

BULLETIN

March 2025
Number 158

Letter from the President

Dear Friends,

For the last several months, FOC has been sending you emails that include links to information about the fact that FOC is celebrating our 50th anniversary. Some of that information is gathered on our website at: <https://www.friendsofcalligraphy.org/pages/calendar.html#historyblock> Included are reprints of articles about our founding, milestones since then, and upcoming anniversary-related projects. It's all so interesting and I encourage you to spend some time browsing there.

The past month or so has been full, as usual. We've had more lectures, which were recorded and that you can view at <https://www.friendsofcalligraphy.org/pages/resources.html>. Massimo Pollelo taught an in-person, two-day workshop: Art Nouveau lettering at the Letterform Archive in San Francisco. Also, many of our members attended the four-day *Letters California Style* mini-conference in the L.A. area February 14 – 17. I hear from those who attended that it was wonderful, as usual.

Be sure that you keep checking the Events and Classes pages on our website to stay informed about upcoming FOC anniversary events, classes, and lectures.

Take care and stay healthy, xxx ooo *Evelyn*

FOC Council Members

President

Evelyn Eldridge

Vice President

Elena Caruthers

Treasurer

Dean Robino

Secretary

Michael Starkman

Council Members

Fredi Juni

Raoul Martinez

Laura Bernabei

Katie Leavens

Martha Slavin

Alphabet Editor

Carl Rohrs



Bulletin Editor

Nancy Noble



A large contingent of FOC Members traveled to the Embassy Suites Hotel in Arcadia for the Annual Letters California Style 2025. With six great workshops to choose from, these happy calligraphers enjoyed the three and a half days of learning, creating, collaborating and socializing over the Presidents' Day weekend. Make sure to join us next year.....we may be returning to Kellogg Conference Center. Fingers crossed.

Colorful Lettering Compositions

Continuing the journey into color and design, it was nice to learn capital letterforms, it was so nice to have peaceful sessions. I found filling in the letters with bister inks particularly meditative.

...Meredith Klein

Indeed, this workshop was peaceful and meditative. I truly enjoyed his balance of time between instruction and demonstration.



Go Gently — January 6

Session one began with a review of formal Roman Caps. We practiced traditional pressure release strokes

vertically, horizontally and diagonally with our 0.09 pencil leads. JV encouraged us to go gently, mindfully and SLOWLY. As we practiced these letters, he said: *This exercise settles your mind to a peaceful state.*

We received instructions how to place pressure. We were told to never end a stroke without pressure, and to rotate our pencil as we go, to adjust the point. We discussed bouncing letters and spacing. JV says he rarely uses an eraser when shaping letters but erases the pencil after they have been inked over with a fine liner. He works large on 11x17 so he can get distance from his work and get a good view of where he has been.

Our assignment was to do a name and use watercolor to fill in the background. Jurgen discussed tools and recommended we use the finest point you can find. He demoed several fine point markers using Micron, Coptic, Pilot *juice up*, G-tech Kaco pens, etc.

Warming Up — January 13

Pressure release strokes do become natural. It takes some practice to get the weight right but is really fun and a great way to warm up. The assignment today was to write out a quote or a pangram with the formal caps. JV recommended we try it in a foreign language to encourage us to focus on the letter forms. We used no interword spacing. He demonstrated short sketchy strokes to form the outline of the capitals, then fill them in. That surprised me, yet it created a wonderful texture within the letters and allowed us control over the shape of them. He encouraged us to aim for the same weights. He demo-ed filling in with C-5 and C-6. JV assured us we did not want perfection just to aim at something good, and to keep contrasting weights consistent.

Paper Choices — January 20

JV recommends a lighter paper over the heavy papers. He indicated it was easier to turn as you work. He recommended MBM, BFK, Arches Text Wove or the German Ingres. He told us fine liners require good paper. He encouraged us to work on papers similar to these. JV told us his favorite brush for filling in counters, backgrounds, etc. was a Kolowski O, yet he advised us to use the tool that would work for us. He spent much of this session answering questions and showing some fabulous books and boxes he had made and showing us his journals.

The Hidden Book — January 27

We were all delighted to be shown a folded book structure and JV did his final demo in one. The final demo was the SATOR TENET OPERA AREPO square. As he demoed, he discussed making color decisions and space choices and how to fit your letters to a 3cm grid. We discussed slant, bounce, and placement.

