Best wishes to you all for a safe and cozy holiday season and new year.

Cheers, *Evelyn*

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## Illuminated Capitals with Risa Gettler

By: Carole Johnson

On September 12, 2020, Risa Gettler led an online scriptorium, Illuminated Capitals, that showed FOC members how to paint glorious illuminated letters like those that grace medieval manuscripts. Her approach in the workshop was inspired by significant changes in manuscript production during the late Middle Ages. While early medieval manuscripts typically represented the work of a single monk, the 13th century saw the demand for books rise and secular workshops emerge. Scribes now copied text and illuminators invented decorative letter patterns. Risa's workshop allowed participants actual practice in the sequence of steps by which these patterns evolve into sumptuous adornments.

Prior to the workshop, Risa emailed each student a packet of handouts containing a six-page pattern set that Risa had created for the class, one based upon a decorated initial from the Goreslon Psalter from Norfolk, England, 1310 – 1324. In preparation for the workshop, students were asked to print the master outline page onto good paper, e.g., Arches Text Wove, or to trace it using a light table and Micron pen. The set comprised a master pattern outline and five iterations of that outline, each iteration indicating the placement of one of the five colors traditionally used in European manuscripts of the period. Specific gouache colors suggested were Fine-Tec Gold; Winsor & Newton Primary (W/N), Prussian, or Cobalt Blue; W/N Spectrum, Primary, or Flame Red; W/N Permanent Green Light; and Turner Permanent Yellow Orange; or alternative clear bright blue, red, green, and yellow.

Risa also sent a materials checklist annotated with the

function for each item. That the class used every material on the list is its own testament to Risa's conscientious preparation! One indispensable tool was a backing board to which the art paper could be temporarily affixed with removable tape, allowing comfortable access from any angle. The second crucial item was a pair of magnifying goggles, necessary for precision brushwork.

In Risa's opinion, the main challenge in painting illuminated letters is to avoid mixing too much water into the gouache, since doing so will buckle the paper and ruin the piece. Toward this end, Risa has developed a technique for attaining a reliable gouache consistency, one that uses the smallest possible amount of water. She never sets her brush to paper without first running this procedure. With a brush, she mixes a couple drops of water into gouache in a medicine cap or dappen dish, then rolls and turns the brush on the back of her free hand between the thumb and index finger. This action pushes the paint away from the ferrule (where paint should never touch) toward the tip of the bristles, forming a good point and indicating a suitable amount of water.

Technique demonstrated, Risa tackled brushes. Any round brush, size 1 through 5, with a neat point will serve. Synthetic bristles are favored for projects such as this one because they are strong enough to move the heavy particles of gouache, which is not as finely ground as watercolor. As Risa remarked, "Think of gouache as watercolor mixed with rocks." Risa reserves one brush per color.

Risa likes to honor the age-old practice of always beginning with gold. Because real gold leaf is notorious for sticking to all

nearby substances, especially the binders in pigments, Risa had the class use gold gouache, *her favorite being Fine-Tec Arabic*, to fill in the appropriate pattern sections on the good paper.

The next step was to lay down the remaining colors. Risa recommended Winsor & Newton gouache for its opacity and reliability. If students wish to select colors other than those of a traditional medieval color scheme, she suggested they run color swatches to confirm that their colors would look good together.

Following the relevant pattern guide for each remaining color, imbue a fresh brush lightly with paint. Begin in the easiest place—in the center of any color section—using a cross-hatch motion that covers the surface and fills the crevices. Rotate the backing board to spot any white places showing through. After finishing all colors, you can burnish your design with a bone folder, *or the back of a small spoon*, pressed through a sheet of glassine.

For highlight strokes on top of the base colors, use Dr. Martin's Bleed-proof White, poising the brush perpendicular to the paper surface, Japanese style. Don't hold your breath: breathe out while your whole arm pulls a long stroke. To add shadows, darken the base colors. Make dots with the handle end of the brush.

Tooling the gold makes it shimmer. If the gouache was not laid thickly enough, add another coat. Cushion the paper and make dot impressions with a ball stylus set in place and rocked. Ambient light bounces across the impressions and sparkles back up to enchant the eye of the beholder.

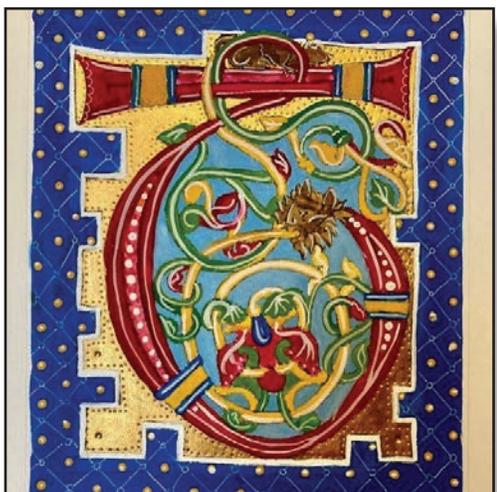




Top: Group Photo of the participants in Risa Gettler's Zoom Workshop. Risa is in the second row, second from the right.

Far Left: Ann-Marie Fleming's finished 'A'  
Left: Gail Sandberg's finished 'A';

Bottom Left: Mina Taylor's "T"  
Bottom Middle: ValerieFranco's "A"  
Bottom Right: Kimberly Hutchinson's 'A'



## A Book in a Bog, Letterforms from the Mud

By: Jessie Evans



The Friends of Calligraphy hosted an intriguing lecture by John Gillis on the Faddan More Psalter on Saturday, September 26. It just so happened that it was scheduled for 11 AM Pacific Daylight Time, but in fact, the lecture happened at all hours of the day and night on September 26 depending on what time zone you attended from. Like the other virtual lectures hosted by the Friends of Calligraphy, people from all around the world attended the lecture.

After a few words of welcome from The Friends of Calligraphy president Evelyn Eldridge, John set the stage for the lecture by describing the tale of the Faddan More Psalter as one of discovery, mystery, and Indiana-Jones-level archaeological adventure.

