

# BULLETIN

The Friends of Calligraphy lost two cherished members recently. This issue is dedicated to their memory.

We recall Erma Takeda here in the *Bulletin* as well as in *Alphabet*. Jimmy Koide is remembered on Page 7.



August 2006: Celebrating the end of Erma's Summer Correspondence Class.  
Front Row: Erma. Middle Row: Elinor Kikugawa, Meredith Klein,  
Martha Boccalini and Unidentified,  
Back Row: David Brookes, Mitsuko Baum and Christina Schneck.

## In Memoriam

**Nancy Noble:** Erma Takeda left us way too soon and our hearts are broken. She touched many with her quiet, gentle manner and her great sense of humor. Erma loved teaching calligraphy, especially around her long dining room table where I was fortunate to find a place when I retired in 2014. I loved the long 45 minute drive through Berkeley, Tilden Park, around San Pablo Reservoir and onto her lovely home in Lafayette. She was so warm and welcoming and made my Thursday mornings a joy. Erma always started each session with a new hand, and if we complained, she explained why it was important to study, practice and learn. I loved her laugh, and, of course, she was always right. I jumped at the opportunity to participate in the Summer Correspondence class. As stated above, many FOC class members shared their thoughts about Erma in *Alphabet*. Due to space limitations there, additional comments are shared here:

**Dean Robino:** I can't quite remember exactly how it was that I decided to take Erma's classes. Maybe Georgianna suggested it, or perhaps Carla, or perhaps it was seeing one of Erma's pointed brush exemplars and wanting to make letters like them. I'm not sure how but I'm very glad I did.

She set a tone for classes so they were full of good nature and camaraderie. There often was breakfast or lunch following the Wednesday class. No, we didn't make Erma supply that, we repaired to a local café. There were regular celebrations in the last class of a series, making a following breakfast or lunch somewhat superfluous.

**Fredi Juni:** Erma's classes were small and intimate, limited in size to eight or so students. The regulars became friends and we always welcomed newcomers. For two hours each session, we sat around a table or two, practiced both silently and not so silently, shared our work and lives. I studied brush calligraphy, using different tools, various monoline hands, and flat brush humanist with her, in addition to Summer Correspondence.

**Meredith Klein:** Carla Tenret was the person who said to take Erma's Summer Correspondence class. She showed examples of the cards she had sent and received. It was perfect for me, because I was still working full-time, so a class where we mailed cards and homework fit into my schedule. I began with pointed brush, a specialty of Erma's, and went for the Winsor & Newton rather than the Pentel brush marker. It was a struggle, and I found Erma's comments both kind and helpful. At the end, we were encouraged to submit a piece. At the time, I was infatuated with Twinkling H2O's, small pots of mica watercolor, and used those. Erma gently pointed out that, while my brush lettering had come along, I might consider using an ink or gouache more appropriate to Chief Dan George's words extolling nature, than the sparkly paints! In that way, she was attentive to all aspects of learning and using

# Letter from the President

Hello Friends,

On May 1, Friends of Calligraphy held our 47th Annual General Meeting, again a successful Zoom meeting. Lucky you if you attended and heard Cheryl Jacobsen's fascinating presentation about her creation of a replica of the Beowulf manuscript. But if you weren't there, you can read about it on Page 7.

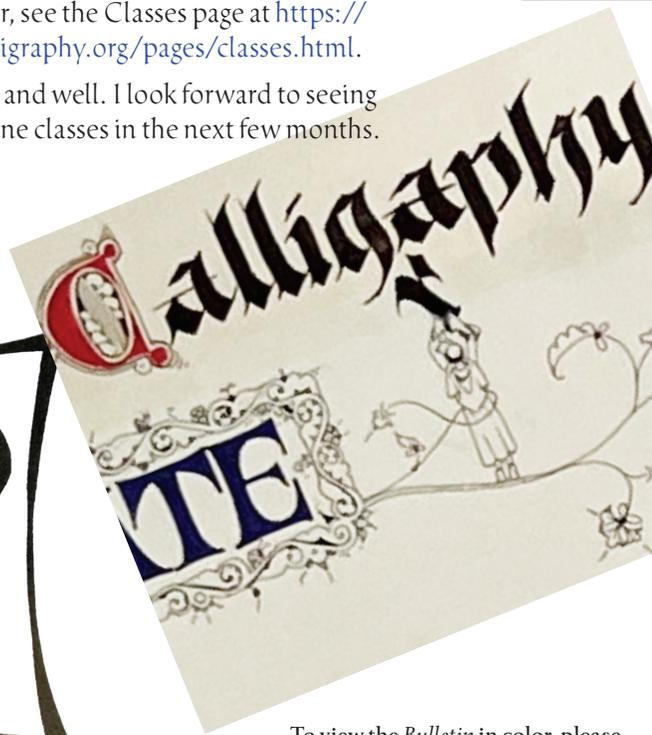
The officers and Council for the coming year were elected in the business meeting, and the names remain unchanged, with one exception. Martha Boccalini is stepping aside from the Council, but will remain as an advisor and also as a member of the Workshop Committee. Martha has been a member of the Council for years; we thank her for all of the enthusiasm and hard work she has brought to us, particularly for being the coordinator for the Summer Workshop. We value her knowledge and input. In Martha's place, we welcome Billy Ola Hutchinson. Officers are yours truly as President; Elena Caruthers, Vice President; Dean Robino, Treasurer; Fredi Juni, Secretary. Council members are Cynthia Cravens, Darla Engelmann, Billy Ola Hutchinson, Katie Leavens, and Raoul Martinez. Nancy Noble continues as Editor of the *Bulletin*, and Carl Rohrs continues as Editor of *Alphabet*.

The slate for 2022-2023 was created by Darla Engelmann, and what a beauty it is. Look at the clever way she corrected a typo in the first line!