I have nothing but high praise for this class, the monitors, and the warmth of the total experience. Jurgen's handouts were absolutely super! I mean over the top! Well worth the price of admission. He left us with much to discover. Very rich with information, too much to mention here, yet I hope y'all get the gist.



Work from Jurgen's Class:

*Top: Darla Engelmann; Above: Martha Reich
Additional Images on Page 3*

Treewhispers

Treewhispers is an evolving international collaboration celebrating the profound connection between trees and humanity. Founded in 2000 by artists Pamela Paulsrud and the late Marilyn Sward, the project invites participants to share their experiences with trees through handmade paper creations.

Inspired by a love of trees, handwriting, and the tactile art of papermaking, Treewhispers welcomes people of all ages to create paper rounds, symbolizing tree rings, to share their stories, imagery, and memories. These rounds are bound into tree-like installations, forming a forest of shared experiences that continues to grow as the project travels.

Workshops and exhibitions have been held internationally, reaching nature centers, arboretums, calligraphy and papermaking guilds, colleges and universities, grade schools and preschools, hospitals and nursing homes, summer camps, and park districts—with diverse contributions and unique perspectives enriching the project's voice.

Now celebrating 25 years, Treewhispers honors our enduring connection with trees and one another. This milestone is also an opportunity to thank everyone who has shared their time, creativity, and stories. Your contributions are the heart of Treewhispers, inspiring others and allowing the project to flourish.

There's still room to grow! Everyone is invited to join this expanding forest of voices by contributing their own tree stories or handmade creations. Together, we celebrate the beauty of nature, creativity, and community.

For more information and to participate, visit www.treewhispers.com.

Video:

https://photos.google.com/share/AF1QipPS77M1__q0-MztdBBtWfmYPjHN6_1aXsW28WRNcf-c3wbhAFYUaED6bG6psMORgA/photo/



Additional Work from Jurgen's Workshop: Left: Janet Glessner, Middle: Jen Grove, Right: Maya Togashi



Massimo Polello Workshop

By: Elizabeth Lonoff

The Freedom of Art Nouveau

Massimo Polello of Turin, Italy, was inspired by drawn, monoline French Art Nouveau lettering when he was invited to teach one of the art fairs there last fall. This style of creating unique letters beyond traditional rules matched the fair's theme of artistic freedom. His starting point was one of Dover Publications' books, *Treasury of Authentic Art Nouveau Alphabets, Decorative Initials, Monograms, Frames, and Ornaments*, ISBN: 9780486246536. Massimo taught this workshop for FOC after teaching at Letters, before heading north to teach in Portland and beyond.



Dynamic and expressive Art Nouveau — *New Art*, originated in France in the early 1890s and was popular into the early 1900s. It spread in a wide variety of strands so it is known by

various names, such as *Stile Liberty* and *Floral Style* in Italy. Decorative graphic arts and architecture centered in Europe found inspiration in organic and geometric shapes for elegant designs that united flowing, natural forms. Art Nouveau was aimed at modernizing design, in which letters were integral.

Massimo introduced a basic sans serif upper case Art Nouveau alphabet with elongated proportions to which we added pressure – release to the downstrokes. We tested Micron pens, Speedball B5, Brause ornamental nibs, and gel pens such as Muji's. We began to stretch and interconnect letters and put a letter inside another within a word. Massimo cautioned against crossing strokes when nesting letters.

We explored applications, including making a small text block in white ink on black paper with a small flat tool like a C5 nib. Keeping letters close together on this stack of gently wavy lines, the downstrokes remained vertical, rather than being perpendicular to the baseline, while the horizontal strokes followed the flow of the wave. There is no space between words, unless using a dot or an ornament. In a rounder style of Art Nouveau, we made vertical compositions of words – forming, overlapping, and interlocking letters. We also made monograms of two or three letters, keeping to a fairly square shape and keeping the letters all the same height. Longer quotes were put into a single line on a small concertina accordion book of black paper.

As to his design process, Massimo works on paper translucent enough to view a guide sheet underneath. As one composition idea leads to another possibility, he reaches a point of transferring the final sketch to good paper with a graphite rubbing. Dorothy Yuki suggested using a red pencil to trace the design so you can see where you've been.