### Bogged Down

The first thing to know is, bogs are a thing in Ireland. John started with a picture of a map showing the privately-owned bog where the psalter was found, and he explained that bogs in Ireland are common. He then presented a map from 1655 of the same area showing that the Faddan More bog was in place at that time, pointing out that the psalter would have been buried for 700 years already at the time the map was produced. He went on to say a little bit more about bogs: they are rich in archaeological finds, and that organic archaeological finds, like say, vellum and leather—you know, the things that a manuscript

would've been made from back when—survive better in bogs than they do when they end up in other places, like soil. The preservation happens because of the effects of sphagnum, *peat*, moss, which John says immobilizes microorganisms that deteriorate material buried in soil.

### Turf's up, Dude!

Dig this: the Faddan More Psalter was spotted by the sharp eyes of one Edward Fogarty, who was operating a backhoe to extract peat, also called turf, from a bog in the townland of Faddan More in County Tipperary, Ireland on July 20, 2006.



While he described the discovery of this earthy treasure, John showed an image of the mechanical digger, or backhoe, used to harvest peat from the bog. A feature of this kind of mechanical digger is that the backhoe bucket faces the driver. It was in this way that Eddie Fogarty was able to spot the psalter.

But the image of the backhoe on the bog also showed what the bog



looked like as it's being dug up. The image basically showed brown on brown. John recalls that Eddie Fogarty reported that he *saw something brown*. Good eye, Eddie!

Because bogs are rich in archaeological finds, the federal government of Ireland educates bog owners on the protocol for such finds. After the folks who discovered the psalter realized they might have a rare find, they quickly covered it back up with peat! They knew exactly what to do because they were instructed by the state on what to do. Because all archaeological finds are the property of the state immediately



upon discovery, the folks who found the psalter immediately contacted the National Museum of Ireland. John said that there was disbelief at first, but a team from the National Museum in Dublin was sent to the site right away.

Identification of the item happened on site almost immediately by the Head of Collections from the National Museum. The item was identified as a psalm because the Latin words of *in the valley of tears* were discernible. Psalters, the most common texts, were used to teach reading and writing in training for monastic life. So, John said, if you find a manuscript in a bog in Ireland, you can bet money that it was a psalter.

### Here comes the Conservation Science!

John then showed an image of the psalter that showed how it looked when it was presented to him for the first time. The image showed a very wet-looking, bog-brown, damaged manuscript, with only a few pieces indicating what it was. He explained that the National Museum's habit of nicknaming things persisted, and the psalter was affectionately called *the lasagne*.

# Faddan More Psalter Lecture

Continued



After months of careful consideration, the approach John eventually took in the first part of the conservation project was to figure out how the book was put together. What was so unique about this bog-preserved manuscript was that it was in its original condition. Lots of manuscripts exist in special collections and conservatories, but not many are in their original condition. John knew he had an opportunity to learn about how this manuscript was made, and he determined that making a collation map of the manuscript was key to the project as the first goal. And how long did it take to reach this first goal? TWO AND A HALF YEARS! With several failed attempts along the way.

After the collation map, he had to figure out how to read the pages. But he was dealing with 100% saturated vellum that had saturated over a millennium. So John asked for a tiny sample of the vellum



that contained no writing and let it air dry. Because of the nature of vellum, the sample shrunk considerably when it air dried. So he knew he had to do something differently. He exchanged the water in the vellum for a solvent of denatured alcohol. He soaked fragments of the vellum in the denatured alcohol and then vacuumed the fragments to dry

them out. John broke down the sequence of operations for the overall process as: removal, separation, cleaning, mapping, solvent exchange, vacuum dry, and housing. He hit on a point again about how it was the bog that preserved the manuscript best. The parts that he was able to remove and separate intact were the parts that were exposed to the bog. The parts of the manuscript that weren't exposed to the bog became a gelatinous mass that resulted in the loss of the integrity of the material. John estimates that about 15% of the manuscript survived because of the preservation effects of it being mired in the bog.

## Medieval Scrabble

That's great for the fragments that could be removed intact, but what about the gelatinous mass parts? They weren't thrown away! John sorted out any vellum fragments he could from the gelatinous material and ended up with what he called "medieval scrabble." The theory here, he explained, is that



there are tannins in the ink, and like the bog, the tannins probably worked to preserve some of the text on those fragments that were separated from the unsalvageable material. High-resolution images were taken of every piece of the manuscript along the way. John then had digital images of the fragments that he could manipulate and piece together. John also worked out a character count for each page, which helped with the detective work as well.

## Forensic Calligraphy

Scholars and professionals were consulted at every point in the process, and when it came time to evaluate and study the letterforms, historian and calligrapher Tim

O'Neill contributed to the project. He recreated the letterforms and illuminated capitals from the Faddan More Psalter. For the exhibition of the Faddan More Psalter, Tim O'Neill produced a facsimile of some of the main pages of the psalter so that the exhibit could tell



the story of the psalter.

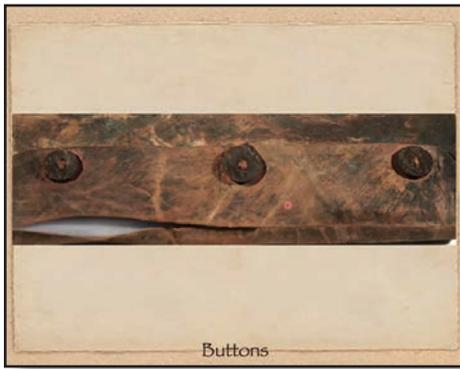
Back to the tannins in the ink—John described how the parts of the letterforms written with more ink were preserved better than the parts written with less ink. From a calligraphic point of view, the thinner strokes, and the parts of a given letterform where two strokes come together that are thinner, *think stem and arch*, were less prominent than the thick downward strokes of the letterforms. Normally, with manuscripts preserved in any other way other than bog, the iron gall ink eats through the vellum—especially when you've got strokes of ink on both sides of the vellum—and causes the thicker parts of the letterforms to deteriorate more than the thinner parts. It makes me reflect on the materials we use in our calligraphy today, and it makes me wonder how well my own calligraphy notebooks and journals might hold up if they were thrown in a bog, or you know, anywhere for a thousand years.

