

Advance praise for *The Thunderbolt and the Monk*

If you have any interest in the 26 letters we use daily—handwritten, calligraphed, or digitally generated—here's a remarkable volume to expand your view. If you have little knowledge of our wondrous, concise system of notation incorporating merely 26 letters, this book may pique your interest. Lloyd Reynolds was my first calligraphy instructor—he changed my life. As a teacher of calligraphy and italic handwriting for several decades, I found this book informative and enticing. Stock-Allen has done her homework (well researched!) regarding the history of writing and the contribution of many calligraphers, typographers, and digital designers of our 26 letterforms. A fascinating read!

—Barbara Getty, Co-author: *Getty-Dubay Italic Handwriting Series*,  
*Write Now & Italic Letters*

A marvel of a book and a fascinating read. This portrayal of a great man of letters, Lloyd J. Reynolds, and his successor, Robert Palladino, will draw you into their world of italic handwriting and beautiful, readable letters. Stock-Allen sets out the engrossing details of Reynolds' passion for calligraphy that took the West Coast by storm. Like bricks in a wall, she builds the framework of the history of the italic hand, an analysis of handwriting, contributions of other practitioners both mentors and students, and the extraordinary influence these two men continue to exert. Reynolds was a man of insight, of revelations, and of a singular ability to energize and electrify his audience. He was one of the most influential practitioners of calligraphy, certainly in the Pacific Northwest, and his students and those of Palladino have in turn significantly impacted the digital age and how letters look today. Using a multitude of illustrations, Stock-Allen carefully lays out the roots of calligraphy at Reed College and elsewhere.

—Gay Walker, Archivist of the Lloyd J. Reynolds Papers, Special Collections,  
Eric V. Hauser Memorial Library, Reed College, Portland, Oregon

I warmly recommend this book about the wide influence of the teaching of Lloyd Reynolds and his successor Robert Palladino at Reed College, Portland, Oregon. It is notably about the revival of italic handwriting on the west coast of the United States but is also about their influence on practitioners of the related arts of formal calligraphy and typography.

I have found the wide-ranging content remarkable for the scholarship and in-depth research of detail the writer displays. Besides being a valuable resource for professionals, scholars, and students, its engaging style will also appeal to the general reader. The thirty-page introduction is especially useful as it succinctly describes the major style developments of western scripts in Europe of the past 2,000 years, and latterly in the United States, to set a background of greater understanding for her story. I hope this book will have the success it deserves.

—Sheila Waters, Author, *Foundations of Calligraphy*

(Sheila Waters was a guiding expert consultant for the historical section of the text and wrote an endorsement to the project just prior to her passing in Spring 2022.)

*The Book Club of California is pleased  
to announce publication No. 242*

# The Thunderbolt & the Monk

Lloyd J. Reynolds  
Robert J. Palladino

Teachers who influenced calligraphy,  
handwriting, and digital type design



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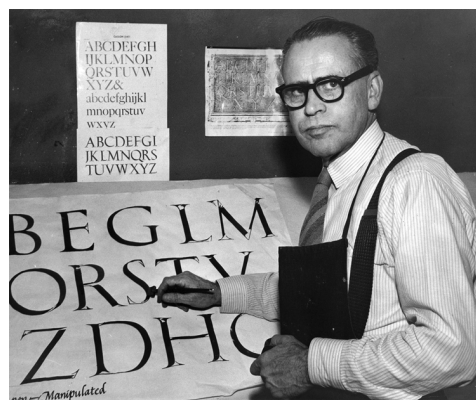


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nlikely as it may be, two calligraphy teachers at Reed College were the seminal inspiration for some of the most important figures in early digital typography. Former students Steve Jobs (Apple Inc.), Sumner Stone (Adobe Industries), and Charles Bigelow (Stanford University and Rochester Institute of Technology) integrated their teachers' lessons of letter design and legibility into the nascent world of digital type technology. Other classmates took the Reed studio message into emerging fields: environmental signage, entertainment, branding, and digital humanities. A significant number excelled in the already established fields of calligraphy, handwriting education, fine art, poetry, and writing.

