



Letter from the President

Dear Friends,

Through the magic of space, time, physics, and life, it's near the end of 2021. It's been interesting, hasn't it? Here's what has happened in FOC since the September issue of the *Bulletin*.

The 2021 Ft. Mason schedule ended; the schedule for 2022 is now available, see page 7 and open for registration at: <https://www.friendsofcalligraphy.org/pages/classes.html>.

Most classes are scheduled to be in-person, with the understanding that the situations might change. All of the FOC workshops and classes in 2021 were conducted on Zoom, which has been a positive experience for the most part. With Zoom, we've had students and teachers from all around the world.

From October 8 to 10, An Vanhentenrijk taught from Belgium her Adventures with the Pointed Pen. An uses a pointed pen in ways that create unique patterns. The article about An's class and lecture is on page 4. Notice her lovely masthead above.

The weekend of November 6 and 7, Bakhyt Kadyrova taught from Kazakhstan Playful Monoline by Zoom. You can read about Bakhyt's class on page 5.

The Friend of Calligraphy Lecture Series continues to bring us marvelous lectures from around the world. The most recent one was Thomas Ingmire on November 19. See Page 3. The next lecture will be Sumner Stone on January 30, 2022. The flyer will be emailed to our members soon.

The FOC website is a good resource for you: <https://www.friendsofcalligraphy.org>. You can check to see what classes and events are coming up on the Classes and Events page, look at digital copies of back issues in color

of the *Bulletin* on the Publications page, get answers to many questions on the Frequently Asked Questions: FAQ page, and much more.

I hope that you are all well as we see this year out, and that 2022 is good to you.

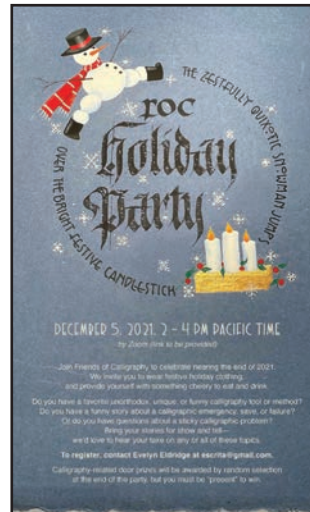
As a reminder, the next International Calligraphy Conference is scheduled to be held at Sonoma State University in California from June 25 to July 2, 2022. You can check out the faculty, which has been announced, register for the conference, and learn more details about the conference on page 8 and at: <https://www.writeontheedge.org/>.

Happy Holidays,

Evelyn



The fabulous Holiday Flyer designed by Darla Engelmann



Note from your editor:
A huge thanks to Darla, Jane and Jessie for stepping up at the last moment and writing the excellent lecture and workshop articles for this issue. Truly appreciated! Thanks to FOC members who assist each quarter with articles and information.

Nancy

FOC Council Members

President

Evelyn Eldridge

Vice President

Elena Caruthers

Treasurer

Dean Robino

Secretary

Fredi Juni

Council Members

Martha Bocalini

Cynthia Cravens

Darla Engelmann

Katie Leavens

Raoul Martinez

Alphabet Editor

Carl Rohrs



Bulletin Editor

Nancy Noble



Get Ready for Kalligraphia XVI!

Elsewhere in this mailing is the Kalligraphia XVI Call for Entries. For longtime members, you know what this means: it's the starting point to our coming summer of calligraphy at the San Francisco Public Library. For those of you newer to FOC, every three years we have held an un-juried exhibition of works by our members. *We were prevented from holding the exhibition last year, so it has been four years since the last Kalligraphia.* Members are entitled to submit one work. It could be a broadside, a book, carved stone, a three dimensional form—but a work of original calligraphy, e.g., not a giclée print of an original work. See the Call for Entries for the guidelines. It is important to meet the size restrictions, for example. Our exhibition is a month longer this year, so deadlines are earlier than usual. The deadline to enter is March 22, 2022, which should give you ample time to create a work or perhaps to mat or frame a recent piece you want to show. We are again offering two options to enter.

In addition to the traditional mail-in form, we are offering the option to complete and submit the entry form electronically, and pay the entry fee with a credit card or PayPal.

