

# The Creative Hand

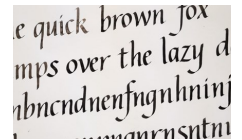


Newsletter of the San Diego Society for Calligraphy

Spring 2024

## In this Newsletter

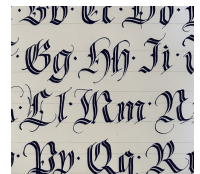
We've been busy for the last several months beginning in November and December as Elmo van Slingerland led us in four Saturday classes to help us master the basics of Italic calligraphy. Member Michelle Robnett has written an in-depth article describing Elmo's instruction, and we will post an excerpt here. We'll also provide a link to Michelle's complete article.



We then kicked off the new year early in January with Shreya Verma's "Dancing Petals" and we learned the charm of painting watercolor blossoms, including roses. We have pictures and member comments about her inspiring workshop as well as an article by Kathy Barker.



February brought us the expertise of Viktor Kams of Madrid, Spain. In our first hybrid workshop, we welcomed participants on Zoom as well as having a number of members in person at the San Diego studio of Eric and Claudia Strenger. It was a learning experience that turned out quite well. Viktor did a great job tending to all participants, both on-line and in-person. Thanks to Marsha Vanetsky, we have an insightful review of the workshop.



In March, we experienced four expert sessions by Andrea Wunderlich with her "Calligraphic Rhythm & A Spark of Gold" workshop. She led us from a single line, to inventive word forms and finished up with excellent tips on how to add sparkle to our pieces using both gold sheets and Finetec watercolor gold. Several members stepped up with reviews of Andrea's instruction. We thank them all.



We've added a new section to our newsletter, "What are Members Making." We have some photos of pieces our members have been working on in a wide variety of mediums.

We'll bring you up to date on details for the 50th Anniversary of SFC and provide information on upcoming Guild events. And, we have a listing of a few classes that are being taught by our members.



As always, follow us on [Instagram@sdsocietyforcalligraphy](https://www.instagram.com/sdsocietyforcalligraphy).

## Dancing Petals: Painting the Charm of Loose Watercolor Roses with Shreya Verma

Delightful, engaging, informative and inspirational are only a few of the adjectives that describe “Dancing Petals”, a wonderful workshop given by Shreya Verma. An added bonus was the extensive and beautifully illustrated set of handouts that were provided as a part of the workshop. Clearly written with encouragement and inspiration as a theme, Shreya gave us a keepsake of reference to use after the workshop. Beginning with a very thorough explanation of watercolor basics, Shreya presented an excellent way to understand the balance of water to pigment ratio. Her “drink analogy” was both delightful and useful. As she explained, when you want to create bold, intense color tonalities think of a “smoothie consistency”; thicker, more pigment blended with a small amount of water. For layering and a sense of depth think of a “fruit juice consistency,” slightly more water, still a lot of pigment. Next, for light washes, the analogy to an “iced tea consistency” was used. Finally for very pale over-washes Shreya encouraged us to think of “lemonade consistency,” very little pigment with a lot of water. Applying these basic watercolor principles was very helpful as we progressed to actually paint “our roses.”

Next, Shreya guided us through some basic brush strokes to practice in preparation for painting roses. Her demonstrations were so thorough and understandable that it made the process of painting roses a joy. Starting with the center using “C” shaped brush strokes and thick pigment, we moved on to crafting the petals and then adding washes for color blending. As she demonstrated, Shreya encouraged us to enjoy this creative adventure! Another very useful demonstration and reference that Shreya gave to us was a sampling of fillers and textures that added to the beauty of the final rose paintings.

Beyond guiding us through the process of creating our rose paintings, Shreya also presented an in-depth demonstration of color exploration and theory, as well as insights into developing compositions and the value of thumb nail sketches.

Although all the above was marvelous, one of my favorite parts of the workshop was watching Shreya paint roses and then adding gold foil to create an absolutely stunning effect. She carefully guided us through the whole process, and it was spellbinding!

Since the workshop I have created a whole batch of valentine rose paintings and am so grateful to Shreya for giving us this gift of creative encouragement and delight.

*Kathy Barker- A Review of Dancing Petals workshop by Shreya Verma*



Kathy Barker's Rose Medley

## Student Work from Dancing Petals Workshop



Leslie Keefauver embossed the letter S surrounded by roses



Loan Nguyen New Years card



Roses on notecard by Leslie Keefauver



First day Paint-along from Loan Nguyen



First day Paint-along from Margaret Burgess

## Student Work from Dancing Petals Workshop



Roses by Janet Ho



Student work, card and envelope



Kera Slavick - work from day 1



Dr. Nan's work from day 2 using the foiling tool

Student Work from Dancing Petals Workshop



Kerry Morrison - card sent to city official as a thank you



Leslie Keefauver  
Yellow roses



Marsha Vanetsky  
Valentine Card



Janet Ho  
Roses with lettering

Loan Nguyen  
Valentines Card



## Let's Get Italicized! With Elmo van Slingerland

We were thrilled to have Elmo van Slingerland as our instructor for his workshop "Let's Get Italicized" for 4 sessions in November and December 2023. Member Michelle Robnett has written up a great recap/description of the workshop. Here are some excerpts from her longer article. Thanks Michelle!

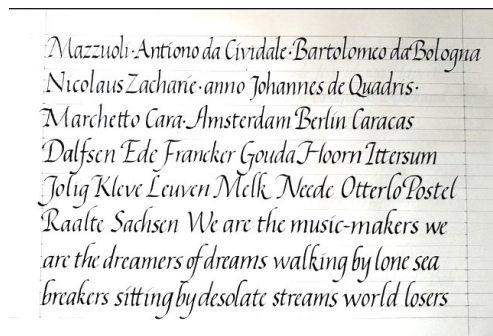
*Elmo is a calligrapher, graphics and typographic designer from the Netherlands. He has taught workshops throughout Europe, Australia, South Korea, Mexico, Canada, and the U.S. He has exhibited his calligraphy in Belgium, France, South Korea and the Netherlands; his work also appears in various publications.*

The focus of the class was Humanistic cursive that flourished in Italy during the 16th century Renaissance. The stunning course handouts were 32 pages of beautiful historic works, italic exemplars, layout advice and inspirational Italic pieces. The handouts were designed to take us beyond basic and swash italic to dynamic italic to increase the elegance and beauty of our italic writing!

