

Number 162
March 2026



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Bulletin in Color

To view the *Bulletin* in color please visit the FOC website under Publications: <https://www.friendsofcalligraphy.org/pages/publications.html>

FOC Council Members

President Evelyn Eldridge	Vice President Elena Caruthers
Treasurer Dean Robino	Secretary Michael Starkman
Council Members Fred Junj Raoul Martinez	Ann Marie Foley Katie Leavens Martha Slavin
Alphabet Editor Carl Rohrs	Bulletin Editor Nancy Noble

Dear Friends,

Here we are in March, and so much has happened already. There's never a slow period in the calligraphy world—all of the holidays throughout the year provide lots of opportunities for writing announcements, reminders, and thank you notes, plus birthdays, parties, and other get togethers, not to mention the changing of the seasons, and of course the weather! National Handwriting Day was January 23, and I'm happy to see a growing movement of handwriting notes, cards, and letters.

The year 2025 ended with the annual FOC holiday party, held in San Francisco at the lovely home of our friend, Jerry Lehman. Jerry was her usual upbeat and energetic self, welcoming and sharply funny. I'm so glad that we had a chance to chat for a while that day. It is difficult to realize that she passed away not too many days after the party. Remembrances for Jerry Lehman, Hobie MacQuarrie and Lily Stevenson are on page 6, and more detailed articles are in *Alphabet*.

The year 2026 started with Trivial Pursuits, the annual day-long event of six mini-workshops in early January. See page 2 for a write-up about the event. Our first Zoom lecture of the year was by Nancy Hills, with a write up on page 3.

February was a busy month for calligraphers in the SF Bay Area: CODEXX, the International Biennial Book Art Fair & Symposium, February 7 through 10, featured several FOC teachers and members and their book arts work, including Thomas Ingmire, Suzanne Moore, Dean Robino, Marina Soria, Carla Tenret, and Gabriela Soba.

Gabriela Soba taught *Gaudi Letter Art and Trencadis Mosaic Design* February 20 and 21. Photos and article are on page 5.

The 57th California International Antiquarian Book Fair at Pier 27, the Embarcadero, in San Francisco, was February 27 through March 1, where FOC had a table with volunteers lettering personalized bookmarks.

Meredith Klein is transitioning away from a lot of her responsibilities as Membership Secretary, which means holding several planning meetings to guarantee a smooth Meredith mind-meld!

February 13 through 16, many FOC members traveled to the Los Angeles area for Letters California Style 2026, sponsored by the Society for Calligraphy. It was three and a half days of fun, in-person classes, kind of like a calligraphy sleep-over camp! I enjoyed seeing many of you there. More on page 10.

Stay well, and keep those calligraphy hands limbered up! xxx ooo *Evelyn*



Playing with Paper: Trivial Pursuits 2026

By Joan Passarelli

If you found yourself wandering down Sutter Street this past January, you might have heard an unusual symphony: the rhythmic snip of scissors, the soft rustle of specialty papers, and—most importantly—frequent bursts of shared laughter. This year’s Trivial Pursuits day was a sensory feast that reminded us why we gather. We spent the day stitching, folding, cutting, and decorating, proving once again that there is no better way to kick off a new year than with ink on our hands and friends by our side.

From the moment we arrived, the tone was set by Kelvin Sevilla’s stunning handmade nametags. Rendered in a crisp, elegant hand based on Textura, they were tiny masterpieces that everyone wore with pride. We also took a moment to admire the “gallery” at the front of the room—a display of the decorated envelopes members submitted with their entry forms. The diversity of styles was breathtaking. While the voting was close, **Valerie Franco** and **Bonnie Lai** shared the top honors in a first-place tie, with **Virginia Le Roux** taking a well-deserved third.

A World of Techniques in a Single Day

Our instructors were the definition of thoughtfulness and generosity. Each participant received a complete packet for every session, meaning no one had to scramble for supplies.

The morning took us on a historical journey with Sarah Lewis Cortes, who traced the lineage of Viking interlace design from Norway to Egypt. Before we knew it, Sarah had us transitioning from simple dots on graph paper to drafting elaborate knotwork frames, perfect for housing a recipient’s name on a custom card.

For those in the mood for something spirited, Laura Bernabei led a session on decorated letters that practically danced off the page with a technique inspired by Julie Wildman. Starting with pre-sketched block capitals on black paper, we filled them with whimsical white gel pen squiggles. Her session reminded us that “playing” is often where the best art happens.

From Bright Strips to Monoline Script

The color palette shifted to vivid during Terry Englehart’s iris-folding session. Using strips of AstroBright paper, we filled alphabet stencils with geometric bursts of color. While our quick cards were delightfully brash, Terry showed us more subtle examples using metallics and fabrics that left us all itching to experiment further at home.

One of the most poignant moments of the day came during the study of the “La Sylphide” hand. As we practiced the graceful, monoline script created by the late Alan Blackman,

Meredith Klein shared personal memories of her friendship with Alan. Meredith’s advice to “learn the letters and then play with them” felt like a direct blessing from Alan himself.

Folding, Cutting, and Stitching

We were thrilled to welcome Marcy Robinson all the way from New York. Marcy’s passion for paper is infectious; she guided us through the architectural magic of one-sheet books and regaled us with tales of her eco-printing adventures. (Note to self: don’t add too much vinegar to the dye pot, unless you want your neighbors to move out!)

To wrap up our 3D education, David Brookes and Kris Nevius teamed up to help us develop our inner bookbinders. David introduced the intricacies of the French stitch, while Kris provided a masterful step-by-step demonstration. For those of us more comfortable in the two-dimensional world of flat paper, Kris was a patient guide, circulating the table to help us navigate the transition from flat sheets to bound journals.

The Secret Ingredient: Community

Of course, no Friends of Calligraphy event is complete without the “social” in social calligraphy. Between sessions, we refueled at a snack table so brimming and bountiful it could have had its own zip code. Lunch provided the perfect pause to catch up with old friends and welcome new faces into the fold. Organizers Cassandra Wilson and Maya Togashi, working as a team, executed a huge number of details into a fun and flawless experience.