The vitality of Kalligraphia has always come from the variety of calligraphic work—newer calligraphers' work shares the space with that of professional calligraphers and artists, and it all just works. Members who have entered a piece will bring or mail it to the Library in mid-April, on the Call for Entries, "intake" is a volunteer job—*these people check in the artwork.* In May, we'll install the exhibit, which opens Saturday, May 14, with a reception—a great kick-off to our summer of calligraphy.

And many thanks to Larry Thomas, who designed the Kalligraphia XVI logo.

Meredith Klein

Social Media Committee

By Katie Leavens

Remember to check out our Facebook and Instagram @friendsofcalligraphy to follow along with art prompts, calligraphy conversations, and our member features. We also post class announcements and review posts throughout the month.

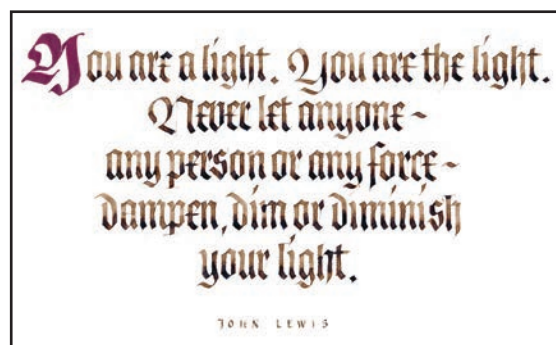
Every month we post on these days:

1st: Calligraphy prompt! Make art based on the prompt. Post it with the hashtag #FOCcreates.

10th: Our monthly member feature! In November, we featured Raoul Martinez. Are you interested in being featured or want to nominate a friend? Reach out to Fredi Juni : fredijuni58@gmail.com

15th: Calligraphy question. We ask questions about hacks, tools, books, etc., and our members all over the world are answering.

December 2021



20th: We re-post some of the #FOCcreates posted works. Make sure to check it out so you can see what your FOC friends have been making.

Feeling intimidated by Social Media but want to find out how you can use Instagram to enhance your calligraphy inspiration? Evelyn Eldridge and Jessie Evans wrote a wonderful article about how to get started on Instagram, how to find calligraphy inspiration, and how to join your Friends of Calligraphy #calligrafriends in making art! Find the Instagram article here: <https://tinyurl.com/fochtinst> This link will open a PDF.

The Calligraphic Book: Thomas Ingmire

By: Jessie Evans



Thomas Ingmire Has Some Questions

If there were a school of calligraphy, with classes and lectures like a university, Thomas Ingmire could be the dean. Or maybe a professor of philosophy. In his lecture for The Friends of Calligraphy, *The Calligraphic Book, Works Inspired by Art, Music, Poetry and Music* Thomas presented questions that confront us with what it is to be an artist whose work delves into layers of scholarly, artistic thinking and to ponder the idea of calligraphy itself.

Thomas began by saying that he feels plagued with more questions than ever before and that he sometimes finds that he spends more time trying to answer questions than doing work.

He looked back at an artist book he worked on in the years leading up to the pandemic, *13 Ways of Looking at a Blackbird*, which features poetry by Wallace Stevens.

As he showed pictures of his work along with pictures of the book, he wove in meta-questions surrounding calligraphy. He posed the questions *How can or does calligraphy intervene in contemporary life? When does writing become a picture or image?*

Thomas showed letterforms he made in the sketchbook with a tool made from a yogurt cup that Marina Soria showed in one of his workshops. With this work, he explained, he did try to think of them as alphabets and wondered *Is calligraphic alphabet an oxymoron? and Text and image? Or text and text? Or image and image?*

Thomas explained that the original idea was that the letters wouldn't be that legible. He then showed letterforms that he collaborated on with poet David Annwn that were inspired by a drawing by Oliver Jackson. The big questions here *What is the artist's responsibility to the poet? To the poem? What's the goal of this work? To visually interpret that poet's words? What does this mean?*

Thomas said that when the requirements of a project are that the letters have to be legible, that limits what he can do. He explained that with one client of his, because of the restrictions of needing to write more formally, he often does another book at the end of the project with his interpretations of the poem or drawing.

