

Bulletin



Number 126 | March 2017

Remembering Our Susie

May 19, 1941 - December 5, 2016



The Friends of Calligraphy is mourning the loss of our long time friend, calligrapher and founding member, Susie Taylor, who left us on December 5th, 2016 — way too soon. Susie was the long-time curator of the Richard Harrison Collection of Calligraphy at the San Francisco Public Library. Her dedication to calligraphy and letter arts made the Harrison Collection an internationally respected resource. She was a dedicated calligrapher, having studied with many of the great calligraphers, including Byron MacDonald, Donald Jackson, Hermann Zapf, John Stevens, Christopher Haanes, and Jovica Veljovic. You will find more in this quarter's Alphabet which Carl Rohrs has dedicated to Susie. He received many more accolades than could fit and I am sharing some of those thoughts here. May these remembrances help us treasure Susie's memory, Your Editor.

Patricia Coltrin • Susie has been one of my heroes since the early '80s, when I saw the 1983 Summer Friends of Calligraphy *Newsletter*, featuring "Susie Taylor: San Francisco Scribe." I have studied Susie's lettering for many hours over the years, her lovely pressure and release formal italic and her italic handwriting, her impeccable spacing. Her manuscript book *Jubilate Agno*, 1994, is one of my favorites, Artist & Alphabet, 2000. I loved her signage at the Library in any form. I will always treasure her handwriting on the back of the copies she made for me. It seems unthinkable to lose one of the most deeply knowledgeable keepers of our history, friend to scribes the world over. It truly is going to be hard to get along without her.

Anna Pinto • While I didn't know Susie well, living so far away from San Francisco, I certainly knew of her through her extraordinarily elegant italic, and her role as a founder of FOC and keeper of the flame of the Harrison Collection. I met her on one of my first visits to the Collection—she asked what I'd like to see, and I was so overwhelmed by the quantity and quality of work available, I just asked to see any new acquisitions that she was particularly excited about. I was well rewarded, because she brought out several beautifully gilded pieces by Thomas Ingmire. Since then, I've enjoyed being able to participate in the FOC's activities at least by way of the Kalligraphia exhibits. After one of those, Susie asked to acquire the piece I'd exhibited, and I felt as though I'd died and gone to heaven!

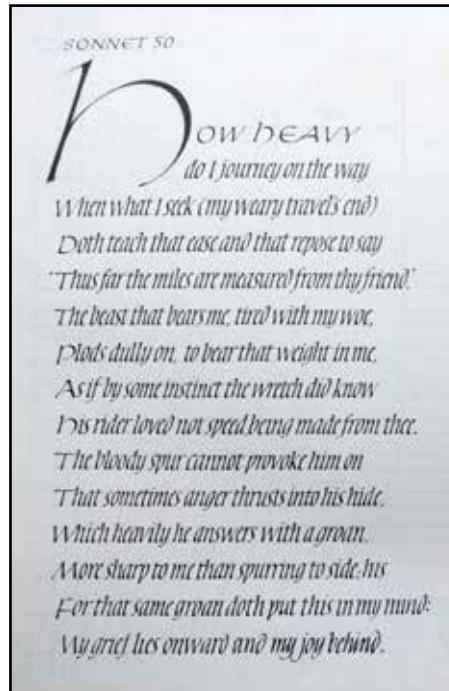
Barbara Callow • I met Susie when I joined FOC back in the late '70s. Besides our great friendship, she has always been kind, encouraging and hugely resourceful with any and all of my calligraphy questions. I have fond memories of the laughs and times we shared. I am fortunate to have

Continued on Page 2

kept a few of her beautifully written postcards and thank you notes that exemplified her appreciation for even the smallest of things. For years, when my stepson was younger, I sent Susie a holiday card with a “family” photo. A year or two ago, she sent all of them back to me with a lovely note. Another example of her kindness. I am so grateful to have seen her one last time and will miss her always.

Jane Brenner • It was Susie and Alan Blackman who encouraged me to join FOC when I attended a Kalligraphia demo in the ‘80s. What endeared Susie to me and others was her forthrightness coupled with her intelligent grace; she could say the truth in such a way that even if painful, it was said so thoughtfully, one could only admire her.