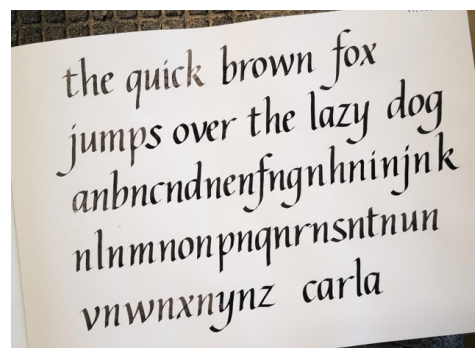
Supplies for the course included the broad edged pens (or nibs) Speedball C1 (3.251 mm) and C2 (2.718 mm), and smaller and larger sizes. Elmo recommended a C5-6 (0.6858 and 0.4064 mm respectively) for small or almost monoline writing. A Mitchell nib was also recommended for smaller pen sizes +/- 1mm. Optional pens include a Pilot Parallel Pen, size 3.0mm (pink cap), 3.8mm (green cap), or the 4.5mm (turquoise cap). Elmo recommended Speedball straight black plastic pen holders. Paper for practice includes layout paper, 11x17 inches or A3 size. Paper for finished projects includes a nacre finish 300 GSM etching paper such as Hahnemuhle etching paper, Arches, Canson, BFK Rives, or Ingres paper or paper you may prefer such as watercolor paper. Pelikan 4001 ink was recommended as if it did not bleed or spread on your paper. A good brand of watercolor or gouache, such as Winsor & Newton or Talens, were recommended for final calligraphic pieces.

Basic italic minuscules were demonstrated during Class 1 with emphasis on the basic shape underpinning Italic script, the branching stroke, with space left between the branch and stem for a 'triangle shape' between the vertical stem and branch, an example is included in **Figure 1**. Italic guidelines consist of a 4:5:4 nib width layout with a 5-nib width x-height space and 4-nib width ascender and descender spaces. Italic is written with a 5–7-degree slant from vertical, or a slant of 85-83 degrees slant from the baseline. The pen for italic is held at 45-degrees. Elmo warned that the slant should not become too extreme because it changes the character of the branching strokes and the thicks and thins in italic letters.

Class 2 consisted of refinement of basic italic letters, numbers and punctuation marks. Elmo reviewed student homework from the class Facebook page and suggested refinements for the basic minuscules. Students were encouraged to practice monoline italic minuscules using a pencil, pen, fine liner or small broad-edged nib such as a Speedball C6 nib (monoline italic minuscule, capital and numbers were included in the course handouts), or to trace the letters on the handouts to get a feel for their proper construction, or to draw the letters slowly using dots or the tip of the broad-edged nib to really see the shape of each letter, see **Figure 2**.



Margaret Burgess



Carla Standen

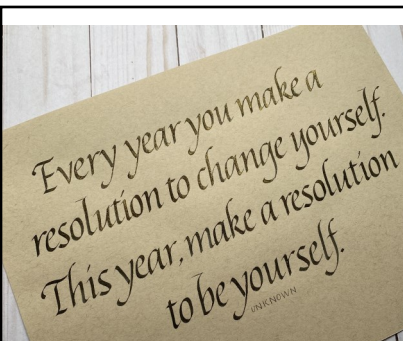
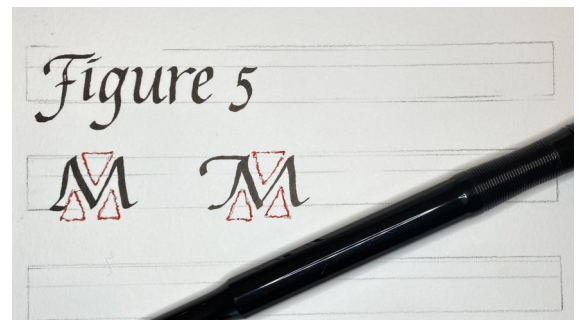
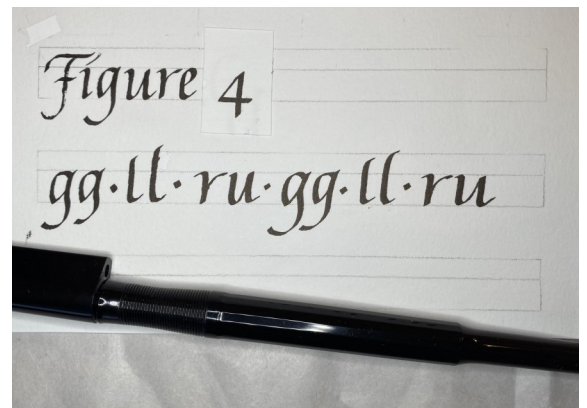
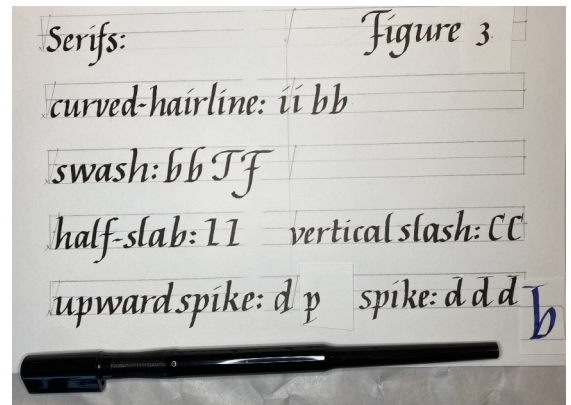


## Let's Get Italicized! continued

Elmo also demonstrated how to add a “secret curve” to ascenders, descenders, diagonals, and the stem of ‘f’ to enhance the letters’ elegance and grace. Elmo credits Peter Thorton with teaching him this technique. Ascenders can use a right or left entry curved hairline serif at a 45-degree to the entry majuscule stem or to even relax the entry serif to 30 degrees with a 30 degree exit stroke for more refinement. A short eyebrow stroke or swash, similar to the top stroke of ‘c or f’ can be added to a right or left curved hairline serif on the ascender for more elegance. Descenders can end with a straight curve sans swash or with a swash. A descender can even be extended below the baseline. Samples of flourishes and swashes were provided on exemplars and samples in the handouts. **Figure 3** shows the various serifs and exit strokes described in this course. When two letters such as ‘gg or ll’ are written next to each other in a word, entry serifs, descenders or ascenders length or shape may need to be adjusted or shortened to avoid conflict with the preceding letter. Entrance hairlines for letters may need to be shorter to adjust for the letter before it such as ‘ru,’ where the entrance hairline for the ‘u’ would be shortened to accommodate visual spacing between the two letters, an example of the modified descender, ascender and shortened entry serif are provided in **Figure 4**.

