

1 Copperplate



Raoul Martinez, instructor
Seven Tuesday evenings • 6:30–9:00 PM
January 9, 16, 23, 30, February 6, 13, 20
\$150 FOC members / \$170 non-members

Copperplate, an elegant, flowing script, delights the eye with its hairlines, bold swelling strokes and repeating ovals. It traces its roots back to 17th century Italy. Its name comes from the etched copper plates that were used to print copybooks. Immortalized by George Bickham in *The Universal Penman*, it is still used today for formal occasions and anything that calls for refined elegance. In this class, students will study the pressure and release principle, the basic strokes and the lowercase and uppercase letterforms.

All levels of lettering experience are welcome.

Supplies: Paper, pens and ink can be purchased at the first class for approximately \$20. Please bring a slant board (any stiff, smooth board minimum 18 x 20) and paper towels to class.

2 Roman Capitals



Chris McDonald, instructor
Seven Saturday mornings • 10 AM–12:30 PM
February 17, 24, March 3, 10, 17, 24, 31
\$150 FOC members / \$170 non-members

Classical Roman capitals, most famously represented by the inscription at the base of Trajan's Column carved almost 2000 years ago, have long stood as a high point in the aesthetic development of our alphabet. They have thus long served as a vital source of inspiration for calligraphers, typographers, stone carvers, sign writers and other lettering artists.

The course offers an introduction to the broad-edged pen via the classical proportions and basic forms of this enduring lineage. Serif variations will be explored. Simple concepts of spacing and design will be emphasized. Basic skills of writing with a flat brush will be introduced.

All levels of lettering experience are welcome.

Supplies: *Basic Supplies** plus Gilbert Bond 25% cotton 11 x 17 plain practice paper pad; Speedball C-2 pen nibs; 4B pencil and pencil sharpener; plastic eraser; 24-inch metal ruler (not cork backed); 24-inch T-square; large triangle (with long edge of at least 16 inches); calligraphy easel, drawing board or slant board (20 x 26 inch recommended); drafting tape; ½-inch flat brush; and black gouache.

3 Blackletter



Meredith Klein, instructor
Seven Tuesday evenings • 6:30–9:00 PM
April 10, 17, 24, May 1, 8, 15, 22
\$150 FOC members / \$170 non-members

Blackletter (sometimes called “gothic”) is a name given to several scripts that first arose in medieval times. Still popular today due to the beauty of its structure, rhythm and spacing, blackletter is not only excellent for text pieces, but can also be used to create dramatic headlines, patterned backgrounds, logos and more. Consistent letterforms and spacing make blackletter hands good for beginners. In this class we will begin with basic Textura and move into a simple but beautiful form of Fraktur.

All levels of lettering experience are welcome.

Supplies: *Basic Supplies** plus a 14 x 17 inch pad of layout bond paper; we will use mostly Brause nibs in sizes 5mm to 3mm.

**Basic supplies* are listed on other side.

4 Brush Italic



Melissa Titone, instructor
Four Saturday mornings • 10 AM–1:30 PM
May 26, June 2, 9, 16
\$120 FOC members / \$135 non-members

This class will introduce you to the wonderful, versatile world of pointed brush lettering. The commercial art field is full of quirky, stylistic brush lettering (just look on the grocery store shelves). Experience the unique pressure and release rhythm of the brush while learning letterforms based on the Italic upper and lower case letters. We will also cover special effects of color blending and shading with brush markers to make your letters pop! A working knowledge of Italic is helpful, but not imperative.

All levels of lettering experience are welcome.

Supplies: Pentel Color Brush in the color of your choice (preferably a dark color); a 9 x 12 pad of translucent marker layout paper (Borden & Riley Boris Marker Layout or Bienfang Graphics 360); pencil and eraser. We will discuss in class which brands of markers you can purchase for the special effects portion of the class.

5 Italic



Patricia Coltrin, instructor
Seven Tuesday evenings • 6:30–9:00 PM
September 4, 11, 18, 25, October 2, 9, 16
\$150 FOC members / \$170 non-members

The italic hand first appeared during the Italian Renaissance where it was used by artists and scholars, diplomats and papal scribes. Today, it is one of the most expressive and versatile scripts available to the calligrapher. This class will study the construction of both minuscules and majuscules, focusing on proportion, rhythm and spacing. You will see many

historical and contemporary examples. We will touch on simple variations.

All levels of lettering experience are welcome.

Supplies: *Basic Supplies** plus 14 x 17 Strathmore layout bond pad; T-square; protractor; drawing board.

6 Basic Design



Rick Paulus, instructor
Four Saturday mornings • 10 AM–1:30 PM
September 29, October 6, 13, 20.
\$120 FOC members / \$135 non-members

The challenges of placing text on a page in a meaningful way can be a daunting leap for one who has never attempted to do so. A series of independent assignments will gently guide you through the process of taking your work from concept to completion, using easily acquired methods and processes. As you explore the basics of design, you will use a range of papers and mediums including gouache, watercolor and gold leaf—all essential tools in the calligrapher's studio—to further your abilities as an artist.

Basic knowledge of at least one calligraphic hand is required.

Supplies: *Basic supplies** plus 12” roll of tracing paper; slant board; two small tubes gouache; two small tubes watercolor; old “retired” small brush for mixing (can be poor quality); T-square recommended but not required.

