

Bulletin

Letter from the President

Dear Friends,

It's that time of the year when I lose track of time. The ever darker days, changing weather, close of the year, Holidays and preparation for a New Year seem to meld together for me timelessly, and as a result, I can do nothing but react.

On this rainy day, I look back to a year filled with great classes, events and workshops hosted by Friends of Calligraphy, but cannot help but think *concurrently* of the super events, workshops, classes, etc., planned for the Friends of Calligraphy.

Recently the 2014 FOC Holiday Party was held, where a great time of conversation and delicious food and drink were enjoyed between a range of FOC founding members and new members. Thank you, Jerry Lehman for opening your home for this event!

2015 will bring many surprises to our membership, in assorted forms, as we celebrate all year long, our 40th Anniversary as a calligraphic organization.

Last minute details and plans are being wrapped up for the 2015 Trivial Pursuits – a full day of learning, sharing and fun!

The Fort Mason classes have been set and published to the FOC website, so be sure to sign up for a class this year, there are both Tuesday and Saturday courses, so hopefully this accommodates some that work and have been unable to make evening classes.

Flyers for the 2015 spring and summer workshops are being finalized, so look forward to

your upcoming mailings for announcement of these fun workshops with gifted artists and calligraphers from across the country.

Summer 2015 will bring us Kalligraphia XIV, the triennial exhibition of the Friends of Calligraphy, open to any member who wishes to submit work. We have had amazing pieces in the past and this year should be no exception. To add to this year's event, FOC will offer an upcoming workshop led by Georgiana Greenwood to help with preparing a piece for exhibit.

Free weekend demonstrations at the San Francisco Public Library, open to the public, will be scheduled throughout the exhibition and will be an incentive for members to hang out together all summer long.

There are too many things coming up in the future to list! Members, please look into your mailings to find our schedules, flyers, brochures, 40th Anniversary treasures, and announcement of things to come for 2015.

Let me please also encourage you to volunteer for FOC events this year, as we would love to use your help and talent.

I can hear my Holiday Cards beckoning me to address them, and as the calendar dates slip past, they are getting louder!

On behalf of the Friends of Calligraphy Council, I wish you all Happy Holidays!

Enjoy time with loved ones, share a meal and don't forget to PRACTICE!

Gina

FOC Council Members

President

Gina Vasquez

Vice President

Elena Caruthers

Treasurer

Dean Robino

Secretary

Jerry Lehman

Council Members

Martha Boccacini

Evelyn Eldridge

Sonja Hernandez

Elizabeth Nisperos

Dorothy Yuki

Alphabet Editor

Marcia Friedman



Bulletin Editor

Nancy Noble

Graceful Envelope Entries Due March 30, 2015

There is no entry fee. Entries must be postmarked no later than Monday, March 30, 2015, and addressed appropriately to be hand to The Graceful Envelope Contest, 100 Indiana Ave. NW, Washington, DC 20001. See www.calligraphersguild.org for complete rules.

Entries must be processed and delivered through the U.S. Postal Service as First Class Mail and may not be wrapped in a separate envelope or protective covering. You may enter only one envelope. Legibly print your name, mailing address and e-mail address on the BACK of the envelope. Students must also indicate their grade, because judges will consider entries in the following categories:

- Adult
- Grades 9-12
- Grades 5-8
- Grades 1-4

Deadline for entries: March 30, 2015

For the complete call for entries and to view last year's winning envelopes go to: www.calligraphersguild.org

Prizes will be chosen based on artistic hand lettering, creative interpretation of the theme and effective use of color and design, including incorporation of postage stamps.

Receipt of entries will not be acknowledged and entries will not be returned. Artists will be notified of the final outcome of their entries in early June 2015 and winners will receive certificates. No prizes will be awarded. Winning envelopes are displayed online. Adult winners are also exhibited at the National Association of Letter Carriers Headquarters building in Washington, DC.

The Washington Calligraphers Guild
www.calligraphersguild.org
National Association of Letter Carriers (NALC) C/O
www.nalc.org 202-962-2851

FOC Council Meeting Minutes — September 21st, 2014

Edited for publication by Gina Vasquez

At the home of Laura Bernabei.

