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 and Lettering 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 here in San Francisco with a degree in Design. Her art explores the relationships between tradition & modernism through techniques, mediums, & subject matters. She has been studying calligraphy since 2015 and teaching since 2020. Katie is a member of IAMPETH and on the Friends of Calligraphy council.

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, working 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 and artist books. She has taught for FOC at Fort Mason/online and at Trivial Pursuits, taught in-person and online for other guilds, at local venues, and been a guest instructor at Janice Braun’s History of the Book class at Mills College. Her work has been published in Bound & Lettered and Alphabet, 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 Fraktur. 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, DC, where he wrote more Engrossers’ Text 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

How to Register

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

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.
Fraktur
Raoul Martinez, instructor
7 Tues. nights • 6:30 – 9 PM • Online
January 24, 31, February 7, 14, 21, 28, March 7
$205 non-members / $185 FOC members

Fraktur, the elegant daughter of blackletter, conjures up images of the court of Maximilian I and tattoo artwork with her contrast of subtle curves and straight lines. Learn the script of Bocskay, Neudörffer and more modern calligraphers such as Rudolf Koch. You will fall under the charm of its long vertical strokes and hypnotic texture. **Supplies:** 3 & 4 mm Brause pen nibs, 2 or more straight pen holders, cork-backed metal ruler, 9”x12” pad of marker layout paper, dinky dips or similar capped inkwells, distilled water, squirt bottle for distilled water, artist’s tape, slant board (any stiff, smooth board minimum 18”x20”), & Basic Supplies.

2 Humanist Bookhand
Judy Detrick, instructor
7 Sat. mornings • 10:30–Noon • Online
April 8, 15, 22, 29, May 6, 13, 20
$135 non-members / $120 FOC members

A perfect place to begin studying calligraphy, this hand provides a firm foundation for learning just about any style of lettering. Graceful curves. These modular strokes make this the perfect script for learning what the pointed pen is truly capable of. This class focuses on improving line-motor skills and pen control. **Supplies:** Nikko G nib, and either a Hunt 101 or Leonardt Principal nib, Oblique pen holder with metal flange, Strathmore Layout Bond Pad (9 x 12 inches), Container for ink (small jar with mouth at least 1.5 inches, or dinky dip), Artist tape, and other Basic Supplies.

3 Engrosser’s Script
Katie Leavens, instructor
7 Tues. nights • 6:30 – 9 PM • TBD*
July 18, 25, August 1, 8, 15, 22, 29
$205 non-members / $185 FOC members

Engrosser’s Script is a formal form of copperplate calligraphy from the turn of the 20th century. It is characterized by bold strokes and graceful curves. These modular strokes make this the perfect script for learning what the pointed pen is truly capable of. This class focuses on improving line-motor skills and pen control. **Supplies:** Basic Supplies, plus a 14”x17” pad of layout bond paper, and a T-square.

4 Flat Pen Uncial
Meredith Klein, instructor
7 Tues. nights • 6:30 – 9 PM • TBD*
September 12, 19, 26, October 3, 10, 17, 24
$205 non-members / $185 FOC members

During the Middle Ages, uncial achieved prominence as the chief script for religious books. In the 5th century, scribes began to experiment with flattening the pen angle, and by the 6th century, a new form emerged— flat pen uncial (with the nib held parallel to the baseline). Its manipulated serifs made the hand slow to write, but resulted in some beautiful manuscripts, such as the Vespasian Psalter (c. 730 CE). Not only is this decorative script perfect for books, greeting card messages and more, it also presents an opportunity to work on pen-turning, a skill that is useful for other hands. We will also look at Insular Majuscules (the Book of Kells and the Lindisfarne Gospels). Although some experience with the broad edge pen is helpful, students of all levels are welcome. **Supplies**: Pad of layout bond (14” x 17”), Small container (such as dappen dish or dinky dip), Low tack tape (i.e., drafting tape or painters tape), Pipettes, and other Basic Supplies, Slant board recommended. **Supplies**: Basic Supplies, plus: Multiple holders are recommended to hold various sized nibs, 9” X 12” Marker Layout Paper Recommended: Slant board, T-square or parallel rule, use of color is optional.

5 Engrossing Text
Rick Paulus, instructor
4 Sat. mornings • 10:00AM–1:00PM • Online
October 28, November 4, 11, 18
$150 non-members / $135 FOC members

Learn to write Engrosser’s Text like a pro! Engrossing hands, or engrosser’s texts, are uniquely American of subtle curves and straight lines. Learn the script of Bocskay, Neudörffer and more modern calligraphers such as Rudolf Koch. You will fall under the charm of its long vertical strokes and hypnotic texture. **Supplies:** 3 & 4 mm Brause pen nibs, 2 or more straight pen holders, cork-backed metal ruler, 9”x12” pad of marker layout paper, dinky dips or similar capped inkwell, distilled water, squirt bottle for distilled water, artist’s tape, slant board (any stiff, smooth board minimum 18”x20”), & Basic Supplies.