If you weren’t able to join us this year, we missed you! But don’t worry—the inspiration is still swirling, and we can’t wait to use these new techniques in our future work.



Congratulations to the new Co-Chairs: Maya Togashi and Cassandra Wilson, who did an excellent job organizing, setting up and coordinating Trivial Pursuits 2026. Thank you for all your hard work. Additional photos can be found on page 14.

Learning with Nancy Hays Hills: A Peek into Her Art Journals

By Joan Passarelli

Members of the FOC were treated to an inspiring and intimate January Zoom presentation by Nancy Hays Hills on her remarkable art journals. Nancy, a graphic designer from Milwaukee, Wisconsin, began her journey with lettering as a teenager and has since had a long, distinguished career, with her work featured in publications like *Bound & Lettered* and *The Speedball Textbook*. Her warm, candid delivery made the virtual session a genuine pleasure, offering both practical insights and a deeply personal look into her creative process.

Nancy's journals are far more than sketchbooks; they are a profound record of her personal journey. What started as simple places for notes, thoughts, and doodles evolved into a visual diary chronicling major life events, including the deaths of her parents, a breast cancer diagnosis, and her path toward ordination as a deacon. For over 30 years, these journals were a private space—never intended to be public. It was only after a fellow artist, Carl Rohrs, enjoyed them and encouraged her to share them that she began presenting her work.

The journals are a collection of snippets, not strictly chronological, encompassing both humor and sadness. Nancy noted that her early attempts at art might not be "good" by traditional standards, but she emphasized, "Your journals are not showcases. They're simply places to record stuff." This humility and encouragement resonated deeply with the audience.

Over the years, her journals have taken different forms. Initially, she worked in two consecutive large journals spanning over 20 years before switching to four smaller ones, each containing different kinds of paper. Her drawing styles have naturally changed, becoming freer and more experimental over time—a visual argument for the power of ongoing, non-judgmental practice. Her personal motto, which she recommended to the audience, could be summed up as: "It's my journal, I can do what I want."

Nancy's experimentation is key to her process. She freely incorporates materials like aluminum plumber's tape, trial pages, envelopes, and newspaper cartoons. She even invited calligrapher friends and younger artists to contribute to her pages.

A fascinating element of her work is the recurrence of weaving, textiles, braiding, and Celtic knot designs, which she realized express her subconscious need to in-

tegrate and bring things together. She freely shared both her successes and her "mistakes," such as a humorous Sharpie bleed-through that she simply kept as part of her book. Nancy's attitude toward mistakes—to cover them up, integrate them, or simply laugh about them—encouraged participants to embrace their own creative freedom.

In reflecting on her practice, Nancy inspired with her openness and self-acceptance. As her journals gained popularity, she initially felt inhibited from sharing private matters, needing time to "reclaim" the journals for herself. She demonstrated how she resolved this and maintained her privacy even when dealing with difficult moments, using images and brief words as subtle reminders without giving away the full story to the viewer.

After the slideshow, Nancy stayed on to answer questions. She mentioned her influences, including Mike Gold and Lisbet Boudens, who helped her overcome the belief that writing had to be done with a broad-edged pen. She shared a number of tools she enjoys using, including:

Kemper fluid writer: Used for larger lettering, its "lovely monoline" can be colored in while wet with a brush, creating a seamless shape.

Golden fluid acrylics: An alternative to watercolors, particularly when kept wet for use with the Kemper tool. Posca extra-fine pen: Her choice for adding opaque white to colored images.

Platinum carbon fountain pen: Used with its waterproof ink for putting black lines over other colors and shapes.

A workshop with Nancy Hays Hills, featuring journals, Celtic knots, the Kemper tool, and tips on overcoming the fear of the blank page, is scheduled for FOC members on September 24, 25, and 26 at the Arlington Community Church in Kensington. Signups are expected to begin in June.

Note: Nancy will be teaching an in-person workshop for FOC in September. Stayed tuned for the flyer.



Example of Nancy Hays Hills creative work she shared in her talk. If you did not have a chance to watch, it is available on our website: <https://www.friendsofcalligraphy.org/pages/resources.html>

Weaving Words Weaving Wisdom

By Minna Pinger

We are all holding one another's stories. This belief is foundational to the expansive art practice of Marina Soria, who offered her workshop, *Weaving Words: Blending Calligraphy with the Textile Arts*, at the Albany Senior Center on the last weekend of January 2026. Based in Buenos Aires, her art books and calligraphic works are in collections around the world including the Klingspor Museum of Calligraphy in Germany, Yale University and the New York Public Library.

Prior to gathering for the workshop, she directed us to find the patterned fabrics that would serve as inspiration throughout the workshop. Her step-by-step handouts and introductory audio-visual presentation, guided us as we copied the color and pattern relationships in the fabrics we had chosen onto paper with watercolor or gouache. Her searching questions helped improve the color and shape studies. Which color predominates? Which ones come next? Which colors function as accents? Marina's questions helped us develop a conversation between the subject and object as we carefully moved back and forth between our fabric and our paper. I could feel myself developing a more complete way to observe details and relationships within the frame of what I was examining. Her questions were helping us all SEE more diligently.

Using the template we had developed as a guide, we returned to the original fabric, searching for what kinds of letters would suit the message that we were drawing out of the fabric. This wasn't a simple quest to find letter shapes in the weave as we were developing a story that came from the fabric itself and our relationship to it.