Friends of Calligraphy continues to offer on-line classes, and when the situation allows, we will again hold in-person classes. To stay informed about the classes that we offer, see the Classes page at <https://www.friendsofcalligraphy.org/pages/classes.html>.

Everyone, stay safe and well. I look forward to seeing some of you in online classes in the next few months.

*Evelyn*



## FOC Council Members

### President

Evelyn Eldridge

### Vice President

Elena Caruthers

### Treasurer

Dean Robino

### Secretary

Fredi Juni

### Council Members

Martha Boccalini

Cynthia Cravens

Darla Engelmann

Katie Leavens

Raoul Martinez

### Alphabet Editor

Carl Rohrs



### Bulletin Editor

Nancy Noble

To view the *Bulletin* in color, please go to the FOC web site, Publications.

# Christi Payne Zoom Lecture

By Jessie Evans

## EYE·HAND·HEART

When I look at calligraphy, I so often want to know about how it was done. Some things in calligraphy are so cool that it's sometimes hard to imagine that they were made by hand. How did the calligrapher make that particular stroke? What calligraphic experiences has this person had in order to come up with this calligraphy? What went into the choices they made during the creative process for this piece? The Friends of Calligraphy learned the answer to some of these questions from Christi Payne on March 8, 2022, in a virtual lecture in advance of Christi's Modern Medievals workshop with FOC on March 9–10.

Christi has been *doing calligraphy*, as they say, for 45 years. She's fascinated with a particular medieval style that led her to her own unique style of lettering. She maintains a sketchbook that includes many a copy of a medieval design or motif along with travel sketches incorporating lettering. She's developed fonts, and she plays the piano. And, she said, she looks at the world in wonder.

Christi explained that, to her, calligraphy is about learning to do something that brings “me fully in my heart; that place where I'm lost in the doing, the trying, the practice.” She loves *calligraphy stuff*, but here's the thing, she said: “I have a horrible grip on the pen.” Christie stopped doing traditional calligraphy for the most part, and began drawing her letters after a class with Mark Van Stone in the eighties.

On copying examples from manuscripts, Christi shared an impactful story: “Years ago, I found a quote from Kazakhstan Ohashi in *Letter Arts Review* that has served me well. He said repetitious copying may sound stupid to most students of the Western world where uniqueness and newness are valued, even to the point that everything everyone does is expected to be different and extraordinary. It's an unachievable goal. It can be liberating to be engaged in repetitious copying of ancient models, with no intention to surpass the centuries old masterpieces.” Early calligraphic sources for Christi were two books by Nicolette Gray: *History of Lettering* and *Lettering as Drawing*.

Christi engages in thoughtful practice that includes new ideas and experimentation. She described a time when it seems we're always limited in which letters go together, and she started wondering what might happen if we were no longer constrained by words and spelling. She enjoys the meditative aspect of her style of calligraphy. The juxtaposition of reversals has become a mainstay of her work, and now she mostly

uses real texts such as her Pater Noster piece. She said the work is casual, beginning with pencil, and the layouts are loose. She then switches to the Rapidograph. She uses familiar text because reading her lettering pieces becomes almost like a puzzle.

Christi said that she is drawn to—pun intended—pen-flourished Lombardics. These Lombardics are usually a red or blue letter with filigree ornamentation that runs along the left margins of a manuscript page.

She copies whatever she finds, from manuscripts in a rare book room, to online images of manuscript pages, to photos that friends send her. She showed an example of a picture FOC member David Brookes sent to her and her copy of it. She has her own copybook, which she carries with her into rare book rooms with just a pencil. As another example, she showed a copy she did of the 15th-century Latin Office of the Dead manuscript that Susie Taylor found for her in the Harrison Collection at the San Francisco Public Library.

She showed two long letters from a manuscript page she owns. She made a set of letters from those examples and used them in a collaboration with a poet friend, Karin Temple, in a book called *So Great a Cloud of Witnesses*.

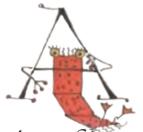
Christi took a drawing class in 2008, and the world of drawing opened up to her. She did a travel sketchbook. She showed a spread from a sketchbook she did when she attended a class with Rick Paulus.

Christi says copying the style of pen flourishes from the Luttrell Psalter was a “bugger to figure out” because it's all negative space, which is the total opposite of pen flourishing.

Christi segued into what she called “the land of many things I like my eye to see, my hand to practice, and my heart to enjoy.” She spoke about spending a lot of time with type, from her career in book design and composition. She designed a font called Wingbats and another one called Ululu. After a course through Cooper



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By Sarah Lewis Cortes



# Modern Medievals Workshop

Fourteen experienced and aspiring scribes and calligraphers, a wild turkey, a ladybug and assorted other enthusiasts convened in the scriptorium at the Arlington Community Church on a sunny morning in March. As they set up tables in the bright, airy church auditorium, unpacked impressive pen collections, and found seats, participants felt something exciting was about to take place. Christi Payne, the FOC Modern Medievals Workshop instructor, lost no time and plunged everyone directly into hand-lettering Lombardic versals.

An enlarged, ornate letter, “versals” at one time started a verse, paragraph, or chapter, and made it easier to find a place in the text. After Charlemagne standardized Carolingian script in AD 800, scribes, especially those in Lombardy in northern Italy, often paired it with versals. But regardless of the historic or scholarly aspects, Christi emphasized in her class, that we render versals in the way each participant enjoyed most. She encouraged channeling decorative pen flourishes into individuals’ work and new life into this centuries-old art.

Participants expressed great joy in a range of learning and experiences from the workshop. Top of the list



was getting together again in person, as this was the first in-person FOC workshop or class in two years; that is, since

the start of the pandemic. Others were excited to have the opportunity and thrill of working in gold “illumination” using liquid gold pens. Some participants discovered the joy of using ultrathin markers for the first time, rather than broad or pointed nib dip pens or other chisel or pointed pens. Participants discovered the secrets for creating dramatically decorated, ornamented medieval capital letters, borders, and manuscript detail. The excitement was electric as various participants quickly mastered seemingly impossibly difficult or bafflingly detailed patterns.