Thomas showed us some letters he wanted to develop that were inspired by Mirtha Dermisache. He recreated the sketchbook *Drawing & Alphabet*. He wanted to work with just two simple lines—one was a heavy horizontal stroke and the other a lighter vertical stroke. Out of this work came the questions *Does everything have to make sense? Does anything have to make sense?*

And then came this whopper of a question as he discussed another short book he made that was influenced by a sculpture by David Smith and a poem by David Annwn *Who is my audience?*

For this work, Thomas wanted the letters to look like David Smith's sculptures, so he broke down images of the sculpture and ended up with a squished football alphabet!

For his exhibition *Visual Poetry: A lyrical twist*, Sumner Stone had asked if he wanted to collaborate on a typeface based on the letterforms that Thomas had created. You have much more control over the rhythms and variations with calligraphy versus type, Thomas said.

Thomas showed a video by Howard Munson and David Annwn, which is available online.

Thomas returned to the sketchbook and showed another David Smith sculpture that had influenced his work.

Thomas next talked about projects he's done recently that were influenced by the Codex Foundation's Extraction Project, which has been successful globally but that Thomas has a slightly different take on. Thomas says we need to look more to what we, as individuals, can do to intervene in the extraction industry.

Thomas asked himself what he could do as an artist. He thought about how he could use what he already has instead of withdrawing materials from the natural environment. Instead of buying new tubes of gouache, he could grind up old dried pigment from old tubes and use that in his work, for example.

My Calligraphic Journey, A Lecture Adventures with the Pointed Pen A Workshop

An Vanhentenrijk's connection with calligraphy began at the age of 15. The school she attended had walls covered with large white posters of meaningful quotes written by the teachers in black and red using Uncial letter forms. They were everywhere and An was inspired.



On October 6, 2021, An shared her Calligraphic Journey with us in a lecture abundant with images of her gorgeous art work, as well as photos of her family and the beautiful home she designed. An says she uses calligraphy to create images. I found myself savoring those images, some unreadable, but powerful and full of meaning none the less.

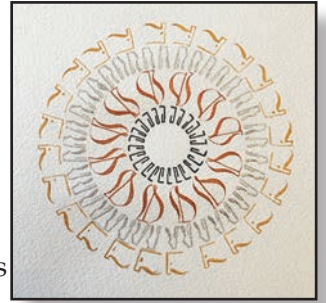
After studying architecture, then working for a short time as an architect, An began a 13-year career as a school administrator. But she missed the creativity and began taking calligraphy and writing history courses in 1989. She had small children, so it was in the evenings, once they were in bed that she could practice, loving to work on all she was learning.

During her lecture An said, *When I'm doing art work I like the surprise. I like the process the most, from the starting point, the searching of ideas, to developing, to expressing, to fail and to start again and to keep going and going until the finished work. I think I like that process more than the final book.*



An's work is experimental and formal and a combination of both. It was inspiring to see her use of color, size and shape, some pieces calm and others explosive. It

was an enlightening experience to see the photos of her process to make calligraphic images portray the message she wanted to express.

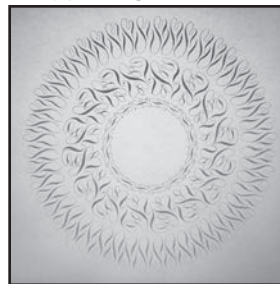


And it was this process of discovery that An taught us in her workshop, *Adventures with the Pointed Pen*, on October 8, 9 and 10. We started taking one letter and writing all the variations we could come up with for that letter. Changing it by making the letter wide, then narrow, straight and then organic, thick and then thin, within the lines and then outside them. And what would happen if we combined those elements? An gave us permission to go beyond the formal letters we have studied. *I like to discover. I like to create new things. I like the feeling of seeing what's happening for the first time when I write it.* An shared some of her alphabets to ignite our freedom to try new things.

Once we selected our favorite letter and identified its characteristics, we worked on a word and then an alphabet using those elements. We used different tools and even the pointed pen nib upside down. We were encouraged to think outside the box, to create variations to our alphabets, to be aware of what we didn't like but to keep going.



Next, we learned to write in a circle using all the variations and sizes of letters we had created. Circles can be intimidating, but An encouraged us to let go of our perfection and create. She doesn't plan, she just goes for it. *I like to write in the moment and see what's happening and do the best I can.*



An's thoughtful comments about the work many of us submitted on Padlet was helpful and it was inspiring to see the work done by students. Thank you, An!

