

1974 • 2024
The Friends of Calligraphy
YEARS
2025 CLASSES

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.

Classes will be held

Online

—or at—

Fort Mason, Building C

2 Marina Blvd., San Francisco, CA 94123

—or at—

Albany Senior Center

846 Masonic Ave., Albany, CA 94706

How to Register

Visit our website friendsofcalligraphy.org/pages/classes.html for instructions on how to register and pay by mail or online.

— or —

Write FOC about the classes which you wish to enroll. Your tuition check should be made payable to Friends of Calligraphy and mailed to:

Registrar, FOC Classes

Friends of Calligraphy

P.O. Box 425194

San Francisco, California 94142-5194

Please register for any class at least six weeks in advance. Class size is limited to 16. You will be notified by the FOC 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.

The Instructors



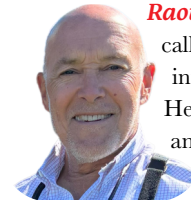
Judy Detrick taught calligraphy and graphic design at College of the Redwoods on the Mendocino coast for more than 25 years. Her work can be found in several anthologies of calligraphy and graphic design, and she is represented in the Harrison Collection of Calligraphy at the San Francisco Public Library. She is the author of *Simply Calligraphy, A Beginner's Guide to Elegant Writing*.



Katie Leavens is a freelance illustrator & calligrapher based in San Francisco with a degree in Design. She loves exploring the relationship between tradition and modernism through her art. Katie has been teaching calligraphy since 2020. Her teaching style emphasizes the development of fine motor skills, tool control, and design principles. She strives to make her classes accessible and enjoyable for all skill levels.



Meredith Klein first fell in love with calligraphy in high school. Originally self-taught, she has studied with many internationally known calligraphers, and attended monthly “Black Sabbath” classes with Ward Dunham and Linnea Lundquist, focusing on blackletter and uncial forms. In 2006, directed to use her “go-to” hand in a manuscript book class, she chose uncial, and has since used the hand both as texture and text in pieces, artist books and cards. She regularly teaches for FOC, has taught in-person and online for other guilds, as well as local venues, and was a guest instructor at the Mills College History of the Book class. Her work has been published in *Bound & Lettered* and *Alphabet* (the journal of FOC), and her blackletter appears in a limited edition artist book, *Swords and Angels*.



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 all things blackletter. Raoul's artwork has been shown at the San Francisco Public Library, the Oakland Asian Cultural Center, Filoli, the Presentation Center and the Sebastopol Center for the Arts, and has been published in the *Speedball Textbook* and *Alphabet*. Raoul hosts the Blackletter Brunch, a monthly online salon for blackletter enthusiasts. For examples of his work, see www.CalligraphybyRaoul.com.



Rick Paulus has been a calligrapher and a teacher for over forty years and has thirty years experience in commercial and fine art calligraphy. Rick apprenticed for several years at the legendary Tolley Studios, in Washington, D.C., where he wrote more Engrosser's Script than you can fit into a bottle of ink. In 1998, he was appointed chief calligrapher of the White House, where he remained for two presidents. Today, he continues his calligraphic explorations from his studio near the shores of Buzzard's Bay, Massachusetts.

Friends of Calligraphy is a nonprofit society of people 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 website:

friendsofcalligraphy.org/pages/join.html

***Basic Supplies** and/or additional supplies specified by each instructor are listed after each class description.

The term **Basic Supplies** refers to:

Non-waterproof black ink (*i.e.*, Pelikan 4001, Higgins Eternal, or Dr Ph Martin's Hydrus Carbon Black), all sizes Brause pen nibs, one or two pen holders, pencil and eraser, 18 or 24 inch metal ruler, notebook, cotton rag, and a small water jar.

If other pens, nibs or holders are specified for a class, then it is not necessary to buy the Brause pen nibs on the Basic Supplies list.

For more information on where to buy supplies visit: friendsofcalligraphy.org/pages/classes.html

1 Footless Fraktur

Judy Detrick, instructor

4 Sat. mornings • 10AM–Noon • **Online**

January 18, 25, February 1, 8

\$100 non-members / \$90 FOC members



This Fraktur script is a bit more relaxed than traditional blackletter hands. It has fewer strokes to deal with, is faster to write, and it is accepting of gentle curves and wider spacing. This is an excellent script to ease into a study of blackletter, or one to choose for a more contemporary look than those offered by formal blackletter versions. The class will cover both small letters and capitals.

