

# Bulletin

## Letter from the President

October 2020  
Number 140



Dear Friends,

So many of us are staying at home, working remotely, avoiding public spaces and get-togethers. We're disconnected from our old routines, don't get to see each other in person, but we have virtual everything these days: virtual workshops, virtual lectures, virtual meetings, virtual family gatherings, even this newsletter is online for the time being.

Calligraphy has always connected us, and now we're even more connected. Social media and online events have expanded our community, and it seems like we have a whole lot more friends—we are now more of a worldwide community than before. I see faces or people I've only heard about, hear their voices, and get to view their wonderful art and calligraphy through social media and real-time video. It feels like every day I read about another wonderful calligraphy class or related lecture that I can attend because it's online, and in many cases even though they might be given at some ghastly time for me, they're being recorded so that I can see them when I'm awake. It's all kind of amazing.

Friends of Calligraphy has joined the online throng, with classes and workshops now being offered online. For a

look at our current classes, go to the Classes page at <https://www.friendsofcalligraphy.org/pages/classes.html>. The list of upcoming classes is on the calendar page.

FOC has also hosted two wonderful free lectures. Carl Rohrs had given a very successful lecture about the Estonian issue of the *Alphabet for Calligraphy Italia*. Carl agreed to repeat the lecture for FOC, with even more fabulous material. The second time around was just as much fun as the first time. On August 5, FOC was delighted to have New Zealand calligrapher Daniel Reeve give a lecture about his experience as calligrapher and cartographer for *The Lord of the Rings* and *The Hobbit* movies. For those of us lifelong LOTR fans, it was a fantastic behind-the-scenes look at Middle Earth and at Daniel's creative skills. You can read about Daniel's lecture, Page 2. FOC is exploring how to continue bringing interesting lectures your way, and I encourage you to check the FOC Events page regularly to stay up to date, <https://www.friendsofcalligraphy.org/pages/calendar.html>. We will, of course, notify you by email and on our Instagram and Facebook pages.

There's a downside to all this online magic for me. I have often said to friends that I'd love to be able to go back to school and take nothing but fun classes, like literature, art, calligraphy. I forgot about homework! I'm now taking so many online classes that my wish has become a curse—I'm doing homework every day. I'm using homework as an excuse to avoid housework, so there's another silver lining. Now I'm going to avoid homework and housework, and go back to reading Ewan Clayton's *The Golden Thread*.

 Evelyn

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Elena Caruthers

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## Integrating Design in Calligraphy

### Morning Class

By: Loren Bondurant

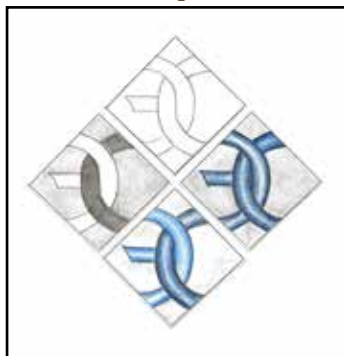
Several years ago, Judy Detrick taught an FOC class on Fraktur. At its last meeting she sent us off with a valuable handout that included this quote: *Skill in handling words on a page parallels the skill of an actor handling spoken words. The craft must be practiced.* It urged me to consider what my letters were doing on the page as a whole—how they interacted with each other and with the surrounding empty space. How to attract the viewer's eye to the piece and keep it there? How best to express the meaning of the text? What letter or word deserved emphasis? Sometimes we calligraphers are so intent on acquiring technical skills that we lose sight of the overall design. So, when I learned that Judy would offer a class entirely focused on graphic design principles, I jumped at the chance to study with her.

Integrating Design class began with a simple idea: calligraphy is meant to communicate, to express ideas and emotions. Calligraphers give our audiences reason to engage with our work by using contrast within a design. Throughout history, artists have understood the power of contrast: on an ancient Pompeiian wall we see rust-colored words brush-written in dramatically different sizes. On a page inside a medieval manuscript book, our eyes leap to a colorful, lavishly-decorated initial capital, then to a lead-in sentence written in a large, bold hand that in turn flows to the text below in a smaller size. Together in class we explored many varieties of letter contrast

systematically: size, weight, structure: *type of alphabet*, form: *altering any aspect of a formal alphabet*, texture, direction, and color. Judy drew from historical sources and her own impressive body of work to showcase them, then asked us to create samples of each form of contrast for our future reference.

Understanding contrast and other aspects of graphic design helps us as calligraphers, but Judy stressed that it still takes considerable time to develop a piece: there are many choices to make and permutations to test and refine. Selecting a design that creates the maximum desired impact can take weeks, months or years. While the overall design process is long, it isn't always slow and laborious: to start Judy encouraged us to work out many variations rapidly, in the form of pencil thumbnail sketches, before we committed to more time-intensive pen-and-ink tests. One of my favorite parts of class was getting to see Judy's own process of creating a manuscript book from start to finish. This rare look behind the scenes was alone worth the price of admission.

As calligraphers, we understand that a beautiful letter is more than the sum of its individual strokes. That feeling is amplified across the elements of a well-designed page: solid graphic design can give our calligraphy strength and grace. We should nourish this aspect of our craft.



### Afternoon Class

By: Karen Roberts

While the first half of Judy's design class focused on learning and practicing seven types of contrast using text, the second half focused on Gestalt Theory as applied to graphic design.

In the 1920's, Gestalt Theory emerged in psychology as a way of understanding visual perception and was adopted by design designers with the premise that "the whole is greater than the parts."

We as humans are compelled to make meaning out of patterns. Judy shared images of dot patterns, which could represent text, to demonstrate the principles such as 1) equilibrium, 2) continuation, 3) closure, and 4) figure/ground, 5) proximity, 6) similarity. Her demonstrations included examples of calligraphic work that used each of these principals.