Top Left: An Vanhentenrijk; bottom left: Linda Kruger's roundel; top right: Laura Bernabei; Lona Lee and Alex Stelmashonok's roundels.

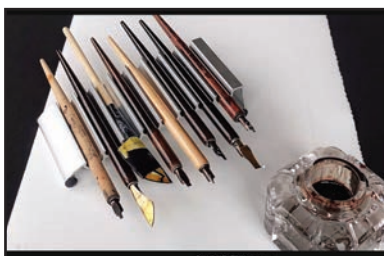
Bakhyt Kadyrova's Workshop

By: Jane Matsumoto



Given what we have seen Bakhyt produce with a few easy strokes of a pen and her beautiful and captive lettering works of art, it is hard to believe that Bakhyt has only been

studying calligraphy since 2017. Members of Friends of Calligraphy had the opportunity to take her *Playful Monoline: Round & Square* workshop during the first weekend of November and what a fantastic time we all had! The workshop itself was thorough, well organized in thought and process, and had a fun creative energy which was especially wonderful since it went until 1 AM for Bakhyt! A big Thank You to all the attending students



for hopping on an hour earlier than the scheduled time for the second day because of Daylight Savings time

ending. It saved Bakhyt from having to teach until 2 AM her time.

On the first day, Bakhyt took us from warmups to exemplars to variations and a finished piece using the bent round nib and followed the next day with a similar exploration using the bent square nib. Warmups for both days included exercises with full contact of the bent nibs on paper, making marks and strokes, writing rhythmically, and working on whole arm movements. On *Round Day*, we explored the many possibilities of monoline lettering using a Roman Capital letter and modifying the letter form by adjusting its shape and weight and adding a slant that went this way or that way. Bakhyt followed that with alphabets from exemplars by Ross George and William Gordon. We



wrapped things up by working on a block of text. On *Square Day*, we played around with variations using a word or a phrase and went over several alphabets and did a variety of exercises such as writing between two lines

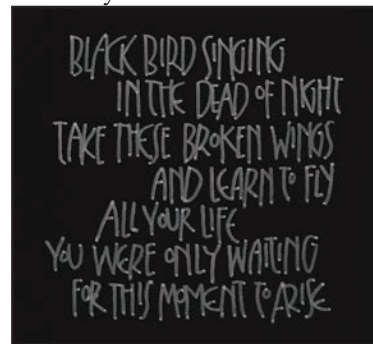


and using two sizes of bent nibs to create weight contrast.

Bakhyt's passion for calligraphy and lettering

arts is evident in not only her teachings and artwork, but in the way she provides and shares freely her examples and goes into detail over the history of what we are

studying. Bakhyt provided us with inspirations from Art Nouveau poster art and artists such as Scottish architect Charles Rennie Mackintosh; Austrian artists



Vienna Secession movement, Koloman Moser; German designer Jan Tschichold; Austrian-American graphic designer Herbert Bayer; as well as modern day calligraphers and artists such as Ben Shahn, Thomas Ingmire, Gottfried Pott, Gemma Black, Tania Mouraud and Monica Dengo, just to name a few.

Bakhyt provided us with a wonderfully organized space on Padlet that had categories for both days of homework, handouts and demos, and sections to display samples of her works under Art Nouveau, Condensed Letters, Round Forms, Square Forms, Architecture, and Composition. It was a visual representation of how organized and thoughtful she is as both calligrapher and instructor. Bakhyt left kind and encouraging comments for each homework posted by the students.

Bakhyt's enthusiasm was extended to us from across the world, through the screen. It will not be soon enough before we can have her teach another workshop!

Images: Top Left: Bakhyt Kadyrova; her lovely tools; bottom left: Dorothy Yuki's creative solution; top right: Jane Matsumoto's colorful work; Dean Robino's piece on Blackbirds.

Welcome, New Members!