Ann Miller • I met Susie when we first came to an AGM back in the late 80’s/early 90’s. We had time to talk during workshops, exhibits, and especially at the second Spring Retreat I attended at Santa Sabina. I think it was in 2000 and I had just completed a big family tree (40” x 60”) and had a photocopy with me. She really liked it, was so encouraging, and it got her thinking. She had been working with Claude Dieterich for years, helping him with photocopies for his calligraphy class at AAU and doing some typing for him as well. This was also about the time when we were meeting for Study Sessions at the Library on those Saturdays or Sundays. One day in the spring of 2002 she asked me if I would be willing to teach Claude’s summer session class while he was on vacation in Peru. I said yes, met with the department, and then with Claude who sat down and briefed me on his course content for a quick start. My teaching work began again at that point.



I was then asked to author and teach the online version of the class, and later wrote another class for advanced techniques. It was fortuitous, as I had so much to learn. We always talked at the Antiquarian Book Fairs. Once she spotted a Hoffmann’s Schriftatlas for sale, came running over to Lance, grabbed his elbow, and said he had to get it. They rushed off and came back with it, triumphant! So Susie changed the course of my life in a big way. And I loved the sense of peace being in her company. We gave her rides sometimes and had her down for dinner at our place.

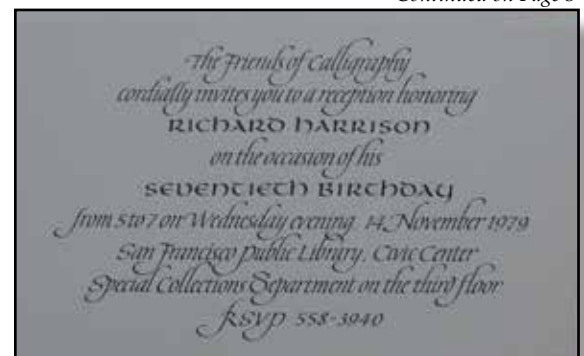
Janet Glessner • She has been a mentor who has had such an influence that changed my life. Before I met Susie in 1982, I loved calligraphy but she made me really LOVE calligraphy. I took a class with John Prestianni through the UC Berkeley Extension and when he convinced his students to attend an FOC exhibition at the San Francisco Public Library (SFPL), I thought OK, that sounds like an interesting show. At that

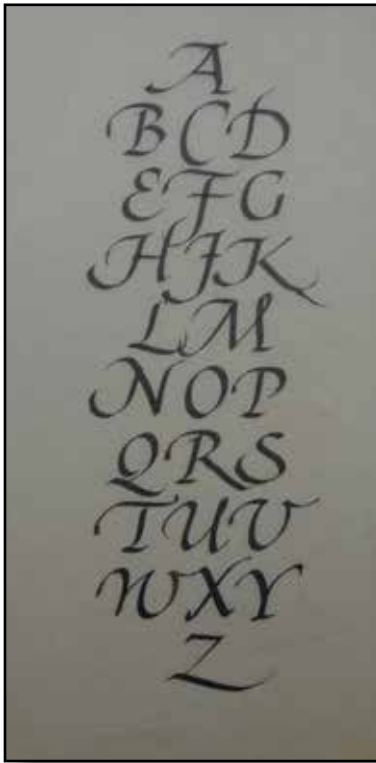
show I met Susie who was kind, gracious and encouraging to a fledgling calligrapher. I moved here from Hawai’i and had no teachers and had been trying to learn calligraphy from the early editions of a Speedball book. Now I had a teacher, and Susie was encouraging me to take FOC classes. She always checked in with me and asked when I was going to visit the Harrison Collection. A few years ago she finally decided to teach a class for FOC. Taking that class taught us that practicing is great but working on a particular format—a book format—helped us make the best use of our letters and practice. The work was challenging but more importantly, we improved over the six weeks of the class. Thank you, Susie, for your gift of beautiful letters.

Charlotte Chan • There are so many ways to say goodbye, and creating a tribute to Susie is the best way to remember her. Even though I am a new member of FOC, I have always admired Susie’s work, and her italic is absolutely one of a kind. Thank you so much for your lifetime dedication to the fascinating world of calligraphy.

Paul Costanzo • I remember the time I first met Susie over 25 years ago. Ward Dunham had sent me over to the Library to study an ancient book in the Harrison Collection and told me Susie was the person I should see. The quietly serious woman with the

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twinkling eyes was so wonderful in helping me, this newcomer to town, study the works Ward recommended, with white cotton gloves of course, and made some wonderful suggestions of her own. Over the years I loved seeing her at events and looked forward to that smile, those twinkling eyes and the warm hug I always got from her. For me, Susie was a talented, lovely woman with a deep love and devotion for the lettering arts. It's hard to imagine our community without her. I will miss her greatly.