Throughout the class, students were assigned projects to integrate the design principles into our practice. Most students used one or two texts for the duration of the class and created a monogram using one or more of the Gestalt principles.

The virtual class gave the participants an opportunity to view her critique of each student's work to suggest where the design was working and how it could be stronger. The critique was as much of a learning process as the instruction on the principles themselves due to Judy's thoughtful commentary.





las palabras  
 son inciertas  
 y dicen cosas  
 inciertas, per  
 o dicen esto o  
 aquello, OCTAVIO PAZ  
 nos dicen.

There were old men  
 climbing the rocks  
 and lying in the sun  
 with their hands folded.  
 There were small boys  
 stomping the wildflowers

AND I SAW THE  
 ANCIENT DAYS

There were bells tolling  
 and wreaths tossed and  
 women turning in circles and  
 there were bees performing  
 their life-cycle dance and  
 there were great winds  
 and swollen moons and  
 coyotes crying and  
 the waves mounting and  
 it all smelled like the end  
 and the beginning of freedom  
 And I saw my friends who were gone  
 and my husband and my brother  
 I saw those counted as true fathers  
 ascend the distant hills and  
 I saw my mother with the children  
 she had lost, whole again.

Hoffman

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 gan. His mentorship  
 dy his love and  
 and calligraphy  
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 and kept us on the path  
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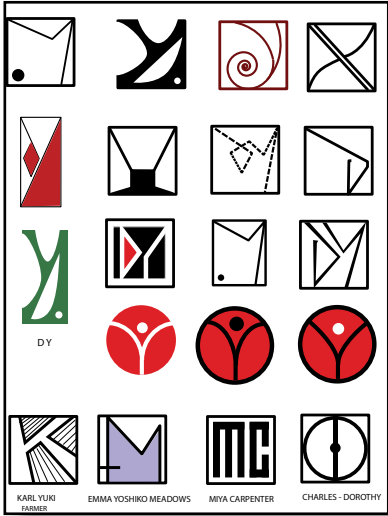
THE SECRET OF THE  
 PENROSE TILING



Previous Page:  
 Left: Elena Caruthers  
 Right: Loren Bondurant

This Page:  
 Top Left: Patricia Coltrin  
 Top Right: Cathleen O'Rear  
 Middle Left: Loren Bondurant  
 Middle Right: Jennifer Padilla  
 Bottom Left: Elena Caruthers

Bottom Middle: Dorothy Yuki  
 Bottom Right: Nancy Noble



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# Daniel Reeve Lecture



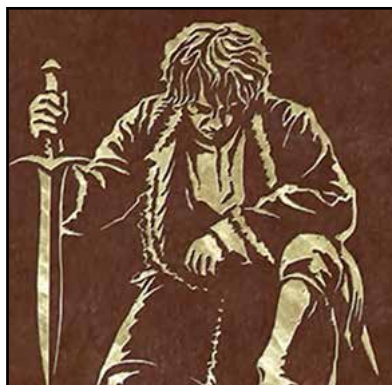
## Middle-Earth Scribe Talk

By: Jessie Evans

Back in early August, the Friends of Calligraphy enjoyed a fantastic lecture by New Zealand calligrapher Daniel Reeve. The lecture was a riveting showcase of Daniel's epic work on *The Lord of the Rings* and *The Hobbit* trilogy films. The volume, depth, range, and variety of Daniel Reeve's calligraphy is astounding. It was a wonderful experience to hear the artist himself talk about the extraordinary and fantastic calligraphy of Middle Earth.

This lecture was a ground-breaking event for the Friends of Calligraphy: it took place entirely online. Because of this, FOC members and calligraphy enthusiasts could attend from anywhere. The lecture drew attendees from countries all over the world including Argentina, Australia, Austria, Belgium, Brazil, Bulgaria, Canada, Chile, China, Egypt, Germany, Greece, Hong Kong, Honduras, India, Japan, Kazakhstan, Malaysia, Mexico, Netherlands, New Zealand, Norway, Peru, Philippines, Russia, South Africa, and the United States.

Not only was it completely virtual, but with attendees from so many different countries around the world, the lecture took place in at least fifteen different time zones around the world. For the attendees from the San Francisco Bay Area where The Friends of Calligraphy is based, the lecture began at 6 PM on August 5, but the time was 1 PM *the next day* for Daniel Reeve in New Zealand. So, essentially, in addition to being a polymath artist as we would see in the lecture, Daniel is also a time traveler and spoke to many of us from the future. Bilbo Baggins said it's a dangerous business going out your door, but for this very special lecture, none of us had to. We were all



at home, Hobbit-style, maybe with a cup of tea, tuned in on our computers, waiting to hear from the lettering artist hero,



Daniel Reeve, who lettered all of Middle Earth.

Daniel began the lecture by saying that he had given the talk before, but he had never given it virtually. He said that he normally gives this talk to a live audience of *Lord of the Rings*, *LOTR*, fans and explained that typically there is audience participation in the form of question and answer. We weren't quite able to pull that off with the 200+ attendees logging in virtually on Zoom, but Daniel dazzled everyone with the scope and volume of his work for these films.

Over the course of the next two hours, *two hours!*, Daniel's slides showcased the artistry of his work for the *LOTR* and *Hobbit* movie trilogies. We were treated to lettering styles for the many different kinds of Middle Earth cultures, for all sorts of things that served as props or parts of the set for the films.

From the beginning to the end of each movie, Daniel's work is pervasive. Basically, if it had a letter on it, Daniel designed it. The sheer volume of calligraphic works that he showed us was staggering. Like the road in Bilbo's walking song that goes ever on and on, so does

# Daniel Reeve Lecture Continued



the list of lettering artworks that Daniel created for the films: maps, notes, journals, letters, signs, receipts, cards, correspondence, ledgers, wine labels, scrolls, music, wall hangings, a jailer's book, wine catalogs, shipping documents, recipes, mercantile packaging, lettering on tapestries, deeds of title, wall calendars, an auction register, more wine labels, and, yup, you guessed it, a Burglar's contract. Not to mention one *very* notable ring with an Elvish inscription.