At breaktime in the gardens, an enormous turkey lurking about the grounds joined our group and let us know in a friendly way that he ruled the premises—for over seven years, reportedly.

Christi and workshop participants exchanged tips for ways to creatively handle mistakes. One illuminator demonstrated the fine art of gold-scraping, which obtained an excellent result much appreciated by the admiring crowd. Another shared a secret, hitherto unknown to many, for handling unplanned blobs of paint or watercolor: gently blowing at it through a straw to create a “spatter” effect—a word borrowed from crime-scene circles. A ladybug flew in and landed near a window, toiling her way across a printed vine handout as if it were real.

Workshop leader Christi Payne, Eyes Wide Open: [ewoandchristi.wordpress.com](http://ewoandchristi.wordpress.com) provided three days of learning, joy excitement, experimentation, expression, and permission to stray from dogmatic approaches to calligraphy, versals, lettering, decorating, or any other discipline. As a result, workshop participants expressed that they enjoyed stretching themselves in new, creative ways in an atmosphere free from



pressure and stress to do things the “correct” way. This left participants eager to start each day, and reluctant to wrap up in the evening. By Friday, inspired participants were having too much fun to break at all, and declared it was more relaxing and energizing to continue work-in-progress than to interrupt it with anything else.

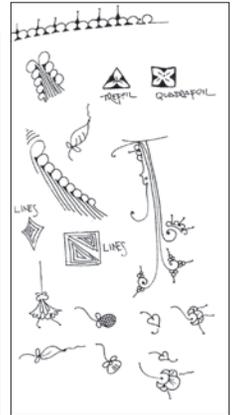
The Arlington Community Church, elevation 636 ft above sea level, situated in the Berkeley Hills of the Pacific Coast Mountain Range, provided a light, sunny, airy backdrop. The building’s large portal doors opened onto a deck and beyond, into flowering trees and gardens. Down the street, UC Berkeley’s Blake Garden offered a spectacular panoramic view of the San Francisco Bay and the Golden Gate Bridge, as well as lush flowerbeds and grottos. It also harbored a rather bold coyote that might have heard tell of a saucy turkey nearby.

By Friday night, the room buzzed with talk of an insurrection to keep instructor Payne for a

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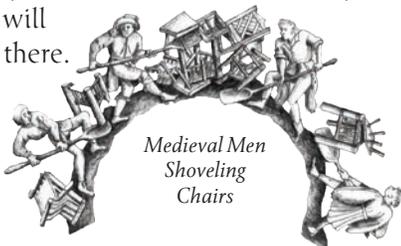
Top: Left to Right: Ellen Bauch and your dedicated editor heading to class with our matching lunch boxes, while Tom Turkey is in the background; Elena Caruther's decorated Versal G; Christi's 'W' & 'K'; busy scribes creating our glorious versal in the beautiful workspace at the Arlington Community Church. Below right: my work page of the various shapes Christi taught: pods, pods with stems, vines, trefoils, and quadrafoils, and many more.



Group photo of the happy calligraphers with Christi Payne on the final day of our workshop. Three full days "in-person" no less! What a concept! A wonderful opportunity to gather, study, learn, create, share and laugh! We were all vaxed/boosted.

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fourth day. Organizers had to shoo out not just the ladybug, but all the participants, who reluctantly packed up their pen collections. Many had already made plans to reconvene informally in the days and weeks ahead, so profitable had it been to work together all week. Stubbornest of all, the turkey stopped traffic in three directions as he marched up the middle of the Arlington accompanying scribes to their cars, reassuring them they could return. And when they do, he will be there.



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Union, she developed Bambo, a font in which no corners of a letter touch. They cross or kiss, she said. Here are some other cool things that:

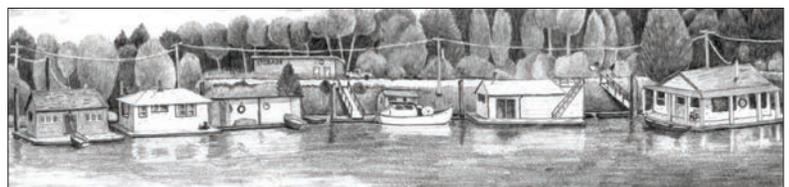
- Designed an alphabet for a tattoo.
- Makes stamps for friends.
- Completed a commercial job for 21st Amendment Brewery in San Francisco for their seasonal Monk's Blood beer.
- Does graphite drawings.
- Created a medieval map of the neighborhood of the float house she lived on for 20 years.

Christi's lecture was a wonderful look at her work. Her enthusiasm for calligraphy and delight in bringing old to new is

evident. She ended the lecture with a picture of some letters done by her five-year-old grandnephew, Max, when he was inspired by her medievals. After this lecture, there are many more of us who are also inspired by Christi's medievals!

A video recording and transcript of this lecture is available on The Friends of Calligraphy YouTube channel. You can access the recording and transcript on YouTube from the Resources page of The Friends of Calligraphy website.

Both sketches by Christi Payne: L: Medieval Men Shoveling Chairs. B: Her houseboat village in Oregon.



# Beowulf

Cheryl & the Electronic Beowulf Would Make a Great Band Name

By Jessie Evans

## Cheryl Jacobsen Zoom Lecture



Cheryl Jacobsen had an amazing job, she told attendees in her lecture at the FOC Annual General Meeting on May 1, 2022, a job that was *mind-blowingly big and amazingly fun*.

Cheryl described herself as an *arty* kid, who spent all of her time drawing and painting and making things. Her grandfather gave her a copy of *How to Paint Signs and Show Cards* by E.C. Matthews and later the *Speedball Textbook*.