Council Members present: Gina Vasquez, Elena Caruthers, Jerry Lehman, Dean Robino, Elizabeth Nisperos, Dorothy Yuki, Sonja Hernandez. Excused: Martha Boccalini, Evelyn Eldridge. Guests: Meredith Klein, Susie Taylor, Laura Bernabei.

Meeting called to order at 10:00 AM. Dorothy moved to accept the July 13, 2014, minutes. Sonja 2ND – all approved.

Meredith passed out the new calendar for the fiscal year 2014 – 2015.

Membership:

Renew members 370. New members, 31 for the year, Honorary Members 9, for a total of 410. This does not include 29 exchange societies.

Meredith passed out a list of volunteers from these members with the hopes that we can call on new people to help with FOC activities. Gina hopes to utilize these volunteers. Several possibilities were discussed for volunteers actions and for alternate ways to collect volunteer information

Treasurer:

Dean reported on available funds in the FOC accounts. The budget report at the July 14 meeting was through June 10; there were only a few changes in the final for the year through June 30. Tax filings are due November 15.

Dean presented the Budget Report in both the prior and in the new format Elena and she developed, summarizing in fewer lines. The Council approved the new format. Dean will adjust some underlying Quicken categories to match the new format.

Dean handed out the Transaction Reports for June, July, and August 2014. Dorothy moved to approve the expenditures in them pending the Annual Financial Audit, Sonja 2ND, all approved.

Dean presented the policy for Capital Purchases and Capitalization Threshold Policies for future FOC capital purchases. Sonja moved to accept this policy, Elena 2ND, all approved. The policy will be part of the Treasurer's operating instructions.

Workshops:

Meredith reported that Monica Dengo's 4-Session Summer class was full with 18 students. Meredith reported that the Pat Blair workshop was well attended and highly enjoyed. There were 20 students, and her Friday one-day class was also filled. The Friday night lecture, held at Fort Mason was a success with 40 or 50 people.

Sara Frank will have a Materials Workshop to be held in Albany. Elena reported that there are 14 students, and she is hoping for 16. Dorothy will assist with set up for the class.

Laura reported on the September 17 Workshop Committee meeting. The committee was asked if a student might audit a class. The discussion raised several concerns, including classroom space and the need for hands-on practice, and determined that auditing is not possible. The Council concurred and endorsed the committee's plan to schedule lectures where anyone may attend the lectures.

There followed a discussion concerning future workshops, 2 in the Spring and 2 in the Fall. Susan Longerot will teach the summer workshop; Martha is coordinating. Margaret Morgan from England will be the first fall workshop; Laura is coordinating; travel expenses are being shared with four other guilds.

Laura will work on the options for using the microphone and speaker for future classes, as there were issues at the Pat Blair class.

Fort Mason Classes: Judy Detrick will design the Ft. Mason Class Brochure, which will go into production as soon as the schedule is finalized. The brochure will be sent out in the November mailing.

Susie Taylor's class is full with a waiting list. Helen Fung will be coordinating this class.

Patricia Coltrin's class is also full with 17 students, with a waiting list.

Publications & Mailings:

Nancy Noble volunteered to temporarily fill the position of editor of the Bulletin, Gina will ask her for an extension of her service. Marcia is working on the next issue of Alphabet.

Meredith is working on the membership Directory and will be sending the file to Judy for inclusion in the layout. She suggested that the FOC Directory might include the names of the charter members, which the Council agreed with.

Meetings & Events:

Meredith reported that the Marks of Distinction exhibit was a success. The exhibit closes September 26. Georgianna did a demonstration on July 26; Meredith on August 23.

Sonja volunteered to coordinate Kalligraphia, which will be held next June 13th through August 22. Meredith and Susie will be there to help her with this event, as she has not worked on it before,

and may not be present for the duration of the event. A preliminary meeting with the library was held, and a further meeting will be held. Judy Detrick is designing the logo.

The 2015 Retreat is scheduled for the 4TH to 8TH of March. The costs will be slightly higher this time. Meredith has signed the contract; Elena is doing a flyer, which be in the November mailing.

Dean, Susie, Laura, Sonja and Elizabeth will meet to organize some thoughts for the FOC 40th Anniversary. A "keepsake" and logo would be in order, and Dean will call Ann Miller about doing the design.

Evelyn Eldridge will coordinate the 2015 Trivial Pursuits to be held in January. The teachers have been scheduled. Jessie Evans will do the gift bags, which Dorothy has made.