The range of the time on screen for this body of calligraphy was also intriguing to learn about. We're not talking about just the super high-profile props that were heavily featured in the action of the films' stories like the One Ring, the maps, Bilbo's journal, or the Burglar's contract. We're talking about hundreds of thousands of pieces of lettering that went into dressing the sets, even if they were details that might not make it into the shots. Why so much trouble for all this stuff you never really see? Daniel said it's because these details add to the richness of the tapestry of the whole thing. He explained that on any given day of filming

the movies they didn't know what would be shot, and even the director didn't know until the day arrived, where he would point the camera. So everything had to be ready for an extreme closeup. Everything had to be done to the highest degree possible, Daniel said.

What's so breathtaking about all of Daniel's calligraphic work is the depth of the artistry. Each of these pieces was created in its own style with careful planning and thought about the history of that style or the character who wrote it. Daniel explained how he was able to bring his life-long love of Tolkein's books to this work and create styles of lettering that reflected the vast and fantastical world of Middle Earth. *Ahem, Dwarven rune moon-letters, anyone?* There could not have been a more perfect pairing of skill and background than Daniel and the lettering work for these films.

And in many cases, Daniel made up the content! Because of his deep familiarity with Middle Earth, Daniel was able to produce lettering that actually had meaning. He made up the stories in Bilbo's red journal, he wrote verse, he even made up recipes to hang in Bilbo's pantry for the scene in which a most unexpected party of 12 dwarves raids the larder. A

behind-the-scenes tidbit that Daniel shared was that he made the recipes up on the spot. The recipes are available as art prints, and, so far, Daniel hasn't heard that he has poisoned anybody! lol

And get this: he created many of these lettering props and pieces TWICE. Twice! Once for each scale of the sets. Many, many scenes in all six movies were filmed on a human-sized set and again on a Hobbit-sized set. So Daniel created all of the calligraphy props and set dressings for each scale set. And some props had to be filmed twice because of how they featured in the timeline of the stories. The Lonely Mountain Map, for example, had to be shot for some scenes for one point in the story line and again for a time, 60 years later, so the map had to look 60-years distressed.

As if all of this lettering artistry and cartography wasn't enough, Daniel also did watercolor paintings, sketches, border designs, portraits, fonts, and so much more. His pencil sketches are featured in the menu selection screens for all of the content in the behind-the-scenes *Appendices* for the films.



*Continued on Next Page*

*Friends of Calligraphy*



# Daniel Reeve Lecture

Continued



Daniel did the pen-and-ink portrait of young Bilbo Baggins played by Martin Freeman. The portrait got some substantial time in front of the cameras for the *Hobbit* films. He did other portraits and paintings that can be seen throughout the films, too. And he let us in on this secret: the paintings in Bard's house of his family are actually paintings Daniel did of his own family members!

On top of all of this, there's work that extended way beyond the movie sets and props. Daniel's calligraphy ended up on lots and lots and LOTS of things outside of the films. From the embroidered names on the backs of the set chairs for the actors to giant signs at the Wellington airport to a certificate of citizenship of Hobbiton for Steven Colbert to his *LOTR* lettering plastered on the side of jumbo jets, Daniel's lettering art made it out of Middle Earth here to actual Earth.

As Daniel started to bring his presentation to a close, he turned on his document camera and was going to demo and take some questions from the participants through the Zoom chat feature when he was suddenly cut off from the video call! The power went out where he lives! Talk about a cliffhanger. As a follow-up, Daniel kindly answered some of the chat questions through

email. One attendee asked about the materials Daniel used, and he answered:

"As you probably know, what you write ON is more important than what you write WITH, in general. I wrote on many different papers and other materials, *such as cloth and cowhide*, in order to produce a variety of different *looks*, but my default choice is always watercolour paper, often cold-pressed or rough. There were some other excellent print-making papers, and the one for *Bilbo's Red Book* was an amazing paper from a mill in England. Some papers had a reasonable antique look to them already, but usually I would have to *age* and *distress* them.



I used mainly Winsor & Newton Calligraphy Ink in various hues, and well as watercolour paint and sometimes acrylic, depending on the intended use. And I wrote with a variety of steel nibs, quills and brushes. And a ruling pen.

So much of what I think of as formal lettering or calligraphy artwork is tucked away in private collections or in special collections in a library reserved for the most dedicated visitors who seek it out. What was so impressive about Daniel's calligraphic work is that it is all so spectacularly on display. In a movie! *Ok, six movies plus hours upon hours of behind-the-scenes material*. Movies are such a

mainstream medium, and the reach of *The Lord of the Rings* and *The Hobbit* movies to its vast audience and fandom is great. To have calligraphy so heavily featured and so widely broadcast for the world to see is a super exciting thing.



For me personally, this lecture was something of a full circle. A ring if you will. Okay, it's not as symbolic as all that, but I'll tell you that I was blown away when I first saw the title card for *The Fellowship of the Ring*, the first movie to be released back in December 2001, and read the words *Lord of the Rings* in the now iconic, heavy rock-metal letters. And I was blown away every time calligraphy appeared on the screen. Bilbo writing in the red book with a quill! Frodo nailing the *No Admittance Except on Party Business* sign on the gate of Bag End! The map of the Lonely Mountain! And the closing credits!"