Massimo regularly circled through our ten two-person tables, sharing ideas with the class as he noticed them. Like his tip for putting a gold field around white letters on black paper: outline the white letter with gold pen, leaving a little space so the black paper can show, then fill in the shape with gold. Marcia Friedman commented that one of the best things she learned was to experiment with the forms and combinations of letters. *Looking at the spacing and the shapes of the letters to see interesting combinations opens up so many creative possibilities.*

See which soft, flexible tools you like best – so as not to poke through the page – and start using them on envelopes, as Laura Bernabei promptly did.

Thank you to Letterforum Archive for hosting us in its spacious classroom right at a new T-Line Stop and to founder Rob Saunders for showing parts of his collection related to our workshop. What he showed us included French examples and various color plates used in Dover Books, which Massimo had found in the Treasury in black and white. An artist on display, calligrapher/painter Shinoda Toko, 1913–2021, is being exhibited at the Asian Art Museum, which is offering a free, online talk, *Abstract Ink*, about her work at noon on March 11th. Congratulations to the Archive on its 10th anniversary, to be celebrated with a gala, and



upcoming printing of a series of works by sign painters.

Massimo with Laura Bernabei who hosted Massimo in her home and attended his class producing beautiful work.

An Artist's Journey: The First 40 Years

In the Friends of Calligraphy lecture of 2025, Lily Yee-Sloan shared her 40-year artistic journey through calligraphy, bookmaking, and mixed-media art. Her presentation wove together personal stories about artwork, materials, tools, techniques, and the life lessons she's learned along the way.

Lily's fascination with handwriting began in childhood, treasuring letters from her uncle in Hong Kong and being drawn to the beauty of calligraphic works. Born in Toronto to Chinese immigrant parents, she recalled how her early artistic endeavors included drawing on walls with crayons—her parents wisely redirected this creativity rather than stifling it.

Though initially pursuing a career in laboratory medicine following her father's death from cancer, Lily later transitioned to communications before fully embracing calligraphy. In 1986, she joined the Calligraphic Arts Guild of Toronto, which proved instrumental in her calligraphic development. She explained how volunteering for guild projects provided valuable practice, as deadlines forced her to establish standards and recognize when work was "good enough."

Lily's artistic explorations have taken her far beyond paper. She has created works on canvas shoes, glass spice jars through etching and sandblasting, alabaster stone carvings, and textile pieces with specialized paints. Her journey into bookbinding began with an introductory class that opened new possibilities for showcasing calligraphy. This interest expanded into box making under the tutelage of Toronto binder Don Taylor.

Throughout her presentation, Lily shared how mistakes have shaped her approach to art. Rather than starting over (as she did multiple times for her first exhibition piece), she now looks for ways to incorporate mistakes, viewing them as opportunities. She demonstrated how an accidental ink smudge on a book cover became camouflaged with tiny lettering, adding texture and interest to the final piece.

Study opportunities have been crucial to Lily's development. She described taking Ro Nunnally Schwander's story development class three times to fully integrate his concepts into her work. This led to creating a personal book about her father's death, demonstrating art's therapeutic potential. Similarly, studying with Judy Dietrich bridged the gap between calligraphy and book design, while Barbara Helander's book binding intensive class connected many skills Lily had acquired over the years.

The COVID-19 pandemic influenced Lily's practice significantly. She joined Scribbled Lives, an online group of calligraphers committed to producing regular artwork

based on weekly prompts. This community became a lifeline during isolation, providing focus and a welcome diversion from pandemic news. One particularly fruitful prompt was *The Garden of Forking Paths*, inspired by Jorge Luis Borges' short story, which led to a multimedia piece housed in a clamshell box.

In the final segment, Lily addressed four common "stumbling blocks" to staying motivated:

1. Workshop overload without practice: She emphasized the importance of developing habits to strengthen skills rather than just taking workshops.
2. Procrastination: Lily echoed Laurie Doctor's advice to "just begin" rather than waiting for perfect conditions.
3. Abandoned projects: Using a "postmortem" approach, she suggested learning from unfinished work before letting go to make space for fresh ideas.
4. Burnout from complexity: Rather than scaling back, Lily recommended being kind to yourself, recognizing warning signs, and managing expectations.