Class 3 covered the basic and swash majuscules or capital letters. The capital letters are based on the Roman Square, though italic capitals are narrower than the Roman capitals. Basic italic has entry and exit half-slab serifs and stands at a more vertical or 5-degree slant. The capitals with modest swashes have a slightly curved initial ascender with a slant of 5-7 degrees.

Class 4 demonstrated embellishments that could be added to minuscules and capitals to create a refined and elegant script. Spacing between letters in a word was demonstrated with the word dreamers, the furthest right point of a letter serves as the entry point for the following letter in a word. Elmo mentioned that the capital letter M can be a difficult letter to write well because the outside strokes are not parallel, however, the diagonals of the letter with the outside strokes creates equally sized triangles, and the triangle formed with the two diagonals is slightly larger than the previous two triangles **see Figure 5**. When preparing paper for a project, Elmo pounces the paper with powdered Gum Arabic in a cloth sack and brushes off the excess Gum Arabic with a feather.



Mariska Audriani

Mariska Audriana: “Elmo taught me how to gauge letters and spacing by eye.” She emphasized training the eye is equally as important as training hand movement or muscle memory. She stated she learned how to gauge a letter shape by looking at its negative space. Her favorite advice from Elmo was “write little words, not just merely practicing a letter. When you write little words, you can begin to see the relationship of letters with each other.”

## Fraktura with Viktor Kams

Reviewed by Marsha Vanetsky



Viktor Kams and Claudia Strenger in her studio in Old Town, San Diego

After spending two full days with Victor Kams, seeing double has now become a good thing. Victor is an amazing calligrapher, enthusiastic person, and an all around nice person to spend your valuable time with. So much information was shared over the two days that I will just highlight the most important take- aways for me. This class was the first time a hybrid Zoom format was used. There were relatively few bugs to work out and Kristi and her team of techies did an excellent job. All went smoothly for both those in person and for us on Zoom.

Victor's beautiful letters were composed of two strokes, a thick and a slightly thinner stroke. At first, we used two different width pens to accomplish this goal, and then he showed us how to manipulate one pen to get that same look. All his letters are built one stroke at a time and we were reminded to always control the spaces between the strokes. As the day progressed, Victor demonstrated a variety of letters, not just the ones on our handouts. He taught us about the little additional marks that could be made to fill up large empty counter spaces within some of the letters. We talked about the hackle mark and he showed us how it's properly made. Victor always paid attention to where his camera placement

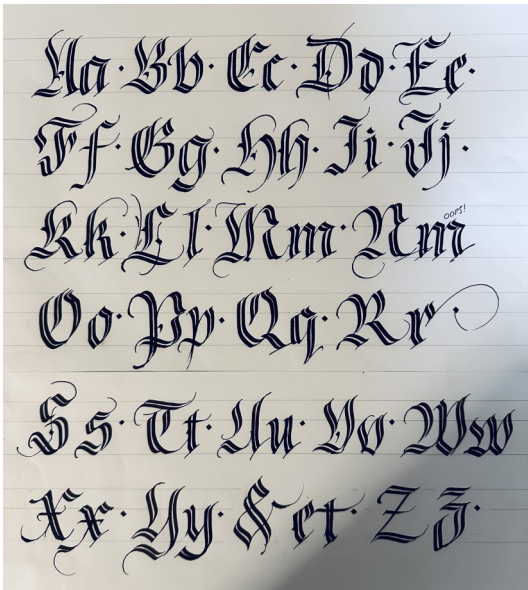
was at all times. He was always anxious to answer questions, make sure his volume was audible, and was always anxious to repeat demonstrating letters that were requested for a second showing. He reminded us several times the importance of not making our letters too heavy.

We began our first day by learning the minuscules and majuscules of Fraktura, one of the most beautiful Gothic hands. He stressed that all the vertical lines should be ever so slightly waisted. Counterspaces within the letters should all be very similar in width size. Ascenders are shorter than capital letters. When you want a thinner look, connecting the double line strokes at the top and/or bottom terminals frequently works. When working with the double stroke always begin by creating the left side of the letter first. The left stroke is usually rounded and the second stroke is usually pointed at the turning joints, and thinner than the first. The space between strokes should be consistent in width.

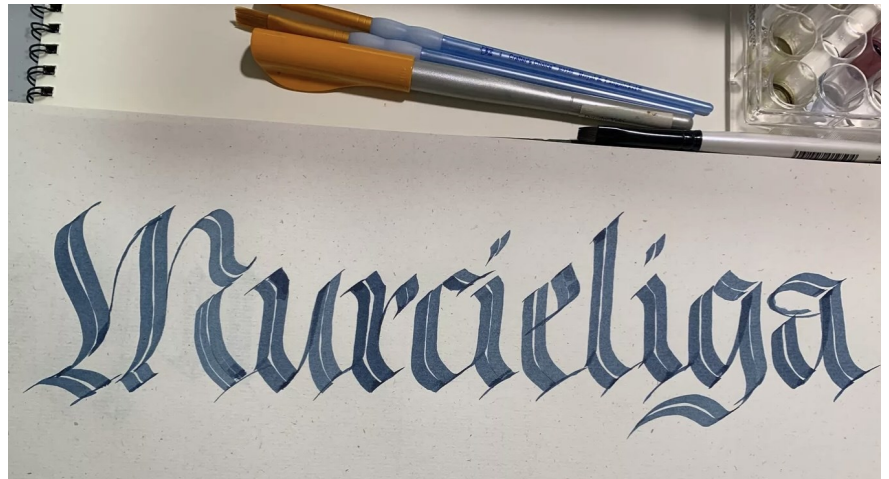
Victor likes using Pelican 4001 ink in his parallel pen and Canson charcoal paper while demonstrating. With every stroke he made, Victor verbally evaluated what he had just created. He keeps a piece of thin sandpaper at his desk and will occasionally sharpen his pen nib after writing for a while. In the final remaining time in class Victor demonstrated writing with a flat edge brush. Using this brush he showed how he writes vertically on a wall. In the end he challenged us all when watching the video of this class to count how many times he used the phrase "more or less". This was a class filled with so many "mores" that I would gladly take another Victor Kams class in the future.