At the end of every workshop that FOC hosts, they ask you to fill out an evaluation of the workshop and to suggest other things you might want to learn about calligraphy or who you might like to take a workshop from. Well, since I joined FOC in 2006, I attended *a lot* of FOC workshops, and my suggestion for who I'd like to learn from was always the same: Daniel Reeve, The Lord of the Rings calligrapher. And then this lecture happened!

It was such an amazing experience joining FOC members and calligraphy lovers from across

## Runic Alphabets

Two Online Workshops  
with Ann Miller

Session 1

By: Barry Morentz

On August 21 & 24 Ann Miller led 20 eager and curious students into the mystical and magical world of Runes, in a two-part workshop that combined historical background with some lessons in fine art.

Runes comprise phonic alphabets extensively practiced in Scandinavia and other regions in northern Europe beginning around 500 A.D. The mother alphabet, the Elder Futhark, eventually migrated to some other areas while simultaneously morphing into additional forms commonly known as the Younger Futhark. Runes were most often carved in wood, and evolved into several styles, principally the formal Long Branch, the informal Short Twig and the decorative Staveless.



Elena Caruthers Runic Quotes

The initial foray into this strange new realm only hinted at what lies beyond the scope of an all-too-brief workshop. Ann began with a structural analysis of the Elder Futhark as the class wrote all 24 letters over a grid that reinforced our understanding of how each letter relates to the others in terms of height and width. Unlike the Roman alphabet there are no circular strokes, only straight uprights and a few diagonals. This actually made learning the alphabet quite easy. But it must be understood that runes represent sounds rather

than letters. To the uninitiated this seemed quite daunting, but after practicing a few words the logic and beautiful economy of this system became readily apparent.

Runes were never really used for expository writing, but were employed primarily for branding, labeling and divination. They were written with the usage of the times and place, resulting in variations of spelling, which had not yet been standardized. Interestingly, one sign can represent several sounds, and this accounts in part for the simplicity in writing long words, while occasionally presenting the contemporary scribe with the challenge to express sounds that were not part of the ancient languages.

So how does this strange alphabet fit into a 21st century scribe's repertoire of forms? Runes have a distinctly graphic impact when used in signage, logo and border design and can form tantalizing abstract patterns when the letters are tightly packed and juxtaposed on one another.

Ann also included valuable lessons in layout, tools and color, and we were given a number of options for our weekend homework. These included writing our names or a few words in both joined and unconnected manners, overlapping letters, creating patterns, filling countershapes



Elena Caruthers Runic Quotes

with either colored pencils or pastels, writing with matte medium or resist and then overlaying a line of runes for a painterly design. One piece of advice that everyone appreciated was Ann's admonition that when developing a layout not

to plan *too hard*, but to create an *elastic* piece that has a palpable tension to make it all work. Such flexibility of letters placed on or around a forceful axis creates counteracting shapes that have a unity and balance of their own, and permits the viewer's eye to smoothly travel around the whole composition. Similarly, when using color to fill in the counters be mindful to place the more intense colors in the center, as the science of optics causes the elements to fan out from a powerful nucleus. Moreover,



Meredith Klein's Runic Quotes

be mindful of distributing the colors in a manner that does not create *rivers* that can stop the movement of the eye. This is something I have always grappled with, and it took the study of an unfamiliar hand for me to finally, concretely understand it!

Trees were revered in the ancient world and many of the letters were named for them. So the next time you are told to *hug a tree*, do so joyfully, knowing that you are paying homage to a beautiful and mystical style of writing...and to Ann Miller. Thanks, Ann!

Session 2

By: Miriam Jones

There was such interest when Ann Miller's online Runes workshop was announced that the waiting list was nearly as long as the enrolled participants, and Ann graciously agreed to teach a second workshop on August 28 and 31 which followed much the same format as the first, as outlined by Barry

Continued on Page 8



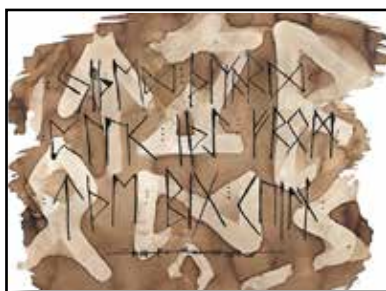
# Ann Miller Workshops

Continued from Page 7

Morentz. Barry has done an admirable job describing what Ann shared with us all and I would only add, or perhaps stress, two things. From first to last, Ann's wide knowledge of her subject was apparent. Study is arguably important when working with any calligraphy but all the more so when working with forms as removed from us in time and space as Runes. The word *rune* can be translated as *mysterious* or *hidden*, but Ann provided us with a wealth of information so that we felt that we at least had a toehold on this fascinating form. The second aspect of Ann's approach that struck me was her emphasis on layers, in both her approach and her practice; she talked to us about layers of language, and in her beautiful and evocative pieces she demonstrated layers of figures, as well as layers of media. It was a rich and thoughtful workshop and I have no doubt that what Ann showed us will continue to inspire as we work through our own hidden layers.



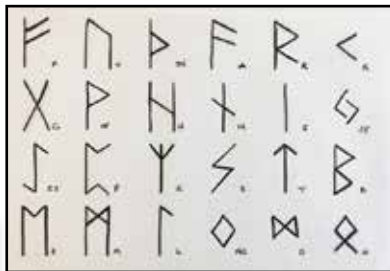
Above: Debbie Campbell  
Below: Paula McNamee



Above: Carol Pallesen  
Below: Yukimi Annand



Above:  
Karen Roberts  
Below:  
Nancy Noble



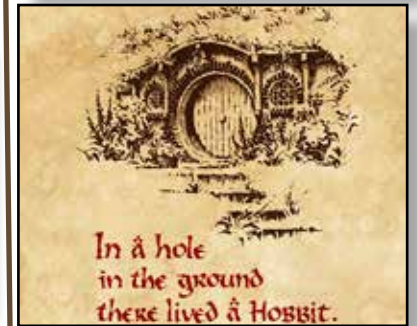
Above: Stephanie Chao  
Below: Linden Joesting



Daniel Reeve Lecture Continued:  
the globe to hear from Daniel. This lecture, with friends of calligraphy from all around the world, reminded me how calligraphy connects us, brings us together and inspires us.