In college, Cheryl was a pre-med illustration major and took a semester-long class with Barbara Bernie. Now Cheryl teaches calligraphy to college students at the University of Iowa, and feels so lucky to get to do that. Many of her students have become calligraphers themselves. She teaches a hands-on history class that uses Stan Knight's books and Edward Johnston's seven-point analysis of letterforms.

The main part of the lecture was Cheryl's commission to recreate the 140-page Beowulf Manuscript stroke by stroke: the *mind-blowingly big and amazingly fun* project she alluded to at the beginning of the lecture.

Cheryl talked about the extensive research, analysis, careful study, collaborations, and decisions about tools and materials that went into this project.

A digitized copy of the original Beowulf Manuscript that Cheryl copied is available from the British Library's website. Cheryl used this site extensively, having never seen the manuscript in person. Another resource that she used extensively was Old English expert Kevin Keirnan's website, *The Electronic Beowulf*, which provides a line-by-line translation of the manuscript and other information about the manuscript. Cheryl also collaborated with medieval scholar John Wilcox, who also works at the University of Iowa.

Cheryl explained that there were two scribes who inked the Beowulf Manuscript, referred to by experts as Scribe A and Scribe B. She pointed out some differences in the scribes' styles. The letterforms associated with Scribe A are referred to as English vernacular minuscule; the letterforms associated with Scribe B are referred to as English square minuscule. Most of the letters in the Beowulf Manuscript, Cheryl said, are likely to be familiar to a modern scribe,

and what gives them their signature look is the letterforms that are no longer used today. Cheryl is the next scribe to have scribed the Beowulf Manuscript, and now she is considered Scribe C. Not only is it the next letter (Scribe A, B, and C), but it's C for Cheryl. How cool is that?

Cheryl shared interesting information about the tools and materials that went into this Beowulf project:

- She sourced the vellum from Pergamena.
- She chose goat skin for this project because it's less expensive than calfskin.
- She used about 12 skins for this project.
- She sanded each skin with 220 grit sandpaper & used sandarac to give it tooth.
- She used a Brause half millimeter nib.
- And she used gouache.

Cheryl emphasized that the point of this project was to make a copy of it, not to make the letterforms perfect or to modernize them. The amount of research that Cheryl put into this project was extensive—she not only studied the letterforms but also the translation and worked out page order for the folios of the binding. In a totally badass move, Cheryl practiced a mere two pages before diving in and lettering on the vellum she prepared. And that's how Cheryl became Scribe C of the Beowulf Manuscript.

Cheryl's work on the Beowulf project is featured in FOC's *Alphabet* Volume 44, Number 4 Summer 2019.

A few resources mentioned in Cheryl's lecture: British Library site: Search for Beowulf:

The Electronic Beowulf:

<https://ebeowulf.uky.edu>:

Melvyn Bragg *Beowulf In Our Time* Podcast.



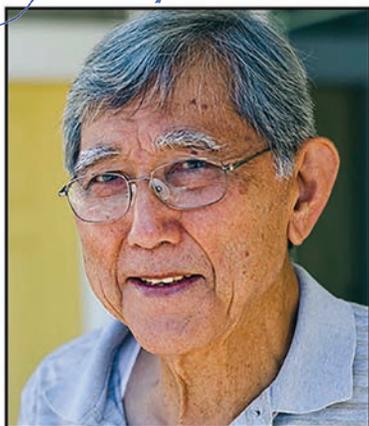
☞ A journal Cheryl created for her client before taking on Beowulf.

Preparing the Calfskins. ☞



# Jimmy Koide

By Mary Ann Wight



Jimmy lived the twentieth-century history of Japanese Americans in Berkeley, CA. He was raised at the heart of a multicultural Central Berkeley neighborhood, helping at the family Japanese grocery store throughout

his youth, except for the years between 1942-45, when the Koide's were relocated to the Topaz Internment Camp in Utah. Jimmy returned to Berkeley in time to graduate from Berkeley High in 1946. Virtuoso brush painter and UC Berkeley instructor, Chiura Obata, a neighborhood customer of Koide Grocery, offered Jimmy painting classes the summer before he attended and graduated from California

College of Arts and Crafts, now California College of the Arts. Although he modestly called himself a package designer, he



was a senior designer for Soyster and Ohrenschal, an international design and marketing firm. His long career included package design, which also involved graphic and logo design. His chosen tool for its versatility on varied surface materials and finishes was a pointed brush. His mastery of the OO Winsor Newton Series 7 produced nuanced floating strokes that could lift and pirouette on as few as two hairs without ever leaving the page.

Although his preferred paper was fine art layout bond, his simple writing kit when teaching Italic and Copperplate included a stack of copier paper, a tube of scarlet gouache, and a bottle of water. He would stir up a creamy mixture in the bottle cap, palette the loaded brush on a corner of the sheet on top of the stack, and begin the brush dance. As JoAnn Brand said, Jimmy crossed into calligraphic genius when he started doing Copperplate with a OO pointed brush. The soft grace and beauty of his soul comes through in both his paintings and his calligraphy.



Jimmy readily volunteered for FOC mailings, and demonstration tables at book fairs. During collating and envelope-stuffing mailing sessions, Jimmy's stack of filled envelopes was always the tallest. He was intensely efficient, while his bright eyes overflowed into a smile as he listened to workshop feedback and exhibit descriptions. He reviewed shared creative projects with gusto and generosity. Spring Retreat seemed an ideal match for his enthusiasm. But he always demurred, preferring to spend the time with his beloved wife, Mariko.

Following one volunteer stint, after I had unsuccessfully attempted to find out how to join Jimmy's long-term J-Sei senior calligraphy class, he quietly suggested, "I could help you out." I wasn't sure what he was offering, but I took him up on it! That began a year-and-a-half of private tutoring sessions with the pointed brush. JoAnn Brand joined us half way through, and we shared hours observing Jimmy's patient and inimitable technique. My own writing from those lessons revealed my practice deficit in training the many muscles to achieve consistent slant, spacing, nuance, and rhythm.