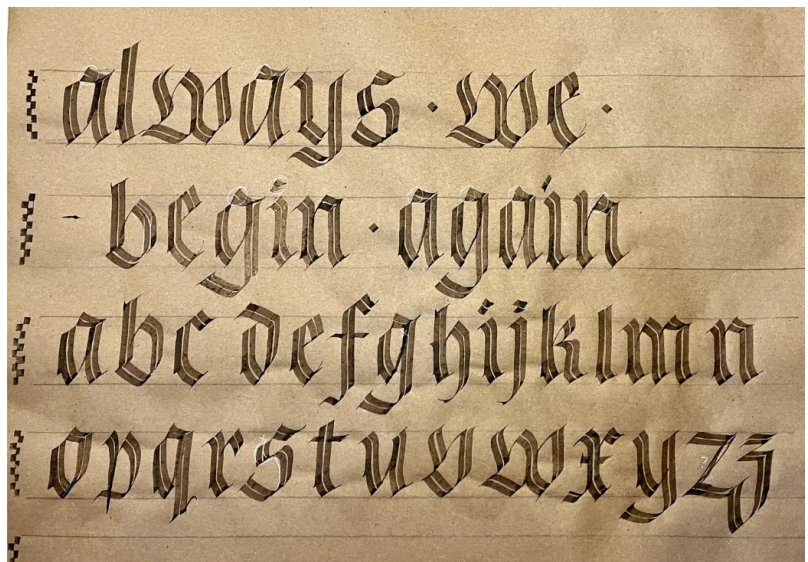




Kathy Barker



Dorothy Yuki



Heather Barton



Viktor works with Claudia, Caroline and Syeda



Claudia, Yvonne and Caroline are busy lettering



Viktor demonstrated how to create letters vertically with a flat edge brush.

Our first Hybrid event worked out well. Those in person enjoyed being together as well as having Viktor "in the room." Those who participated in the Zoom presentation got plenty of sharing and evaluation time from Viktor.



Thank you Claudia and Eric Strenger for the use of your fabulous studio for our workshop. You are wonderful hosts.

And all the supplies available were an added bonus!



## Calligraphy Rhythm & A Spark of Gold with Andrea Wunderlich

Several members answered our call for reviews and impressions of Andrea's workshop.  
Thanks to all for your highlights and take-aways from the class.

The lucky students who had the opportunity to study with Andrea Wunderlich were in for a real treat with so much information packed into the four-session workshop. Andrea is a very clear and methodical instructor. In setting the mood for our intended modern Roman letter treatment, she first reviewed some lettering history. We then began a series of exercises with Andrea's mantra "it all comes down to the Quality of Line". Reducing materials to simple Speedball C series nibs and gouache, along with tips on nib treatment and working with gouache, we focused on the line and control of the materials. After simple exercises that could be used as decorations, we addressed the letters, incorporating variations as needed. The emphasis was always on the quality of each stroke and the rhythm achieved when the letters work together.

Methodical exercises in step-by-step approaches to layout allowed us to see relationships between letters and lines, create cohesive text units, and "break the rules" to make a piece work. Further information on adding that "spark of gold" resulted in working with Coliro metallics (formerly Finetec) and how to enhance their use, and simple ways of working with pastels as adhesives for using patent or transfer gold and composition golds. Andrea was most generous with her time in critiquing work submitted to the Padlet app set up for the workshop. It was truly a delight to experience Andrea's thoughtful approach to teaching, and her openness to the students inquires and their experiences with materials that they were trying.

Thanks, Andrea, for the wonderful workshop.

Review by Cindy Haller

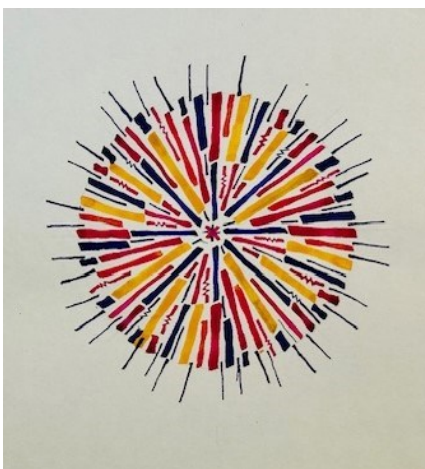


Dr. Nan's line exercises

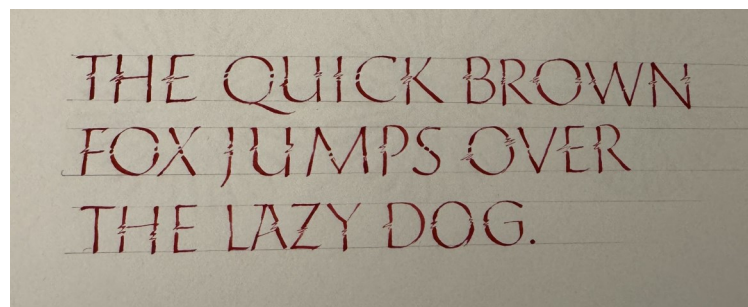
Andrea Wunderlich and her "Calligraphy Rhythm & A Spark of Gold" class! What a happy, sweet, helpful teacher she is! YAH! Great (non-boring) exercises on PRESSURE & RELEASE that even turned into works of art! I love making Romans and now after Andrea's class I'm so much more comfortable with them, my Romans are now dancing and touching and having a great time with me!

On top of this wonderful stuff Andrea showed us her gold ideas to decorate these wonderful guys (those Romans do become kind of personal to one and I think they love to play too)!