The Holiday Party is scheduled to be held at the home of Jerry Lehman. Dorothy designed the flyer, which will be included in the next mailing.

Meredith will help organize the FOC table at the Antiquarian Book Fair next fall. She will contact Grendl Lofqvist to see if she is interested in participating.

Sonja has arranged to hold the Annual General Meeting on Sunday, May 3, 2015, at Adobe Headquarters in San Francisco.

Old Business:

Document Management: Meredith and Dean collaborated on a list of FOC Resources, which included all the names and location of many FOC supplies and documents. This will be most helpful to be able to locate any needed information but is not the final documentation.

New Business:

Gina proposed that the Council consider appointing a chairman oversee for all committees. A discussion followed and the Council decided that another chairperson was unnecessary at this time.

Susie asked the Council to consider a stipend to be paid to the FOC web page designer. A discussion followed and it was agreed that the position calls for many hours to design and edit the electronic web site. Dorothy moved that FOC should pay a reasonable stipend for the position. Elena 2ND all agreed. Gina will call Judy Detrick to request a proposal.

Jerry moved that the meeting close, Elizabeth 2ND, approved. The meeting closed at 1:05.

The next meeting will be Sunday, November 16, at 10 AM at the home of Martha Boccalini.

Start Thinking About the Scribe Store at Passionate Pen Conference!



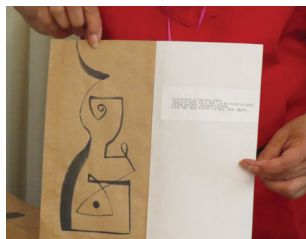
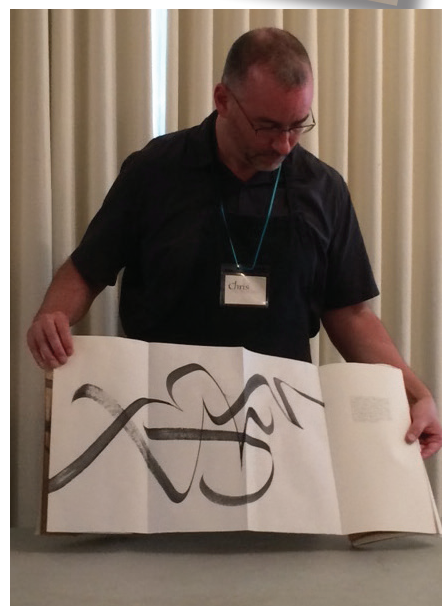
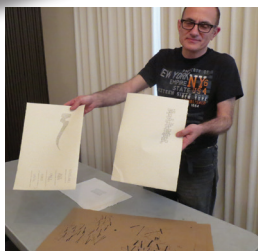
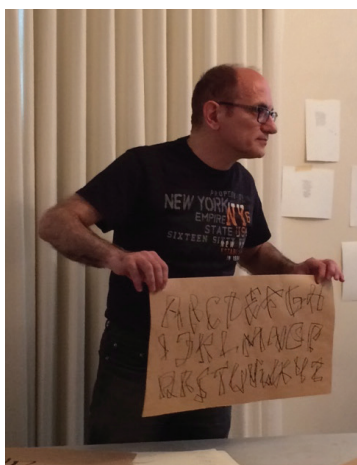
The Scribe Store at The Passionate Pen International Calligraphy Conference is an opportunity for people to sell their art and a great opportunity for shoppers. There will be all sorts of calligraphic and lettering art for sale: calligraphic originals, limited editions, posters, greeting cards, handmade and printed books, jewelry, T-shirts, and numerous assorted creative goodies. The Scribe Store will be centrally located, open Saturday, July 25, through Thursday, July 30, during lunch and afternoons and evenings after class.

Anyone can sell their art in the Scribe Store. You do not have to be a participant, however, space is limited so participants and faculty will have priority. The conference will retain a 25% commission on all sales.

If you are not quite ready to sell your art but would still love to participate, we are in search of volunteers to help staff the store. Even if you are not interested in selling or volunteering, mark your calendar for a trip to Sonoma County to visit our store.

Info will be on The Passionate Pen website, <http://www.thepassionatepen.org/>, soon. Kris Nevius and Dean Robino are co-chairing the Scribe Store. If you have questions in the meantime, please contact them.