All levels of lettering experience are welcome.

Supplies: *Basic Supplies**, plus a 14 x17" pad of layout bond paper, and a T-square.

4 Book of Kells Script

Meredith Klein, instructor

4 Tues. nights • 6:30 – 9 PM • **Online**

August 12, 19, 26, September 2

\$125 non-members / \$115 FOC members



The Book of Kells (ca. 800 CE) is an iconic symbol of Irish culture. Its script, an Irish reimagining of Latin half uncial with Ogham, uses chunky wedge serifs and a combination of upright, ovate, and large round forms, strung across the page in an irregular but artful syncopation. This beautiful insular majuscule hand was also used in other notable manuscripts, but the Book of Kells is distinctive. You will learn the letterforms, copy a portion of a manuscript page, and play with decorated letters and/or ampersands.

For this class, it is best to have some experience using a broad nib, since various letterforms involve pen manipulation, but adventurous motivated beginners are welcome.

Supplies: *Basic Supplies** (but Parallel Pens 3.8mm and 2.4mm may be used instead of Brause nibs); and small and large pads of layout bond (9 x 12" plus 11 x 14", 11 x 17" or 14 x 17"); 18" C-thru ruler recommended.

2 Uncial

Meredith Klein, instructor

4 Tues. nights • 6:30 – 9 PM • **Online**

March 25, April 1, 8, 15

\$125 non-members / \$115 FOC members



The beautiful round uncial letters evolved during the 2nd to 4th centuries, enjoying wide use in sacred texts in the Middle Ages up through the 9th century. Still popular today, this all capital alphabet may be used alone or combined with other hands. You will learn the basic letterforms, and the rhythm of round and upright strokes that give this hand its distinctive appearance. We will look at variations and consider basic layout strategies.

All levels of lettering experience are welcome.

Supplies: *Basic Supplies** (but Parallel Pens 3.8mm and 2.4mm may be used instead of Brause nibs); and small and large pads of layout bond (9 x 12" plus 11 x 14", 11 x 17" or 14 x 17"); 18" C-thru ruler recommended.

5 Textura

Raoul Martinez, instructor

7 Tues. nights • 6:30 – 9 PM • **In Person, Albany**

September 9, 16, 23, 30, October 7, 14, 21

\$205 non-members / \$185 FOC members



As literacy rates increased among the secular public of 11th century Europe and the demand for textbooks increased, Carolingian script became more compressed, and a new type of writing evolved. Its tightly-spaced vertical strokes gave it a woven, picket-fence look, hence its name Textura. Known today as “Gothic,” it had tall, narrow letters, angular shapes, biting of the bows and many scribal abbreviations. Textura was the first of the blackletter scripts, which continued to be used in northern Europe into the first half of the 20th century. We will study manuscripts from various countries and periods, learning the minuscules and majuscules.

All levels of lettering experience are welcome.

Supplies: *Basic Supplies** (We will work with Brause 3 mm. pen nibs. Experienced calligraphers may use the more flexible 3 mm Tape nib.), plus a pad of 9 x12" marker layout paper.

3 English Roundhand

Katie Leavens, instructor

7 Tues. nights • 6:30 – 9 PM • **In Person, Fort Mason**

June 17, 24, July 1, 8, 15, ** 29, August 5

\$205 non-members / \$185 FOC members



In this class, we'll demystify English Roundhand using 18th century writing manuals, including George Bickham's *The Universal Penman*. We'll reinterpret these historic letterforms with modern metal nibs, starting with small broad-edge nibs and progressing down to an almost pointed pen.

This course will clear up common misconceptions about English Roundhand, a script often mistaken for Copperplate. We'll explore its evolution from Italian Cancellaresca and how it later inspired the development of Copperplate Script.

All levels of lettering experience are welcome.

Supplies: *Basic Supplies** plus a 9x12" pad of layout bond paper, and artist tape.

***Date skipped for English Roundhand*

6 The Calligrapher's Process

Rick Paulus, instructor

4 Sat. mornings • 10:00AM–1:00PM • **Online**

November 1, 8, 15, 22

\$150 non-members / \$135 FOC 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.