To see Daniel's work, go to his website at <http://www.danielreeve.co.nz/archive2.php>. And watch the movies!





## Message from Membership

Thank you to all the members who have renewed, and special appreciation to those of you who renewed promptly. And welcome to all our new members. Thank you also for the many notes and decorated envelopes, interesting stamps, bookmarks and cards that came with the renewals—it is the personal interaction that makes this job so rewarding. This summer has been a challenging one for all of us, and the usual schedule for membership slid for a number of reasons related to the pandemic which caused rescheduling and reconfiguring of normal activities. I did not get the second reminders out until September, nearly a month after I would normally have sent the emails. Many people responded immediately after receiving the reminder, and I am always grateful to get as many people as possible in the first mailing of the year. I will be organizing an online version of our annual new member gathering, so stay tuned for date and details. And I wish you all good health and staying safe.

Love, *Meredith*  
 Friends of Calligraphy extends a warm welcome to our newest members.

## New Members

Greta Baack  
 Anna Belkina

Francesca Biasetton  
 Aline Chan  
 Jean Cunnane  
 David Flattery  
 Jeff Glessner  
 Roy D. Green  
 Margaret Harber  
 Melissa Higuchi  
 Marie Hornback  
 Shen Hsu  
 Kimberly Hutchison  
 Pam Johnston  
 Alessandra Kawakubo  
 Carol Kimball  
 Barbara Kornprobst  
 Sara Magarotto  
 Carolann Mandela  
 Kathy Mandell  
 Claire McFeely  
 Kelly Medina  
 Deborah Morton  
 Jennifer Nicholson  
 Patricia Oblak  
 Carol Orange  
 Jennifer E. Padilla  
 Joan Passarelli  
 Christopher Pauley  
 Pamela Paulsrud  
 Yvonne Perez-Collins  
 Vicki Pope  
 Gerow Reece  
 Daniel Reeve  
 Chiara Riva  
 Kathryn, Kathy, Sanchez  
 JoAnn Simony  
 Paola Tarenta  
 Mina Taylor  
 Peggy Thurber  
 Sherri A. Trial  
 Sherry Woolgar

Members support FOC in many different ways. At this time, we express our gratitude to the members who have renewed or joined at the patron, sustaining and supporting levels:

### Patron

Ellen Bauch  
 Martha Bocalini  
 Barbara DeMaria  
 Mariela Gerstein  
 Hobie MacQuarrie

### Sustaining

Paulette S. Allen  
 Rachel Berliner  
 Laura Bernabei  
 Joe & Cathy Boissy  
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 Elena Caruthers  
 Ellen Sarkisian Chesnut  
 Alexandria Chun  
 Carole Dwinell  
 Evelyn Eldridge  
 Darla Engelmann  
 Cynthia White Foster  
 Ruth Garnett  
 Maria Giudice  
 Dody Gray  
 Nick Gregoric  
 Jocelyn Hunter  
 Fredi Juni  
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 Joselle Kryder  
 Barbara Lande  
 Jo Anne Larson  
 Victoria Lee  
 Jerry Lehman  
 Iyana Leveque  
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 Suli Nee  
 Dean Robino  
 Gail A. Sandberg  
 Rob Saunders  
 Valerie Sopher  
 Sumner Stone  
 Carla & Jean B.G. Tenret  
 Naomi Teplow  
 Charlotte Turner  
 Patricia Van Steenberge  
 Liz Varnhagen  
 Gina Vasquez  
 Mark D. Vestrich  
 Mary Ann Wight  
 S. Clancy Woolf

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 Debbie Brawner  
 Sherry Bringham  
 Maeve Burke  
 Dana G. Bybee  
 Barbara Callow  
 Antonio Cavedoni  
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 Annie Cicale  
 Christine Colasurdo

Patricia Coltrin  
 Wendy Cook  
 Barbara M. & Merritt Cutten  
 Judy Detrick  
 Becky Rose Eisenstein  
 Terry Englehart  
 Diana Goldstein  
 Louise E. Grunewald  
 Myron Helmer  
 Erik Henrikson  
 Nancy Hills  
 Billy Ola Hutchinson  
 Adrienne D. Keats  
 Elinor K. Kikugawa  
 Jimmy Koide  
 Ruth Korch  
 Linda Kruger  
 Sharonann Kushinka  
 Dave Kuwahara  
 Ruby Liang  
 Lourdes Livingston  
 Linda E. Mahoney  
 Kathleen Martinelli  
 Terry McGrath  
 Kelly Medina  
 Hermineh Miller  
 Kestrel Montes  
 Paulette E. Mulligan  
 Kris Nevius  
 Elizabeth Nisperos  
 Nancy Noble  
 Renee Owen  
 Rick Paulus  
 Anna Pinto  
 Beth Regardz  
 Linda Renner  
 Marcy Robinson  
 Carl Rohrs  
 Julia Roy  
 Sandy Schaadt  
 Susan C. Skarsgard  
 Martha Slavin  
 Hanna Takashige  
 Erma Takeda  
 J. Curtiss Taylor  
 Larry Thomas  
 Janelia Thurman  
 Don R. Walker Jr.  
 Keith Wedmore  
 Heather Wiley  
 Suzanne Yoshii  
 Dorothy Yuki



# FOC Council Meeting Minutes

## FOC Council Meeting Minutes

*Saturday, 25 April 2020, on Zoom*

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

**Call to Order** by Evelyn at 10:08AM.

**Minutes:** from March 14, Elena moved to approve as amended, Cynthia seconded, all approved. Minutes from March 27, meeting Dean moved to approve as written, Elena seconded, all approved.