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

Sarah Cortes
Linda Elder
Elizabeth Fischbach
Blanca Lewis
Linda Nichenko
JoAnn Pari-Mueller
Nancy Pickett
Susan Rosenof
Madeleine Rousseau
Theresa Selbitschka
Anne Trotter
John Ward
Louise Yarbrough

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
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 and professionals

Mailing address:
PO Box 425194, SF, CA 94142

FOC Website:
www.friendsofcalligraphy.org

FOC Facebook:
www.facebook.com/FriendsofCalligraphy

Instagram:
www.instagram.com/friendsofcalligraphy



Gratitude

Members support FOC in many different ways. At this time, we express our gratitude to the members who have renewed or joined at the Supporting level:

Sabrina Hill
Blanca Lewis
JoAnn Pari-Mueller
Dena Sneider

Thank You Mail Crew

In October, a mail crew of fully vaccinated volunteers met at Georgianna Greenwood's studio for the first time since December 2019 to prepare the mailing. Thank you to the following volunteers who stuffed, labeled and sealed the envelopes:

Laura Bernabei
JoAnn Brand
Meredith Klein:
labels & taking mail to PO
Vicky Lee
Dean Robino
Mary Ann Wight, czarina

In November, a vaccinated mail crew met again in Georgianna's studio. Thank you to:

Laura Bernabei
Darla Engelmann
Meredith Klein:
labels & taking mail to PO
Linda Kruger
Vicky Lee
Mary Ann Wight, czarina

Thank you to Georgianna for hosting and to JoAnn Brand for calling both crews.

Amazon Smile

If you use Amazon and make purchases through the *Amazon Smile* program, consider designating the Friends of Calligraphy as the charitable organization when you shop. FOC is now a duly registered recipient.

FOC Facebook & Instagram Pages

Check out our Facebook and Instagram pages. At the bottom of the FOC website home page, click either the F in a blue square or the red square camera outline. While you don't need an account for a brief look, you do need one to see multiple posts.

Copy Deadline

Deadline for articles for *Bulletin 146*: February 21, 2022. Please submit articles or questions to Nancy Noble nrnoble@sfsu.edu

Colophon

FOC *Bulletin* #145

Masthead: An Vanhentenrijk

Text: Palatino & Optima
Adobe InDesign CC 2020 was used for the layout on an iMac

Proofreading: Dean Robino, Evelyn Eldridge and Raoul Martinez

Photos: Lona Lee & Nancy Noble

No 2022 Trivial Pursuits

Friends of Calligraphy has decided not to have a Trivial Pursuits event for 2022. The next Trivial Pursuits will be in 2023. After FOC sent a couple of requests for a volunteer to take over the coordinating, and we received no responses we have had to make the tough decision to cancel Trivial Pursuits for 2022. All of the people who usually coordinate this event are working hard behind the scenes for *Write on the Edge International Calligraphy Conference* and other FOC activities.

FOC Council Meeting Minutes – September

FOC Council Meeting Minutes Sunday, 19 September, 2021 Zoom

Starting Time: 1:10 PM

Attending: Elena Caruthers, Evelyn Eldridge, Darla Engelmann, Fredi Juni, Katie Leavens, Raoul Martinez, Dean Robino, Cynthia Cravens
Guests: Meredith Klein, Nancy Noble, Dorothy Yuki Excused: Martha Boccalini

Minutes.
 Combined Council Meeting, July 18.
 As amended: Unanimous approval

Reports

Membership: 2021–2022 Meredith
 28 new, 513 paid renewals, 7 honorary, 2 honorary spouse, 550 Total Membership has continued to go up despite the fact that 60 members from last year have not yet renewed. No new member meeting this year, since we are not able to hold a meeting in person and Zoom would not be a good platform. Meredith asked for a moment of silence in honor of Christine Colasurdo, who passed away in July. She was an active member of FOC and is appreciated for all she did for our guild.

Treasurer's Report Dean
 Funds have increased as a result of membership, which is at 100% of the projected budget for the year. Transaction report deferred until next meeting. Email vote was taken on the expenditure to extend our .com registration for ten years. Council approved with *Martha abstaining*. The mini audit will occur in October, with Darla, Martha, and Evelyn volunteering to do.

Workshop Committee: Elena 2021
 An Vanhentenrijk, October 8, 9, 10, Darla Engelmann, Coordinator, October 10, Lecture
 Bakhyt Kadyrova, November 6, 7, Dena Sneider, Coordinator.