Marcy Robinson • I am forever grateful to Susie for acquiring two of my calligraphy pieces on behalf of the Richard Harrison Collection. What a great honor to be included in the collection!! She was very kind and thoughtful to me—a very quick witted and fair-minded individual.

Jimmy Koide • Susie was one of the great persons in calligraphy. She was warm and approachable. She regarded each person as being special. She was an encourager, always seeing the best in people. We will miss her.

Barbara Close • As a newbie calligrapher in the early 80's, I took a trip to San Francisco to see the beautiful works of master calligraphers in the SFPL. Susie was such a knowledgeable, friendly and helpful person. That was the beginning of our long friendship.

Nancy Thompson • I knew Susie first from meeting her when she was working at the SFPL in the archives area and I was organizing documents to be donated by the SF/SPCA. She would give mini-presentations on some of the glorious pieces in their calligraphy collection. I would see her at FOC events, and she would come to check attendance at the Fort Mason classes. She was always supportive of my efforts to learn various hand and always had an encouraging word and a friendly smile. What a treat that she crossed my path in life.

Terry McGrath • Dear Susie, I was so lucky that someone—was it Sumner Stone?— suggested years ago that I check out the Special Collections room at the SFPL. I wandered in, and you so graciously showed me around and offered to pull out whatever might be of interest. It was thanks to you that I learned about and joined FOC. Even though we crossed paths infrequently, when we did, our conversation was so easy and relaxed. You made everyone comfortable, but always seemed to avoid attention or the spotlight. You deserved a spotlight, as all your many friends would agree, and we will miss you dearly.

Marian Gault • When I first began learning calligraphy 30-plus years ago, Susie Taylor was a name I had heard associated with beautiful writing, and while I never formally met her, I have always admired the lovely pieces I saw that she did and hoped

some day it might be possible for me to achieve at least some of her excellence in my writing. She set a standard I tried to learn. I have been a member of Friends of Calligraphy for quite a while, and always looked for references to her work in the pages of *Alphabet*, the *Bulletin*, and other printed sources where her work and respect for her were often shown.

Sandra Torguson • Being new to calligraphy some 30+ years ago, I was awed by Susie and her fine work during a Santa Sabrina Retreat. Such talent. At one point she let another calligrapher and me stay at her place during a workshop while she was not there. We came back from the class and discovered that her pet was gone. We called for it until a neighbor told us to chill. The animal must have returned, and Susie was most gracious. She will be missed.

Larry & Marsha Brady • We had long admired the work of Susie Taylor that we had seen in various publications. We first met her in 1986 when she came to Los Angeles to jury a Society for Calligraphy members' exhibit; our friendship grew from there. On our various trips to San Francisco we made it a point to call Susie and get together for lunch or dinner. When we made an offer to donate works from our calligraphy collection to the SFPL, Susie was most gracious in spending time with us discussing the work we brought. During this process, Susie shared many examples from the Harrison Collection that she thought would be of interest to us. In 2009, Susie contacted us and asked if we would design the holiday greeting card for the Book Arts & Special Collections Center, the SF History Center, and SFPL. The Library wanted to use a quote of Tillie Olsen who was a long-time patron. Marsha calligraphed the quote and Larry laid out

the typography for the inside and back of the card which was printed by letterpress. It was a pleasure for us to work with Susie on this project. She was extremely professional and we were honored to have the privilege of designing the card for her. During the *Zapfest* held at the SFPL in 2001 in honor of Gudrun and Hermann Zapf, Larry was asked to deliver one of the many lectures that took place during the two months of activities and events. We again had time to spend with Susie and other members of FOC. Over the years our friendship grew and we had hoped to get Susie to Colorado for a visit. Sadly that was not to be. We will miss her.

Yukimi Annand • I visited the collection at the SFPL with Akiho Sugiyama on two consecutive afternoons in June 2013. Susie kindly prepared the collection for me to handle. At the end of the visit, she suggested I send photocopies of my work. Two of my books were chosen: *Rain*, and *The Wall* will join the collection in early 2017. I am so honored and I thank Susie for making this connection.