One of the questions asked in the chat of this virtual lecture was, *John, are you a calligrapher?* John chuckled and said that Tim, *O'Neill*, has attempted to teach him. Really though, he said, he's a manuscript conservator.

## Covered in Mud

John then showed some images of the cover of the Faddan More Psalter, which survived well. It's a single piece of leather, made

# Faddan More Psalter Lecture



Buttons

from young calf skin, with three distinctive buttons.

He then referenced the gospel books of Cadmug and MacDurnan and showed drawn images from both manuscripts of evangelists holding books. Both of the books in the drawn images had the same three distinctive buttons as the cover of the Faddan More Psalter!



The Cover

Then John showed images of the back side of the cover. In his examination of the cover, he discovered markings—thirty spots of designs that he calls, *insular doodling*. Watch out, Zentangers!

But there was something else! The inside of the cover was lined with—wait for it—papyrus! No way, thought John. So he had Caroline Cartwright from the British Museum verify the material. The papyrus was used to stiffen the leather cover so that it behaved more like a book cover than a leather jacket. Papyrus was used this way in the Nag Hammadi Gospels as well. John is convinced that the cover wasn't made for the psalter, but that it was sort of a trial piece of material like a kind of cutting mat that happened to fit the psalter.

The cover was vacuum-freeze dried, and is now dried, stable, and on exhibit along with other parts of the manuscript.

## Mired in Mystery

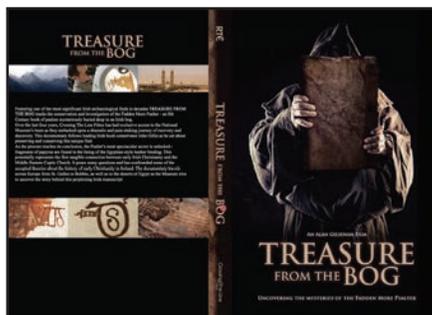
John said that the Faddan More produces nothing but questions. Perhaps the biggest question was, HOW DID IT GET INTO THE BOG? There wasn't anything around it. No buildings. The find site of the psalter seemed to be remote and random. Was it dropped? Discarded? Could it have been a Viking attack??

Monasteries were soft targets for Viking raids. The monks were nonviolent people who couldn't defend themselves. So maybe a monk was running away from a Viking and dropped the psalter? Maybe he hid the psalter in the bog with the intention of returning for it when it was safe?

John said that he is convinced that the book was placed there purposefully, noting that it was deposited at a funny angle. A quick but related sidenote: I'm guessing that when time travel is finally invented, time travelers will only be allowed to observe the past and not interact with it. Butterfly effect and all that. So when I get my time passport, I'm definitely going back to ~800 CE to see what happened in the townland of Faddan More.

## But Wait! There's (Faddan) More!

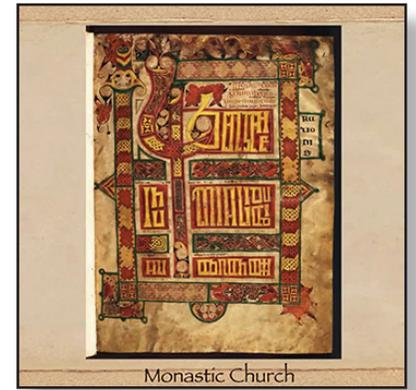
If you're itching to try your calligraphic hand at letterforms that look like those from the Faddan More Psalter, Timothy O'Neill has a book called *The Irish Hand: Scribes and Their Manuscripts From the Earliest Times*. If you are looking for more on the conservation of the Faddan More Psalter, there's a documentary called *Treasure from the Bogs* by Alan Gilsean that was made for TV. You can also get more information about the conservation process in John's published papers and his



PhD thesis due to be published soon. And hopefully someday soon, we'll all be able to travel to the National Museum of Ireland in Dublin to see the Faddan More Psalter for ourselves.

This was an exciting lecture about the thrill of discovery, dedicated and scholarly conservation, difficult detective work, and what we can learn from something preserved so well from so long ago. The Friends of Calligraphy thank John Gillis for giving us this intriguing tale of a book in a bog.

## We Dig It.



Monastic Church

## Membership

Friends of Calligraphy extends a warm welcome to our newest members. We're so glad you joined! Love,

*Meredith*

Liesbet Boudens  
Kathy Cazale  
Ellie Hattori  
Lona Lee  
John Stevens  
Peggy Su  
Alma Taylor  
Valerie Weilmuenster

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

## SUPPORTING

Pia Brandt  
Sylvia Kowal  
Peter Renz  
Jane Shibata

# Megan Lucas

*December 13, 1957 – November 17, 2020*

Megan joined FOC in 1989 after moving to the Bay Area in 1988. Born in San Diego, she moved frequently, her father was a physician with the US Navy, so the family moved from San Diego to the Philippines to Maryland and back to California. With degrees from UC Santa Barbara and UCSE, Megan worked as a physical therapist, specializing in ergonomics. She began to study calligraphy in Santa Barbara, taking a class as an antidote to her intensive studies in physical therapy, and she found that she loved it. After joining FOC, her participation waxed and waned, depending on other life demands, but in 2003, she was elected to the Council, serving for 8 years. At the end of 2004 she became the workshop coordinator. At that time, the coordinator scheduled and ran three or four workshops a year, doing virtually everything. Megan gave up her place on the Council and her role as workshop coordinator in 2011 after she was first diagnosed with cancer. Following successful surgery and chemo, she turned her attention to her aged parents, both of whom had dementia, and she

moved to Ashland, Oregon to care for them in 2013. Her dad died in 2015, followed by her mother in 2017. In either late 2017 or early 2018, her cancer returned and she commenced chemo, but it was too hard on her and they gave it up. After a hiatus, chemo was tried once more and abandoned. Ultimately she turned to other types of treatment and lifestyle to fight the disease and the pain. She would have turned 63 this December.