Perhaps most profound was Lily's insight about integrating life and art. Following unexpected heart complications after retirement, she gained a new perspective on time—having both "lots of time" in retirement yet not "lots of time" in this season of life. This paradox led her to approach her artistic journey with greater intention, viewing herself as the "agent of change" who holds every minute of her time.

Lily closed with a powerful meditation on connection: *The marks we make with our hands today will live on for years into the future, perhaps to be found by someone who kept them to remember us—the conversations we had, the memories we made, and the heartbeats we shared.*



Above: Lily Yee-Sloan
Left: One of Lily's many creative pieces.

Trivial Pursuits XXXVI

Old and new friends gather at Trivial Pursuits once a year. It's noisy, it's quiet, it's busy and bustling with energy. Attendees bring food, good food, lots of food. We share. Lots of laughter here.

What is it, if the anticipation of an event is more fun than the event itself? 'Anticipatory joy' or 'rosy prospection' can amplify the excitement and pleasure of a coming event, but sometimes the anticipated event arrives with a thud. As many of our FOC members know, our TRIVIAL PURSUITS annual event always delivers the rosiest of joys, *no thuds or duds*, and TP 2025 was no exception. It exceeded every expectation of pleasure and excitement!

Six exceptional teachers introduced us to new techniques and approaches to not-so-trivial projects.

Sara Loesch-Frank showed us an imaginative and simplified approach to creating shapely and repeatable, uniform and impressive Celtic Knotwork from a base of grids and dots. Everyone succeeded! Really!

Laura Bernabei introduced us to a format for making a WOW-looking, folded greeting card with a unique way to frame a piece of artwork on the front. She showed us how to take an Eco print and add lettering to it in a circular pattern using a pen and lightbox, then insert the lettered artwork into the card frame. We also learned how to letter envelopes with cool pens, mimicking the lettering styles printed on the postage stamps we used on our envelopes, a cool technique.

Victoria Lee taught us how to make a hanging, 20-sided, calligraphy-decorated, paper Icosahedron. Look it up and be impressed! We were!

Dorothy Yuki introduced us to some geometric alphabets from various calligraphers and showed us how to make rubber stamps into the alphabet related key shapes, which we then used to stamp and form letters and words, and some of the smartiestpants stamped phrases!

Marcia Friedman demonstrated a fun technique for making Abstract Design Bookmarks. We randomly applied removable tape and paint to paper, then removed the tape and cut random shapes out, gluing them to bookmarks and adding lettering as desired. Fun and amazingly clever!

Sherrie Lovler engaged us with *Painting Enso as a Daily Practice*, teaching us about the symbol of supreme Zen, the circle as the Zen tradition, how to make an Enso and its connection to the practice of being present. Using bamboo brushes, Bristol and Watercolor papers, Sumi Ink and watercolor, we created our own unique Enso, 'learning to trust life and knowing that what we are doing is complete in itself'. Each one was unique and beautiful.

We have a table where we bring calligraphy-related items we used to use, maybe wish we'd used or never used and offer them anonymously. We know how to let go...but also how to hoard. Everyone goes home with a treasure..., a new friend, a new pen, an old book, weird paper, a hug. And everyone gets a *goodie bag*...surprises from here and there, evidence of the hard work volunteers have done to make the day special, memorable, fun.

Our registration envelopes—the ones we're supposed to decorate—are lined up on the bulletin board in the room for people to vote for their favorite.

Thank you to our President, Evelyn Eldridge, Fredi Juni and Nancy Noble, co-coordinators, and teachers, all who made this year such a success, and to our Envelope Contest Winners! Janet Glesner, 1st Place, Dean Robino 2nd Place, Val Franco 3rd Place.

I have attended numerous Trivial Pursuits over the years, always richer for having the experience and having shared it with such a wonderful group of people. Each November I am anxious to find the TP flyer in the FOC Bulletin, decorate my registration envelope and get it mailed in early December on the first mailing day possible, or close! After that I cross my fingers and wait anxiously to hear if I am one of the lucky attendees. If you're smart, you'll get your registration and decorated envelope in on time this coming December, *but I hope I get mine in before you!*



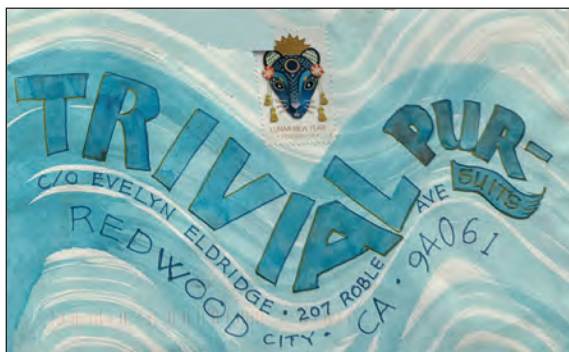
Kalligraphia

Kalligraphia 2025

Coming Soon!