Thanks also to Nan and Kristi for hosting a great class! Very organized and I really liked the one weekend, break for two weeks and then another weekend format. YAH!  
Annie Lawrence



Yvonne Perez-Collins line exercises transformed into a beautiful shape



Stephanie Chao word practice

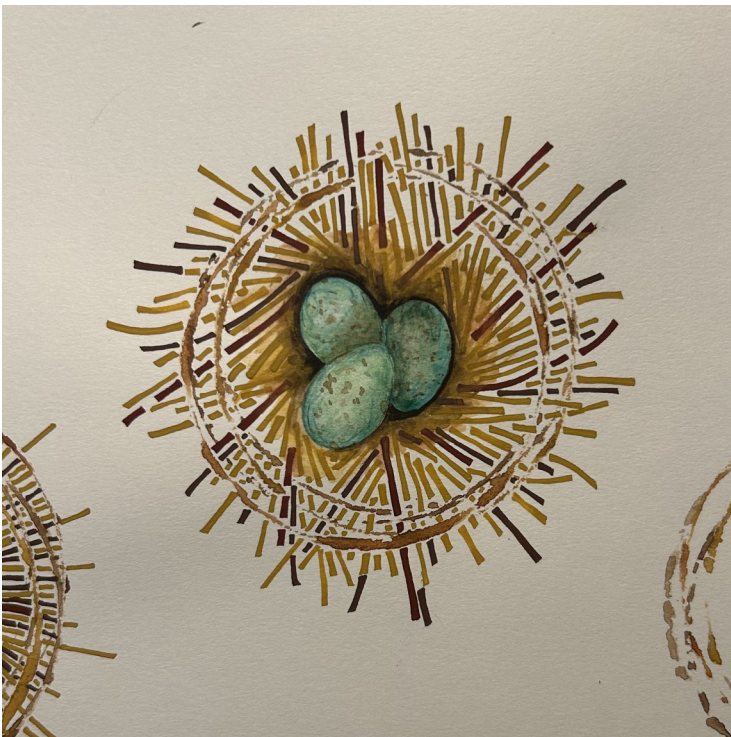
This was my third class with Andrea, and I can't say enough about her style of teaching. She is SO organized (in her teaching style and being able to maneuver Zoom), and willing to share everything, it really does feel like we're right there with her. I appreciate her going through every step of what she does so we actually learn and understand "why" we are doing these steps.

Highlights for me were: learning how to bounce, stretch, touch and manipulate letters; tips on loading my pen with gouache properly to get lovely blending; and how to use Finetec to make embossed patterns in the gold ("worth the price of admission" for me!).

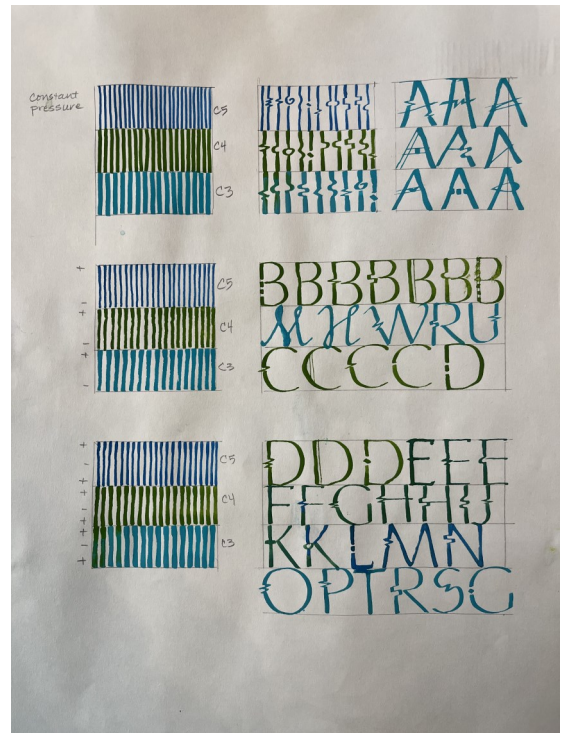
I'm also very grateful for the many beautiful handouts and worksheets – we *are* visual people and they were very helpful.

Lastly, a very big thank you to Nan, and Kristi. The timely follow ups and reminders kept me on track and were so helpful - I didn't have to continually look back through emails to find something.