I first met Megan at a workshop, and we liked each other immediately. Neither of us thought we looked like the other, but people mixed us up, calling us by the other's name. She urged me to join the Council. Our friendship grew at retreat, which she was able to attend four times between 2006 and 2013, and through working together on the Council. I visited her at her home in Napa during her chemo and stayed in touch when she moved to Oregon. In 2019, Debbie Brawner, also a good friend of Megan, moved to Oregon and was able to help Megan by running errands for her, particularly after the shelter orders. They talked about art projects they would do when Megan got better. It was Debbie who phoned to tell me Megan had passed away. We will both remember her as a fighter who loved life and loved art, who always had a positive attitude and cared for others. The last time I spoke with Megan on the phone, she was very upbeat about her chances to beat the cancer, but she also told me she had made arrangements with a friend to take her cat, should that become necessary. I hoped she would make it to retreat again. I miss her.

*...Meredith Klein*



*Above: Retreat 2006, with Kris Nevius, Megan, Meredith Klein & Jenn Enault.*

*Left: Megan with her sister Wendy, at a fashion show that the cancer treatment patients put on in April 2012.*

## Byzantosh with Cherryl Mootte

By: Darla Engelmann

In a workshop committee meeting I suggested getting Cherryl Mootte to teach for FOC. I had seen the work her class did at a conference several years ago and I wished I had been in that class! Then Evelyn Eldridge said she had taken Byzantosh with Cherryl and so I knew she was teaching online. I was so delighted when she accepted our proposal.

On October 17 and 18, Cherryl, a Canadian calligrapher, artist and bookbinder, came to us via Zoom to teach the hand she created and which she named Byzantosh. We were a group of 33 after Cherryl generously let us add all the people on the waitlist to her class. The participants were from all over the US plus several people from the UK.

Byzantosh, as the name implies, is the combination of the Greek and Russian letters used during the Byzantine Empire and the alphabet created by Scottish artist Charles Rennie Macintosh known for his Art Deco and Art Nouveau design at the end of the Victorian Era.

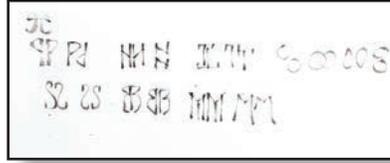
I found this creative monoline hand to be fun and easy to learn. After demonstrating the basic alphabet, Cherryl gave us several options for each letter, giving this alphabet a lot of versatility. For example, the simple “i” has 6 different options. How fun is that!



Darla's examples of possible varieties for the letter "i".

Cherryl demonstrated how to use interesting and unusual ligatures. We bounced letters, stacked letters, made tall, skinny and fat, wide letters. We played with double letters, trying to figure out how to make “oo” work together and putting one of two “p”s upside down and backwards. I was especially enamored with

the double “ee”. I’ve included my notes for you to see how fun that is. Participants gave Cherryl ideas of how to make these double letters and it was exciting to see everyone’s creativity.



Darla's examples of ligatures and the letter "o."

PLAY is key to Cherryl’s work as she gave us lots of permission to play away. It was freeing to write without the use of guidelines and to write in a circle or square, fitting words in wherever they would fit. I, for one, enjoyed a freedom and creativity in this lack of structure.



Darla's finished piece from Cherryl's workshop.

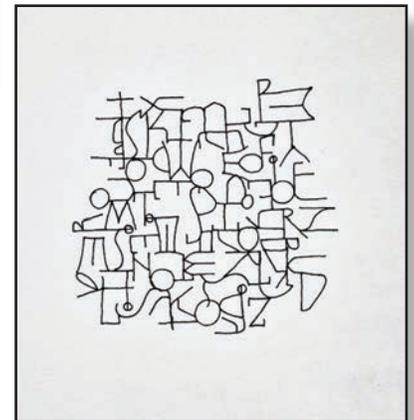
We also played with different tools and materials. We started with a pencil and used the pressure-release technique and then moved on to fineliner pens, Speedball B nibs, ruling pens, folded pens, and refillable markers. I had never used refillable markers and found this new tool to be one I will use again and again. We tried white ink and silver ink, acrylic and watercolor. Cherryl demonstrated colored pencils and watercolor pencils. We filled counter spaces with color and learned how to make a letter look like it was 3D. Cherryl shared her tips and tricks and I am excited to use them. It makes using several of the tools and materials easier. I found myself thinking: *why didn't I think of that.*

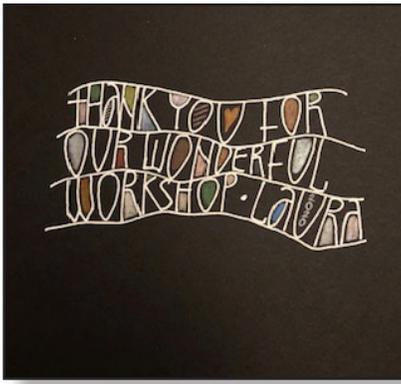
Several slideshows of her work and the pages she emailed to us were meant to encourage and inspire us. And they did. She also shared pangrams, quotes in many languages, and a few unusual words for us to play with, which I am always grateful to have.

This was a fantastic class and Cherryl is a creative and inspiring teacher. I hope everyone had as good a time as I did! Thank you Cherryl!

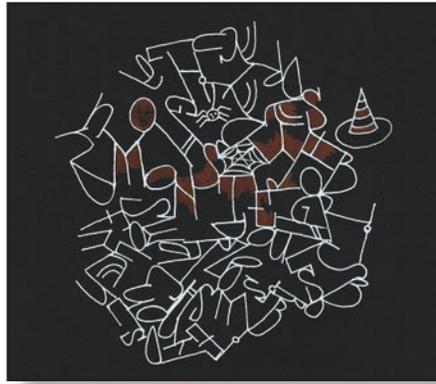


Below: After the first class, Dorothy Yuki created these two pieces to showcase what she learned:

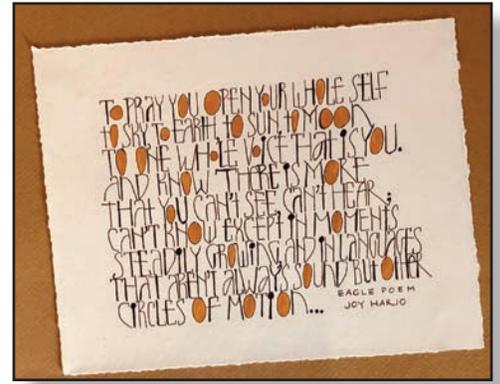




Laura Bernabei's "Thank You Note" for Cheryl



Nancy Noble's Byzantosh: Monster Mash



Fredi Juni's Byzantosh: Eagle Poem

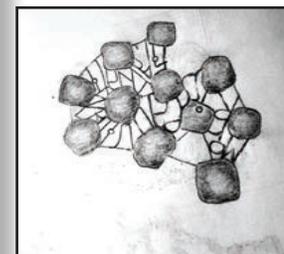
Many of the happy participants in Cheryl's two day workshop. Cheryl Mooto: top row, right in this first screen capture



Above: Gail Sandberg's 'New Year'



Above: Elena Caruther's Byzantosh



Left: Caryn Lum's Byzantosh

# Kalligraphia XVI

Friends of Calligraphy

The FOC triennial exhibition of members' works was scheduled to be held in 2021. It is installed in the Skylight Gallery at San Francisco Public Library in normal years, but this is not a normal year. Due to the difficulty of planning our exhibition during the pandemic, FOC requested that SFPL allow us to shift to 2022. They have agreed, so Kalligraphia XVI will be held in 2022, and every three years after that.

# Drawn & Built-Up Capitals with Yukimi Annand

By: Barry Morentz

Two Workshops in November

## Yukimi Annand Workshops

For three days in November, 20 enthusiastic scribes gathered to study the bewitching letterforms of Hermann Kilian, 1929-2004, the great German calligrapher, type designer and book designer. Widely celebrated in his time for his daring and sensuous works, it has been only relatively recently that there has been an explosion of interest in studying his output in detail. So it was our great good fortune to delve into Kilian's world under the expert aegis of Yukimi Annand who has spent considerable time studying his works at the celebrated Klingspor Museum in Offenbach, Germany and in Berlin's Akademie der Künste.

Yukimi packed a semester's worth of examples and concepts into three afternoons, but provided us with the bonus of critiquing overnight in copious detail our class projects. She then presented them for all to view and hear her explanations. As it turned out this was a class that went considerably beyond the study of complex letterforms, as it encompassed layout and design as well.

Kilian's eclectic work is immediately recognized by the rhapsodically sensuous nuances that impart an unmistakable identity to his forms. As eager as we all were to begin producing these letters, Yukimi wisely had us start with an overall review of the basic Roman capitals in all their austere simplicity, *ha!* Sheila Waters once famously declared "Somehow you never quite get them," meaning that they are mysterious and somewhat elusive. And so it was that we began our odyssey working with, and in some cases

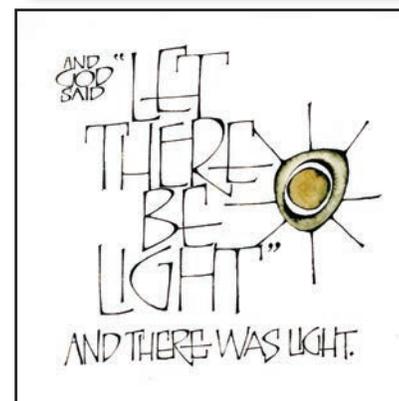
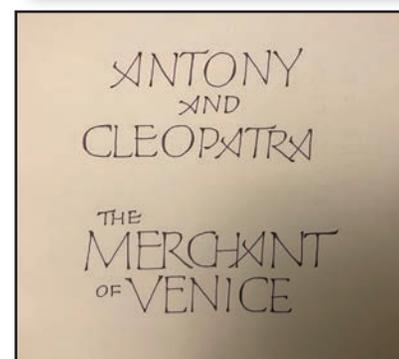
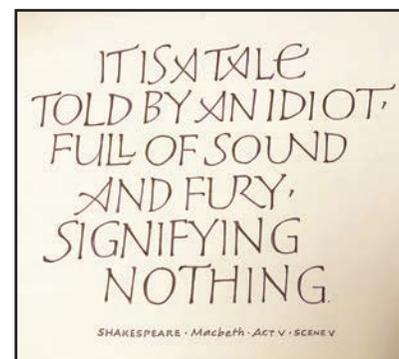
rediscovering, the humble HB pencil, varying the pressure exerted on the tool to produce shapely vertical strokes with subtly weighted tops and bottoms, a detail emulating the architectural principle of entasis. At the same time we drew the characteristic triangular shaped serifs and gently filled them in, dispelling the misguided notion that Romans could be drawn or written quite easily because one is using a pencil.

We next advanced to producing the letters with a fine marker, this time incorporating them into a text of our choosing. Despite being in Zoom format Yukimi examined each student's work and offered tips on layout in addition to evaluating the letters. As though this was not already more than enough we were treated to a substantial overview of the diverse forms and styles for which Kilian became justly famous. At this point we chose to work in either the classical mode or the seductively eccentric form, using either a broadedged or ruling pen. It had become more than obvious that "mastery" does indeed require unlimited practice and discipline.

The many handout sheets revealed a dazzling world of unlimited potential to employ these forms in a wide variety of layouts. But Yukimi did not stop there. We were also provided with two PDFs of the full range of Kilian's graphic designs and calligraphic output—enough to provide a lifetime of study.

Yukimi Annand is a gentle and gracious teacher whose explanations displayed a wealth of knowledge and experience. She went well beyond the call of

duty, and the lucky participants emerged with a greatly expanded vision of the potential for unique and intriguing calligraphic expression. This all-too-brief workshop proved to be far more than just another alphabet class and it remained for us to go to our studios and practice, practice, practice because "somehow you never quite get them." Time will tell...and these days we have plenty of that available.