Ellen Sarkisian Chesnut • Years ago when I joined FOC, the group sponsored a boat trip and dinner around the Bay. Out of the blue came a tall, elegant blond woman who welcomed my husband and me. Susie spoke to me about my interest in calligraphy. Her welcoming us stayed with me all these decades. Another memory I have is the lovely notes I received from Susie. I kept them all. One time I donated a poster of the Armenian Alphabet by one of its great American practitioners. Susie was thrilled to place it in the Special Collections. I received a beautiful note with her elegant hand in the mail soon after. Susie, your heart and hand will never be forgotten.

Diane von Arx • Although I knew of her calligraphic expertise and connection with the Harrison Collection, the first time I met her was in 1983 when I was in the Zapf Master Calligraphy and Alphabet Design classes at RIT. Susie was in the Alphabet Design class with us. She was a quiet presence but doing beautiful work. During the '80s, I visited the collection. The last time I connected with Susie was in 2010 when Greg and I were in San Francisco visiting with Thomas and Akiho. I phoned her to see if I could have a peek at the Collection. She was always happy to show the work to interested folks. I trust that whoever replaces her will have the passion, expertise and artistic connections in the calligraphic community to nurture and grow the Harrison Collection. It is certainly a national treasure. What a loss for our community.

Jill Bell • I am saddened at the passing of Susie Taylor: she was such a wonderful part of my lettering journey. She was so knowledgeable, did such beautiful calligraphy, was so helpful—and was so much fun to be around. She really made a difference, a contribution, to the lettering world.

Helen Fung • She was always generous, the BEST of friends and always my mentor for FOC. I will forever have the highest respect and admiration for the 8 years we served together on Council. It was a privilege and true blessing to have known her. The SFPL Harrison Collection is a lasting legacy of her laser judgment on how "Letters mingle souls."

Terry Spodick • The first time I met Susie, in 1979, I'd volunteered to help unpack and process pieces arriving for Kalligraphia. I arrived at the Library, and she

put me to work. She handed me a pair of white gloves to use while exploring anything I wanted. She locked me in telling me she would be back in an hour. I don't think I had ever felt so trusted in my life.

Adrienne Ardito • I first met Susie at a Kalligraphia exhibit. After being introduced, she proceeded to compliment me on my piece in the show, discussing details. I was amazed she even could put my name to the piece. I always thought it was so wonderful that she'd bring out any requested manuscripts that a person wanted to see. She would bring those pieces and additional work by other calligraphers as well. She seemed to know just what you wanted to see and touch. When I asked her where the white gloves were, she said, "Oh, we don't do that any longer. More damage is caused by glove-wearers than clean fingers." That was eye-opening to me. She was such a great conservator of the valuable pieces she worked so hard to accumulate. Susie had such great passion which was easy to see in her eyes—how those blue eyes would sparkle as she presented the works to your viewing table! Lovely and generous with a big heart and wonderful dry humor. Susie Taylor will be missed for all she has done for the library collections and serious students of the art form. Her generosity and passion cannot be measured.

Ruby Liang • The word 'library'—the Rare Books Collections at SFPL—a sentence with flourishes by Judy Detrick—I always associate these with Susie Taylor. Though the calligraphy was not by Susie, I'm reminded of her every time I see them.

Anna Lum • She had this twinkle in her eye whenever she joked. Last year she gave me a full bottle

Authoring Our Own Art

By: Meredith Klein

During a break between winter rainstorms, Christine Colasurdo's workshop at the end of January offered an opportunity to write our own words and turn some of them into art. Joanna Witzel paraphrased Christine's message about the benefits of authorship as "Knowing our work is fully original; deepening and expanding the creative process to encompass both the literary and visual; and full ownership of the product from start to finish (no copyright issues)." Authorship, Christine noted, allows us to shift from being scribes recording, interpreting or displaying someone else's words to treating our own thoughts and writing with that same importance and artistic expression.

Day one was spent writing. Responding to a series of prompts, we made word lists, we wrote blessings, prayers, memories, a query to the universe and a proclamation (the sort of message written on a poster for a march or rally), and we composed text for a weathergram based on our surroundings at Fort Mason. We considered poetic devices such as similes, metaphors, and the use of anagrams, as Christine guided us in writing short pieces. Even the most timid writers among us scribbled down thoughts, words, and phrases. Christine shared her journaling process with us and showed us her in-progress journal.