By the time you receive this Bulletin, the April 16 deadline for turning in your entry form will be just a couple of weeks away. If you enter, we need your artwork by May 17. The hand-delivery dates are May 13-17 from noon to 5 PM at the SF Public Library, 6th floor. If you mail your piece, please time it to arrive by May 16. And if possible, purchase a return label we can use to return the work to you in September. All the information is on the Call for Entries flyer mailed in December, available on the private Kalligraphia 2025 web page. Even if you don't enter, you can participate in other ways. We need volunteers to help take in the works in May; to assist with the June 7 reception (thank you, Jody Meese, for heading it up); to provide support for the demonstrations on Saturdays from June to August; and to help with return of works in September. Contact Meredith Klein at gkle@sbcglobal.net or Katie Leavens at hello@kleavens.com for more information. Note that a Kalligraphia 2025 FAQ document has been posted on the private web page that explains the volunteer jobs. We hope many of you will attend the events scheduled all summer, beginning with the June 7 reception. We have a fantastic line-up of calligraphers for the demos. Look for the flyer (designed by Carl Rohrs), in this mailing, to see names, dates, and times.

Meredith Klein & Katie Leavens, Kalligraphia 2025 co-coordinators.



Photos from the previous page: Page 6:
 Trivial Pursuits Teachers and Coordinators:
 Left to Right: Vicky Lee, Sara Loesch-Frank, Marcia Friedman, Dorlthy Yuki, Sherrie Lovler, Nancy Noble, Co-Coordinator, Evelyn Eldridge, FOC President and Co-Coordinator; Laura Bernabei.
 Bottom photo: Sara teaching Celtic Knots while Dean Robino spies my camera.
 Bottom photo this page: Laura Bernabei instructing members in her Written Sayings on Eco Printed Papers class.

Correction for 2024 Envelope Winners:

2025:
 Trivial Pursuits Decorated Envelopes:
 Left: 1st Place: Janet Gleasner
 Middle: 2nd Place: Dean Robino
 Bottom: 3rd Place: Valerie Franco

Due to a mix-up in the numbers presented, we want to correct the order of winners from last year:
 1st Place: Elena Caruthers
 2nd Place: Evelyn Eldridge
 3rd Place: Dean Robino
 Refer to Bulletin 154, March 2024



FOC Council Meeting Minutes

FOC Council Meeting Minutes

Sunday, 17 November 2024
Starting Time: 1:16 PM

Attending: Laura Bernabei, Elena Caruthers, Evelyn Eldridge, Katie Leavens, Raoul Martinez, Dean Robino, Michael Starkman. Guests: Meredith Klein, Nancy Noble, Dorothy Yuki. Excused: Fredi Juni, Martha Slavin.

Meeting Minutes
September 15, 2024 – moved and approved.

Reports

Fiftieth Anniversary
Posted: Virginia LeRoux and Karen Haslag interviewed early and founding members of FOC. Raoul posted interviews and videos on FOC's YouTube channel; Katie posted special content on social media. Upcoming: The FOC Cookbook, led by Marcia Friedman. Also forthcoming: the 5 X 5 Project Embroidery Patch, Bookmark #2, 50 Years of Stewardship: dated 1974–2024, 50th History Webpage, more videos, and more.

Membership – Meredith 2024–25 Renewed 596: Honorary 5, Honorary Spouse 2, Renewed total 603, New: 63. Total: 666

Meeting Treasurer's Report – Dean
Income from membership up consistent with membership report; Transaction Report for September–October: Unanimous approval.

Workshop Committee
Elena

2024: Risa Gettler, October–November, "Visagothic Versals"; Suzie Beringer, October 12, "Tea Time Lettering."

