



March 2019  
Number 134

# Letter from the President

Hello Friends,

We've had some record-busting storms here in California this winter, but right this minute the sun's shining and the bugs outside my window are having some kind of giddy flying carnival. In the lull between rain storms, I'll catch you up on some of what's been happening calligraphically since I last wrote to you.

For three days in early February, teams of FOC members manned tables at the Antiquarian Bookfair in downtown Oakland to decorate bookmarks with calligraphy for attendees and staff. We were given an excellent spot to lure foot traffic, and two big display cases to fill with calligraphy-related art.



The response from fair-goers was exhilarating, gratifying, and exhausting, resulting in nearly 700 bookmarks written in many different styles over the weekend. Way to go, Friends of



Valerie Franco & David Brookes discussing the beautiful calligraphic bookmarks.

# Bulletin

Calligraphy. The fair happens every two years, so if being one of the participating scribes sounds like something you might be interested in, keep it in mind. I'll remind you!

The week after the bookfair, several carloads of FOC members drove south to Letters California Style 2019 in Pomona, CA. I look forward to this four-day mini-conference all year because it is always fun, and such a good way to reconnect with old friends and make new ones. The teachers are world-class, and the location is gorgeous: high atop a hill overlooking Cal Poly Pomona. Driving back home on I-5, we encountered rain, hail, snow, ice, and incredibly slow traffic.

Almost immediately after we got back from Letters, we had two fun workshops with Kathy Milici: a one-day Calligraphic Patterns and Borders class, and a two-day class for her Modern Storybook Script. Kathy is an excellent teacher and so much fun, the days went by way too quickly. See articles on Page 2 and 3. The annual FOC Retreat just ended and I'm sure the participants must be feeling the culture shock of leaving the serenity of Santa Sabina and stepping back into the "real" world. See article on Page 4. Coming up soon is our Annual General Meeting, on May 5 from 1 to 4 PM. See the flyer in the same envelope that contained this *Bulletin*. Carl Rohrs will give an illustrated lecture about the kinds of calligraphic treasures that you can find at the Harrison Collection at the San Francisco Main Library. Carl is such a good speaker, and I'm sure

that he and our friend Andrea Grimes, Curator of the Harrison Collection, pulled together stellar examples. I'm excited to see what they've come up with.

Being a calligrapher has many benefits and blessings. One of them, I prefer to think of it as a blessing, is being obsessed with words, not just with how they are written, but their origins, their quirks, their sounds, and so on. Collective nouns fascinate me, and got me thinking, what would be a good collective noun for calligraphers? A flourish, a loop, a line, a swell, a swash, a dash of calligraphers? Do you have any suggestions? If you do, drop me a line at [escrita@gmail.com](mailto:escrita@gmail.com) and I'll compile them for a future issue of the *Bulletin*.

Cheers,

Your Prez

Evelyn

## FOC Council Members

### President

Evelyn Eldridge

### Vice President

Elena Caruthers

### Treasurer

Dean Robino

### Secretary

Meredith Jane Klein

### Council Members

Martha Boccalini

Cynthia Cravens

Fredi Juni

Raoul Martinez

Dena Sneider

### Alphabet Editor

Carl Rohrs



### Bulletin Editor

Nancy Noble

# Trivial Pursuits XXXI

By: Caryn Lum

## Trivial Pursuits XXXI



Mary Ann Wight with Sara Loesch Frank

A wonderful and exhausting day—that’s the sentiment that seemed to be universal among participants at *Trivial Pursuits* 31. Students were impressed by how well organized the teachers and showrunners were and how much work they’d put in to make the day a success.

I began my day with **Cynthia Cravens’** metal leafing session. She hand-traced figures found in the 14th-century Luttrell Psalter onto *Pergamenata* parchment for each of us to apply metal leaf and gouache to. I learned that the basics of metal leafing aren’t that difficult, but to do a good job takes time, patience, and skill with a tiny paintbrush and xacto knife. Good lighting and magnifying lenses wouldn’t hurt either. We developed a greater appreciation for the illumination work of scribes.