On the second day, we shifted to visual interpretation of our writings. Christine encouraged us to edit as necessary when we went into lettering mode in a series of design exercises. We designed weathergrams and we created an interpretation of a single word to display in our studio space for inspiration. We made a layered piece that involved writing words with a negative connotation with a white China marker on watercolor paper, washing over the negative words with dilute watercolor, then responding with a positive message written in darker watercolor, gouache or ink on top of the partially visible negative words, to cancel (or at least challenge) those words with a dominant opposing message. Other exercises resulted in pieces featuring a message of gratitude and a letter addressed to our favorite tool. It was a full two days of working with our words, composing and using them. I appreciated having numerous prompts to get me going and good advice about what to include and avoid.

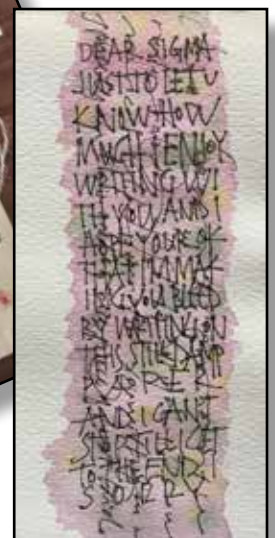
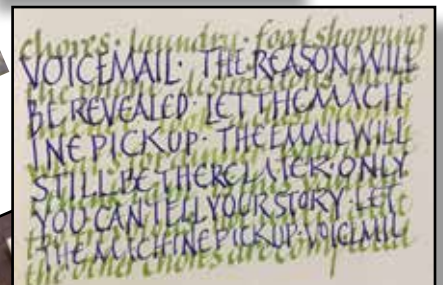
Joanna noted, "For me, the most valuable part of the workshop was the power of editing our words / compositions as we moved into the visual expression mode. As I tried various layouts of words, I'd get new ideas of how to improve and edit to enhance both the composition (writing) and the composition (visual impact). Although I've done this informally in my personal journals, it was interesting to use this approach for a finished piece."

Participant Michael Starkman shared a poem he composed, capturing the first day of the workshop:

*Winter light through an old industrial window
shines on a writer's tools,
a bit of brilliance on a long white folding table.*

*The air thickens
as the day wanes.
We still sit,
struggling to write.*

*The air thickens
as thoughts and
sentences clarify.
Hopefully.*



Twenty-Ninth Annual Trivial Pursuits

By: Evelyn Eldridge

Every year for 29 years, 46 Friends of Calligraphy members — 40 participants and six teachers—meet in early January to participate in the event that we call Trivial Pursuits. The activities taught by the volunteer teachers are a mix of crafts and lettering, and are limited to 50 minutes, which keeps the sessions moving at a good pace.

The whole event is organized and run by cheerful and energetic volunteers from FOC. The volunteers helped gather donations beforehand for the goody bags, and pitched in on the day of the event, setting up, greeting arrivals at the door, managing the White Elephant table and Decorated Envelope contest voting, organizing the snack table, and cleaning up afterwards. Thank you all for helping to make Trivial Pursuits fun and smooth running again this year.

Special thanks to David Brookes for making the lanyards and beautiful name tags, and to Gina Vasquez for making the name tags for the goody bags. Thanks also to Laura Bernabei, who made sure we all had coffee and tea during the day. The delicious lunch was catered by Dorothy Yuki's daughter, Miya Carpenter.

This year's mini-workshops were a fun mix of lettering and crafts. In the lettering category, Alan Blackman led a "wordsmithing" activity where each person worked with three pairs of words and their opposites; Rick Paulus demonstrated the versatility of Speedball monoline nibs by showing how to use them to obtain interesting textures by changing letter height; and Loren Bondurant sent participants on with weathergrams to keep or hang outside to gradually disintegrate in the elements.

Crafts were equally represented. Ben Yates learned a craft especially to share with us — how to make a large rose from crepe paper; Nancy Noble demonstrated several unique envelopes; and Marcia Friedman introduced gloriously messy, colorful fun with gelli plates.

Do you have a fun skill or project that you would like to share? You can see from the descriptions that the mini-workshops cover a wide range of interests. The guidelines are that it must fit into a 50-minute session and be fun and informative. If you want to teach for Trivial Pursuits next year, send an email to Evelyn Eldridge at escrita@gmail.com.



L to R: Evelyn Eldridge, Rick Paulus, Ben Yates, Nancy Noble, Loren Bondurant, Marcia Friedman and Alan Blackman



Lt: Ben Yates with Barbara Daniell; Rt: Rick Paulus looking over Ann Marie Foley's work.



The Decorated Envelope Winners
Clockwise:
Jody Meese, Darla Engelmann, and Elena Caruthers.