The delicate act of looking for letters in the threads of woven fabric that we chose is a joyful kind of reacquaintance from which comes a new, broader understanding of what we value. This kind of dialogue between materials and the ultimate finished product is evident in Marina's work. Her appreciation of textiles came from needlework that she learned at the feet of her "granny". Part of the magic of her teaching is her ability to compel you to pay attention to how the stories we live are woven with the threads of the relationships we make with one another and the tools we use to live our lives. The richness of her inner library of letters makes you want to expand your own. Marina encourages her students, by example and with detailed suggestions,

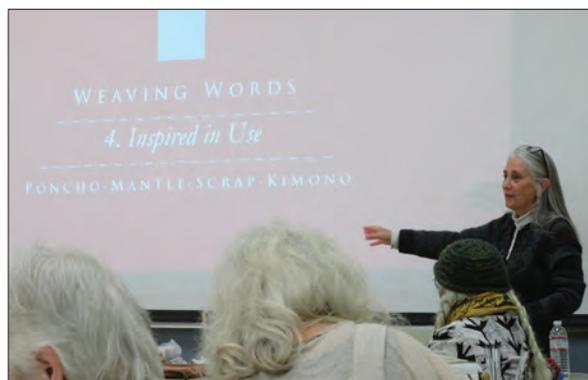
to experiment. *What calligraphic style would suit the pattern you are working with? Should these letters be compressed or expanded?* Could we use different tools to emulate the stitching or weave of the fabrics we had chosen? All of her questions seemed to come from the materials we were working with, but in fact they came from her own depth of experience interacting with textiles and calligraphy, individually and together.

On the final day of the workshop, Marina brought in two pieces that were built around an expression that recalled her relationship with her foundational teacher, her grandmother: *Stitching and unstitching, the little girl learns*. Two pieces are made from antique cigar boxes that once held treats that were usually the purview of men exclusively (cigars). She has reconfigured them as the tools of a younger and older Marina. The boxes hold pen nibs, transfigured as needles, threaded with various colored threads that lead to letters, stitched and written. In one box, delicately rendered scrolls are nestled in the spaces that once held cigars. These works suggest that we all will tell and retell our stories in our efforts to understand and evolve.

Two days sped by — not nearly enough time to explore the manifold connections between textile and text art but the workshop threw open a onto a world of possibilities.



Above: Class Photo. Below: Marina introducing the techniques she will be covering in her workshop. Additional photos can be found on page 12.



Calligraphy & Mosaic Art Inspired by Gaudi

By Susan Eriksson

Gabriela Soba opened her workshop of *Calligraphy and Mosaic Art Inspired by Gaudi* by taking us on a visual journey via video through some of his architecture in Barcelona. The hand-carved letters above the apartment doors and the glass and ceramic mosaics referencing his beloved, sun-filled Catalan coast were the inspiration for this two-day workshop.

Gabriela gave us an alphabet based on Gaudi's carvings, which we transformed into drawn and painted letters for accordion books. She emphasized the organic nature of these drawn letters. A simple dye of Bister inks in water prompted much discussion on the material as we prepared papers for binding a simple book. Gabriela also added sumi to the Bister, which gave the dye bath an interesting touch. Bister is widely known as a brownish-yellowish pigment made from the soot of burned wood, but a producer in Europe adds pigments to the basic bister to make various colors.

Day 2 focused on workshop participants developing their own alphabets based on Gaudi's mosaic work. Gabriela demonstrated several ways to incorporate our alphabet into artful compositions using fine markers, colored pencils, and watercolors.

It seemed that people were drawn to either Gaudi's organic letters or to the geometry of the mosaics. The two days went by quickly, especially since Gabriela had condensed a three-day workshop into two for us. We ended the workshop with a drawing for some of Gabriela's artwork. Those lucky winners were Dean Robino and Robin Timm.



Clockwise top: Dean Robino, Gabbie demonstrating, Meredith Klein; Dean Gabriela and Robin Timm; Class Photo. Additional photos can be found on page 13.



The Loss of Three Amazing FOC Scribes

by Nancy Noble

Since the publication of *Bulletin 161* in December, we have seen the passing of these important and long-serving FOC members: Jerry Lehman in December, Hobie MacQuarrie in February and Lily Stevenson at the beginning of March. All were longtime members who lived well into their 90s. That definitely says something positive about the beauty of our craft.

You will find excellent articles and remembrances in the current issue of *Alphabet, Volume 51, Number 3, Spring 2026*.

Here are a few of my remembrances:

Jerry:

My memories of Jerry are numerous and always with admiration for her love of life, family, travels, calligraphy, and of course, her infectious laugh. On one visit, we took Ace, her beloved Golden Retriever, for a walk through the Presidio Gardens. When she grabbed his leash, Ace excitedly ran to the front door. As we walked down the stairs, Ace, excited for his afternoon walk, proceeded down the street and waited at the corner. Once Jerry gave the OK, Ace walked across the street ahead of us and into the park. I loved the reaction of people we encountered. They stopped in amazement as this large dog, so well behaved, wandered into the park on his own, no leash. Ace seemed to rule the park. He was a people-friendly, furry critter, who was so fond of Jerry. She let Ace ramble along, exploring the pond, the trees, the squirrels and greeting children who were thrilled to greet him.

What a great adventure. And by the way, Jerry walked Ace twice a day, every day up to the end. She lived in a wonderful home with three flights of stairs and people often asked her how she handled all those stairs as she aged — her response: “What stairs”? I love it. This is now my response, as I also have many stairs in my home.



Photo: Marina Soria

Hobie:

I have fond memories of attending the July 2019 Council Meeting at Hobie’s. His lovely home is located on a beautiful residential street in San Francisco with fabulous views of the City. As we entered Hobie’s house,

I was impressed with his collection of art from around the world and, most importantly, his well-organized



Photo: Carl Rohrs

and huge collection of his years of work as a sign painter, calligrapher, lettering artist, and screen printer. It was like walking through a library. I wanted to stay and peruse his collections, especially the tons of sketchbooks. He was drawing all the time and had shelves and shelves of sketchbooks, all the same size.

Lily:

I remember sharing meals with Lily at Letters CA Style, the Society for Calligraphy’s Conference, held at the Kellogg Conference Center for many years. I enjoyed listening to Lily discuss her latest creation that she always entered in the *Member’s Exhibit*. She



Photo: Carolyn Fitz

attended the conference with her husband Charles for many years until he passed away in 2017. After that, her son drove her to the conference. She was



Photo: Nancy Noble

determined not to miss it. Charles was a wonderful conversationalist and supported Lily in her creative adventures. Lily stayed active as a swimmer, multiple times a week, keeping up her 100 mile club, almost to the end.