At the next station, **JoAnn Brand** taught the basics of nature printing leaves with Akua intaglio inks and foam rollers. My previous experience with *Akua* taught me that it

takes a long time to dry, and therefore, it wasn’t a product that I was especially keen on. The combo of Akua and foam rollers turned out to be easier and it was quite a feat for JoAnn to set up our workspace for maximum success.

At **Mary Ann Wright’s** station we found well-organized kits for casting letters by pressing cotton rag pulp into Fimo molds, with the Fimo already neatly rolled out for us. She had her tables piled high with bins of natural objects such as shells and leaves, a little station for creating small sheets of paper to mold around the objects—and many towels. She got us through two papercasting projects in fifty minutes. *Mary Ann’s going to have a lot of laundry tonight*, remarked a classmate.

The inimitable **Alan Blackman**, nattily attired in a red and black shirt inspired by camouflage patterns, introduced us to the *WWI Razzle-Dazzle* ships he encountered at an Imperial War Museum exhibit in Britain several years ago. Dazzle’s bold and complex designs were meant to make it difficult for German submarines to determine speed and direction. In addition to reducing Allied casualties at sea, Dazzle patterns subsequently inspired artists such as Picasso and fashion designers. In Alan’s class we designing both ship camouflage and a long gown.



Alan Blackman decked out in Camouflage

**Rick Paulus** had us making marks galore with folded pens, which must be some of the world’s best tools ever. I usually have difficulty producing something resembling a letter, let alone a whole quotation, but I was happy with the *easy no-fail initial* Rick had us do with black ink and liquid watercolor—on scraps of nice paper. Good materials do make a difference. Rick also demonstrated his process for moving from concept to visually-pleasing finished work, which I found enlightening.

**Raoul Martinez** cut equilateral triangle book covers from mat board by hand for all of us, and he revealed secrets for how to do so without a cutting machine. His project epitomized what I love about *Trivial Pursuits*—becoming empowered to feel successful at things you’d never attempt otherwise.

Following a delicious lunchtime spread catered by **Dorothy Yuki’s** daughter, we were treated to a fearless singing performance by Gia, Dorothy’s young granddaughter. We participants truly owe an enormous thank you to the teachers, organizer, **Marcia Friedman**, and behind-the-scenes volunteers who make *Trivial Pursuits* such a wonderful gift to the Friends of Calligraphy membership. *Additional Photos, Page 8*



Trivial Pursuit Teachers, Organizer Marcia Friedman, Ctr, & Photographer Laura Bernabei



# FOC Annual Retreat

Imagine a silent Scriptorium, where the only sounds are the scritch of metal nibs on textured paper. Dozens of scribes bend over their work, concentrating on lines, images, words. The scent of ink and paint wafts through the air. Outside the glass doors, a garden where deer and jackrabbits wander. Is this paradise? As Raoul Martinez says, it's Calligraphy Heaven, otherwise known as the annual Friends of Calligraphy retreat at Santa Sabina Center.

I attended my first retreat back in 1985. I was a beginning calligrapher, and I was in awe of the quiet beauty of this ex-convent. This retreat center in San Rafael is a beautiful contemplative space, with a stunning indoor garden courtyard, a breathtaking chapel, a small straw-bale house called the Hermitage, *for when you want to be a hermit*, and a thoughtfully appointed art basement, including a calligraphy nook, a collage room and a hand paper-making studio. Heaven.

Retreat is the exact opposite of going to a bustling calligraphy conference, where you spend days learning new hands, meeting friends and feeling excited and stimulated every moment. Retreat is quiet, at your own pace, where you get to actually spend hours practicing the new hands and techniques you learned at workshops and classes during the year. I remember taking Rick Paulus' Engrosser's Script class a few years ago, which he ended by saying, "Now go home and practice for ten years." Yes, we can learn the basic forms and alphabets in a weekend, but when do we get to actually take the time to practice what we learn?

Retreat is a place where all the noise and cares of the world fall away. Time slows down. You don't need to run errands,

shop for groceries or cook. The meals are taken care of by Santa Sabina's wonderful chef, Sara, who prepares a tantalizing buffet of delicious, healthy food three times a day. In addition, there is the groaning table of snacks that your fellow retreatants have brought. There's no going hungry during retreat!