## Colophon

**FOC Bulletin #147**      **Masthead:** Judy Detrick  
**Text:** Optima and Sumner Stone's Davanti and Appia.  
 Adobe InDesign CC was used for the layout on an iMac  
**Proofreading:** Evelyn Eldridge, Raoul Martinez & Dean Robino.  
**Photos:** Evelyn Eldridge, Darla Engelmann, Nancy Noble & Sarah Lewis Cortes

*Continued from Page 1*

calligraphic hands. I also remember that she had us write out alphabets beginning with Z instead of A so we would be experiencing a different letter order, and she passed out old *Alphabets* in class for us to choose texts for practice writing. She had a wonderful aesthetic which taught me much over the years, more than just the hands I studied in Summer Correspondence and later, in classes around her dining room table. I miss her. She was and will remain, an inspiration to me.

# Kalligraphia XVI

## Come Enjoy Kalligraphia XVI

FOC's Sixteenth Triennial Exhibition opened May 14, showcasing 88 works by members from around the Bay Area, California, the country, and the world. It is a beautiful exhibit, with the usual variety we always see—traditional calligraphy, modern hands, nonverbal pieces; work by professional calligraphers and students—but I think we are all students, at whatever level; books, scrolls, and broadsides; calligraphy on wood, linen, dictionary pages, staves of a fan, vellum, canvas, and many different papers. Special thanks go to those who checked works into the library in April; to my installation team: Darla Engelmann, Paul Plale, Michael Starkman, and Larry Thomas; to the exhibitions staff at the Library: particularly Jesse Dutton-Kenny and Hannah Gribetz, as well as Joan Jasper; and to Andrea Grimes, Head of Special Collections, with whom I have worked for well over a year to plan this show and the associated events. Andrea is also responsible for designing the concurrent exhibit celebrating the calligraphy of the three FOC members who passed away in 2021: Christine Colasurdo, William Stewart, and David Winkler.

Kalligraphia XVI itself honors a special calligrapher, our first president and one of our founding members, Georgianna Greenwood. Georgianna's beautiful piece is located at the beginning of the exhibition. On May 14,

over 50 people came to the reception, despite being told we would not be serving refreshments this time—a first! FOC and food have a long linkage, in order to help keep everyone safe from Covid-19. It was a sweet gathering of friends and friends of friends, and I had the opportunity to say some words about Georgianna, who came accompanied by her son Andy, also an FOC member.

Our first demonstration: the Elizabethan Secretary Hand, was presented on May 21 by Judy Detrick and featured a fun and informative melange of information about the remarkable Elizabeth I, her secretaries, the intrigues of the time, and Judy's writing demo—text from a letter composed by Elizabeth I, which Judy folded into a letterlocked form, complete with a wax seal. We continue to urge those in attendance to wear masks; the chairs are spread out around the room. For a complete list of upcoming demos and the gallery walk & talk, please go to [www.friendsofcalligraphy.org/pages/calendar.html](http://www.friendsofcalligraphy.org/pages/calendar.html) and, in the listing of each demo, is a link to download the Kalligraphia XVI flyer. Logos by Larry Thomas, flyer design by Carl Rohrs. Incidentally, the gorgeous demo signs that will be posted at the Library on Saturdays are by Patricia Coltrin. We hope you will find time over the summer to see the exhibition and attend some of the demos.

*Meredith Jane Klein*  
Kalligraphia XVI Coordinator

## Social Media Committee

*By Katie Leavens*

Every month, the @FriendsOfCalligraphy Instagram and Facebook pages posts an Art prompt. Play along each month with the #FOCcreates hashtag, and we will re-post your work on the 20th of that month.

- July Show us work you have in progress.
- August Write "Friends of Calligraphy" in your go-to calligraphic hand.
- September Show us a handmade book you've created with your calligraphy in it.
- October Show us how you use color with your lettering.
- November Design a wine label this month...or show us one you've made in the past.
- December Show us a picture of your bulletin or mood board.

- January Can you write the alphabet backwards?
- February Share a greeting card that you have made.
- March Write an alphabet in green ink.
- April Using the boustrophedon method, write a phrase by your favorite author.
- May Share a calligraphed name tag that you have saved. How do you display them?
- June Post your favorite number in calligraphy.



## 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.

## Annual Membership Message

Thank you to everyone who joined and supported FOC over the past year. By the Annual General Meeting on May 1, our membership had increased by 41 members over the previous year and this year we have more than 600 members!!

**Prompt Renewal:** My annual pitch. I appreciate it more than I can say, when you renew **promptly**. If you renew in June or July, I don't need to send you a follow-up reminder in August or September. Also, prompt renewal saves money. If you renew before the first mailing of the year, you are in the bulk mailings, which cost us around 80¢ per envelope on average. After the mailing, I have to send first class, and the cost increases during the year, from about \$3 in October, increasing to \$8.95 (or more, depending on postal increases) after the December mailing, when the weight means we must use priority mail. If you are in the bulk mail, it also means I don't have to make an extra trip to the post office to send you catch-up mailings.

**Changes To Contact Information:** We try to keep our information current. When you receive your mailed or emailed renewal form, please check the information and let me know of any changes. It helps me so much.

**Membership Forms:** I create individualized membership renewal forms. If you can return your form to me, it **really** helps. At a glance I can tell if I need to revise the database. I love mailed renewals (and a heartfelt thank-you to the members who decorated envelopes or enclosed art this past year!), but sending a scan or photo of your form via email is great, too.

**Extra Support:** As we remind you from time to time, regular membership dues don't cover membership costs, and we are grateful when some members can renew at higher levels because this is one way to help cover the cost of administering FOC. But we appreciate your renewal at any level of membership.