Above Left: Jerry Lehman practicing with the Speedball; Right: Jody Meese looking on as Alan Blackman demonstrates 'wordsmithing'.



Below Left: Loren Bondurant; Rt: Nancy Noble

Letter from the President

Hello my Friends of Calligraphy!

Since our last issue, we've hosted our annual Holiday Party and, as usual, it was well attended, and food and fellowship flowed. As we celebrated the holiday season, and the fullness of the past year, we took a few moments to partake in a wonderful tribute to Susie Taylor, our dear friend and founding member, who we lost in December. Alan Blackman spoke loving, heartfelt words and reminded us all of our dear Susie. She will always be missed, but her spirit is the very essence of the Friends of Calligraphy – so we must persist!

As winter and rain settled upon us in 2017, FOC has gotten off to a furious start. As early as the first week of January, we kicked off the New Year with the 29th *Annual Trivial Pursuits*. The day was filled with artistic and calligraphic 'pursuits', fabulous food, and fun friends. Thank you to all of the instructors, participants and coordinator, Evelyn Eldridge. Well done!

Our curriculum at Fort Mason is well underway beginning with the very popular Copperplate, taught by Melissa Titone and followed by Foundational Hand taught by Chris McDonald. We also welcome a new coordinator for Fort Mason, Laura Bernabei. I'd like to thank Elizabeth Nisperos for many years of service to FOC/ Fort Mason — you will be missed!

FOC workshops kicked off with Christine Colasurdo's *'Authoring your Art'*, designed to assist participants with adding a voice to their calligraphic art and was coordinated by Meredith Klein. It was a success.

FOC was represented at the Antiquarian Book Fair, thanks

to Meredith, who coordinated many of our members who demonstrated their craft for attendees of the fair. Everyone visiting our members left with a piece of work exemplifying what the Friends of Calligraphy is all about: love of letterforms, expression, beauty, color and brilliance! It was team effort — we could not have been represented any better. Thank you all!

March marches in with the FOC Spring Retreat (also coordinated by Meredith), another annual event held at Santa Sabina in beautiful San Rafael, CA. This retreat is focused on the calligraphic craft and is five days of peace, art, expression and is a rejuvenating spring refresher for all attendees.

To begin spring officially, look forward to a lecture and two day workshop: *'Modernizing Historical Hands'*, with renowned calligrapher Annie Cicale.

What's next on the horizon? In April, Dorothy Yuki will demonstrate ecology in a two-day workshop: *'Nature's Calling: Exercises in Eco Printing'*. Add to your calendar the Annual General Meeting, which will be held May 7, 2017, at the San Francisco Public Library Main branch. This is a public meeting, where we elect new officers, and host a program for the membership. I would love to see you there! Oh, and we had a baby! Congratulations to Eric and Jessie Evans on the birth of Ella Andromeda.

Thank you, friends, have a great year.

"For life and death are one, even as the river and the sea are one."



Gina

FOC Council Members

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Bulletin Editor

Nancy Noble



GHOST RANCH



Literally Letters at Ghost Ranch

June 4 – 10, 2017 in Abiquiu, NM. In this stunning environment that Georgia O'Keeffe fell in love with, spend a week with either Kristen Doty: *Watercolor and Calligraphy Technique Sampler Book* or Sherrie Lovler: *Calligraphic Abstractions*. Enjoy a very special learning experience. www.ghostranch.org

of Moon Palace sumi ink which she said she would never use. I will miss her and will think of her every time I use her bottle of ink.

Wendy Cook • I met Susie at a FOC gathering over 28 years ago. I mentioned that I had some calligraphy and bookbinding books that I thought students would like. From her awed and excited reaction, you would have thought I had offered a rock from the first moon landing! She graciously noted the contribution every time she saw me.

Patricia Buttice • Susie Taylor. What a gift she was to our world of calligraphy! When I think of Susie, I think of quality, quiet efficiency, and excellence. She was personally very kind to me on several occasions. In 2000, I had a gatefold cover on *Alphabet*. Years later, I wrote to her requesting additional copies, which she hunted down and sent. Years after that, she sent me an enthusiastic email, saying she had uncovered a couple of dozen more in the bowels of the archives. Thoughtfulness was just a natural part of this modest, wonderful woman. I have said that I could count on the fingers of one hand the people who really understand and write the italic hand well. Susie was one of them. Her italic had simplicity, grace, elegance and dignity. No frills. Like the lady herself. She was unique. I shall miss her sharply.