Friends of Calligraphy is a nonprofit society of persons interested in calligraphy and related arts. FOC membership is open to all, and new members are invited to join at any time during the membership year. For more information please visit our web site: friendsofcalligraphy.org/pages/join

Basic Supplies

and/or additional supplies specified by each instructor are listed after each class description. The term **Basic Supplies** refers to:

Black ink (Higgins Eternal), all sizes Brause pen nibs, one or two pen holders, pencil and eraser, 18 or 24 inch metal ruler, notebook, cotton rag, a small water jar.

If other pens, nibs or holders are specified for a class, (e.g., Copperplate, Brush Italic), then it is not necessary to buy the Brause pen nibs on the Basic Supplies list.

Calligraphy supplies, especially Brause pen nibs, can be difficult to find. Call or visit your local art supply stores, such as Arch, Dick Blick, Castle in the Air, Flax. If they don't have what you need, contact the calligraphy mail order vendors:

John Neal Bookseller, 1-800-369-9598
www.johnnealbooks.com
or

Paper & Ink Arts, 1-800-736-7772
www.paperinkarts.com

The Instructors

Patricia Coltrin has been inspired by letters since 1985, when a friend loaned her a Pelikan pen. Initially studying with John Prestiani and Thomas Ingmire, she began a freelance calligraphy business in 1992, doing both private and commercial commissions. She enjoys teaching both privately and in the classroom.

Meredith Klein fell in love with blackletter in high school. She studied the "black" hands for four years with Ward Dunham and Linnea Lundquist, and has taken Fraktur workshops from Luca Barcellona and Giovanni de Faccio. She has taught at Trivial Pursuits, been a guest instructor at Janice Braun's History of the Book class at Mills College, and gives private lessons. Her work has been published in *Bound & Lettered* and *Alphabet*. Her Fraktur calligraphy was used for *Swords & Angels*, a limited edition artist book, in 2016.

Raoul Martinez had an informal exposure to calligraphy while he was in college. In 2009, his interest was rekindled by the Kalligraphia exhibit. He started taking classes offered by Atelier Gargoyle and Friends of Calligraphy, where he fell in love with Copperplate. Raoul's artwork has been shown at the San Francisco Public Library, Filoli, the Presentation Center and the Sebastopol Center for the Arts. For examples of his work see CalligraphybyRaoul.com. He has studied under Judy Detrick, Claude Dieterich, Heather Held, Michael Sull, Georgianna Greenwood, Pat Blair and Melissa Titone.

Chris McDonald began to study calligraphy 10 years ago in the introductory classes offered by Friends of Calligraphy at Fort Mason, where he still continues to enjoy the craft as both a student and teacher.

Rick Paulus has been a calligrapher and a teacher for over forty years. Rick apprenticed for several years at the legendary Tolley Studios, in Washington, DC, before becoming the engrosser for the US State Department. In 1998, he was appointed chief calligrapher of the White House, where he remained for two presidents. Today, Rick enjoys calligraphic explorations from his studio nestled in the coastal hills of Sonoma County. Rick has been active in calligraphy guilds throughout his career, and is excited to be teaching the Basic Design for Calligraphers class at Fort Mason.

Melissa Titone has owned a freelance calligraphy business since 1988, doing everything from wedding invitations to commercial lettering. She enjoys teaching children and adults, both privately and in workshops and classes. Her work has been published in several books, including *Greeting Card Design*, *The Speedball Textbook*, *American Corporate Identity*, *Letterheads Gone Digital*, *The Artful Letter Engagement Calendar* and *100 New York Calligraphers*. She was co-director of The Passionate Pen, 2015 International Calligraphy Conference.

Logo design by Susie Taylor; brochure design by Judy Detrick

How to Register

You may visit our website at www.friendsofcalligraphy.org/classes. Instructions on how to register and pay online are provided there.

You may complete the form below with a mark beside the class(es) in which you wish to enroll. Your tuition check should be made payable to **Friends of Calligraphy** and mailed with this form to:

Coordinator, Fort Mason Classes
Friends of Calligraphy
P.O. Box 425194
San Francisco, California 94142-5194

1. _____ **Copperplate** • Martinez
\$170 (FOC members: \$150)
2. _____ **Roman Capitals** • McDonald
\$170 (FOC members: \$150)
3. _____ **Blackletter** • Klein
\$170 (FOC members: \$150)
4. _____ **Brush Italic** • Titone
\$135 (FOC member: \$120)
5. _____ **Italic** • Coltrin
\$170 (FOC members: \$150)
6. _____ **Basic Design** • Paulus
\$135 (FOC members: \$120)

NAME _____

STREET _____

CITY, STATE, ZIP _____

PHONE or E-MAIL _____

Please register for any class at least six weeks in advance. Class size is limited to 16. You will be notified by the Fort Mason Class Registrar if you have a place in the class or are on the wait list. Payment of tuition is necessary to hold your place on a wait list. If you need to withdraw, a full refund will be issued 14 days before the class begins. Otherwise the tuition fee is forfeited unless a wait-listed student can take your place.

2018 SCHEDULE

The Friends of Calligraphy

CLASSES at FORT MASON SAN FRANCISCO

Register now for classes in the annual series sponsored by the Friends of Calligraphy. Open to the public, these classes are meant for beginners and for scribes who wish to continue improving their skills.

Class size is limited to 16 people. Classes meet in Building C at Fort Mason Center, San Francisco. There is metered parking within and outside the gate. Fort Mason is renovating and that may require some classes to relocate. Updates will be posted to our website.

The Friends of Calligraphy, Inc.
P.O. Box 425194
San Francisco, California 94142-5194
www.friendsofcalligraphy.org

RRRR
CLASSES
Moutan Peony

Meditating
CLASSES
Midnight

Bickham
BASIC DESIGN