Professor Henry Ravenhall on Scribes and Manuscripts

by Dr. Sarah Lewis Cortes



Ci est le Rommant de la Rose, Où l'art d'Amors est tot enclose
 Here is the Romance of the Rose, Where the art of love is all enclosed.

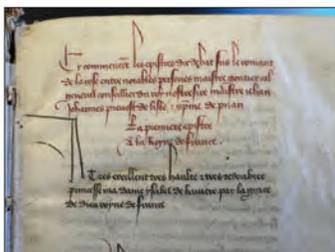
When our group of twelve dedicated FOC calligraphers converged on UC Berkeley's Bancroft Library Special Collections in October, some manuscripts we requested were deemed too fragile to view. However, in December, Bancroft archivist David Faulds kindly enabled us to view two from the October request list, which are among the Bancroft's most valuable. We were able to view these during a visit to the Bancroft where I later met with Prof. Henry Ravenhall, Asst. Professor of French at UC Berkeley. Ravenhall is an expert in French medieval literature, manuscripts and scribes, and one of the scholars who most often engages, professionally, with these rare Bancroft manuscripts. I engaged with him on his insights into scribes, scripts, calligraphy, and these particular volumes.

Professor Henry Ravenhall,
 UC Berkeley,
 expert on French Literature,
 Manuscripts and Scribes.



Two famous volumes of special interest to calligraphers

The first work archivist Faulds enabled us to see was the famous work of literature *Le Roman de la Rose, où l'art d'amors*, described by Ravenhall as a kind of "medieval French bestseller." The Bancroft's catalog identifies its version as the oldest known, with its first section composed by Guillaume de Lorris around 1230. This copy was made by a later scribe, between 1450 and 1475. The catalog identifies the script as *le bâtarde*.



Debate on the Romance of the Rose, 1402,
 Written and Produced by
 Christine de Pisan;
 Script: Bâtarde;
 Scribe: Gontier Col,
 Secretary of Jean, duc de Berry

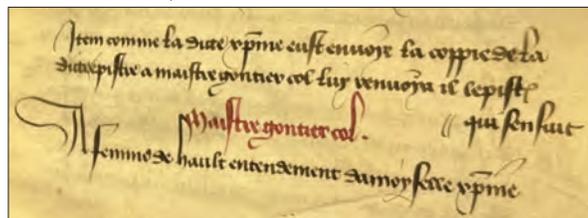
The second manuscript we viewed was *Les Epistres sur le Roman de la Rose — Debate on the Romance of the*

Rose, written two hundred years later, in 1402, by Christine de Pisan. The Bancroft catalog also identifies this script as *le bâtarde*. It positively identifies the script as, *in the hand of Gontier Col, secretary of Jean, duc de Berry*, and further names Col as the actual scribe.

In *Debate*, Christine de Pisan strongly defends women in general, wittily refuting many misogynistic tropes spread by the authors of the *Roman de la Rose*. So these two volumes have an intimate and historic, as well as calligraphic connection, in addition to both being famous works by famous authors.

Christine de Pisan: medieval writer to royal patrons, book producer and (possibly) scribe.

For those unfamiliar with Christine de Pisan (~1364-~1431), she was one of the most prolific late medieval writers in history, whose output rivaled that of Chaucer, Dante, Boccaccio, and even Bede. Possibly more amazing, she also personally oversaw the production of hundreds of volumes of her own work, richly illustrated, illuminated and bound. Recent scholars have even argued that significant evidence points to her being a prolific scribe as well, including having scribed marginalia in her own hand. Pisan served, remarkably, as a writer to the court of France. Her royal patrons included France's Charles IV, Queen Isabeau, Louis I, Duke of Orléans, and the Duc and Marie du Berry.



In red: "Maistre Gontier Col," Secretary of Jean, duc de Berry,
 Lettered in a Beautiful Bâtarde Hand

Among her many works, Christine de Pisan wrote biographies of many accomplished women. She boldly and often amusingly defended her sex, in an era when few women could stand up for themselves. The volume we examined at the Bancroft was determined by the cataloger to have been presented by Christine de Pisan herself to Jean, duc de Berry. The Bancroft catalog notes it is on parchment in *bâtarde* script; "in the hand of Gontier Col, secretary of Jean, duc de Berry. Written in France in the court of Jean, duc de Berry." When we examine this Bancroft volume, we are handling a volume for which Pisan oversaw the production, and personally touched the book when presenting it to the duc de Berry, as well as possibly gazing at her actual calligraphy, at least in the marginalia.

Note: End of Part I. Photo credits: Sarah Lewis Cortes.
 The footnotes for Part I can be found in the online version of *Bulletin 162*.
 Parts 2 and 3 will be in upcoming Bulletins, # 163 and 164.

Friends of Calligraphy Council Meeting Minutes

Sunday, 28 September 2025, 1:47 PM

Attending: Elena Caruthers, Evelyn Eldridge, Ann Marie Foley, Fredi Juni, Dean Robino, Michael Starkman. Guests: Meredith Klein, Nancy Noble Excused: Raoul Martinez, Katie Leavens, Martha Slavin.

Meeting Minutes July 13, 2025 – Moved and approved.

Reports Membership Meredith 2025–2026 Membership Totals, *as of September 28, 2025* Renewed, *paid*: 559, Honorary: 7, Honorary Spouse: 1, New: 17, TOTAL: 584. Meredith asked for a moment of silence to remember Beth Regardz, Merritt Cutten, honorary member Claude Dieterich A., and Helen Fung's husband Wayne Fung.

Treasurer's Report Dean: Transaction Report moved and approved.