**Membership Report:** Meredith. As of 24 Apr 2020, 60 new, 474 renewed/paid, *renewals up 1 from last report*, 7 honorary, 2 honorary spouse, 543 Total, *up 14 from last report*.

Domestic late renewals via postal mail are expensive; we discussed the recommendation that we do renewals by email; this is more work for the membership coordinator.

**Treasurer's Report:** Dean. The transaction report for March 2020 was presented. Elena moved to approve. Raoul seconded. All approved. Quicken Upgrade: Dean needs to upgrade Quicken; Council concurs with the annual fee of approximately \$30. Zelle funds transfer protocol can be used for business, for domestic transfers only; there is no fee; Council approved adding Zelle to the FOC account. Audit: Audit via Zoom went well. Thank you's to Laura Bernabei, Cynthia, Dorothy, and Evelyn.

**Workshop Committee:** Elena reported that Cora's workshops went well. Zoom is a good application for workshops and we learned a lot about how to conduct workshops online. A subcommittee of Elena, Dean and Evelyn will work on setting rules for participants in Zoom for future workshops. We had to postpone Sharon Zeugin's workshop. Elena pointed out that we want to give *interactive* classes.

**Fort Mason:** Dean reported that Fraktur migrated to online with no major problems, thanks to Raoul and with Katie's contributions as in class helper. Possibility of giving Uncial online will be discussed by the committee and teacher. The 2021 Fort Mason planning meeting will be in August. Camera problem: There was distortion on the Fort Mason monitor for Fraktur. Katie tested FOC's document camera with her computer and television and there was no distortion. We think that the FM screen may cause the distortion, with a shrink- or stretch-to-fit parameter set by default.

**Publications and Mailings:** The last mailing was done without a crew! Meredith did it alone over several days. The next mailing will contain only Alphabet and the membership directory update. Nancy said that the next issue of the *Bulletin* will be online.

**Hospitality:** Cynthia thanked Nancy for the blurb about the hospitality assistant in the *Bulletin*.

**Social Media:** Katie. The social media posts about the Fraktur class got good comments. Elena will request photos of work from Cora's workshop.

**Web Administrator:** Raoul presented statistics related to social media and the website. Evelyn expressed interest in copying the charts from the web administrator report and including them in the *Bulletin* online where they will be in color.

### Meetings & Events

**Annual General Meeting:** We continued the discussion begun in the Special Council Meeting on March 27 and in the smaller group that developed the email announcement of March 30. Decisions were made and actions assigned.

**Scribes Saturdays:** Evelyn asked about the dates at the SF Public Library for Scribes Saturdays. Meredith advised against holding the dates and said she would have Andrea cancel them. Nancy suggested having Scribes Saturdays online via Zoom. Cynthia offered to assist with hosting.

### Unfinished Business

**2022 International Conference.** We discussed the request from Rick and Debra for one of the guilds to receive and hold monies from Marco Chioini and Rendezvous. Rendezvous would like to send this before the end of their fiscal year. Evelyn and Dean are comfortable with the accounting; the Council agreed; Evelyn will tell Rick and Debra that FOC will take and hold these funds.

**FAQ on Website:** Meredith and Dean, action pending

**PayPal:** Dean, Raoul, Katie, policy in connection with the CPPA, action pending.

**Proposal from the O'Hanlon Center for the Arts:** to collaborate, Dean suggested deferring this until post-Covid-19

**Exhibition at Ruth's Table Gallery:** Dorothy reported that nothing's been done because the Bethany Center is closed.

**Mission Statement:** Fredi pending

**AB5 Issue:** re contracting Dean, pending

**Thank You Cards:** Katie pending

**Business Card:** Nancy pending

**Scholarship Fund:** Evelyn and Nancy have incorporated modifications. Dorothy

moved to limit to two scholarships per year, Cynthia seconded. There was discussion about criteria for evaluating candidates. Voting was deferred pending a more formal proposal.

**Adjourn Time:** 1:34PM, Elena moved, Fredi seconded. Unanimous approval.

**Next Meeting:** Combined Council Meeting, Sunday July 12, 10AM – 1PM. Location Zoom *Edited for Publication*

## Friends of Calligraphy 2020 Annual General Meeting

May 3, 2020, Zoom Meeting due to Shelter in Place order!

**Call to Order** by President, Evelyn Eldridge at 1:18PM

Evelyn welcomed new members and ongoing members. Some 30 members participated in the online meeting, including a new member from Hawaii and a member from Calgary, Canada.

**Brief Highlights** of the past year. Evelyn shared highlights of some of our events over the past year, including: Trivial Pursuits #31. The SF Pen Show in August: Our Holiday Party, Spring Retreat. We held several successful workshops: Brody Neuenschwander, Loredana Zega, Andrew Van der Merwe, Denise Lach. Cora Pearl's two workshops in April were held on Zoom due to Covid-19 restrictions; they went very well and were well received. Raoul Martinez' Fraktur class at Fort Mason was successful online after the third session.

**Announcements** We are working on holding more interactive online classes this year. Plans are underway for a class in June taught by Carol DuBosch. Our *Bulletin* will be shared online via email and on our website due to Covid-19 limits. *Alphabet* will be mailed out as planned thanks to Meredith Klein's efforts.

**Membership Report** Membership went from 387 members in 2011-2012 to 544 members in this past fiscal year. Of our current 544 members, 60 are new this year. We lost some longtime members this past year. Gudrun Zapf von Hesse, an honorary member, died in December; she would have been 102 in January. Others we lost during the year are: Patti Cooke, Jon Harl, Toshimi Kumagai. We honor all their memories.