Some of us rise at dawn to walk or hike in the hills around campus, for the beautiful views. Others walk the campus after a day's work.

So what do we do at retreat? Whatever we want. We can use the time to work on several drafts of a complicated piece; we can practice alphabets, read those art books and notes from a recent workshop. We can play with watercolors and make paper from cotton and denim. We can take a long nap. We can treat ourselves to a massage or an Aqua-Chi foot bath, from practitioners who have been accompanying FOC for years.

In the evenings, there is impromptu sharing. The first evening, we went to San Rafael for a delicious Thai dinner. One evening, we were treated to a showing of the Round Robins' collective calligraphy and art books. We were able to see Mary Ann Wight's stunning, illuminated *Round Robins'* book commemorating the Japanese American internment experience, Meredith Klein's *Snail Book*, including a translucent snail trail across the

pages, JoAnn Birchfiel Brand's *Ode to John Muir*, and others, which were awe-inspiring.

Meredith Klein and Vicki Lee have made a tradition of creating an enormous paste-paper making workshop in the dining room each year. The tables are covered with plastic sheeting, and stations are set up to make our own paste paper with a variety of colors and base papers. They generously bring buckets of fresh water, much like Mickey in the Sorcerer's Apprentice, and we have the opportunity to make wonderful sheets of paste paper to use as backgrounds, book covers and other creations throughout the year. Even Sara the chef enjoys taking part in this hands-on, messy and exhilarating activity.

Way too soon, retreat comes to a close, and the culminating event is when everyone tapes their work to the wall for all to admire. It's truly an inspiration to see what has been created in the silence.

Retreat is a blessing, a gift, and a rare opportunity to practice calligraphy and art in the company of kindred friends. Calligraphers of all levels—from beginners to masters—are welcomed into this intimate and precious community. We've already marked our calendars for 2020: March 4–8, and look forward to sharing this experience with returning friends and newbies alike.

*By: Susan Ito*



# Calligraphic Patterns & Borders

By: Jane Matsumoto

## Kathy Milici's Friday Workshop



Kathy demonstrating color in finished pieces.



Kathy's example of patterns using color.

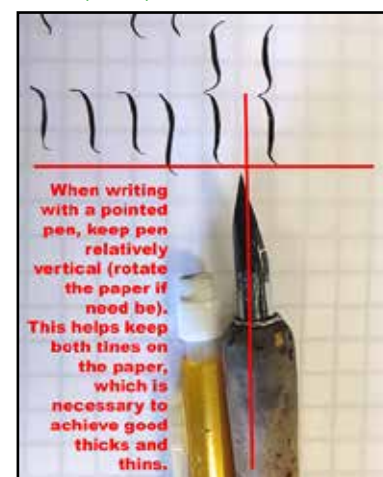


Participants' patterns created with color.

Kathy Milici is celebrating 40 years as a professional calligrapher and teacher this August! We were grateful for the opportunity to have Kathy with us for three days. The Friday class was *Calligraphic Patterns and Decorative Borders* which was the very first class that Kathy designed and taught, along with *Decorated Letters*. In this class, Kathy taught us about patterns and how to apply them to borders. Geometric, organic, symmetrical, asymmetrical, regular, irregular, these patterns are everywhere! They are often found in nature and in architecture. She started by inviting us to *gather information* and sketch the things that we found attractive from the 16 pages of samples that she shared with us. After we sketched our way through some works by Sheila Waters and samples from decorative books, we moved on to broad pen and pointed pen border ideas. Kathy showed us how we could give our borders depth by adding shade with broad strokes or tiny lines using a pen and ink or a graphite pencil. After a lunch break, Kathy taught us how to create rosettes starting with simple shapes and then filling in the details before using watercolors to paint them in. It was inspiring to see what everyone came up

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with! In the end, each piece had its own personalized design and different color palettes. As Kathy said, we all have our own different points of view and things that are attractive to us and that's what makes our work so unique. Creating a border was our last project. Kathy showed us how to map out our own design and went over various elements that can be incorporated into a border. Using that information and what we learned at the beginning of the class about patterns, we were all able to create our own border. We wrapped up the class with a wonderful video of Kathy's work. There were many moments of inspiration and creativity.