Friends of Calligraphy

Membership

FOC extends a warm welcome to our newest members. We're glad you joined!

Elisabeth Bayle
Joan Bechtel
Cathy Boissy
Katherine Hill
Anne Maher
Deborah Miller
Mark T. Palmer
Gale Pedowitz
Vivien Park
Linda Renner
Sally Robinson
Judy Sears
Jane Smilie
Bob Therrien
Stephen Togasaki
Abby Young

Mailing Crew Thank You

A big thank you to the mailing crew for the December 8, 2017 mailing:

JoAnn Brand
David Brookes
Patti Cooke
Linda Kruger
Dean Robino
Barbara Skelly
Mary Ann Wight,
mailing organizer extraordinaire
Meredith Klein,
labels and take to post office

And special thanks to JoAnn for calling the crew and to Georgianna Greenwood for hosting the mailing in her studio.

Copy Deadline

Deadline for articles for the next FOC *Bulletin* #127 is May 25, 2017. Please submit articles or questions to Nancy Noble, nrnoble@sfsu.edu

Publications

Back Issues of Alphabet

Friends of Calligraphy has added Carl Rohrs's *Alphabets* from the past year to its Back Issues page. Available issues include Vol. 41 No. 2: Christopher Haanes *Alphabet* crash cover, Vol. 41 No. 3: John Stevens cut black cover, and Vol. 41 No. 4: Sandy Diamond cover. We do not have any more copies of Vol. 41 No. 1: Hermann Zapf cover. For details on pricing and how to order, please go to www.friendsofcalligraphy.org/pages/backissues.html

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

Mailing address:

PO Box 425194, SF, CA 94142

FOC Website:

www.friendsofcalligraphy.org

FOC Facebook page:

www.facebook.com/FriendsofCalligraphy

Colophon

FOC Bulletin #126

Masthead: Erma Takeda

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Photos: Laura Bernabei, Carl Rohrs and Caryn Tsai.

Photoshop Editing: Carl Rohrs and Caryn Tsai.

Change of Address

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

Note: To view the Bulletin in color, visit: <http://friendsofcalligraphy.org/pages/publications.html>

FOC Calendar of Events

Date	Time	Event	Details
April 22 & 23 RD <i>Sat & Sunday</i>	9:30 AM – 4:30 PM	Eco Printing with Dorothy Yuki	Albany Senior Center Elena Caruthers, Coord.
May 7th, 2017 <i>Sunday</i>	1:00 PM – 4:00 PM	AGM Annual General Meeting	SFPL Latino Hispanic Room
July 16, 2017 <i>Sunday</i>	10 AM – 1 PM	Special Combined Council Meeting	Georgianna Greenwood or Nancy Noble's Home
July 18 – 22 ND <i>Tuesday through Saturday</i>	9:00 AM – 4:30 PM	Summer Wkshp with Georgia Angelopolis Greek & Gilded: Letters, Colours & Metals	Arlington Community Church, Kensington Martha Bocalini, Coordinator

Fort Mason Classes

Uncial	Meredith Klein, Instructor	Seven Tuesday Evenings 6:30–9:00 PM	April 25, May 2, 9, 16, 23, 30, June 6, 2017
Italic	Loren Bondurant, Instructor	Seven Saturday Mornings 10:00 AM–12:30 PM	September 9, 16, 23, 30, October 7, 14, 21, 2017
Italic Handwriting	Patricia Coltrin, Instructor	Four Wednesday Evenings 6:30–9:00 PM	October 25, November 1, 8, 15, 2017

A Call for Entries

Painted Words

A Juried Showcase of Lettering Arts Juror: Carl Rohrs

Online submissions due May 8, 2017
Show dates: June 16–July 23, 2017
Opening reception June 16, 6–7:30 pm

At the Sebastopol Center for the Arts, Sebastopol, California

Let's show Northern California what we can do!

<http://sebartol.org/images/uploads/painted-words-4.pdf>
sherrie@inkmonkey.com

SEBASTOPOL
CENTER FOR THE ARTS

282 S High Street
Sebastopol, CA



June 24 – July 1, 2017

The 36th International Lettering Arts Conference will be held at Weber State University in Ogden, Utah. Over four hundred artists, educators, entrepreneurs, historians, authors, students, and hobbyists are expected to be in attendance.

Expert Faculty

LetterWorks 2017 includes highly sought after individuals who inspire the calligraphic and lettering arts community through their dedication and talent.