**Treasurer Report** This year, with having to cancel workshops due to Covid-19, we will likely be in the red. We do have cash on hand so we will financially remain intact.

**Vote for Coming Year's Council** *Slate of FOC Officers* presented, calligraphy by Meredith Klein. The slate is the current officers and Council members, who are all willing to serve again.

*Continued on Next Page*



**President:** Evelyn Eldridge  
**Vice President:** Elena Caruthers  
**Treasurer:** Dean Robino  
**Secretary:** Fredi Juni  
**Council:** Martha Boccalini, Cynthia Cravens, Darla Engelmann, Katie Leavens, Raoul Martinez  
**Alphabet Editor:** Carl Rohrs

There were no nominations from the floor. A vote was held by show of hands, and the slate was elected unanimously.

**Discussion about continuing to hold meetings on Zoom during this time.**

One suggestion was Zoom meetings in lieu of the Scribe Saturdays we were planning to start in March.

**Evelyn gave special thanks to all of our volunteers**, including those who worked at Trivial Pursuits, the Pen Show, and do the mailing. A special thanks was given to Council members. In the June *Bulletin* we will thank all of the wonderful people who make it possible for FOC to have classes, workshops, mailings, and special events.

**Alan Blackman** sang an Irish folk song, *The Fields of Athenry*, to end the meeting.

**Call for motion to adjourn the meeting at 1:56PM** Elena moved, Martha seconded. Unanimous. *Edited for publication*

## 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

## 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:  
[www.facebook.com/FriendsofCalligraphy](https://www.facebook.com/FriendsofCalligraphy)

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

## Colophon

FOC *Bulletin* #140

**Masthead:** Daniel Reeve  
**Text:** Adobe Caslon Pro,  
and Optima

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

**Proofreading:** Evelyn Eldridge,  
Raoul Martinez &  
Dean Robino.

**Photos & ScreenShots:**  
Nancy Noble



## Copy Deadline

Deadline for articles for *Bulletin* 141: November 22, 2020. Please submit articles or questions to Nancy Noble, [nrnoble@sfsu.edu](mailto:nrnoble@sfsu.edu)

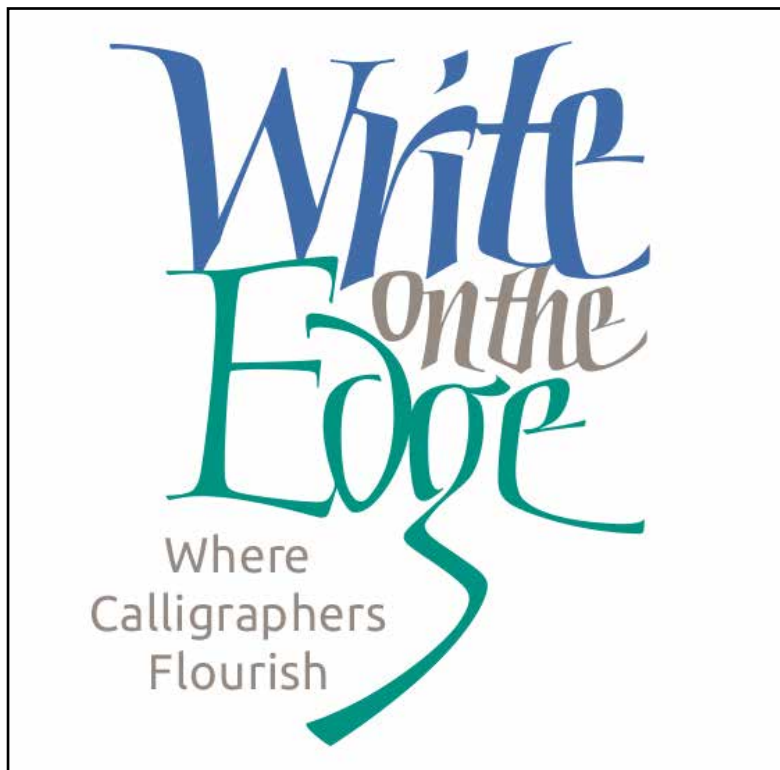
## Write on the Edge 2022 International Calligraphy Conference Logo Competition

Eleven calligraphers from our 3 Guilds presented twenty-seven fantastic designs for the Write on the Edge logo contest, and the jury was challenged in having to whittle them down to one final winner.

Nancy Noble received all the entries and expertly prepared them with only numbers identifying

them for the jury. After much deliberation and enjoyment, the jury discovered it was Yukimi Annand's design that came out on top.

Yukimi's flush right design presses against the edge of the logo, almost as if it is spring-loaded to push us beyond the edge of the design. Her letters are bold yet playful and, while it is contemporary and full of movement, Yukimi's design is rooted in her strong knowledge of classic forms. This reflects the intent of the conference in many ways as we push the edges of knowledge, experimentation, art, and play, *often with edged tools*, here on the edge of the continent. Debra and Rick thank all of those who contributed their time and talent.



# Experiment 1989 & Your Council



*Your hardworking Council members meeting, 'socially distanced', while also wearing masks, many provided by FOC President Evelyn Eldridge. Top Row: Meredith Klein, Nancy Noble, Martha Bocallini sharing her new RBG T-Shirt; Katie Leavens sporting her RBG collar. Middle Row: Evelyn Eldridge, Fredi Juni, Dean Robino, Elena Caruthers. Bottom Row: Dorothy Yuki, Darla Engelmann, Cynthia Cravens. Raoul Martinez was unable to join us, as diligently as he tried.*

*Memories of the Ninth International Calligraphy Conference: Experiment, held at Santa Clara University in 1989. Georgianna was the director and this photo captures the Steering Committee and Committee Chairpersons. The photo was taken by Georgianna's daughter Samantha.*

**Left to Right: Back Row:** Gene Handa, Chris Paschke, Charles Stevenson, Claudia Ellis Flanders, Arne Wolf, Nancy Hall Johnson (??), Jane Dill, Carl Rohrs. **Middle Row:** Lily Stevenson, Jo McCondochie, Marcia Friedman, Norma Fong Chang, Brooke Holve. **Front Row:** Kaz Tanabashi, Carla Tenret, Georgianna Greenwood, Juanita Mulbarger, Anne Yamasaki.