2025: Jurgen Vercaemst, January, "Colorful Lettering Compositions"; Massimo Polello, February, "The Freedom of Art Nouveau," Letterform Archive; Elinor Holland, March 29 and April 5, Kufic; Suzanne Moore, July 21–25, Summer Workshop; Katie Leavens, August or early September, "Flourishing"; Nina Tran, October 6, 13, 20, "Gothic Cursive."

Projected 2026: Kathy Milici, Dorothy Yuki.

Fort Mason – Katie: Rick Paulus's class is full; 2025 classes will be announced this week.

Social Media – Katie: Early Members, FOC Features, FOC Prompts, Questions, Remembers have all been posted regularly. 50th Anniversary demo videos have been posted once a month, with monthly reminders on Instagram and Facebook.

Publications & Mailings

Mailings – Meredith: Thursday, December 12 – next regular mailing – *Alphabet* Vol. 50, No. 2, *Bulletin* No. 157, 50 Years of Fellowship and Directory Update No. 2.

Alphabet – Meredith: *Alphabet* Vol. 50, No. 2 Gottfried Pott, Jim Lewis.

Bulletin – Nancy: The deadline for *Bulletin* 157 is November 20. Articles on the memorial celebration for Alan Blackman and on Rita Gettler's and Suzie Beringer's workshops. Risa Gettler created the masthead.

Web Administrator – Raoul

Raoul trained the officers and council on using Google Drive. Raoul asks for 24-hour advance notice for modifications to the website or publishing a lecture. Raoul recommends switching email from Buttondown to MailChimp. Raoul will do additional research about MailChimp before a final recommendation; budget unanimous approval pending Raoul's final recommendation.

Events

Holiday Party – Evelyn: Sunday, December 8, 2:00–5:00 PM

Trivial Pursuits – Evelyn and Nancy: Saturday, January 11, 2025, Christ United Presbyterian Church, 11700 Sutter Street, San Francisco.

Retreat – Meredith: Tuesday March 4–Saturday March 8, 2025. Mercy Center, Burlingame.

Kalligraphia 17: Meredith, Katie, co-chairs:

June 7, 2025 – August 31, 2025; Judy Detrick designed the logo. Katie will design the call for entries, to be mailed on December 12. Raoul will construct the online registration page. The registration deadline will be in April and intake in May.

Celebration of the Life & Art of Alan Blackman

It was a wonderful event and a moving tribute to Alan, his life and creativity. Many thanks to Michael Starkman and Meredith, co-coordinators, Andrea Grimes, coordinator for SFPL; Karen Haslag, slide show and more, Laura Bernabei, hospitality, Katie, Dean, many others, decorate, set up, post straighten up.

Lecture Committee

Elena: The Brody Neuenschwander lecture was excellent; next Lily Yee-Sloan, January 15, 10:00 AM.

New Business

Guild Rep Meeting – Raoul: Representatives from more than 20 guilds attended; discussion included: Returning to in-person classes and events and the challenge of filling them. Finding affordable spaces. Teachers can help by promoting their classes on their own social media. Teachers who are no longer willing to travel, only offering online classes was discussed. Cross-posting can be helpful. Increasing membership.

Adjourned: 4:00 PM
Unanimous Approval
Edited for publication

The fabulous "Thank You" card for Jurgen, designed by Ruthie Petty. This is a wonderful tribute showcasing the tools and techniques Jurgen introduced during his workshop.

MailChimp

A note from our Webmaster, Raoul Martinez — We recently switched to MailChimp for our announcements.

Some Caveats:

If you use the Gmail web browser interface or the Gmail application, our messages may be filed under the Promotions category. To ensure that you see our emails, use the All Mail folder in Gmail. If you find one of our emails under Promotions, click on the "Not Promotions" button to remove it from promotions and move it to the primary folder.

Our webmaster cannot resubscribe you if you accidentally unsubscribe.

If you unsubscribe from our announcements, MailChimp will automatically send you an email inviting you to resubscribe. You can also contact us at info@friendsofcalligraphy.org to request a link for resubscribing. See the screenshot below for an example of the automated invitation to resubscribe.

Friends of Calligraphy

We have removed your email address from our list.

We're sorry to see you go.