Example of pen flourishes and tips.



Ellen Bauch creating her colorful pattern!



Class participants, with Jane Matsumoto, author of this article to the right of Kathy Milici, your Bulletin editor to the left & your FOC Prez in the back row between Kathy & Jane.



## Modern StoryBook Script

By: Susan Ito

"This started with my own handwriting," Kathy Milici began by telling her weekend class at the South Berkeley Senior Center. Modern StoryBook Script, is an informal, upright and whimsical hand with roots in traditional Copperplate. After her first classes became extremely popular, Kathy was approached to turn her appealing hand into a font. With a font designer, she developed the font called *Gratitude*, which became one of Fonts.com's best selling fonts of all time.

Kathy began the weekend with warmup drills, telling us that "calligraphy needs to be done from a calm place." We drew series of circles and figure eights in slow, dreamy motions, seeing the forms go from bumpy and wobbly to smooth and rhythmic.

Then she began to show us the basic forms and lower-case alphabet exemplars. Each letter had so many variations, and the guideline, Kathy said, was to "make the kind of shapes that you like." Some letters even incorporated unexpected Roman capitals, which added to the spontaneous, whimsical element. When several of the same letter appear in one word, they are often variations or different forms of the letter.

Later, Kathy had us trace a list of common spices, which she had done in Storybook Script. Following the swirling shapes was a great exercise in feeling the spacing and flourishes, and understanding the often intuitive choices of letterform. She reassured us that tracing was not *cheating* but an effective way of learning. After tracing the delightful spice names, she showed us how to make a simple but beautiful wreath with Victorian ornamental penmanship. She gifted us all

with an afternoon pick-me-up with a lovely fabric bag full of chocolates—just what we needed!

To end up the first day, we went through all the uppercase variations of the alphabet, and went home tired but satisfied. We'd accomplished a lot.

On the second day, Kathy began by showing us how to put the letters together, using a variety of ligatures and connectors, and adding flourishes. She encouraged us to try to use as many variations of a letter in a single word as possible, especially in double or triple lettered words like "fluffy" or "puppy." Then she gave us a fun, brain-twisting exercise that nudged us to use multiple variations of letters. It was freeing and exciting to wildly experiment!

Kathy generously took us through an eye-opening display of about 12 different drafts of writing out one brief quote. From layout to line breaks, to shape and flourishing, she showed us how much patience it takes to truly take a piece from idea to completion. This was humbling and instructive, and it made me re-think my method of one rough draft and then a *finished* piece.

For our final projects of the weekend, we were to design, lay out and complete a simple recipe. Kathy demonstrated how to draw scrolls and banners, and finish them up with watercolor. Each recipe had three main elements: the title in a banner, the ingredients list and the instructions. After working individually for hours, it was amazing to see the range of products that the class came up with. She also gave a bonus lesson on drawing monograms of two scripted capitals with a black marker, embellished with watercolor and brilliant sparkly

dots made with a gel marker. They were magnificent!

The weekend came to a close all too soon. We were all grateful for this teacher's generosity, humor and for introducing us to a beautiful, whimsical hand.



Evelyn shows off Kathy's 'signature' on her sweatshirt while Carla Tenret looks on!



Kathy Milici's Demo Monogram



Raoul Martinez's Excellent 'Corvette' Piece



Kathy commenting on Gina Vasquez's work while Dorothy Yuki toils diligently, as always.



Raoul Martinez & Kathy in deep conversation.

March 2019

# Lili Cassel Wronker, Calligrapher

1924 – 2019



Lili was an artist, illustrator, and calligrapher extraordinaire, and a warm, wise, and beautiful person.

Lili was born in 1924 in Berlin, Germany to Edith and Dr. Josef Cassel. After Kristallnacht, 1938, Lili and her sister Eve were sent to live in England.

In 1940 the reunited family obtained visas which enabled them to immigrate to the United States. Lili attended Washington Irving High School, a target school for graphic arts in New York City.