Workshop Committee Elena: Upcoming 2026 workshops include: Marina Soria, Gabriela Soba; Kathi Milici; David McGrail, Summer Workshop; Nina Tran; Dorothy Yuki. Flyers for workshops and classes will include an announcement of FOC's scholarship; if there is more than one application, a blind selection will be made.

Classes Katie: Meredith's online Book of Kells class was a success. Raoul's Textura class is ongoing in Albany. Rick Paulus's "Calligrapher's Process" class starts November 1. The 2026 class schedule: *Italic*. Meredith Klein,

March-April, online. Copperplate, Raoul Martinez, May-July, in person. Versals, Old and New, Rick Paulus, August, online. Brush Script, Katie Leavens, September, in person. Beginning Calligraphy, Judy Detrick, October, online.

Social Media Katie: Between July 12 and September 26, FOC's Instagram had over 60,000 views; most popular was the Honorary Member Certificates, followed by Fredi Juni's Featured Member post, and Carl Rohrs's Kalligraphia demonstration. There were almost 47,000 views on FOC's Facebook; the former member post received the most views, followed by the Honorary Member Certificates and Carl Rohrs's demonstration. There were 750 views on FOC's YouTube channel; most popular was Izzy Pludwinski's lecture, *The Hebrew Letter*, followed by *The Brushwork of Kazuaki Tanahashi* and *Copperplate at the Harrison*.

Publications and Mailings:

Mailings Meredith: The next mailing will October 16; Alphabet 51:1, Bulletin 160, and the Trivial Pursuits flyer.

Bulletin Nancy: *Bulletin 160* will include memorials for Claude Dieterich, Beth Regardz, Bettine Kuh, Merritt Cutten, and Dr. Wayne Fung. Also, there are articles about the Suzanne Moore workshop, the San Francisco Pen Show and an introduction to an article by Elisabeth Nisperos that appears in full online. Michael Starkman penned the masthead. The council agreed that, going forward, on determination

of the Bulletin editor, articles can always be introduced in print and appear in their entirety online without additional approval.

Alphabet Meredith, for Carl: *Alphabet Vol. 51, No. 1* is printed. It includes features on Joan Iversen Goswell and Kalligraphia 2025. The next issue will feature a memorial article about Claude Dieterich A.

Web Administrator Raoul: FOC continues to have the fifth highest number of followers among calligraphy organizations on Instagram.

Lecture Committee Evelyn: John Prestianni: October 15, Judy Detrick: November 12.

Events: Kalligraphia Meredith: Over 100 people came to the opening reception, with 408 attendees at the Kalligraphia demonstrations and presentations during the run of the exhibition. All the demonstrations were great. Deinstallation, returns, and shipping went smoothly. Council united in congratulating and thanking both Meredith and Katie.

Letterform Archive Dean: FOC's visit to the Letterform Archive was a great success. Rob Saunders presented a spectacular spread of calligraphic materials, Medieval and Renaissance to contemporary, including works of several FOC members.

San Francisco Pen Show Martha Slavin. FOC members created calligraphic bookmarks over the Labor Day weekend, August 29–31, at the San Francisco Westin Airport Hotel. There was a huge crowd, tremendous demand:

1614 requests were made – and the calligraphers worked furiously to keep up. Everyone expressed kudos to Martha for her excellent organization.

Retreat Meredith: In August, Meredith learned that Mercy Center will close at the end of October 2025. Meredith has posted a call for help in finding a new location for 2026.

New Business Can Nonprofit Boards Vote by Email? Dean distributed a handout from CA Code on this: all members of the board must vote and decisions must be unanimous, with no abstentions or objections. There will be a discussion and policy vote at the next council meeting.

More Bookmarks! Mario Campos, from Toys from the Attic and an organizer of the Pen Show, asked if FOC would make bookmarks at the SF Stationery Fest (March 27–29) and the LA Pen Show. We agreed to the Stationery Fest but not to the LA Pen Show.

The 57th California Antiquarian Book Fair will be at Pier 27 on the Embarcadero in San Francisco, February 27–March 1, 2026. Evelyn will contact Neil Figarelli, our past contact at the Fair, to discuss.

Suzanne Moore Book Purchase Kalligraphia book for the Harrison Collection Meredith spearheaded a drive for contributions to buy Suzanne Moore's book for the Harrison Collection and raised an amount just short of the purchase price. Dean moved that FOC donate the difference. Unanimous approval. *Adjourned: 4:02 PM, Edited for publication*

Friends of Calligraphy Council Meeting Minutes

Sunday, 16 November 2025, 1:15 PM

Attending: Elena Caruthers, Evelyn Eldridge, Ann Marie Foley, Fredi Juni, Katie Leavens, Raoul Martinez, Dean Robino, Guests: Meredith Klein, Nancy Noble, Excused: Martha Slavin

Meeting Minutes September 28, 2025 – moved and approved.

Reports Membership Meredith: 2025–2026 Membership Totals, *as of November 16, 2025*: Renewed, *paid*: 589, Honorary: 7, Honorary Spouse: 1, New: 18, TOTAL: 615

Membership Transition Committee Elena: The committee is researching other guilds' membership procedures and software and looking into software from Salesforce.

Treasurer's Report Dean: Transaction Report: Moved and approved.

Workshop Committee Elena: Marina Soria: January, in person, Weaving Words; Gabriela Soba: February, in person; Kathi Milici: April, Zoom, Ornamental Modern Capitals; David McGrail: Summer Workshop, May, in person; Nina Tran: June, Zoom, Gothic Cursive; Nancy Hills: September, in person; Dorothy Yuki Fall, in person, *Cut It Out*. The Workshop Committee needs new members and requests recommendations.

Classes Katie: Raoul's *Textura* class in Albany garnered rave reviews,

Minutes continued...

Rick Paulus's *Calligrapher's Process* class started on November 1. The 2026 class schedule was announced through email in November. Students have registered for Meredith's, Raoul's, and Rick's classes.

Although 2025 in-person classes lost money, online classes made up the difference. Katie suggested FOC continue to offer in-person classes even if they are subsidized by online, since they are important for maintaining and building our local visibility, community, and support.