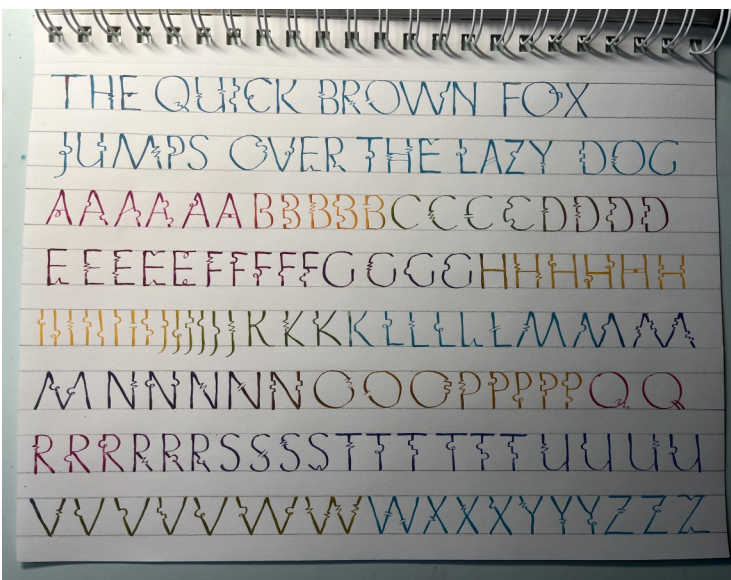
Linda Ross



Tess Vonfeldt-Gross



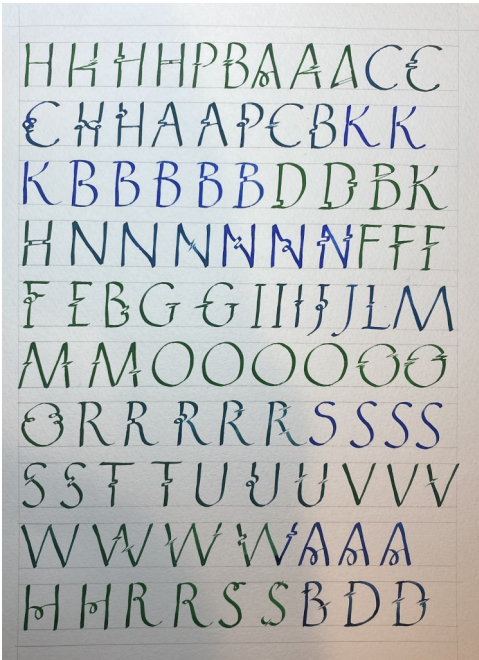
Claire McFeely



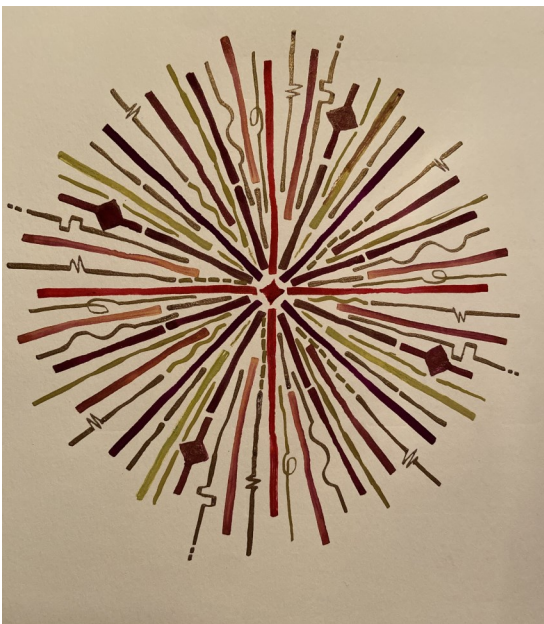
Barbara Hufnagel

"What I loved most about this class is seeing Andrea's work process, from design to completion. I tend to get stuck at the draft stage of a project, and the framework, tips and techniques that Andrea shared helped me get unstuck and finish a few trial pieces by the end of class."

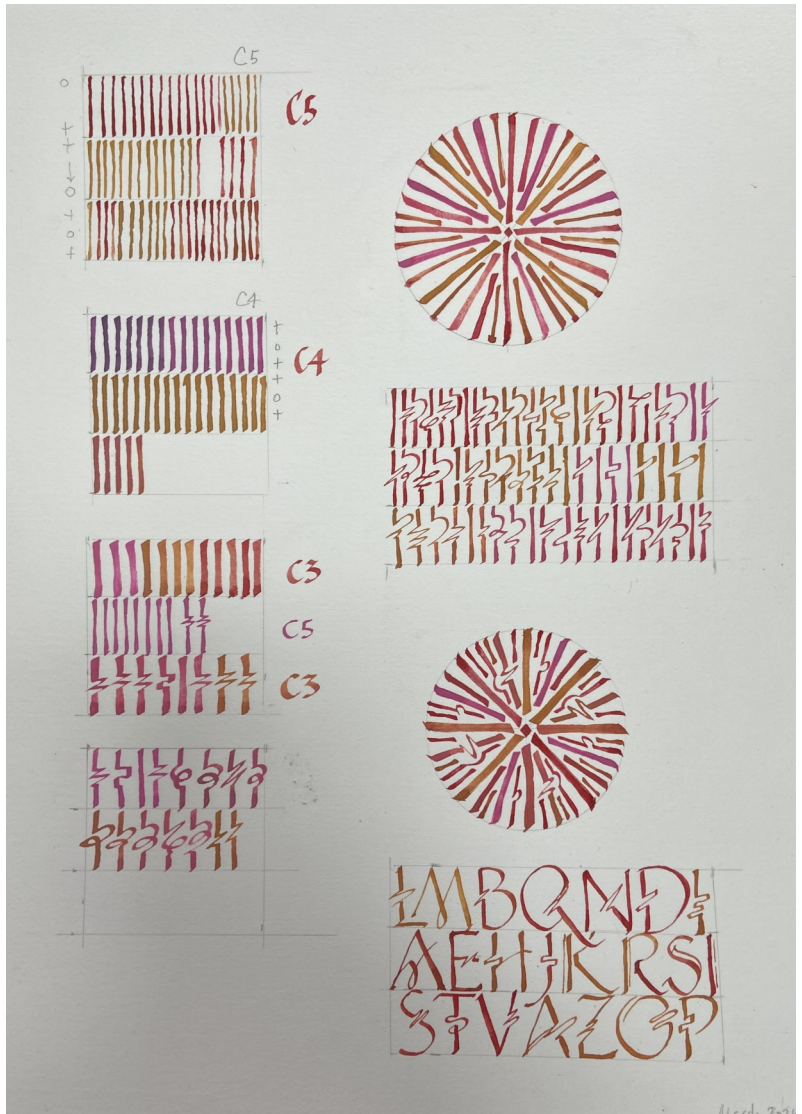
Eu Geen Ooi



Mariska Audriani - Letter Variations



Linda Ross

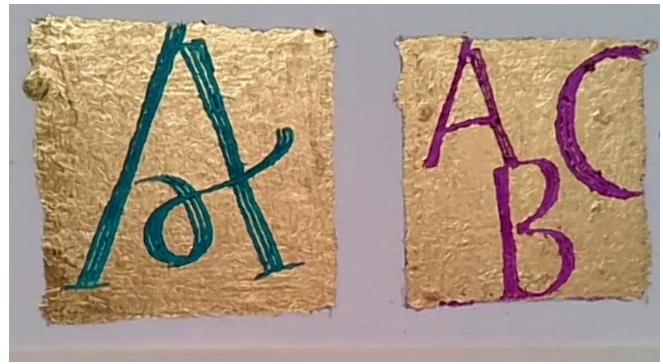
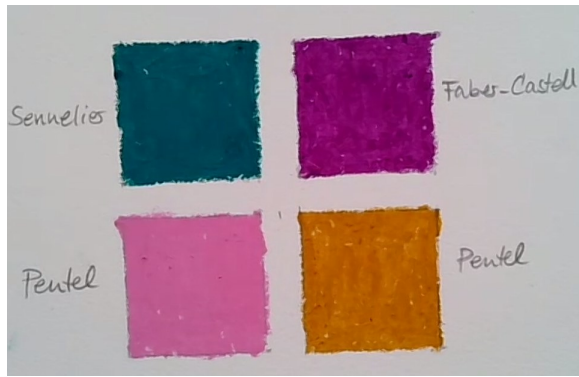


Jan Boyd - Pressure Release Pressure in lines, shapes, letters

It was a pleasure to host Andrea's workshop with SD Sfc. Andrea is wonderful to work with! We had a lively class full of enthusiastic students. We had calligraphers at the beginning of their calligraphic journeys and well-seasoned calligraphers too! No matter the prior experience, I think everybody learned a lot and a world of possibilities has been opened up to us! Andrea has added a brilliant spark to all our lives!  
Nan Anantharaman



Nan Anantharaman Alphabet Experimentation



### And a Touch of Gold

On day 4 of Andrea's workshop she showed how to transfer sheet gold onto areas covered by oil pastels. Using her broad edge pen she then wrote letters to reveal the colors below.