I send my best wishes that you stay safe and healthy.

Love,

*Meredith*

## Address Change

If your contact information changes: *address, phone or email*, please send the new information to:

Membership Chair:

Meredith Klein

[gkle@sbcglobal.net](mailto:gkle@sbcglobal.net)

707 Spokane Avenue,

Albany, CA 94706

510.527.0434



## Amazon Smile

If you use Amazon and make purchases through the Amazon Smile program, consider designating the Friends of Calligraphy as the charitable organization when you shop. We are a duly registered recipient.

## Welcome, New Members!

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

Holly Brown

Ed Fong

Tatiana Gebert

Jakob Hewko

Janis Jeffers

Brian Kurzius

Heather Martinez

Judith Mayer

Susan Pinard

Minna Towbin Pinger

Tony Woodhams

Norma Yamauchi

## Gratitude

Members support FOC in many different ways. We express our gratitude to the following members who have renewed or joined with extra support:

Julia Roy, Sustaining

Ruth Gendler, Supporting

Mills College, Supporting

Norma Yamauchi, Supporting

## Mail Crew Thank You's

In March, a mail crew of masked, fully vaccinated and boosted volunteers met at Georgianna Greenwood's studio to prepare the mailing. Thank you to the following volunteers who stuffed, labeled and sealed the envelopes:

JoAnn Brand

David Brookes

Darla Engelmann

Vicky Lee

Dean Robino

Mary Ann Wight, Czarina

Meredith Klein: Crew, labels, taking mail to PO.

Thank you to Georgianna Greenwood for hosting and to JoAnn Brand for the crew.



## Friends of Calligraphy

is a nonprofit society of people interested in calligraphy and related arts.

Membership is \$40.00 annually, open to amateurs and 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)

## Sunday — Zoom 16 January, 2022

Starting time: 1:05 PM

### Attending:

Elena Caruthers, Cynthia Cravens, Evelyn Eldridge, Darla Engelmann, Fredi Juni, Katie Leavens, Raoul Martinez, Dean Robino. Excused: Martha Bocalini  
Guests: Meredith Klein, Nancy Noble, Carl Rohrs, Debra Ferreboeuf, Rick Paulus, Jo Anne Larson, Vicki Lee.

November 21, 2021, minutes, moved and approved as amended.

Rick Paulus, Debra Ferreboeuf, and Jo Anne Larson reported on the cancellation of the 2022 International Calligraphy Conference. Other guilds are planning International Conferences for the next three years.

### Reports:

#### Membership

Meredith: Membership continues to increase. 51 new, 535 renewed, 7 honorary, 2 honorary spouse, 595 total as of 1/15/22.

#### Treasurer

Dean: the loan to WOTE was repaid. Elena moved for approval of the Transaction report for November and December; all approved.

#### Workshop Committee

Elena: For 2022: Sue Greenseth, February, Mid-Century Pen Moves; Christi Payne, March, Modern Medieval Flourished Lombardics; Rene Alexander, April, Constructed Capitals, Andrea Wunderlich,

Summer; Elmo van Slingerland, Sept, Romans, Oct, Italic Two days.

#### Fort Mason Katie:

Rustics, Judy Dietrich, just started; Fraktur, Raoul, scheduled for March.

#### Publications & Mailings

**Bulletin** Nancy: reported a paper delay due to supply chain issues; Nancy was able to purchase.

**Alphabet** Carl: reported a similar supply chain delay; the paper usually used for the inside pages was not available. The substitute paper is acceptable. The Council agreed it made sense to order ahead for the following two issues. Nancy will do so as well, if possible.

#### Mailings

Meredith: The mailing on 12/9/21 at Georgiana's studio went well. Mail is still not able to go to Australia and New Zealand. The next mailing will be March 17. It will include *Alphabet*, *Bulletin*, Directory update, Kalligraphia flyer, Nomination Form, and AGM flier.

#### Social Media

Katie: Since the last meeting, there were two postings in member features and two questions posted on Instagram. The committee is streamlining procedures for photos from workshops and classes for posting on social media. Shen Hsu volunteered to be an ongoing resource.

#### Web Administrator

Raoul: Our Instagram and Facebook followers

continue to go up; we continue fourth among large guilds in followers.

#### Meetings & Events

**AGM** Evelyn: Discussed broadcasting the meeting if it can be held in person. Discussed having the business meeting in person only. All agreed Evelyn would contact Cheryl Jacobson regarding the lecture.

#### Kalligraphia XVI

Meredith: The Call for Entries was mailed and emailed in December; Raoul designed a private web page and online entry form. We still need to decide on calligraphers for the weekly demos. After discussion, the Council decided to dedicate Kalligraphia to Georgianna. The library has posted info on their Events Calendar. Meredith will provide information for their blurb.

#### Retreat Meredith:

Santa Sabina has rescheduled January and February retreats due to Covid. We are currently still on the calendar for March.

#### Lectures Evelyn:

Sumner Stone to lecture in January. 416 people have signed up to date; Raoul will send out an email reminder. Christi is open to giving a lecture in March, and Cynthia reported that Randy Hasson may also be a possibility.

#### Trivial Pursuits

**2023** Marcia Friedman has agreed to coordinate next year's Trivial Pursuit January 7, 2023.

#### Holiday Party:

Darla's flyer was awesome.

#### Unfinished and New Business

**Thank You Cards** Katie: Due to supply shortages, the envelopes are not available at this time. Crown Flexo offered a plate cost reduction for adding their information to the colophon; Council agreed.

#### Joint Celebration of 50-year Anniversary

The Council agreed that we would celebrate our 50th anniversary during the fiscal year 2024-25. Further discussion will occur in the Fall of 2022.

#### Exchange of Publications

with a new foreign guild, Fredi moved adding Canberra Calligraphy Society as an exchange group; all approved.