Top Two pieces showcase the work by Barry Morentz. Above: 'Light' by Nancy Hays Hills

# Flourishing: The Art of the Oval

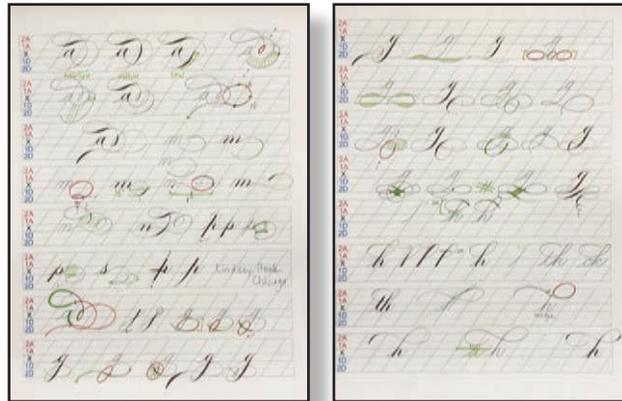
By: Meredith Klein

# Suzanne Cunningham Workshop

I've pretty much avoided flourishing for most of my calligraphic life, adhering to Peter Thornton's advice, "If you can't flourish, don't prove it." My infrequent attempts resulted in small, often misshapen circular forms, full of hesitation and insecurity, colliding with each other or fizzling out. But I long to be able to flourish, so it was a dream come true when FOC invited Suzanne Cunningham to present her Art of the Oval workshop via Zoom in early September. Suzanne has been doing pointed pen calligraphy for 26 years: her flourishing is beautiful and free, and the underlying structure informs but doesn't inhibit the graceful swirls. Armed with over a dozen pages of handouts, we Zoomed to Suzanne's studio in Alabama, where she started us out by explaining the theory of flourishing and what to aim for and what to avoid. Then we did a series of warm-up exercises, some in pencil, some in pen.

Suzanne proceeded to demonstrate flourishes. Her approach was clear and well organized, building complex forms in steps. Consistent with the meaning of the word "flourish" (to grow), we began with a simple flourish; then, in the next step, we grew it to form a more complex flourish; in the next, we grew it still further. We could choose to follow along using a pencil or a pointed pen. When she first made a flourish, Suzanne marked it up in different-colored pens, to show us the oval form, the midline of the oval, and the balancing of the different spaces created within

or between flourish marks. Then she repeated the flourish. This level of analysis was extremely helpful in understanding how to make graceful flourishes. We learned different ways to flourish lower case letters, then capitals, some double letters, and problem combinations. The pace of the workshop was great, and Suzanne's southern accent was relaxing. It was a very full day, with a recording we could watch for a specified period afterwards, and a chance to send work to Suzanne for critique. I'm not ready to flourish in public yet, but now that I understand the principles, I just need a few thousand hours of practice!

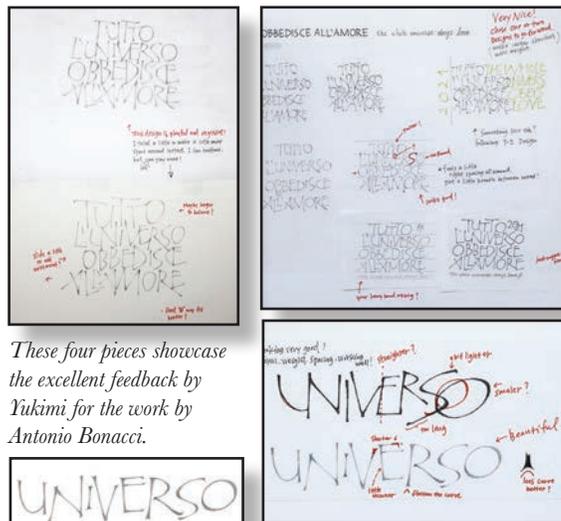


Suzanne's workshop demonstrations of her exquisite letters and stroke order.

More examples of her letters and flourishing



More examples of work from Yukimi's workshop:



These four pieces showcase the excellent feedback by Yukimi for the work by Antonio Bonacci.



Above: Weathergram 11 by Nancy Hays Hills

# FOC Council Meeting Minutes

*FOC Combined Council Meeting  
Sunday, 12 July, 2020,  
10:00 AM, Zoom*

Council members present: Martha Bocalini, Cynthia Cravens, Elena Carruthers, Evelyn Eldridge, Darla Engelmann, Fredi Juni, Katie Leavens, Raoul Martinez, Dean Robino  
Guests: Nancy Noble, Carl Rohrs, Dorothy Yuki, Meredith Klein

The meeting was called to order at 1:09 PM. Minutes from April 25, 2020 meeting: Cynthia moves to approve, Dean seconds. Unanimous approval. Minutes from May 5, 2020 Annual General Meeting, Elena moves to approve, Raoul seconds. Unanimous approval.

**Membership:** Meredith reported for 2020-2021, 20 New, 330 Renewal, 7 Honorary, 2 Honorary Spouse, 359 Total membership, with some PayPal payments to be added. The June Mailing was over 550 for the first time in recent memory.

**Treasurer:** Dean presented the 2019-2020 final spending report. Elena moves to approve, Martha seconds, unanimous approval of the budget for 2020-2021 and the Transaction Report for April through June 2020. For the Alphabet budget, Carl says printing cost will be about the same; while digital printer costs continue to drop, paper and corollary costs are up.

**Workshop Committee:** Elena summarized workshops for 2020, Cora Pearl, online and successful; Judy Detrick, online in two sessions, going well; Ann Miller, online in August, two sessions; Risa Gettler, online in September; Jane Shibata, rescheduled to Spring; Yukimi Annand, online in November. Planned for 2021: Jurgen Vercaemst February; Mike Gold April, Sherri Kiesel Thorton May, Sharon Zeuglin Summer, Elmo Van Slingerland Fall, under discussion, Leann Clark and Michael Gold. Online workshop evaluations have been developed.

**Fort Mason:** Dean reported. July 29 will be the annual Fort Mason Committee meeting. Raoul Martinez class was online and went well; Meredith Klein will be online; Patricia Coltrin, online or in person decision to be made July 29; Rick Paulus, online or in person to be decided later.

**Trivial Pursuits:** Evelyn shared an update from Marcia Friedman. Reserved for January 9 at the church. She is thinking about a virtual

Trivial Pursuits and has discussed with Dorothy.

## **Publications & Mailings:**

Due to Covid limitations, Meredith handled the latest mailing on her own! There is not yet a decision on whether the Bulletin will be printed or digital only. Rick will do the initial capitals in the Directory; Judy will do the design.