The originator of the calligraphy program at Reed, Professor Lloyd J. Reynolds, possessed a dynamic persona and boundless curiosity for art, literature, philosophy, religion, and most significantly the historical forms of writing. He developed a steadfast conviction about the importance of writing, especially italic handwriting, and proselytized that message through his classroom studio, countless workshops, instructional books, exhibitions, and popular public television series. Reynolds's successor, Robert J. Palladino, a former Trappist monk, was quieter but similarly remarkable in his devotion to his craft and teaching. While he never used a computer during his life, he directly influenced the future of digital type design.

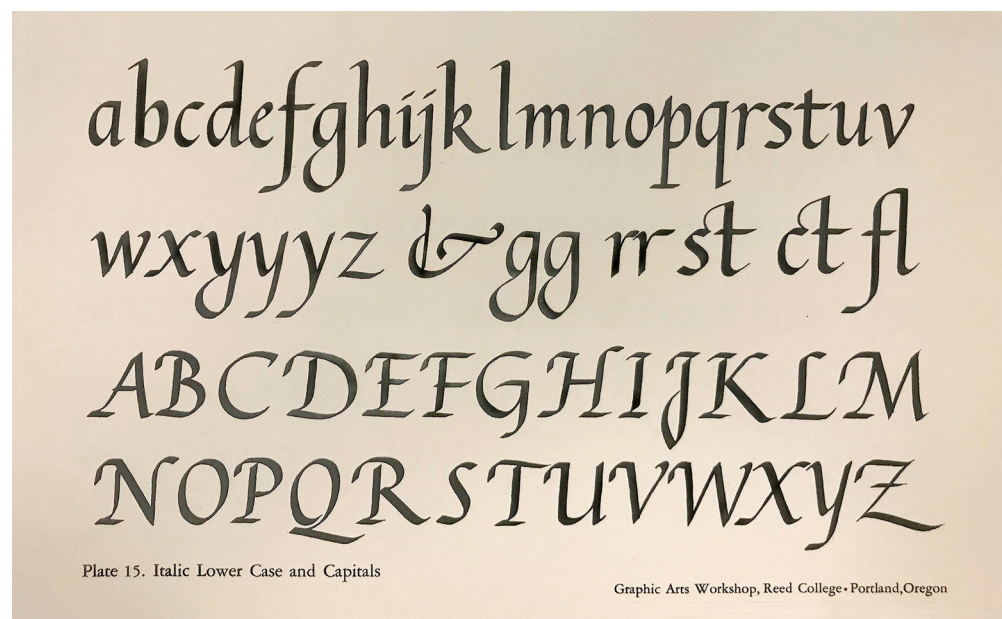
Written and designed by Nancy Stock-Allen, *The Thunderbolt & the Monk* profiles the lives and careers of both Reynolds and Palladino along with a representative cross-section of their remarkable former students. The preface is authored by noted book designer and calligrapher, Jerry Kelly, who studied under two of Reynolds's students, Don Kunz and Denis Lund. A substantial introduction recounts the historical background and technical developments of the italic form—the foundation of Reynolds's handwriting mission.



Professor Lloyd Reynolds in his Reed College classroom.



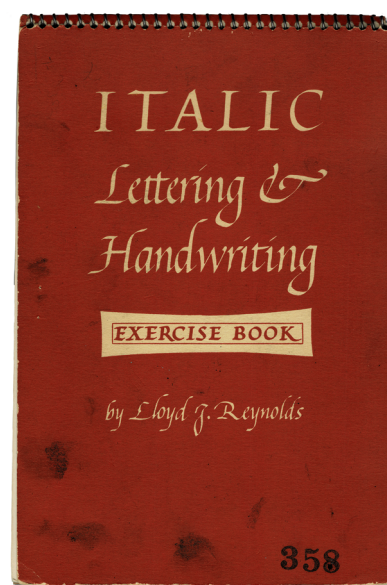
Robert Palladino began lettering as a monastic scribe.