Social Media Katie: Instagram featured Raoul's Textura class homework and Carol DuBosch's response to October's prompt.

Publications and Mailings Mailings Meredith: The most recent mailings went smoothly. The next mailing, December 11, will include *Alphabet 51:2*, *Bulletin 162*, and a Directory update.

Bulletin Nancy: CopyWorld has confirmed there is sufficient paper for printing December's *Bulletin 161*. Submission deadline is November 20.

Alphabet: Meredith, for Carl: *Alphabet Vol. 51, No. 2* will feature Ann Miller and a memorial article about Claude Dieterich.

Membership Directory Meredith: Membership Directory is printed. Katie Leavens created the cover and initials in her beautiful English Roundhand; Judy Detrick designed the interior.

Web Administrator Raoul: posting the same material to FOC's new Bluesky page and Instagram. Unlike Instagram, March 2026

public access to Bluesky pages does not require signing up. FOC website's Resources page now include one link to all FOC's YouTube lectures rather than individual lecture links.

Events
Lecture Committee Evelyn: Nancy Hays Hills January 14, 10:00 AM, Suzanne Moore – March 18, 10:00 AM.

Retreat Meredith: Retreat 2026 has been a rollercoaster. With Mercy Center closing, several new sites were investigated but couldn't meet FOC's needs. Meredith discovered Kaz's new workshop location, and Meredith and Mary Ann Wight visited the site: Vallombrosa in Menlo Park. They found it to be a wonderful place. To secure the contract and meet the minimum registration requirement, Meredith contacted past attendees and other interested parties and received deposits to cover the required initial payment. She has a contract for March 23–31, 2026.

Unfinished Business
Suzanne Moore Bool Purchase Meredith: Suzanne Moore's book exhibited in Kalligraphia 2025 was purchased for the Harrison Collection with members' donations; no FOC funds were needed.

Stanford Green Library Visit Katie will follow up with Stanford.

Can Nonprofit Boards Vote by Email? Yes, but the vote must be unanimous, with no abstentions or objections. Elena moved to adopt the revised guidelines, approved.

The 57th California International Antiquarian Book Fair Evelyn: The fair will be held at Pier 27 in San Francisco, February 27 to March 1, 2026. Evelyn is in contact with Neil Figarelli.

San Francisco Stationery Fest Evelyn: The Stationery Fest will be held March 27–29th, 2026, and now conflicts with FOC's Retreat. Mario Campas asked if FOC would be able to make bookmarks. Evelyn will look for an organizer.

New Business

Exchange Groups Meredith: La Société des calligraphes de Montréal is closing spring 2026. Their Alphabet exchange will be stopped.

A Brush with Silence Minna Pinger proposed that FOC sponsor this event as designed by Brody Neuenschwander and staged across the world: At night, spot lit in a darkened room, 15 or more calligraphers, each at their own table, each in a different world language, write messages of peace as an audience watches in silence.

Evelyn will contact Minna to see if she is willing to submit a proposal and potentially lead a committee. Unanimous approval. *Adjourned: 3:32 PM, Edited for publication.*

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

Message from Membership Secretary

A gentle reminder: if you change your address, please notify Meredith Klein at gkle@sbcglobal.net. If you don't send us an update and we mail to an old address, we have to pay a PO fee for the new information, and sometimes they return your package as undeliverable, and we have to re-send it first class. Also, if you change your email, please notify Meredith. We want to send mail and email to the correct place. Thank you.

Love,

Meredith

Welcome, New Members!

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

Mitchell Alves
Susan Eriksson
Trinity Hartman
Karen Kirby
Mariella Nory-Alves
Barbara Steel
Nancy Topf
Ezechi Wachuku

Gratitude

Members support FOC in many different ways. At this time, we express our gratitude to the members who have recently renewed at extra support levels but were inadvertently missed in the last Bulletin.

Sustaining

Jennifer Enault

Supporting

Valerie Sopher

Mail Crew Thank You's

December 11 Mailing—Grazie Mille:
Laura Bernabei, Crew, International, PO Duty
Elena Caruthers
Raoul Martinez
Misty Potter
Dean Robino, Crew, International
Dorothy Yuki
Meredith Klein, Czarina, International, PO Duty

Thank you also to JoAnn Brand, who calls the crews, and to Georgianna and Andy Greenwood, for generously letting us use Georgianna's studio.

MEMBERSHIP



Letters CA Style 2026

As you can see on the left, many FOC members attended Letters this year, held at the Sonesta Hotel, LAX. This new venue turned out to be an excellent site, with wonderful classrooms, outstanding hotel staff that worked hard to make our time there the best. The dining room was beautifully adorned each afternoon and evening with extraordinary attention to detail. A huge thank you to Virginia Farr-Jones, Lona Lee and many more for another excellent conference.

Below, left to right: Robbie Saslow and his “More Than Mere Monoline” class members. *Not pictured: Nancy Noble, behind the camera;* Cheryl Jacobsen discussing Sarah Cortes’s progress; Andrew Lewman, FOC member and photographer for our group photo above; Joan Passarelli with her large calfskin vellum for Cheryl’s class.