#### Adjourn Time:

3:58 PM, moved and approved.

*Edited for Publication*

## Sunday — Zoom 20 March, 2022

Starting time: 1:05 PM

### Attending

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

Meeting Minutes, January 16, 2022. Moved and approved as amended.

Evelyn acknowledged the passing of calligraphy master and teacher Sheila Waters this week. She also acknowledged the passing of George Yamasaki, piano player for Trivial Pursuits lunchtimes and widower of

Anne Yamasaki, longtime member who started Trivial Pursuits.

### Reports:

#### Membership

Meredith: Membership continues to do well. We now have over 600 members. 56 new, 540 renewed, 7 honorary, 2 honorary spouse, 605 total. Membership Brochure: Carl is handling the design update.

#### Treasurer

Dean: Membership receipts are 108% over what we had projected in the budget. Elena moved approving the Transaction report for January and February 2022, all approved. Katie and Darla volunteered for the annual financial review; Dean will recruit two at-large-member participants.

#### Workshop

##### Committee

Elena: For 2022 Sue Greenseth, Zoom, February 12-13; Christi Payne, March 9-11, in-person, Modern Medieval Flourished Lombardics, first in-person workshop since Covid; Renee Alexander canceled; Andrea Wunderlich, summer workshop Zoom; Elmo van Slingerland, Sept 29-30, Oct. 1 & 2, Romans, Italic; Lee Ann Clark, Oct, pointed pen, subject TBD.

#### Fort Mason Katie:

Rustics, Judy Dietrich, February. Fraktur, Raoul, changed to online; Italic, Meredith, July. Copperplate, Melissa. Decorated Letters, Rick Paulus.

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# Thank You, Volunteers!!

## Thank you Volunteers,

Of course it's obvious, but needs to be repeated often and loudly: volunteers are the heart of Friends of Calligraphy, and without them, FOC could not exist. In this time of continuing challenges, thank you all for your energy, patience, and ongoing willingness to pitch in. FOC Council: Evelyn Eldridge, President; Elena Caruthers, VP; Dean Robino, Treasurer; Fredi Juni, Secretary; Council Members: Cynthia Cravens, Darla Engelmann, Katie Leavens, Martha Boccalini, Raoul Martinez. Membership: Meredith Klein; Bulletin Editor: Nancy Noble; Alphabet Editor: Carl Rohrs; Social Media Committee: Dean Robino, Evelyn Eldridge, Fredi Juni, Katie Leavens, Raoul Martinez; FOC Membership Directory: Louise Grunewald, cover art and initials; Judy Detrick, graphic design; Meredith Klein, files and proofreading. Proofreading Publications: Dean Robino, Evelyn Eldridge, Meredith Klein, Raoul Martinez, Sandi Collins. FOC Mailings: JoAnn Brand: calling the crew; Dean Robino: handling international mailings; Meredith Klein, mailing prep and handling domestic mailings; Mary Ann Wight and Cynthia Wight, help with mailings at PO. FOC PO Box: Laura Bernabei monitors FOC PO Box, picking up mail and distributing it. Alphabet Back Issues: Hobie MacQuarrie, for storing, organizing and mailing out back issues of Alphabet; Dean Robino for processing the requests. Fort Mason Committee: Laura Bernabei, Georgiana Greenwood, Katie Leavens, Dean Robino; Katie Leavens is registrar, class

monitor, and designed the brochure. Workshop Committee: Elena Caruthers: Committee Chair and Cora Pearl, Judy Detrick, and Mike Gold Coordinator; Dena Sneider: Yukimi Annand Coordinator; Darla Engelmann: Carol DuBosch and Cheryl Moote Coordinator; Nancy Noble: Jane Shibata Coordinator; Doroth Yuki: Suzanne Cunningham Coordinator; Meredith Klein: Ann Miller and Sharon Zeugin Coordinator; Evelyn Eldridge: Risa Gettler and Andrea Wunderlich Coordinator; Martha Boccalini: Summer Workshop Coordinator; Dean Robino: General Assistance and Scheduling; Workshop Flyer Designers: Barbara Lande, Marcia Friedman, Nancy Noble. Hospitality: Cynthia Cravens. Holiday Party via Zoom: Cynthia Cravens, Darla Engelmann, Elena Caruthers, Evelyn Eldridge, Meredith Klein. Lectures Technical Crew: Cynthia Cravens, Dean Robino, Elena Caruthers, Evelyn Eldridge, Nancy Noble, Raoul Martinez. Write On The Edge: Katie Leavens for Social Media; Nancy Noble, Welcome Bag Chair, with Darla Engelmann, Linda Kruger, Vicky Lee and Dorothy Yuki; Evelyn Eldridge for Proofreading; and Fredi Juni and Susan Ito as Housing Chairs. Thank you to all of the other FOC members who volunteered countless hours to Write on the Edge in other capacities.

*Evelyn*

## Copy Deadline

Deadline for articles for Bulletin 148: September 22, 2022. Please submit articles or questions to Nancy Noble, [nrnoble@sfsu.edu](mailto:nrnoble@sfsu.edu)

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### Publications & Mailings

**Bulletin** Nancy: Upcoming *Bulletin* will be eight pages. Sue Greeneth did the masthead; Christi will do the next one.

**Alphabet** Meredith: The Alphabet just went out in the recent mailing. Raoul's work is featured.

### Mailings

Meredith: March 17 mailing at Georgiana's studio went well. June 9 special mailing of renewal forms to about half of membership. The other half completes

renewals online. June 16: next regular mailing.

### Social Media

Katie: Member Feature: Valerie Franco and Sue Greeneth featured in February and March. The prompt "Who was that one teacher that made you love calligraphy?" was popular and got many responses.

### Web Administrator

Raoul: will be working remotely this summer. Katie will fill in as necessary with some postings.