After a brief stint on staff at *Time* magazine, she embarked on a career as a freelance calligrapher and illustrator. She designed children's books and hundreds of dust jackets, including covers for the memoirs of field marshal Montgomery, Einstein and Eleanor Roosevelt.

In 1947, the first children's book to feature her illustrations, *The Rainbow Mother Goose*, was named one of the *Fifty Best Books of the Year* by the American Institute of Graphic Arts. It was the first of many honors.

Throughout her long career, Lili stood *shoulder-to-shoulder* with the greats of the lettering arts. In later years, she taught calligraphy to children, adults and graphic artists.

In September 1952 Lili married Erich Wronker a printer who shared her passion for books as works of art. They were married until he passed in 1996. Lili will be remembered for her warmth, generosity, and positive attitude. She thought of every person as deserving of kindness and respect, shared her time, affection, and talents freely.

*Friends of Calligraphy*

## The Mailing Czarinas



Meet the Czarina's of the Mailing Crew: Dean Robino, left, has been training as "czarina", aka label organizer. The December mailing was her first time at the helm with Mary Ann Wight, right, as a handy reference nearby. Mary Ann has been "Czarina" for...simply put: ever and Meredith Klein, center, has taken the post every now and then for years too. Meredith helps deal with the shipping.

### New Members

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

Hawley Anderson  
Lisa Bauer  
Dianne Bolotte  
Patricia T. Dodson  
Barbara Gooding  
Sally Gooze  
Carrie Imai  
Linden Joesting  
Anjali Kalgutkar  
Kelley Kirkpatrick  
Cristal Leon  
Alicia Márquez  
Jane Matsumoto  
Marijke Melman  
Taylor D. Ridgway  
Kelvin Sevilla  
Peter Stokes  
*Supporting Level:*  
Laurie Phuong Ertley



### FOC Facebook & Instagram Pages

Check out our Facebook and Instagram pages. You do NOT need a Facebook or Instagram account to do so. Our pages are open to all. At the bottom of the FOC home page, click either icon: the F in a blue square, or the little red square camera outline.

### Mail Crew Thank You

Many thanks to the FOC Mail Crew for the Renewal and Regular mailing:

**December 20, 2018**

#### Regular Mailing

Laura Bernabei  
Raoul Martinez  
Dean Robino  
Dena Sneider  
Dorothy Yuki  
Mary Ann Wight  
Meredith Klein

Special thanks to JoAnn Brand, who calls the crews, and to Georgianna Greenwood for hosting mailings in her studio.

If you are interested in being on a future mail crew, please contact JoAnn Brand at: [lettersandimages@comcast.net](mailto:lettersandimages@comcast.net) Regular mailings are on Thursday evenings in Berkeley five times a year.





## Friends of Calligraphy Council Meeting

3 November 2018  
Saturday, 10:00 AM  
Fredri Juni's home

*Council Members present:* Officers: Evelyn Eldridge, Elena Caruthers, Dean Robino, Meredith Klein; Council: Martha Boccacini, Fredi Juni, Raoul Martinez, Dena Sneider. Excused: Cynthia Cravens.

Evelyn called the meeting to order at 10:27 AM

*Minutes.* The minutes of the September 9, 2018 Council meeting were approved as presented. *Motion:* Martha, second: Dean, unanimously approved.

### Reports

*Membership:* Meredith reported, as of November 1, 451 renewals, 28 new, 9 honorary and 2 honorary spouse, for a total of 490.

The New Member Welcome Gathering was held Saturday, October 13. It was a fun meeting and we gained three more new members.

Meredith distributed volunteer lists; she will also email them to Council and others in charge of FOC events and activities.

*Treasury:* Dean presented the treasurer's report. The library will be using Zapf Fund money to purchase some work from Elmo von Slingerland and a new Jerry Kelly biography on Hermann Zapf, but nothing has been spent so far for those purchases.

Dean presented the Transaction Report for 9/1/2018 through 10/31/2018, which was approved.

*Motion:* Elena, second: Fredi, unanimously approved.

Dean reported that our draft tax filings were reviewed by the officers, and it is expected the accountant will file them by our due date of November 15.

Dean is scheduling the autumn mini financial audit; Evelyn and Raoul volunteered to participate.