FOC Classes			
Date	Time	Event	Details
May 26, June 2, 9, 16, 23, 30, July 7, 2026	Seven Tuesday 6:30 PM – 9 PM	Copperplate Raoul Martinez	In-Person: Albany Senior Center
August 1, 8, 15, 22, 2026	Four Saturdays 10:00 AM – 1 PM	Versals: Old & New Rick Paulus	Zoom
September 8, 15, 22, 29, 2026	Four Tuesday 6:30 PM – 9 PM	Brush Script Katie Leavens	In-Person: Fort Mason
October 3, 10, 17, 24, 2026	Four Saturdays 10:00 AM – 1 PM	Beginning Calligraphy	Judy Detrick Zoom
FOC Calendar of Events			
Date	Time	Event	Details
March 15, 2026	1:00 PM – 4:00 PM	FOC Council Meeting	Zoom
April 16, 2026	1:00 PM – 4:00 PM	FOC Council Meeting	Zoom
May 3, 2026	1:00 PM – 4:00 PM	AGM	SF Main Library Larkin Street
May 25 – 29, 2026	9:30 AM – 4:30 PM	Summer Wkshp: Vellum and Cheryl’s Gothic *	In Person Arlington Church

* FOC Summer Workshop will be a unique opportunity to work on a full or half vellum and learn Cheryl Jacobsen’s personal flowing gothic hand — different from traditional spiky gothic cursive. Link to Cheryl’s Beowulf lecture for Stanford — <https://www.youtube.com/watch?v=4hkDAXrVF6O>

Colophon

FOC Bulletin #162 — **Masthead:** Gabriela Soba. Sumner Stone’s Davanti & Appia; Side Column Type: Grendl Lofkvist’s Unrepentant Uncial; Hermann Zapf’s Optima for Headings. Adobe InDesign and Photoshop used for the layout and image editing. **Proofreading:** Kris Nevius. **Photos:** Laura Bernabei, Sarah Lewis Cortes, Claudia Kruse, Andrew Lewman, Nancy Noble, Joan Passarelli and Dean Robino.

Copy Deadline

Deadline for articles for Bulletin 163: May 27, 2026. Please submit articles or questions to: Nancy Noble: nrnoble@sfsu.edu

Friends of Calligraphy

is a non-profit society of people interested in calligraphy and related arts. Membership is \$40.00 annually, and open to amateurs and professionals. Mailing address: POBox 42519, San Francisco, CA 94142; FOC Website: www.friendsofcalligraphy.org FOC Facebook: www.facebook.com/FriendsofCalligraphy Instagram: www.instagram.com/friendsofcalligraphy

FOC Facebook & Instagram

Check 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 FOCWeb Page, click either icon: the F in a blue square, or the little red square camera outline.

Letters CA Style 2026



Amity Parks presenting her wonderful and engaging talk with slides after dinner one evening.



Amity Parks, Dorothy Yuki, Gabriela Soba learning a game introduced by Robbie Saslow.

Letters CA Style, continued: Three and a half days of intense workshops, great instructors, delicious meals, evening lectures, game night, fun and laughter. Hope you join us next year. If you have never considered it, now is the time. Check out the Society for Calligraphy website for more info.

Photos from the SFC website.



Carl Rohrs with two students, left; Carol Dubosch, right with Elena Caruthers, also shown below, working in Cheryl Jacobsen's class; Robbie Saslow, bottom right showing the wonderful thank you card designed by Carol Dubosch; David Brooks and Andrew Lewman sharing a laugh after a delicious lunch.



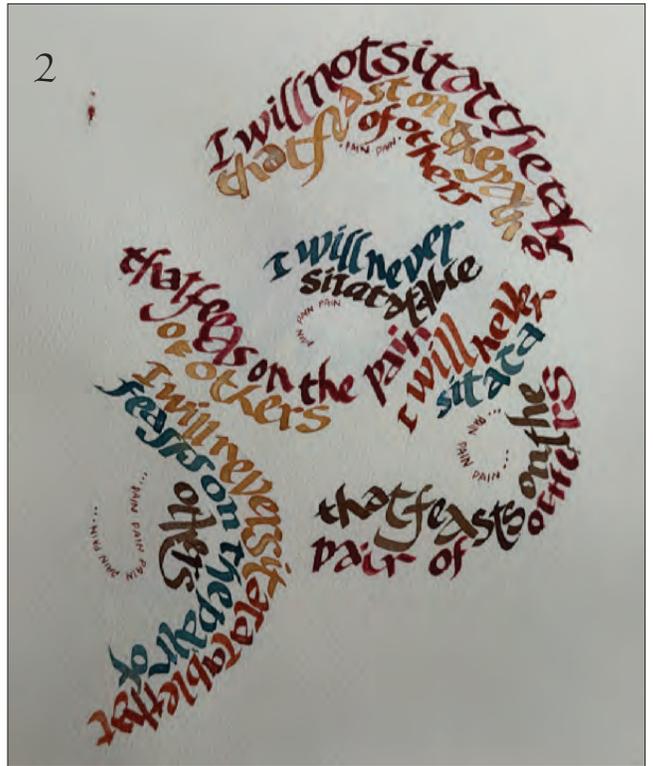
Marina Soria Workshop

Continued from Page 2

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Student Work:

1, 2 & 8: Laura Bernabei

3 & 5: Claudia Kruse

4: Martha Sue

6: Dean Robino

7: Surbhi Aggarwal

3



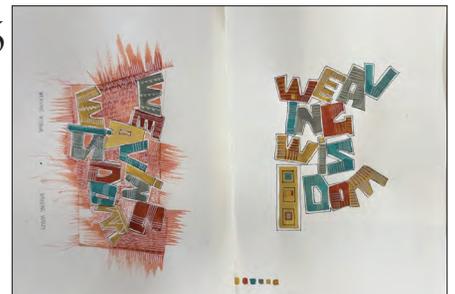
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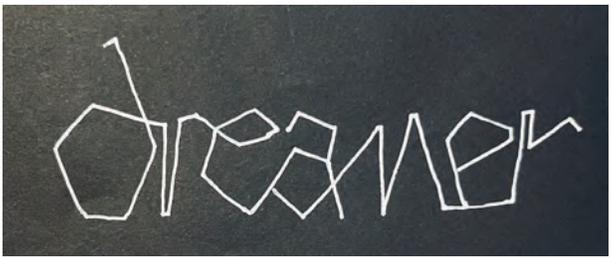
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Gabriela Soba Workshop