Dean moved that we solicit a backup in case of emergencies; approved. FOC's Instagram and Facebook followers continue to increase.

### Meetings & Events

**AGM** Evelyn: Cheryl Jacobsen to give the lecture about her Beowulf book. The election will be held in-person only. Everyone present is willing to continue another year. Nomination forms due to Fredi by March 28. Darla agreed to create the slate for the AGM; Katie agreed to do

the slate next year, and the following year Raoul will calligraph certificates of appreciation.

### Kalligraphia XVI

Meredith: An email reminder went out regarding deadlines. An upcoming email will solicit volunteers. Cynthia will coordinate the reception. Judy, Larry, Carl, and Thomas will do the walk and talk. Meredith completed FAQs and Raoul posted. Georgianna is pleased we will be honoring her at Kalligraphia.

### Lectures Evelyn:

Christi Payne, March, Cheryl Jacobson, AGM May, tentative June, Rick Paulus, September, Andrea Wunderlich, November, Carol DuBosch, January 2023, several others planned for 2023.

### Unfinished and New Business

**Thank You Cards** Katie: Katie bought stationary; printing is planned before Kalligraphia.

### Covid Guidelines

Elena is writing up policy from the Workshop Committee.

### Reviewing By-Laws

Dean: Review completed; no need for amending the by-laws.

**Banner:** Rick Paulus returned the small banner. Evelyn is storing it.

### Trivial Pursuits

**2023** Marcia Friedman reports everything is on track.

### Adjourn Time:

4:04 PM, moved and approved.

*Edited for Publication*

# Workshops & Calendars

## Fort Mason Classes

Date	Time	Event	Details
Tuesdays July 26 to September 6	6:30 PM – 9:00 PM Seven Saturday Evenings	Italic Meredith Klein	Zoom
Tuesdays September 13 to October 25	6:30 – 9:00 PM Seven Tuesday Evenings	Copperplate Melissa Titone	Fort Mason
Saturdays October 29 to November 19	10:00AM – 1:00PM Four Saturday Mornings	Decorated Letters Rick Paulus	Zoom

## FOC Calendar of Events

Date	Time	Event	Details
May 14 to August 28	Library Hours	Kalligraphia XVI	Skylight Gallery, SF Public Library
Sundays, June 19, 26, July 3, 10	9:00 AM – 11:00 AM	Who's Afraid of Rudolf Koch Andrea Wunderlich	Zoom
Sunday, July 17	1:00 PM – 4:00 PM	Special Combined Council Meeting	Home of Darla Engelmann

### Two Events with Paul Herrera:

#### The Trajan Inscription in Slate Lecture

Tuesday, July 26, 2022,  
6:00PM–7:30PM PT

Co-presented by Book Arts  
& Special Collections  
San Francisco Public Library  
Koret Auditorium

Join us for a talk about his inspiration,  
motivation, and process of creating the  
Trajan Inscription in slate.

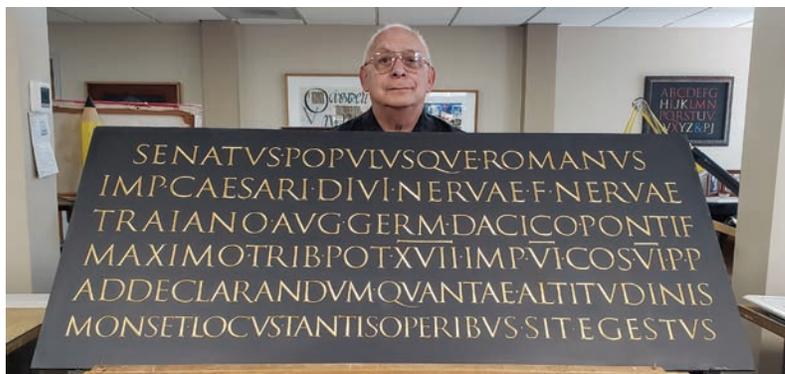
<https://letterformarchive.org/events/view/the-trajan-inscription-in-slate>

<https://letterformarchive.org/events/view/brush-written-imperial-romans-calligraphy-workshop>

#### Brush-Written Imperial Romans Calligraphy Workshop

Type West Public Workshop  
Workshop at Letterform Archive  
Sat–Sun, Jul 30–31, 2022  
10:00AM–5:00PM PT

During this in-person workshop,  
gain an understanding of the Imperial  
Roman Alphabet,  
utilizing an inside-out approach to  
these timeless letterforms.



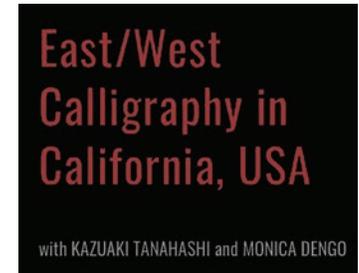
Italic with Meredith Klein  
*windflower*

Copperplate with Melissa Titone

*You're Invited*

Decorated Letters with Rick Paulus

*The  
Decorated Letter*



August 1-7, 2022

A week-long workshop combining  
Western Calligraphy and East Asian  
Calligraphy in Burlingame, CA.

For further information contact:  
<http://zenbrush.net>.

### The History of Type with Paul Shaw



This 5-day  
intensive class  
will be based at  
the Letterform  
Archive in San  
Francisco.  
Along with  
lectures,  
discussions,  
and hands-on  
examination  
of typographic  
artifacts and  
materials at

the Archive, there will be field trips to  
other Bay Area institutions to look at  
books, broadsides, and more. The class will  
be small: 7 to 12 people. Paul is an FOC  
member, teaching at the California Rare  
Book School: CalRBS, August 8–12, 2022.  
For a detailed summary of the course see  
Paul's website and Course Website below:

<https://www.paulshawletterdesign.com>

<https://www.paulshawletterdesign.com/2022/03/history-of-typography-in-the-west-cal-rbs-august-8-12-2022>