Above: Samples of different brands of oil pastels

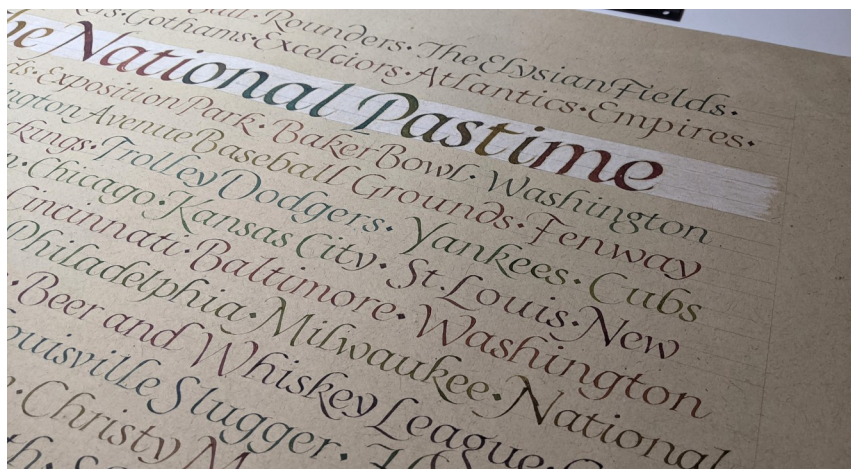
Above right: Lettering reveals the color of the oil pastel beneath the sheet gold.

Right: Linda Ross adorned her spiral piece with gold

Below: Yvonne Perez-Collins decorated her piece with touches of gold throughout the lettering



## What Are Members Making?



Randall Hasson - The National Pastime  
Sample of his personalized letterform "Romitalic"



Liz Thompson - card and envelope inspired by workshop with Violet Smythe sponsored by the Inland Empire chapter



Janice Shigehara made a sachet using homegrown lavender and painting with watercolors and Dr Martin's pen ink



Claudia Strenger—her work from on-going classes with Anne Elser



Janice Shigehara - tea bag painting with sumi and watercolors. Words with Dr Martin's pen ink



Guin Lee

Romans Study Group



Risa Gettler's logo design for a Temecula winery, Robert Renzoni Vineyards, has been accepted into the Richard Harrison Collection of Calligraphy and Lettering, San Francisco, CA.

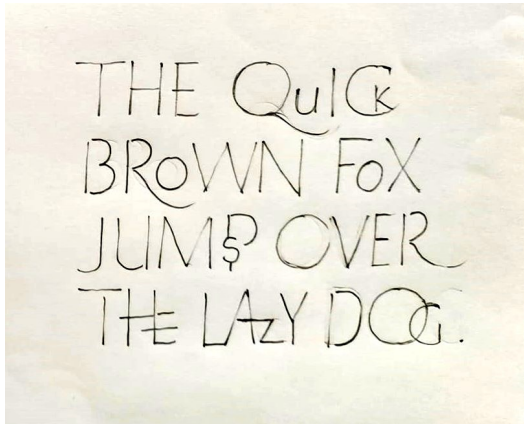


Marsha Vanetsky - Clothesline Letters with Collage with Dot Boyd (Ocala Calligraphy Guild)



Wendy Telford - booklet made from slide mounts and filled with postage stamps





Thumbnail sketches from Romans Study Group. More sessions covering Roman ligatures are planned.

Above: Guin Lee

Below: Jenny Allen



Andrea Factors watercolor pieces above and below



## Members Teaching

Risa Gettler's upcoming Spring Course starts April 19th and runs through May 17, 2024 on Zoom (5 Fridays 10am - 12noon PT). This course is through the University of Riverside (UCR/Osher)

The class will focus on learning how to accurately reproduce, create patterns and paint medieval manuscript art.

Each week students will receive 6 decorative capital letters to choose from and there are Show and Share presentations, demos and discussions. The course ends with a Grand Finale.

Contact Risa for registration information: [inkcredible@ez2.net](mailto:inkcredible@ez2.net)



Members Claudia and Eric Strenger's Stationery and Calligraphy Studio has posted their calligraphy classes for April and May. They are offering a variety of fun classes including Intro to Copperplate, Modern Calligraphy, Brush Calligraphy and Journal Lettering. And every third Friday they hold a Creative Get-Together in their San Diego studio offering a look at new tools and supplies. Ask about paper, inks, nibs. Try new brushes, watercolors, alphabets. Get suggestions on your current projects, enjoy the company! Check their website for exact dates and class information.

[STRENGERSTUDIO.COM](http://STRENGERSTUDIO.COM)



## Memorials for Larry and Marsha Brady

### Kristi Darwick

Larry and Marsha Brady were founding members and very active in the society and the larger calligraphic community. Our society honored them with Life Membership and many of us were still in touch with them. Marsha had given me permission to use their exemplars for the San Diego chapter's Romans Study Group. Early on, I was fortunate to participate in a workshop series with Marsha - in Arizona! I had been unable to get in touch with anyone at SfC for information about joining, so, throughout 2003, I drove to Arizona for calligraphy workshops - I'm still a member there. Marsha put me in touch with Barbara Close and I later started taking classes at Cerritos College and eventually joined SfC.

### Andrea Factor

I am so deeply shocked by this stunningly sad news. I was privileged to have studied with both Larry and Marsha at Cerritos College. They were both outstanding and inspirational instructors. I was so fortunate to extensively study with Marsha for two yrs. Under her tutelage, I tremendously advanced my calligraphic skills and knowledge. Marsha was a Mentor's Mentor, an instructor for the ages!!!

The Bradys were renowned as artists and Calligraphers. It is a huge loss to all who were fortunate enough to have known and studied with them. Tears and sadness fill my heart. May they find Eternal Peace. With Much Sympathy,

Andrea Factor

### Risa Gettler

Marsha changed my life and remained a friend past and thru her retirement. I just sent her a birthday card - yes, a sister Sagittarius - and hers was one of the first holiday cards I received. So alive and a reminder to us all how-thin-the-veil.

### Alexis Reiter

Marsha Brady came to teach a layout class in Edmonton, in the 1980's. That class remains a highlight in my calligraphic career. It was the first time that anyone actually taught the basic skill of laying down parallel lines on paper. We were introduced to the use of a hard pencil to draw lines and the use of a printer's ruler. This became so helpful when I began doing commission work for individuals and at all levels of government. I remember learning that Larry had done Roman caps with a cat whisker. I tried and failed. I am still amazed by that.

This is such sad news. Thank you for sharing.