John Stevens Workshop – Two Lines Interacting



Twenty FOC members were privileged to spend five days in June with John Stevens at the annual summer workshop that took place as usual at the International House in Berkeley. I was one of the lucky ones who made it into Two Lines Interacting, as John labeled this workshop.

It was my first workshop with John. Eager to learn from The Master, I was ready to hone my skills on any technique I could grasp from him. Very quickly I found myself more interested in hearing John talk about his vision, his approach, the way he perceives things and how they are evolving. Yes, there were a lot of exercises and demonstrations and how-tos, but I found great value in the "big picture" that John brought to the table.

When Martha Boccalini asked me to do the write-up, I decided to go at it differently this time. Instead of the traditional "Day 1 we did this, Day 2 we did that, and then we all went home happy and enlightened on Day 5," I thought about simply sharing some of the enlightening moments of this wonderful experience through a conversation with John.

John graciously agreed to sit down with me for 30 minutes on Day 4. What you see below are John's words covering elements and soul of Two Lines Interacting.

JB: We are on Day 4 of a five-day workshop. We have learned a lot, yet we have so much more to learn. Is that by design?

JS: Yes, that's exactly my idea of a workshop. In my definition, it is not done when it's done. It's not a vacation. It's not a "let's just have some fun" moment. In Hollywood, for example, you sometimes see directors and actors promoting their new movie and talking about how much fun they had when they were shooting the movie. As it turns out, more often than not, the movie is not great. Conversely, when you hear directors and actors talking about how tough it was—in the cold, working hard to find the character, etc.—the movie is usually a great one. It's work.

JB: Two Lines Interacting is the title of your workshop. It has many meanings, from two lines physically interacting on paper, to two lines of thought, to left brain/right brain interacting. What is the story behind the title?

JS: In the beginning of the workshop, some people think I am doing the series of exercises to mess with them or something, but quite the opposite: I am simply tuning them in to what I think really matters. Once I decided to teach, I wanted to work on and teach what matters most to me. I have always had a problematic relationship with the workshop circuit, or what I call "workshop culture." I am not putting anything or anybody down, but I have some definite opinions; it is a conversation I would like to have take place more frequently than is currently happening. As for Two Lines Interacting, I really have two main themes that I have been wanting to teach and drive home. It is a huge wedge that I would like to drive and work and teach along with form, rhythm

and movement (my other main theme). It is great that calligraphers get together to learn, but often there are a lot of surface type subjects. For me, it is not penetrating enough, it doesn't get at the things that truly matter. Then there are labels and trends and all those kind of things. Back to my point, I am not in a fight with anybody on this, but I have distilled it down where I can do a lot with those two themes, and one of them is two lines interacting. I was concerned that this workshop might sound like a gimmick—but since I knew the questions that it would open up, I said, I'll just go with it anyway.

JB: You've mentioned many times during this workshop the universal line. Can you give a quick definition?

JS: I used the universal line as a subtitle in my book. You don't need to have an education to understand it. It doesn't matter what culture you come from. We just respond to things. It has an immediate effect. We are working in a medium (visual language) and we don't realize it half the time. The universal line is the work that inspires us the most, regardless of the technique, tool, or medium used to create it. I like the word universal; it has no boundaries.

JB: During the workshop, you kept telling us to benefit from the "group effect"—the fact that we are not alone but are part of a group. Can you elaborate on that?

JS: During my years of teaching at Cheerio Calligraphy Retreats in North Carolina, I used to put people in circles and have them interact. When you are back in your studio, you are by yourself. At a workshop you can surround yourself with a lot of things that are happening. I see great value

in putting things from all participants up on the wall, building momentum and an atmosphere of immersion. When we put stuff on the wall, even before people start talking it is already having an effect, it's already communicating. It is a great visual stimulus. Think of yourself in the middle of Times Square. You can't stand in the middle of Times Square and say, this is so boring! The word "consistency" gets misused and I heard people saying things like "I need to be more consistent," you would have gotten it but you were busy or something. I don't like the word because there is a better word: "unity." "Repetition" is also a good word, when there is a full understanding of visual form, movement, and rhythm. When "consistent" is being used it is confusing and often abused. In fact, that's the same reason I don't like the word "calligraphy." That word has got to go, too. After 30 years of attempted revival, there is no way we get to keep that word and advance the art of written or drawn letterforms at the same time. From a branding standpoint, calligraphy as a word is dead. It is full of unintended meanings. When calligraphy is mentioned, you never get to have the real conversation. Consistency is one of those words also. It just ends the conversation.