Our own FOC member Sherrie Lovler is offering two of her calligraphic painting workshops, *Big Magic: Taking Calligraphy Out of the Box* and *Painting Poetry*.
<http://letterworks.org/>



FOC 42nd Annual General Meeting

Sunday, May 7, 2017

1:00 – 4:00 PM

San Francisco Public Library
Latino/Hispanic Rooms A & B
100 Larkin Street, San Francisco

You are invited to join us for food, fellowship, reports, elections and appreciation.

1:00 Welcome & Introductions

1:30 Keynote Speaker:

Nicholas Yeager

3:15 FOC Business Meeting

Members Teaching

<p>San Francisco</p> <p>Thomas Ingmire Calligraphy Correspondence Program and private instruction. For details and schedule: www.thomasingmire.com</p>	<p>Jody Meese Period classes: pointed pen lettering, flourishing, engrossing, and chalk lettering. 415.272.3612 or jodymeese@gmail.com; www.jodymeese.com</p>
<p>East Bay</p> <p>Patricia Coltrin Private tutoring. 510.524.5208 or patricia_coltrin@yahoo.com</p> <p>Georgianna Greenwood Teaches occasionally in her home studio. For more information: 510.841.6924 or georgianna.greenwood@gmail.com</p> <p>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.</p> <p>Kaori Ogawa Private Calligraphy Illumination, <i>with Gold</i>, in my home 925.786.6858 or info@studio.mew.com For more information: https://studiomew.com</p> <p>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</p> <p>Erma Takeda 925.284.7368 or erma.h.takeda@gmail.com</p> <p>Carla Tenret Year-round classes, summer excepted, at Albany Community Center. 510.526.1214</p>	<p>Mendocino County</p> <p>Judy Detrick 707.964.9276 or jdetrick@mcn.org</p>
<p>South Bay</p> <p>Melissa Dinwiddie Calligraphy, book arts, and illumination. 650.938.3939 or info@mddesignworks.com</p> <p>Sara Loesch Frank Ongoing calligraphy classes for beginners and intermediates. 408.446.3397 or frankfam@jps.net</p> <p>Marian Gault For information on calligraphy classes: 408.395.8026 or mgault@flyingquill.com</p> <p>Ann Thompson 408.378.6965</p> <p>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.</p> <p>Marin County</p> <p>JoAnn Burchfiel Brand Ongoing private instruction in uncial, italic and foundational. 415.924.2625 or lettersandimages@comcast.net</p> <p>Patricia Cooke Private lessons in Italic, Uncial and Black Letter 415 888 3299 or pkjc31@comcast.net</p>	<p>Sonoma</p> <p>Christine Renden Haggarty Ongoing classes in Asian calligraphy for beginners and intermediates. zenbrush@yahoo.com or visit zenbrush.net</p> <p>Sherrie Lovler 707.528.1723</p> <p>Melissa Titone 707.573.3810 or visit www.wordsofafeather.com</p>
<p>Please send any teaching changes, corrections, or additions to nrnoble@sfsu.edu</p>	<p>Santa Cruz / Monterey / Carmel</p> <p>Debra Ferreboeuf 831.655.4311</p> <p>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</p> <p>Ruth Korch Art and calligraphy classes in the Santa Cruz area. www.ruthkorch.com</p>
<p>Kern County</p> <p>Chris Paschke Calligraphy classes, all levels, in Tehachapi, CA. 661.821.2188 or chris@DesignsInkArt.com or visit website http://DesignsInkArt.com</p>	<p>Reno/Tahoe</p> <p>Carol Pallesen Ongoing classes in calligraphy and book arts in her studio and the Nevada Museum of Art. 775.329.6983</p>
<p>New Mexico</p> <p>Bill Kemp Teaching/tutoring in Albuquerque. 505.235.4983. For Berkeley classes see castleintheair.biz.</p>	<p>Online</p> <p>Harvest Crittenden Classes in Spencerian, flourishing, copperplate, and Photoshop for calligraphers. 517.545.3031 www.acornarts.org or harvest@acornarts.org</p> <p>Ann Miller <i>Calligraphy & Letterform and Advanced Calligraphy</i>. Two accredited courses online through San Francisco Academy of Art University. online.academyart.edu or 650.558.8270</p> <p>Melissa Esplin Instruction on brush lettering, gestural pointed pen and chalk lettering. Calligraphy.org or melissa@calligraphy.org</p>