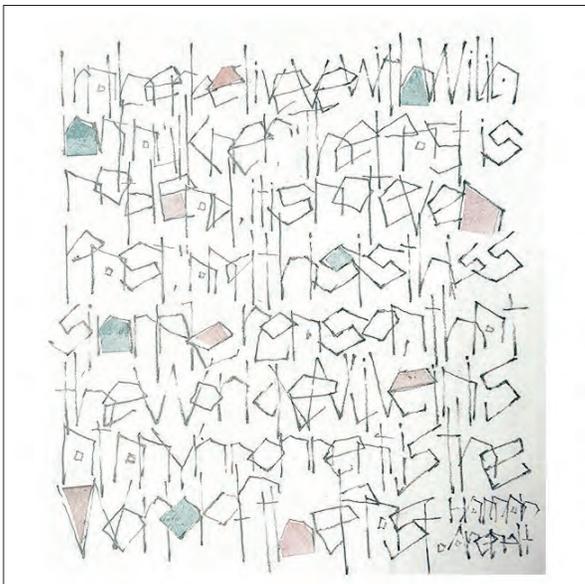
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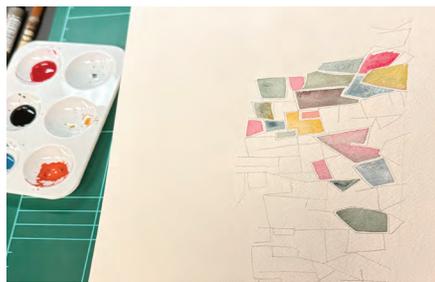
Above: Examples of Gabriela's demos. Below: Meredith Klein's work.



Below: Dean Robino



Above: Gabriela demonstrating the cover process for our Gaudi books. Below, Dean Robino & Nancy Noble taking Gabriela to the Embarcadero in San Francisco for dinner one evening after her workshop. No visit to SF is complete without riding the ferry on the Bay! Of course, our unexpected heat wave waited for after Gabriela's visit. It was chilly but we dressed warm and enjoyed the travels.



Trivial Pursuits

Continued from Page 2

Our illustrious teachers: Left to Right:
Terry Englehart, Marcy Robinson, Meredith Klein,
Laura Bernabei, Sarah Cortes, and David Brookes

Congrats to Maya Togashi and Cassandra Wilson on their first and very successful Trivial Pursuits. Thanks you for all your hard work and dedication.

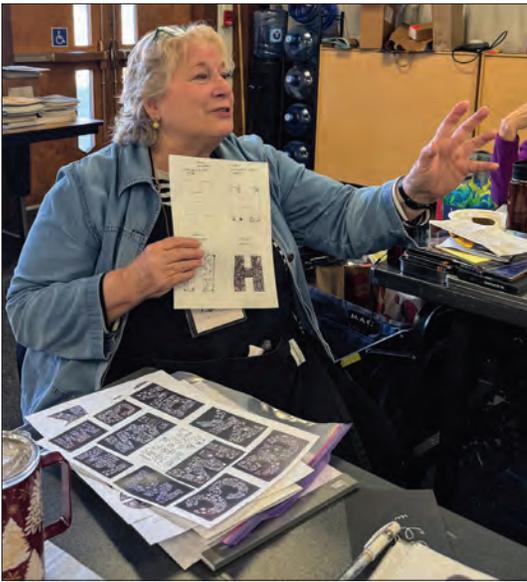


Below: The Decorated Envelopes showcased for attendees to vote on.

Right: The winners: Virginia LeRoux, 3rd Place; Valerie Franco, and Bonnie Lai, tied for First Place; are pictured here with their creative envelopes.

Far right: The beautiful cards created by Claudia Kruse, after working with Laura Bernabei in her session.

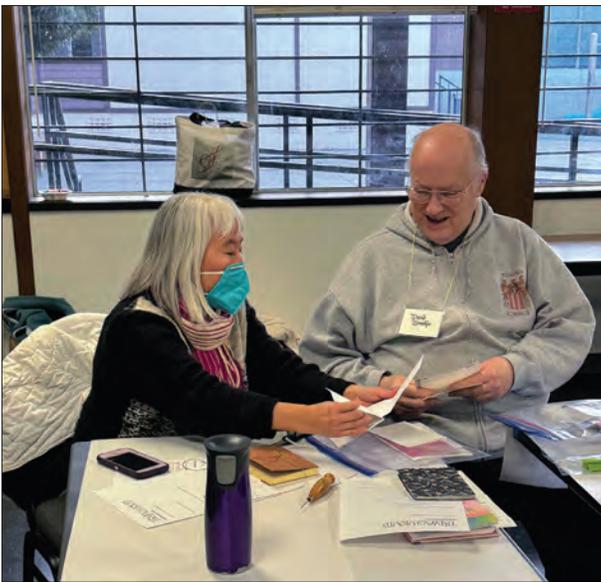




Laura Bernabei cheerfully teaching her session on 'Fun Decorated Letters'. So much fun Laura!



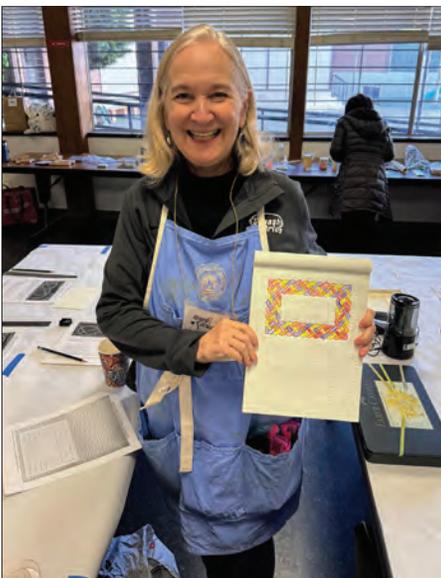
Meredith Klein demonstrating the letterforms for La Sylphide: 'a beautiful monoline hand' developed by Alan Blackman in the early 1990s.



David Brookes assisting Michiko Yamada in his 'Journal Making' session.



Terry Englehart, teaching her 'Iris Folding' session while Armando Anguiano looks on.



Sarah Cortes showcasing the celtic border in her 'Viking Interlace Design' workshop, that attendees worked on.



Marcy Robinson discussing the "One Sheet Books" process introduced in her session.