JB: You said "Thumbnail is a good friend, but don't fall in love with it."

JS: Exactly. What people do is that they set themselves up by falling in love with their thumbnails. Even if you do have a great thumbnail, you are doomed to disappointment (you will never get the same in real size). If it inspires you to reach in and go for it, great, that's what you want. But a thumbnail is not on the paper yet. It gives you a false sense of security, and nothing teaches you that better than being in the design business. It's a beginning. Don't try to get it exactly, but rather go for more.

JB: In the very early exercises, we were supposed to design a sculpture with the two lines interacting. Why a sculpture?

JS: The idea is to take you out of the letterform and the performance aspect of "doing it right." A logo would keep you in the lettering universe. A sculpture is more universal and anchors you in the physical world and drives a great deal of good conversation. I wanted people to buy into the story and engage in the right conversation and not be thinking about their lettering or brush work. It's a great leveler as well, no matter what your experience level.

JB: Labeling artwork conventional, traditional, gestural is not your cup of tea.

JS: I don't like labels. It is funny that artists don't like their work labeled but they are so happy to do it themselves. Our mind, part of it, wants control and definition and part of it wants to wander a little bit. When I hear the labels mentioned in workshops, I want to do some sort of interrupt. Not to be a contrarian, but to think, re-engage with your brain. First of all, any "either/or" in art is a mistake right out of the gate. But this trend of categorizing things as trendy or old or traditional is not sound. Where does "I have to have something new" come from, and is it really new? To me, and I think I make this point in my book, why can't they co-exist? And now you throw in a generation of digital artists, a whole new generation that vectorizes everything. The best ones do a great job, no matter what medium, but I like to leave things to history and chance. Besides, in the search for the new, should that mean that we throw out everything that came before, thousands of years of evolution wiped out overnight?

JB: Can you tell me more about leaving breadcrumbs?

JS: A good, old practice that seems to have been forgotten is to take notes and, most importantly, to read your notes later. You need to leave breadcrumbs for yourself—on the [workbook] itself if possible. You can go back and watch a movie and realize that you didn't see everything the first time. It is the same thing. But mostly, when we go to a workshop, there is a relationship with reinforcing things I know and I should be doing and new stuff, and that proportion is different for every workshop. When you hear new stuff, it is going to take you a while to internalize it, so you need to support yourself in the process.

JB: How do you manage to engage every participant in the workshop?

JS: I don't want to make something irrelevant. I want to engage with every one. Once I crossed over from my busy life to teaching mode (where I am firmly this week), the focus is intense into this one task. While we have some time together, my job is that if I can share knowledge, through inquiry we can arrive somewhere to something interesting together. Inquiry is much more powerful and personal than just giving facts. It is an experience we feel and all come through together. It is the power in the story, getting to know each other, and there is power to trying to take the students through this inquiry. So their engagement is necessary because there has to be meaning.

Friends of Calligraphy — 40th Anniversary



The Friends is celebrating 40 years throughout this year, from the first organizing meeting, October 1974, through the first letter inviting membership, February 1975, the first general meeting March 1975, to the first newsletter Fall 1975. You have seen and will see a few “historical” and celebratory items in *Alphabet* and the *Bulletin* and receive a few keepsakes through the year. To get us started and for those of you who don’t have the Winter 1991 edition of *Alphabet* as your bedside reading, Ann Marie Foley selected a few reminiscences from Carl Rohrs’ assemblage of the oral history of the Friends. This entire issue, Volume 16, Number 2, contains interviews with founding and early members of FOC.

The Alphabet article begins :

On 18 October, 1974, twenty interested scribes and letter-lovers met at the home of Georgianna Greenwood in Berkeley to discuss the possibility of organizing a Bay Area group for calligraphy. This meeting was arranged by Don Moy at the enthusiastic suggestion of Donald Jackson, noted English calligrapher, during his workshop on calligraphy and illumination at U.C. Santa Cruz in August ... A set of by-laws was written out by four hardy volunteers and vigorously edited at the next meeting on November 22. The group named itself Friends of Calligraphy. (Page 2)

Below are excerpts of interviews, giving us a flavor of the early days forty years ago, in creating and naming the Friends of Calligraphy.