**Hospitality:** Cynthia still has no deputy but not needed while we are virtual. We agreed to plan a virtual Holiday party. Cynthia will lead, Meredith, Darla, Elena, and Evelyn will assist.

## **Social Media: Katie**

Featuring members' work periodically on Facebook, Instagram, and our Website, to highlight the work of different members monthly basis. Fredi is contacting members identified in committee; the announcement and call for further participation is proposed for the next Bulletin. Raoul moves to approve, Elena seconds, Unanimous approval.

Social Media Electronic Communication Guidelines as updated by the SocMed committee. Darla moves to approve, Raoul seconds. Unanimous approval.

Hashtag #FOCSHELTERING for members and others to post work on Instagram during the pandemic. To be announced in an all-member email.

**Web Administrator:** Raoul presented his report. The SocMed Committee will consider a question about reposts.

## **Meetings & Events:**

2020 AGM The Annual General Meeting, held on Zoom, was successful. Officers and council were elected unanimously. Meredith created a beautiful colored Uncials slate.

**Retreat** March 2021. Meredith says that this is up to Santa Sabina. Council agreed to negotiate with them and make a deposit if requested.

**Kalligraphia** June 2021. Meredith is contacting Andrea to confirm that on the Library schedule.

**Exhibitions:** Ruth's Table. Dorothy reported that they are still closed. No update on the exhibition status.

## **Lectures:**

Daniel Reeves: Zoom Lecture August 5, 2020.

Carl Rohrs: Carl offered to do a Zoom lecture on Estonian Calligraphy featured in the recent Alphabet. This is

scheduled for Monday July 27, 2020 at 7 PM.

Responsibility for lectures was discussed since they are handled by the Workshop Committee only if a workshop teacher is presenting. Cynthia volunteered to be on a subgroup if one were established.

## **Unfinished Business:**

Business Card on hold.

Scholarship Fund on hold.

2022 Conference Update: Evelyn Logo contest email sent to guild members. Nancy will accept submissions and send to the committee anonymously for decision. Debra and Rick have been holding online meetings with folks who expressed interest in volunteering for the conference. FOC members Fredi and Susan Ito to be Housing Co-chairs. Evelyn and Nancy to work on transportation and pre-housing needs of teachers who arrive early. Evelyn will update Council regularly.

## **New Business:**

Alphabet Vol 45 back issues will remain the same price: \$20.00. Council agreed with Dean that Alphabet back issue costs will automatically continue as they are on July 1 unless Council decides to increase the price in May or June. FOC received several requests for Alphabet 45-4 from people who attended Carl's earlier lecture.

SF Pen Show. The 2020 SF Pen Show was canceled; do not know whether will be in 2021.

**Calendar:** Meredith shared the draft for the coming year and dates were established for Council meetings, Quarterly mailings, Bulletin due dates, New Member Meeting, and the Holiday Party.

**2021 AGM:** Latino-Hispanic room is reserved at SFPL for May 2, 2021.

FOC 50th anniversary is 2023 to 2024. Plan early if we want to do something major.

Julie Wildman's request to publish Susie article from Alphabet raised some copyright and attribution questions. Carl resolved; the article is already on the SF Library Website. Carl, Meredith and Dean will discuss guidelines for copyright and attribution when sharing Alphabet articles.

Dean moves to adjourn, Elena seconds, Unanimous approve. Meeting ended at 1:35 PM

*Edited for Publication*



# FOC Council Meeting Minutes

## *FOC Special Council Meeting August 24, 2020, 3 PM, Zoom*

Council members present: Martha Bocalini, Cynthia Cravens, Elena Carruthers, Evelyn Eldridge, Darla Engelmann, Fredi Juni, Katie Leavens, Raoul Martinez, Dean Robino

Evelyn called the meeting to order at 3:04 PM. This special council meeting is being held to determine the date and time for the upcoming John Gillis Lecture on the Fadden More Psalter. Evelyn will propose to John Saturday, September 26, 2020, at 11 AM, and Sunday, September 27, 2020, at 11 AM as back up. Dean moves, Fredi seconds. Unanimous approval. Darla agrees to work on the calligraphy for the flyer, and Nancy will design.

Dean moves to adjourn, Elena seconds, Unanimous approval. Meeting ended at 3:18 PM. *Edited for Publication*

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## *FOC Council Meeting Sunday, September 20, 2020, 1:00 PM, Zoom*

Council members present: Martha Bocalini, Cynthia Cravens, Elena Caruthers, Evelyn Eldridge, Darla Engelmann, Fredi Juni, Katie Leavens, Dean Robino  
Excused: Raoul Martinez  
Guests: Marcia Friedman, *Trivial Pursuits discussion only*, Meredith Klein, Nancy Noble, Dorothy Yuki

Evelyn called the meeting to order at 1:02 PM. Minutes from July 12, 2020 Combined Council meeting: Elena moves to approve, Martha seconds. Unanimous approval. Minutes from August 24, 2020 Special Council Meeting Dean moves to approve, Darla seconds. Unanimous approval.

**Trivial Pursuits:** Marcia Friedman reported that planning is going well. It will be online; six teachers are lined up: Barry Morentz, Christine Colasurdo, Carol Pallesen, Jacqueline Sullivan, Annie Cicala, Sharon Zeugin. Sign up will be in the beginning of December. Why *Trivial Pursuits*? Ann Yamasaki named around the time of the game *Trivial Pursuits*.

**Membership:** Meredith reported 40 new, 459 renewed, 7 honorary, 2 honorary spouse, 508 total, up 149 from this time last year. New member meeting moved to November 1 due to Cheryl Moote workshop in October. It will be virtual. For the September and October workshops only, we will have

special considerations for 2019–2020 members who hadn't yet renewed for 2020-2021. Evelyn moved to approve; Elena seconded; unanimous approval.

**Treasurer:** Dean has no reports to share today. Filings are ready to go to accountant and officers. Dean needs volunteers for October Mini Audit. Darla and Evelyn volunteer. Dean requested all Council members complete conflict of interest forms. She will resend.