Was this a mistake? Did you forward one of our emails to a friend, and they clicked the unsubscribe link not realizing they were in fact unsubscribing you from this list? If this was a mistake, you can re-subscribe at:

For questions or comments, please contact us at:
info@friendsofcalligraphy.org





Clockwise from Top: Nancy Thompson, peering over her glasses as Vicky Lee teaches her "3D Ornaments" class at TP with Mimi Mueller and Vicki Piovia; Dorothy Yuki discussing "Stamp It" at TP with Julia Chin, while Virginia LeRoux works hard. Happy member, Lydia Roberts sharing her beautiful work in Massimo's Workshop; The spacious studio at Letterform Archives; Group Photos of Massimo's class; Linda Kruger's Art Nouveau work; new member Surbhi Aggarwa, pleased with her beautiful work; Linda Benzion and Gaston Yamourian sharing a table as they work on the next assignment with Massimo; Dorothy Yuki's work: white gouache on Canson black paper.



FOC Classes			
Date	Time	Event	Details
Tuesdays · March 25, April 1, 8, 15	6:30 PM – 9 PM Four Nights	Uncial Meredith Klein	In-Person
Tuesdays · June 17, 24, July 1, 8, 15, 29, August 5	6:30 PM – 9 PM Seven Nights	English Roundhand Katie Leavens	In-Person Fort Mason
Tuesdays · August 12, 19, 26, September 2	6:30 PM – 9 PM Four Nights	Book of Kells Script Meredith Klein	Zoom
Tuesdays · September 9, 16, 23, 30, October 7, 14, 21	6:30 PM – 9 PM Seven Nights	Textura Raoul Martinez	In-Person Albany Sr. Ctr
Saturdays · November 1, 8, 15, 22	10:00 AM – 1 PM Four Saturdays	Calligrapher's Process Rick Paulus	Zoom

FOC Calendar of Events			
Date	Time	Event	Details
Wednesday April 2 & 9	1:00 PM – 4:00 PM	Classic Kufic with Elinor Holland	Zoom
Saturday April 19	1:00 PM – 4:00 PM	FOC Council Meeting	Zoom
Sunday May 18	1:00 PM – 4:00 PM	FOC Annual General Meeting	SF Public Library
June 7 – August 31		Kalligraphia 2025	SF Public Library 6th Floor
June 7	2:00 PM – 4:00 PM	Kalligraphia 2025 Reception	SF Public Library 6th Floor

Welcome New Members

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

Peter Boehm
Jennifer Bollero Erickson
(Mrs) Carlos Haun
Ellen Hinckley
Fatima Kazimi
Suzan O'Connor
JoAnne Skinner
Anselm Smith

Mail Crew Thank You's

Regular Mailing, December 12
Mille Grazie:

Laura Bernabei, including International, PO Duty
Linda Kruger
Raoul Martinez
Vicki Piovio
Dean Robino, including International, Pre-assembly,
Flow Monitor

Meredith Klein, Czarina Labels, International, PO Duty

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

In Memoriam



Elinor Kikugawa passed away November 23, 2024, shortly before her birthday on December 3rd. She was in her 90's and took calligraphy classes with Erma Takeda for many years. She is remembered fondly by those of us who were lucky to study with Erma in her home. Elinor was kind, creative and a joy to be around.

Colophon

FOC Bulletin #158
Masthead: Marcia Friedman
Text: Sumner Stone's Davanti & Appia; Optima for Headings
Adobe InDesign was used for the layout on an iMac.

Proofreading: Kris Nevius
Photos: Laura Bernabei, Gaston Yagmourian and Sally Gooze

Copy Deadline
Deadline for articles for *Bulletin 159*: May 15, 2025. Please submit articles or questions to: Nancy Noble nnoble@sfsu.edu

To view the Bulletin in Color: please visit the FOC web site under Publications.

Address Change

If your contact information changes: address, phone or email, please send the new information to: Membership Secretary: Meredith Klein gkle@sbcglobal.net
707 Spokane Avenue, Albany, CA 94706 · 510.527.0434

FOC Facebook & Instagram

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

◆ **Note:** In this mailing is the "Nominations Form". There will be positions open for FOC Council Members. Nominate yourself or a member.

Also, review Page 54 of the *FOC Directory*. There you will see the many Committees available. The "Friends" is always looking for new and long-time members to work on one or more of these important committees. Join us!

See you at the AGM on Sunday, May 18.