Georgianna Greenwood: So Moy calls me up and says, “We should have a group. Donald [Jackson] says we should have a group. Let’s get something going.” I agreed for the meeting to be at my house. This was October, six months later. ... Then the group agreed to call themselves Friends of Calligraphy for the time being ... At the next meeting, the first thing discussed was the name of the organization, and they finally just gave up and chose Friends of Calligraphy. (Page 10)

Susie Taylor: It seems like a lot of people were discovering calligraphy. You have teachers, you have students, they appreciate other calligraphy when they see it and seek out the people doing it, take more classes, meet more people. It was like ... macramé in the sixties. Interest exploded. (Page 6)

(Exploded indeed: by the first newsletter, Fall 1975, the membership of the Friends was about 100.)

Don Moy: Before any of this started, before anyone had the first notion of the Friends of Calligraphy, there were Georgianna’s pot luck picnics that took place over in the East Bay somewhere. She used to do a flyer and send it out. There’s where we first got to meet each other. (Page 9)

Georgianna: It’s the Spring of ’74, ... So I had this great idea about having a picnic. I knew lots of people in different fields, bookbinding, printers, all kinds of people with interests in letters and books. So a picnic for friends of calligraphy, that is, people who were sympatico and their friends and family. I didn’t want this to be my picnic ... So I invented this “Friends of Calligraphy” as a cover, this imaginary group that was having a picnic. (Page 9)

Don: ... there were some people who wanted a professional society. The thing you have to remember is that, at that time, there were maybe six calligraphers who could meet any reasonable standard of proficiency. The

rest of us were students, right? Right from the beginning we said, “No.” I think it was good that people went along, that Arne [Wolf] and Georgianna said, “That’s fine, we’ll be a society of amateurs. That’s the way it should be.” (Page 11)

Susie: There were questions about whether it should be professional or have some restrictions – it would have been a small group. It was decided that the club would welcome the whole spectrum. ... I’ve watched people who were beginners learn this craft through workshops and contact with other members, and raise themselves to professional status. (Page 12)

While there were many people along with Georgianna, Susie, and Don who were instrumental in establishing FOC, a calligraphy society for amateurs, it’s these three whose names were mentioned consistently along with Alan Blackman, Arne Wolf, Sumner Stone, and Thomas Ingmire to name a few. Carl Rohrs closes the issue with his appreciation for two:

The two people who are paramount in my feeling about Friends of Calligraphy also happen to be the first two members I met. Alan [Blackman] invited me to join FOC at that time ... later, I somehow wandered into Special Collections looking for lettering books, and wound up telling Susie [Taylor] that I “knew some people” in Friends of Calligraphy, had she ever heard of it? (Page 40)

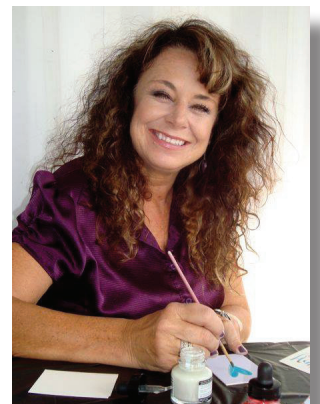
Forty years later and 437 members strong, yes, we’re happy to say, we’ve also heard of it! Happy 40th Anniversary, FOC.

Remembrances

Lisa Engelbrecht

A fond remembrance by Meredith Klein

In mid-November came the sad news that Lisa Engelbrecht had passed away, after a long battle with cancer. I met Lisa at the first FOC workshop I ever took, *Lettering on Cloth*, which she taught about 10 years ago. She was so generous with her knowledge and talents and experience, and so enthusiastic, I immediately felt welcomed in my first workshop experience. In 2011, she returned to teach the FOC summer workshop, Letterista Style Lettering--again featuring cloth, but with ample instruction in lettering, which we used, along with spritzing, modern gilding and collage, to make books or banners. It was joyful. Because Lisa was joyful, full of affirmation, full of life. She has left us, but she left behind a lot of joy to remember her by.