2022: Elmo Van Slingerland Fall TBD
 LeAnn Clark TBD
 Renee Anderson April 9,10,11

Fort Mason: Dean
 2021: Italic: Meredith's online class is full. It ends September 28. Brush Italic: Melissa's in-person class was canceled. Rick Paulus agreed to repeat Magnificent Monoline Letter class, online Saturdays, Oct. 23, 30, November 13, 20
2022 Classes: Judy Detrick: Rustics on Zoom. Raoul: Fraktur, March/April
 Meredith: Italic, July-September
 Melissa Titone: Copperplate, September-October
 Rick Paulus: Decorated Letters October
 November Dean moves that Council approve Raoul's contract for teaching. Council approval with Raoul abstaining.

Publications:

Bulletin: Nancy Back to print.
Alphabet: Meredith Proofreading is currently underway. There will be an article about Christine Colasurdo in it.

Mailings: Meredith

10.7.21 The upcoming mailing on October 7, 2021 will include only the *Alphabet* and the *Bulletin*.
 11.4.21 Directory: Louise Grunewald designed the cover. Darla will proofread the database. Layout will be Judy.

Social Media: Katie

Katie will provide announcement re: FOC Creates to Nancy for the *Bulletin*, and information with a link to the article on Instagram written by Evelyn and Jessie. Postings on Facebook and Instagram to build community:

FOC Creates Monthly Prompt
 1st of Month: Question Prompt
 15th of Month Member Feature
 20th of Month: Member Feature Repost

Web Administrator: Raoul

Increase of 51 new Instagram followers since last report. The article on Instagram was posted on our website and linked from the FAQ page.

Meetings and Events

Lectures: **2021:** September 12, 2021.
 Gemma Black Lecture successful.
 Elena excellent introduction.

October 6, 2021: An Vanhentenrijk. Darla introduction. November 20, 2021: Thomas Ingmire. Nancy introduction.

2022: Sumner Stone, Randy Haddon, Sharon Zeuglin.

Retreat: Meredith Santa Sabina has been closed due to Covid since our last retreat there in March 2020. They plan to reopen in early 2022. FOC is tentatively scheduled for March 2–6, 2022. We have not signed a contract or paid a deposit.

Kalligraphia: Meredith Larry Thomas has agreed to design the logo. Meredith will send an article about *Kalligraphia* to Nancy for the *Bulletin*.

Unfinished Business

2022 Conference Instructors have been announced. Nancy Noble coordinating Welcome Bags for the conference. Discussed possible donations from FOC. Dean: Overall costs should be assessed before deciding how much to spend on a welcome bag donation. Evelyn will contact Bonnie Noehr regarding WOTE's scholarship details. Nancy will contact Debra and Rick regarding sponsoring evening event and potential costs.

Thank You Cards: Katie. Council reviewed design and gave Katie feedback. She will bring it back to the next meeting.

Covid Guidelines: Deferred to next mtg.

Succession Planning/Reviewing By-Laws: Dean, Meredith and Evelyn will meet to discuss and will report back.

Banner: Discussion deferred

Hybrid Meetings in the future: TBD

New Business

Houston Calligraphy Guild Scholarship Discussed sharing their scholarship opportunity with our members by email. Dean moved that we do so <https://www.houstoncalligraphyguild.org/>
 Unanimous Approval

Adjourn

Time: 3:59 PM
 Unanimous Approval

Edited for Publication

FOC Classes & Lectures 2022

Date	Time	Event	Details
January 8, 15, 22, 29, February 5, 12, 19, 2022	1:00 PM—2:30 PM PST Seven Saturday Afternoons	Rustics Judy Detrick	Online Workshop via Zoom
January 30, 2022	12 NOON to 2:30 PM PST	Calligraphy to Metal Type Sumner Stone	Online Talk via Zoom
March 8, 15, 22, 29 April 5, 12, 19, 2022	6:30 PM to 9:00 PM PST/PDT Seven Tuesdays	Fraktur Raoul Martinez	Fort Mason
April 9, 10 & 11	Friday, Saturday & Sunday Time TBD	Constructed Capitals Renee Anderson	In Person: Location TBD
July 26, August 2, 9, 16, 23, 30 September 6	6:30 PM to 9:00 PM PDT Seven Tuesdays	Italic Meredith Klein	Fort Mason
September 13, 20, 27 October 4, 11, 18, 25, 2022	6:30 PM to 9:00 PM PDT Seven Tuesdays	Copperplate Melissa Titone	Fort Mason
October 29 November 5, 12, 19, 2022	10:00 AM—1:00 PM PDT/PST Four Saturday Mornings	Decorated Letters Rick Paulus	Fort Mason

WOTE: 2022 International Calligraphy Conference

Your health and safety is of utmost importance so we are requiring all attendees, staff, and faculty to be fully vaccinated to attend the conference. Sonoma State University requires it of their summer staff and will require it for all summer conference groups.