*Workshop Committee:* Dena reported that all is in place for the Joke Boudens lecture and workshops, November 9 & 10-11. The weekend will be our first experience at the North Berkeley Senior Center.

We are on track for Kathy Milici workshops and lecture in February 2019, Evelyn coordinating; Julie Wildman in April 2019, Elena coordinating and Brody

Neuenschwander in June 2019, Meredith helping Martha with planning. No workshop is scheduled for May 2019 at this point. Elena said Society for Calligraphy is still working to get Denise Lach for Letters 2020; we will share her.

*Fort Mason Committee:* Dean reported rental contracts are in place for the first three classes of 2019. Raoul Martinez's Copperplate class will be at Alliance Française, Chris McDonald's Roman Caps class will be at Albany Senior Center, and Meredith Klein's Gothicized Italic Class will be at Fort Mason.

*Retreat:* Meredith reported she signed the contract for the retreat, set for March 6-10, 2019. David Brookes designed the flyer.

*Trivial Pursuits:* Marcia told Evelyn she is looking for a volunteer to obtain donations for the goody bags. Trivial Pursuits registration opened November 1.

*Publications/Mailings:* The November 1 mailing went smoothly. The December 13 mailing will contain *Alphabet 44:2*: Carl's history update issue, *Bulletin* 133, deadline for copy is November 21, the day before Thanksgiving, a flyer for Kathy Milici's workshops and lecture, a flyer for the Julie Wildman workshop, and a directory update.

Meredith distributed copies of the 2018-2019 Directory, featuring gorgeous copperplate calligraphy by Raoul Martinez; graphic design was done by Judy Detrick. It is in the November mailing.

*Hospitality:* Cynthia was unable to attend this meeting; people who could help with the November 17 Ingmire reception were encouraged to contact her.

*Social Media:* Evelyn will write a short blurb for the Bulletin to clarify that our Facebook and Instagram pages are open to all and one does not need to have an account to see postings.

*Web Administrator:* Raoul reported: Fort Mason classes have been posted to the Classes page, with PayPal set to go live November 10

As of October 14, we have a new domain registrar, ISP is still MCN. We now have around 1120 Instagram followers, Facebook reach during the past week was 1751, our site gets around 250 visits a day, including bots, and there are 782 email addresses on the email listserv.

### Meetings/Events

*Holiday Party:* The party is set for Sunday, December 9 at Jerry Lehman's.

*Annual General Meeting:* The Council agreed that asking Carl Rohrs to do a program on treasures in the Harrison Collection was an excellent idea.

*Thomas Ingmire Exhibit Opening:* The opening is Saturday, November 17. FOC has agreed to host the reception.

*Antiquarian Book Fair:* The Fair is coming to Oakland February 8, 9 and 10, 2019. Evelyn agreed to coordinate this time. Meredith will support.

### Unfinished Business

*Possibility of Quarterly Meetings:* Other guilds have more frequent meetings than FOC, which has three a year; *holiday party, AGM and new member welcome gathering.* More frequent meetings need a venue and a coordinator.

*Web Calendar:* Raoul adds items to the calendar when coordinators or officers ask. He removes items on his own initiative or on request, when the date is past.

### New Business

*Rendez-Vous Welcome Bag:* The Rendez-Vous conference in Canada is from June 29-July 6. Evelyn said she received a request for FOC to contribute to the welcome bag. Some options were discussed, but no decision made.

*Emails from Others: Private Individuals, Other Guilds:* The FOC info email receives notifications from other guilds and individuals, with announcements or newsletters. Emails that contain unlocked newsletters can be sent to the Council.

*Lending FOC Equipment:* FOC has a longstanding practice of not lending equipment for non-FOC functions, and does not have insurance for the equipment. Evelyn moved that FOC equipment is for the sole use of FOC. FOC does not lend its equipment to anyone else for any reason. Martha seconded, approved unanimously.

*Dropbox/FOC Policies:* The Council supported creating a policy folder in Dropbox, with a contents page. Council policies would be placed in the folder, and new policies added as they are adopted; older ones, as located.