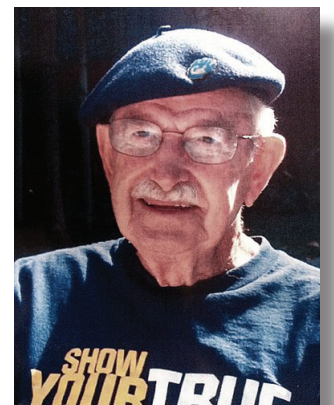


Lefty Fontenrose

Here are a few sentences about Lefty as I knew him by Carla Tenret

I first met Lefty at the yearly Calligraphy Conferences where he stood out due to his outstanding mirror writing. Somewhere along the line, Lefty joined us at the retreats at Santa Sabina. He always had a particular subject he was working on. Lefty was interested in everything and he created beautiful drawings of the buildings at Dominican College. Lefty made a great effort to come to the retreat each year. He had an old car and it regularly went awry somewhere in the middle of his long trip from Los Angeles. Thank goodness he had many friends he could call on for help and/or lodging. He also volunteered yearly at the Berkeley summer camp where he taught art classes. Lefty had a brother who lived in Berkeley, and during retreats he would try to attend as many Cal game as possible. He was as happy as an elf with twinkling eyes and a great sense of humor. He loved people and emanated happiness.

I shall miss him.



Members Teaching

San Francisco

Thomas Ingmire

International Calligraphy Correspondence Program.
Classes at all levels. CPA-HO, 1040A Filbert Street, San Francisco, CA 94133. Call 415.673.4938 or visit www.scripts.com or www.thomasingmire.com

East Bay

Patricia Coltrin

Private tutoring. 510.524.5208 or patricia_coltrin@yahoo.com

Georgianna Greenwood

Teaches occasionally in her home studio. For more information: 510.841.6924 or georgianna.greenwood@gmail.com

Bill Kemp

Teaches classes in Pointed Pen Hands at Castle in the Air in Berkeley several times a year. Check their website www.castleintheair.biz for his schedule.

Antonia (Nini) Smith

Year round calligraphy classes for all levels at the Piedmont Adult School 510.594.2655. For information contact Nini at 510.526.7249 or antoniaturner-smith@gmail.com

Erma Takeda

925.284.7368 or erma.h.takeda@gmail.com

Carla Tenret

Year round, except summer, classes at Albany Community Center. 510.526.1214

Holly Ynostroza

Private classes and public adult program, Orinda Community Center. 510.655.7591

South Bay

Melissa Dinwiddie

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

Sara Loesch Frank

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

Marian Gault

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

Ann Thompson

408.378.6965

Ward Dunham & Linnea Lundquist

Their website is out of date, but you can contact them for supplies at 650.728.9922 or LL@ateliergargoyle.com.

Marin County

JoAnn Burchfiel Brand

Ongoing private instruction in Uncial, Italic and Foundational. 415.924.2625 or lettersandimages@comcast.net

Patti Cooke

 415.888.3299 or pkjc31@comcast.net

Mendocino County

Judy Detrick

707.964.9276 or jdetrick@mcn.org

Sonoma County

Christine Renden Haggarty

Ongoing classes in Asian Calligraphy for beginners and intermediates: zenbrush@yahoo.com or visit zenbrush.net

Sherrie Lovler

 707.528.1723

Melissa Titone

707.573.3810 or visit www.wordsofafaith.com

Sacramento & Placer Counties

Phawnda Moore

Ongoing classes: Lettering styles, correspondence, journaling, and the creative process for beginner to intermediate levels. For information: 916.630.0505 or phawnda@sbcglobal.net

Santa Cruz / Monterey / Carmel

Debra Ferreboeuf

 831.655.4311

Carolyn Fitz

Teaches class through Cabrillo College Extension in Italic Calligraphy; Travel Sketching; SUMI-E; Traditional Style Ink Painting; 831.335.2886 or inkstonefitz@comcast.net or contact Cabrillo College Extension in Aptos.

Ruth Korch

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

Kern County

Chris Paschke

Calligraphy classes, all levels, in Tehachapi CA. 661.821.2188 or chris@DesignsInkArt.com or visit website <http://DesignsInkArt.com>

Reno/Tahoe

Carol Pallesen

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

New Mexico

Bill Kemp

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

Online

Harvest Crittenden

Classes in Spencerian, Flourishing, Copperplate, and Photoshop for Calligraphers. Visit: www.acornarts.org, 517.545.3031, harvest@acornarts.org.