**Workshop Committee:** Elena: Katie developed a great Google workshop evaluation form. For 2020: Cora Pearl, Carol DuBosch, Judy Detrick, Ann Miller, Risa Gettler, Suzanne Cunningham, Yukimi Annand, all online. For 2021: Jurgen Vercaemst January online, Mike Gold April, Sherri Thornton May, Sharon Zeugen Summer, Elmo van Slingerland Fall, Lee Ann Clark, David McGrail.

**Fort Mason:** Dean: for 2020, Meredith Klein's Uncial and Variations and Patricia Coltrin's Italic will be online. We will decide about Rick Paulus's Pointed Pen Alternatives in the Fort Mason Committee meeting September 23. The Committee held Zoom best practice meetings for teachers and cohosts. For 2021, Raoul Martinez Copperplate, Judy Dietrich Carolingian, Rick Paulus The Magnificent Monoline Letter, Meredith Klein Italic, Melissa Titone: Pointed brush.

**Publications & Mailings:** Nancy: The Bulletin will be online.

Meredith: The Alphabet is printed and was delivered to Meredith today. She is waiting on renewals that were recently mailed to complete the mailing.

Daniel Reeve's guild, Calligraphers of Kapiti, wants to swap publications. Dean moved that we add the guild to the Exchange Group list in exchange for the printed version of their journal, Katie seconded, all approved.

**Hospitality:** Cynthia reported that Meredith, Darla, Cynthia, Evelyn, will meet soon to plan an online Holiday Party.

**Social Media:** Katie reported that #FOCSHELTERING has 51 posts on Instagram. The Member Feature email is going out soon with information also posted on social media and in the Bulletin.

**Lectures:** Evelyn reported two successful lectures: Carl Rohrs, Daniel Reeve. Daniel has joined FOC! Thank you to Darla for the beautiful flyer!

John Gillis is coming up on September 26. So far everything going smoothly.

Curt Frank is December 18, 6 PM, Chemistry of Color. Evelyn will ask Marcia to do flyer.

Please send suggestions for future lectures.

There will be a lecture subgroup to take over finding and coordinating future lectures not done in connection with a workshop. Nancy and Cynthia volunteered to be in the group; Evelyn agreed to chair.

**Meetings & Events:** Kalligraphia. Meredith is in contact with Andrea Grimes about reserving the library.

**Unfinished Business:** Scholarship Fund. Fredi, Nancy, and Evelyn will work on this. A bare bones document has been developed. 2022 Conference update: Name is Write on the Edge. The winning Logo design by Yukimi Annand. Evelyn will continue to update us regularly.

**Thank You Cards:** Katie has some estimates of costs for the printed Thank You cards discussed at our last in-person meeting. Council was supportive of the estimate for the letterpress option. Katie will design on that basis; Elena, Nancy, Dorothy, and Martha agreed to be on a subgroup to look at options for printing.

**New Business:** Evelyn reported on the Lecture Logistics Group. Cynthia, Evelyn, Elena, Nancy, Raoul, Dean have been doing the preparation for Zoom and Eventbrite events and meeting after the lectures to debrief issues.

- Raoul has made changes to the email notices for ease of participants' signing on.
- The group reviewed other platforms and feels strongly that Zoom is best.
- We will do practice sessions with lecturers.
- Nancy will cohost.

**Invitation to Virtual Study.** Evelyn reported on a request from a Cal student for FOC participation in a study of the impact of the Covid lockdown on Bay Area nonprofits. Dean will send a draft response for review; the Council agreed to participate.

Dean moves to adjourn, Elena seconds, Unanimous approval. Meeting ended at 3:43 PM. *Edited for Publication*



## Fort Mason Classes

Date	Time	Event	Details
January 5, 12, 19, 26, February 2, 9, 16, 2021	6:30 – 9:00 PM Seven Tuesday Evenings	Copperplate Raoul Martinez	Zoom
February 27, March 6, 13, 20, 27, April 3, 17, 2021	10:00AM – 12:30PM Seven Saturday Mornings	Carolingian Judy Detrick	Zoom
April 24, May 1, 15, 22, 2021	10:00AM – 12:30PM Four Saturday Mornings	The Magnificent Monoline Letter Rick Paulus	Location will be announced in March 2021
August 17, 24, 31, September 7, 14, 21, 28, 2021	6:30 – 9:00 PM Seven Tuesday Evenings	Italic Meredith Klein	Fort Mason
October 5, 12, 19, 26, November 2, 9, 16	6:30 – 9:00 PM Seven Tuesday Evenings	Pointed Brush Melissa Titone	Fort Mason



## Social Media Committee

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

### #FOCSHELTERING Hashtag Announcement

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

## 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](mailto:gkle@sbcglobal.net)  
510.527.0434

## FOC Facebook & Instagram Pages

Check out our Facebook and Instagram pages. At the bottom of the FOC website home page, click either the F in a blue square or the red square camera outline. While you don't need an account for a brief look, you do need one to see multiple posts.

The services have changed their policies, so we want our information to reflect that.

## Copy Deadline

Deadline for articles for *Bulletin* 142: February 22, 2021. Please submit articles or questions to Nancy Noble, [nrnoble@sfsu.edu](mailto:nrnoble@sfsu.edu)

Copperplate with Raoul Martinez

*Fantabulosa*

Carolingian with Judy Detrick

*Charlemagne*

Magnificent Monoline with Rick Paulus

THE  
MAGNIFICENT  
MONOLINE LETTER

Italic with Meredith Klein

*meadowlark*

Pointed Brush with Melissa Titone



## 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](http://www.friendsofcalligraphy.org)

FOC Facebook:  
[www.facebook.com/FriendsofCalligraphy](http://www.facebook.com/FriendsofCalligraphy)

Instagram:  
[www.instagram.com/friendsofcalligraphy](http://www.instagram.com/friendsofcalligraphy)

## Colophon

FOC *Bulletin* #141

**Masthead:** Yukimi Annand

**Text:** Baskerville, Galahad & Optima

**Adobe InDesign CC 2019** was used for the layout on an iMac

**Proofreading:** Evelyn Eldridge, Raoul Martinez & Dean Robino.

**Photos & ScreenShots:** Laura Bernabei & Nancy Noble