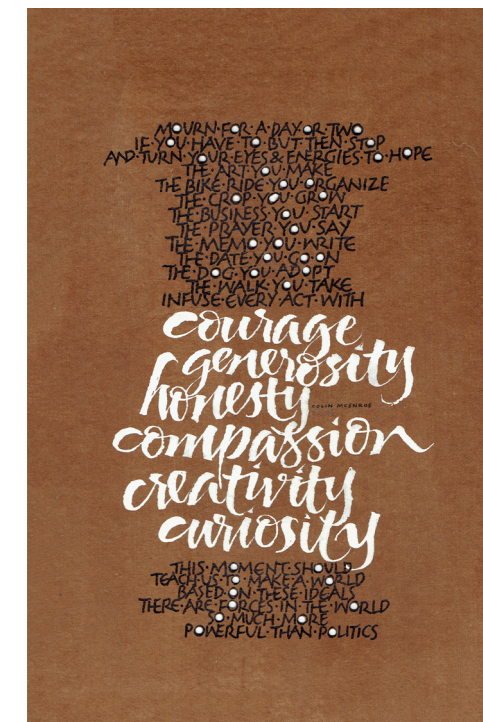
Lloyd Reynolds's italic exemplar for his students.

## Apple Chancery

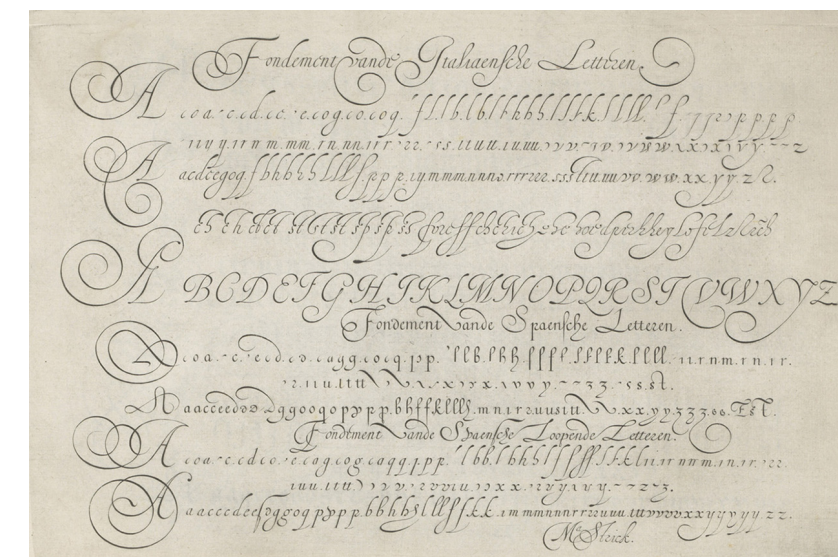
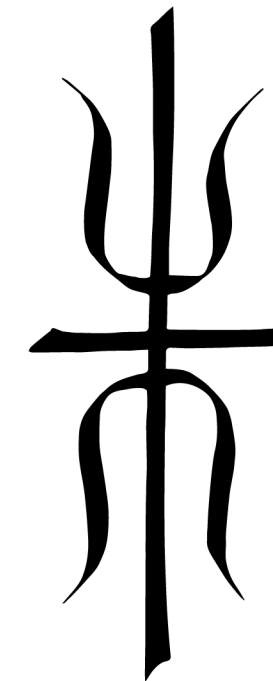
*Apple Chancery, a digital typeface by former Reed students, is based upon Reynolds's teaching of the Renaissance form.*



The publication features over 200 color and black & white images, including examples of historical and contemporary calligraphy plus digital typefaces. The text is set in Cycles and Davanti, typefaces designed by Lloyd Reynolds's former student, Sumner Stone. Two editions are offered, each printed at Puritan Press in Hollis, New Hampshire on Mohawk Superfine 80 lb text.



(Above left) Carol DuBosch, *Morn for a Day*, 2016. (above right) Reynolds's thunderbolt logo. (Below) Maria Strick, *Foundation for the Italian Style Letter*, 1607, part of the illustrated introduction that positions the Reed calligraphy program into historical context.



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