Ann Miller

Calligraphy and Letterform. Two accredited online courses through SF Academy of Art University online.academyart.edu or 650.558.8270

Please send any teaching changes, corrections, or additions to nnoble@sfsu.edu

Calendar of Events

DATE	TIME	EVENT	DETAILS
Jan 10, 2015 Saturday	9:30 AM – 4:30 PM	Trivial Pursuits XXVII	Christ United Presbyterian Church, San Francisco Coordinator: Evelyn Eldridge, 650.367.8607
Jan 18, 2015 Sunday	10 AM – 1 PM	Council Meeting <i>Members Welcome</i>	Gina Vasquez's Home San Francisco 415.786.6868
Jan 25, 2015 Sunday	2:00 – 5:00 PM	Georgianna Greenwood Workshop	"Making Art for Kalligraphia 14" Greenwood Studio, Berkeley Coordinator: Dena Sneider, 925.253.0534
Feb 1, 2015 Sunday	9:30 – 4:30 PM	Georgianna Greenwood Workshop	"Making Art for Kalligraphia 14" Albany Senior Center, Albany Coordinator: Dena Sneider, 925.253.0534
Feb 8, 2015 Sunday	9:30 – 4:30 PM	Georgianna Greenwood Workshop	"Making Art for Kalligraphia 14" Albany Senior Center, Albany Coordinator: Dena Sneider, 925.253.0534
Mar 4 - 8, 2015 Wednesday through Sunday	Wed 8 PM – Sunday Lunch	Annual Retreat	Santa Sabina, Dominican University Campus San Rafael Coordinator: Meredith Klein, 510.527.0434
Mar 19, 2015 Thursday	7 – 9:00 PM	FOC Mailing	Georgianna Greenwood's Edith Street Studio Berkeley
Mar 22, 2015 Sunday	10 AM – 1 PM	Council Meeting <i>Members Welcome</i>	Evelyn Eldridge's Home Redwood City 650.464.7096

Fort Mason Classes

<p>Beginning Italic Susie Taylor, instructor Seven Tuesday Evenings • 6:30–9:00 PM January 13, 20, 27, February 3, 10, 17, 24, 2015</p> <p>Foundational Hand Chris McDonald, Instructor Seven Saturday Mornings, 10:00 AM to 12:30 PM February 28 to April 11, 2015</p>	<p>Uncial Judy Detrick, Instructor Seven Saturday Mornings, 10:00 AM to 12:30 PM April 18 to May 30, 2015</p> <p><i>Information is also available on the FOC website. Contact Elizabeth Nisperos at thewaytorite@aol.com.</i></p>
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Membership

Welcome to our Newest Members

Marco Chioini
Sabrina Hill
Marika Koskimäki-Ketelä
Christina Hum Leair
Rick Paulus
Ling Tsui
Harry Van Ornum

Members contribute in many ways.
Thanks to the following for joining/renewing
at the Supporting Level:

Diana Adkins Glassman
Cathy LaRoche
Mairin O'Mahony
Rick Paulus
Peter Renz
Harry Van Ornum
Heather Wiley

Thank You to Our Mail Crews

Thanks to our mail crews for June 6 and 12, October 2 and November 6. Some of these hardy volunteers helped at more than one of those mailings.

JoAnn Brand
David Brookes
Patti Cooke
Barbara Daniell
Meredith Klein

Jimmy Koide
Linda Kruger
Vicky Lee
Mimi Mueller
Vicki Piovia

Dean Robino
Barbara Skelly
Dena Sneider
Mary Ann Wight

JoAnn Brand organizes the crew, Meredith Klein provides labels and takes mailings to the PO, and Mary Ann Wight is the on-site mailings organizer. Thanks to Georgianna Greenwood for having the mailings at her studio.

Change of Address

If you change your contact information: address, phone or email, please send the information to our membership chair: Meredith Klein, 707 Spokane Avenue, Albany, CA 94706
gkle@sbcglobal.net or call 510.527.0434

FOC Bulletin #117 — Colophon

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Friends of Calligraphy is a nonprofit society of persons interested in calligraphy and related arts.
Membership is \$40.00 annually, open to amateurs and professionals.

The mailing address:

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San Francisco, CA 94142-5194

FOC Web Site: www.friendsofcalligraphy.org

FOC Facebook Page: www.facebook.com/FriendsofCalligraphy