There is still space available but it is limited! We encourage everyone to consider signing up for this ultimate calligraphy experience to energize, revitalize and stimulate your creativity. This is the best opportunity we have to get back together and rediscover what we love so much about letters! Every skill level is welcome and can benefit.

The WOTE website is beautiful to look at and full of information to help you better understand how the conference works. A tour across the menu bar atop the page will take you on a colorful journey through the conference; you will find details on tuition, class selections, faculty biographies, and much, much more!

Katie Leavens continues to keep *Write on the Edge* active on social media and grow our audience with frequently-scheduled, brilliantly-designed posts on Facebook and Instagram. You can help our social media program tremendously, simply by following us and sharing our posts.

Class preferences forms will be available to participants on Jan. 1 to sign up for classes. The deadline to turn in class preferences is March 15. Classes will be assigned on April 15.

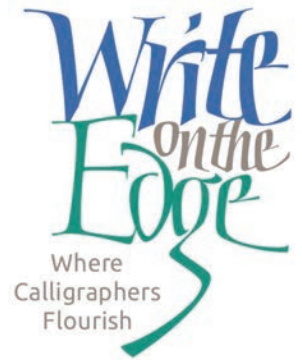
New Additions: We are excited to have recently launched the Volunteer Page on our website. Please visit this site soon to read about the many volunteer opportunities at *Write on the Edge*. We are gratefully accepting the assistance of local guild members, regardless of conference attendance. Currently, we are focusing on our need for outdoor greeters at the SFO and Oakland airports on the primary arrival day, June 25. Please consider helping for a few hours to extend a warm welcome to our guests who are flying in.

The **News** tab on the WOTE website was brought online recently. Our blog posts change frequently and feature news of interest as the conference develops. Here, you will discover information about programs, people, sponsors, exhibits, and more as the conference nears. If you want to learn some fascinating tidbits about members of our faculty that just might come in handy at the conference, be sure to read their current entertaining interviews! This is another place to find out more about the classes they are teaching.

For questions or concerns you can reach Debra Ferreboeuf or Rick Paulus at info@writeontheedge.org



Co-Director's, Write on the Edge, International Calligraphy Conference



Thomas Ingmire *Continued, from Page 3*

Towards this end, Thomas used extra paper that he received as packaging material and strips of vellum scrap that were saved in his studio. The source for this piece was Dante's *Fifth Canto, the Circle of Lust*.

In another project, he used letterpress typography from an old project on books that had been banned.

Thomas then showed a video of poet Jack Hirshman reading one of his poems to show what inspired another project. Thomas had some unused paper for years that was raw and rugged. When he heard Jack Hirshman read his poem, Thomas knew that's what the paper was meant for.

In another project, Thomas continued the idea of using what's around the house. He had five sheets of vellum for 30 years with an 18th century French cursive written on them. He wanted to use the pages

to make a palimpsest—a manuscript page that has been written over. He called David Annwn, who happened to have a poem titled *Palimpsest*. The poem is based on scholar Angelo Mai's discovery in the 1800s of the earliest writing of Cicero's *De Republica* that has St. Augustine's Psalms written over it. The work included writing from the 4th, 18th, and 8th centuries, and then the modern writing of David's poem. Thomas wanted it to be legible but somehow be *of these times* and not old looking, so it's based on a bookhand but has a modern look. For this project, Thomas also copied an image from the original!

After this project, he had one more page of vellum. So, he made a book called *Under and Over*, featuring a poem by Robert Creeley called *Just in Time*.

The last project that Thomas discussed incorporated collaged animals and images in a book he made based on Pablo Neruda's The Book of Questions.

You can read more about Thomas and his work at <http://www.thomasingmire.com/biography.html>