*Weeklong Cursive Camp:* This item was deferred to a future meeting.

*Dean moved to adjourn the meeting at 1:22 PM, Meredith second, approved unanimously.*

*Next meeting: 20 January 2019, 1-4 PM, Raoul Martinez's home.*

*Edited for Publication*



## FOC Calendar of Events

Date	Time	Event	Details
April 4 Thursday	6:30 PM 7:30 PM	<b>Calligraphy in Historical &amp; Contemporary Context</b> by Julie Wildman	Flax Art & Design 1501 Martin Luther King Jr Way, Oakland,
April 6—7 Saturday & Sunday	9:30 AM 4:30 PM	<b>An Alphabet Book</b> Julie Wildman	Albany Senior Center, Albany
April 16—May 28 Seven Tuesdays	6:30 PM 9:00 PM	<b>Gothicized Italics</b> Meredith Klein	Fort Mason, San Francisco
May 5 Sunday	1:00 PM 4:00 PM	<b>Annual General Mtg</b> Carl Rohrs: <b>Harrison Collection</b>	SFPL: Latino / Hispanic Room
May 18—19 Saturday & Sunday	9:30 AM 4:30 PM	<b>Dutch Masters Script</b> Judy Detrick	Albany Senior Center, Albany
June 7, 8 & 10—12 Friday, Saturday, Monday — Wed.	9:00 AM 4:30 PM	<b>Summer Workshop</b> Brody Neuenschwander	Arlington Comm. Church, Kensington
September 7—28 Four Saturdays	10:00 AM 1:00 PM	<b>Versals</b> Rick Paulus	Fort Mason, San Francisco
October 8 — November 19 Seven Tuesdays	6:30 PM 9:00 PM	<b>Italic</b> Melissa Titone	Fort Mason, San Francisco



Trivial Pursuit XXXI Teachers: L to R: Raoul Martinez, Rick Paulus, JoAnn Brand & Cynthia Cravens

### Call for Trivial Pursuits Goody Bag Volunteers

People who participate in Trivial Pursuits say that it is one of their favorite FOC activities. It is so much fun, and they leave at the end of the day with so much—the things they learned about and made in the six sessions, treasures from the White Elephant table, and not least of all, the goody bag.

Marcia Friedman, who is the coordinator for Trivial Pursuits for 2020, needs a couple of people to coordinate and manage the goody bag process, which entails these tasks:

- Find the bags
- Call donors to get promises of donations & monitor those promises
- Keep track of who donates what, including monetary donations
- Pick up donations
- Store donations and bags until time to stuff the bags
- Stuff the bags
- Get the bags to TP
- Write thank you notes to donors

As you can see, it is not at all trivial to get and fill those bags, and really needs more than one person to share the work.

If you are willing to help, please contact Marcia Friedman at [Marcia@oreilly.com](mailto:Marcia@oreilly.com).

March 2019

### Friends of Calligraphy

is a nonprofit society of people interested in calligraphy and related arts. Membership is \$40.00 annually, open to amateurs & professionals. Mailing address: PO Box 425194, SF, CA 94142 FOC Website:

[www.friendsofcalligraphy.org](http://www.friendsofcalligraphy.org)  
FOC Facebook: <http://www.friendsofcalligraphy.org/pages/publications.html>

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

Content on our Facebook and Instagram pages is open to all. Login is not required.



### Address Change

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

Membership Chair  
Meredith Klein  
707 Spokane Avenue,  
Albany, CA 94706  
[gkle@sbcglobal.net](mailto:gkle@sbcglobal.net) 510.527.0434



### Colophon

FOC Bulletin #134

**Masthead:** Kathy Milici  
**Text:** Palatino Linotype, Palatino & Optima

**Adobe InDesign CC** was used for the layout on a MacBook Air

**Proofreading:** Martha Boccalini, Raoul Martinez & Dean Robino.

**Photos:** Caryn Lum, Raoul Martinez & Nancy Noble.



### Copy Deadline

Deadline for articles for *Bulletin* 135: May 21, 2019. Please submit articles or questions to Nancy Noble, [nrnoble@sfsu.edu](mailto:nrnoble@sfsu.edu)



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