## FOC Calendar of Events

Date	Time	Event	Details
October 3 Saturday	9:30 AM – 4:30 PM	<b>Flourishing: The Art of the Oval with Suzanne Cunningham</b>	Zoom
October 17 & 18 Saturday	9:30 AM – 4:30 PM	<b>Byzantosh with Cheryl Mootte</b>	Zoom
October 24 – November 14 Four Saturdays	10:00 AM – 1:00 PM	<b>Pointed Pen Alternatives Rick Paulus</b>	Zoom
November 12, 13 & 15; or 19, 20, 22 Friday, Saturday & Sunday	10:00 AM – 2:00 PM	<b>Drawn &amp; Built-Up Caps: Hermann Kilian with Yukimi Annand Two Separate Wkshps</b>	Zoom



## Fort Mason Classes

Date	Time	Event	Details
October 24 – November 14, 2020	10:00 AM – 1:00 PM Four Saturdays	<b>Pointed Pen Alternatives Rick Paulus</b>	Zoom
January 5, 12, 19, 26, February 2, 9, 16, 2021	6:30 – 9:00 PM Seven Tuesday Evenings	<b>Copperplate Raoul Martinez</b>	Zoom
February 27, March 6, 13, 20, 27, April 3, 17, 2021	10:00AM –12:30PM Seven Saturday Mornings	<b>Carolingian Judy Detrick</b>	Zoom
April 24, May 1, 15, 22, 2021	10:00AM –12:30PM Four Saturday Mornings	<b>The Magnificent Monoline Letter Rick Paulus</b>	Location Decision the Month Before
August 17, 14, 31, September 7, 14, 21, 28, 2021	6:30 – 9:00 PM Seven Tuesday Evenings	<b>Italic Meredith Klein</b>	Fort Mason
October 5, 12, 19, 26, November 2, 9, 16	6:30 – 9:00 PM Seven Tuesday Evenings	<b>Pointed Brush Melissa Titone</b>	Fort Mason

A few more examples of the work produced in Ann Miller's Runes Class:  
Left to Right: Elena Caruthers, Gail Sandberg and Iyana Leveque.



Pointed Pen Alternatives  
with Rick Paulus



Copperplate with Raoul Martinez



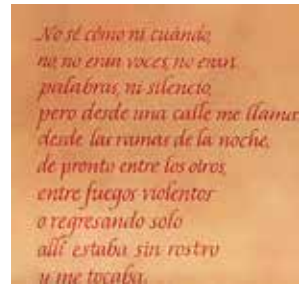
Carolingian with Judy Detrick



Magnificent Monoline with Rick Paulus



Italic with Meredith Klein



Pointed Brush with Melissa Titone





Judy Detrick taught an eight week class, *Integrating Design in Calligraphy*, on Saturdays from June to August. Due to the large demand, Judy taught two sessions: one in the morning and one in the afternoon. Here is a screen shot from the cheerful morning class, Judy, upper left.



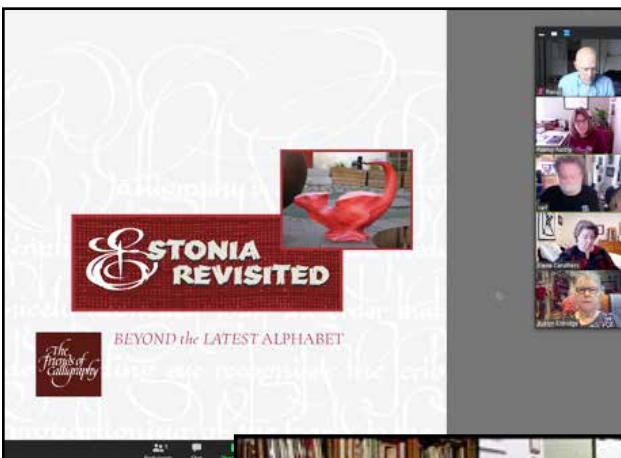
## FOC Social Media Committee

We hope you have noticed that in September we began an ongoing monthly Member Feature on the FOC homepage, Instagram and Facebook. We will be featuring well-known calligraphers in our guild and works by members who have less exposure. It will be an online exhibition and the FOC Social Media Committee will make the decisions about posting. If you are interested in having your work featured, contact Fredi Juni at [fredijuni58@gmail.com](mailto:fredijuni58@gmail.com). She will share information with you about the process of submitting your work. You may submit two to five pieces.

### #FOCSHELTERING Hashtag Announcement

FOC invites you to share your calligraphy projects while you are staying home. Post your work on Instagram with the hashtag #FOCSHELTERING. During this time, we will periodically repost a selection to the Friends of Calligraphy Instagram page.

Calligraphy by Fredi Juni



## Estonia Revisited

Carl Rohrs offered a very insightful Zoom lecture on Thursday, July 9th, 2020. His talk covered the Summer 2020 issue of *Alphabet*, Volume 45, No. 4. What a wonderful and informative look into Carl's visit to Estonia and the National Library of Estonia in Tallinn and their Special Collections Department. He covered the stories and work of the well-known Estonian Scribes. All of this can be found in this issue.

*The cover to this issue is to the right.*



Right: This screen shot of Carl's Lecture shows a few of the 200+ participants representing 26 countries around the world.