One of Marsha Brady's exemplars

To Download [click here](#)

## Phawnda Moore

Sad news of Larry and Marsha Brady. Remembering Larry Brady, whom I studied with in 1989 (!), as a gracious, kind and thorough instructor. I was fortunate to be in his workshop “Color & Calligraphy”, by the Friends of Calligraphy, at UC Berkeley. As promised, we learned basic color theories and principles and practical

exercises in color mixing. I’ll share some of the content of the class from my notes:

Larry’s favorite definition of color harmony was: “Any and every color used that meets the needs of the artist.”

In his analysis of color, he included the human as well as psychological aspects, such as physics, chemistry, psychological, aesthetics. Like Sheila Waters, he used a double primary palette.

We did a value scale of greys, 1 to 10, then a chromatic scale, studied brightness/dullness.

Larry recommended zinc white for the purest tints, permanent white for the greatest opacity (gouache). He gave a thorough description of various color wheels, citing Johannes Itten. I

always think of him when I see color wheels.

**\*\* Photo \*\*** Each student received a package of cover pieces in many colors to write the same color of gouache ON each piece as a reference. So on brown paper, for example, we’d have all the names of colors written IN the colors. I, for one, never completed this project and for years I checked in with Carla Tenret to see if she had. It was a bit overwhelming for us at the time, and I truly believe most intended to complete it . . . someday. I’d bet that there are a few others out there who remember this assignment. . .

But here’s a photo of mine today. I somehow think Larry would just kindly say, well, you can pick it up anytime you like . . . .”



Phawnda’s Color Wheel

# SfC 50th Anniversary Celebrations

We are presenting our 50th anniversary logo, created by Society for Calligraphy member and internationally renowned calligrapher, Yukimi Annand! The year 1974 saw the founding of four guilds in the U.S. and Canada: Society for Calligraphy, Los Angeles; Society of Scribes, New York; Friends of Calligraphy, San Francisco; and Calligraphic Arts Guild of Toronto (formerly Handwriters Guild of Toronto). In the U.S., those were influenced, in large part, by Donald Jackson, aka the “Queen’s Scribe”, who came to the U.S. to teach and strongly encouraged us to form calligraphy guilds.

A resurgence in calligraphy was already taking place, in part due to Edward Johnston’s landmark book, *Writing & Illuminating & Lettering*, still in print today. Maury Nemoj was advertising art director at Columbia Pictures and a lettering artist at Universal Studios, as well as the designer of 200 album covers for Capitol and Warner Bros. records. He taught calligraphy for UCLA extension. His students made up a substantial segment of those interested in founding the Society for Calligraphy.

The Society for Calligraphy (SfC) was officially formed on February 2, 1974, the first calligraphy guild in the U.S. It was swiftly followed by the aforementioned organizations, and today, there are 85 guilds in the U.S. and 16 in Canada. At the height of our popularity, SfC had more than 1200 members. Today, we have more than 556 (and growing), spread among seven chapters which are based across southern California. Our many classes, many of which are currently conducted online, continue to attract new members from across the U.S. and the globe. Throughout 2024, and beyond, we’re planning several activities for our members to celebrate this momentous occasion, culminating in a five-month exhibit at the Sam and Alfreda Maloof Foundation for Arts and Crafts, in Alta Loma.



Save the Date! Opening reception is  
October 26, 2024, 2:00pm—4:00pm.

For more information on the Celebration

[click here](#)

In Honor of our 50th Anniversary  
The Society for Calligraphy presents

*Celebrating  
Creativity*  
*the letters · the art · the joy 50 years*

Our Non-Juried Exhibition will take place  
October 24, 2024 through February 16, 2025

Sam and Alfreda Maloof Foundation  
for the Arts and Crafts  
5131 Carnelian Street, Alta Loma, California 91701

12:00 PM - 2:00 PM Fridays & Saturdays

Opening Reception October 26, 2024  
2:00 PM-4:00 PM



## March 2024 - Letter from the President

It's raining hard today in Southern California. Unfortunately, some areas worry about mud slides and there have been evacuations. Fortunately, I'm situated on a more stable hill and am enjoying a warming cup of tea as I write.

Thanks, Wendy, for pulling together our newsletter! I know it's partially a waiting game for you, depending on others to provide text and images and you wait on me quite a bit—I appreciate your patience!

Thanks to all our San Diego members—your support is what allows us to continue to offer great instructors and topics. And a huge shout-out to our board members who are our most critical players: Laurie Coe - trusty Secretary; Carol Weston - our talented Treasurer (outgoing); Dr. Nan Anantharaman - Tech Expert and Events team member; and Wendy Telford - Newsletter Editor, who pitches in for so much more. I'll mention our other wonderful volunteers in our next newsletter!

And many thanks to all who sent artwork—it adds such cheer to our pages! We love being inspired by what other members are doing, both in our own workshops and in those they take from other organizations.

We've had some wonderful workshops and programs this past quarter. We started with Viktor Kams, all the way from Madrid, teaching brush Fraktur. It was our first foray into a hybrid class, since we didn't want any of our members to miss out. We also introduced Padlet at that session—there is a slight learning curve, but is a wonderful tool! For the future, I think hybrid classes are the way to go for accommodating both in-person and zoom, but not for everything.

In March, we enjoyed a fantastic class with Andrea Wunderlich, of Bavaria. Andrea has just won the International Calligraphy Award in Belgium—her self-assigned focus on “Modern Illumination” has served her, and her students, well. We're so fortunate that Zoom has potentially opened the world to us. In every class that Andrea has taught for us and for our sister Inland Empire chapter, Andrea has given a new perspective and new techniques that we can carry into our other work. We hope to have many more opportunities to study with her!

We didn't have anyone step up for our open Treasurer position, which is concerning. Please give that some thought. It could be a shared job, or if we hire a bookkeeper, the Treasurer would not need to do much more than provide the financial reporting to the board and write and deposit a few checks.

Happy spring, all!

Kristi

### **Your Board of Directors**

Kristi Darwick, President

Carol Weston, Treasurer

Laurie Coe, Secretary

Wendy Telford, Exhibits/Newsletter

Nandita Anantharaman, Member at Large

**Follow us on Instagram @sdsocietyforcalligraphy**

**[www.societyforcalligraphy.org](http://www.societyforcalligraphy.org)**



**Scholarships may be available for some workshops. Contact a Board Member for more information.**