

A17 A SOLID CALLIGRAPHY FOUNDATION (Calligraphy—dressmaking with ink)

Ieuan Rees

Ieuan Rees graduated from the Royal College of Art with a Master of Design Degree in 1967 and has worked as a freelance artist/craftsman for over 40 years. He has appeared on many TV programs, and his work has been reproduced in many books. He is regarded as one of Britain's most versatile artist/craftsmen in the fields of lettering, letter carving, calligraphy, architectural lettering and graphic communication. He has worked on velum, stone, glass, wood and metal. He has lectured and held workshops all over Britain, the USA, and in Sydney, Australia. Honors include: Fellow and past chairman of the SSI; Honorary Member of both the Washington Calligraphers Guild and The Colleagues of Calligraphy, Minneapolis; appointed a Full Member of The Royal Cambrian Academy of Art; recipient of the White Robe (the highest honour in Wales) for his services to both Wales and the Arts. His work includes twinning charters, freedom scrolls, family trees, book jackets, TV credits, commemorative plaques, memorials, architectural lettering, headstones, and logo design. He holds workshops in both lettering and calligraphy at his Studio for small groups and individuals.
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Foundational is not just another hand to learn. It is still, if taught constructively, one of the better forms for all beginners, intermediates, and experienced students to study to understand the fundamental principles of ALL calligraphic styles, as well as being an excellent starting point for many scripts. All of the italic variations, Carolingian, half uncials and many more scripts are all performances of scribes who studied for years before being allowed to perform on the Bibles and Manuscripts. Foundational ought to be seen as a necessary piano exercise for future personal development and performances. Before I attempt to write any script I still practice Foundational for a short time to build up discipline before I attempt to perform.

Foundational will be studied in detail and will train the hand, discipline the mind, and educate the eye. The students will be encouraged to understand the letterforms through questioning, thinking, reasoning, observing, discussions, and by learning from nature. I learned more about letterforms from studying the tips of holly leaves, the beaks of birds of prey, roman and pointed arches and many more wonderful visual things around me than I ever did from alphabet sheets alone.

Importance will be attached to unity, strength, crispness, rhythm, legibility, spacing and negative shapes. Students will leave with more faith in their own judgments and be less confused by differing opinions and unconstructive rules and be less reliant on alphabet sheets.



A17 SUPPLIES

Pens/Pencils: A selection of nibs of varying sizes (some will need to be 4mm and larger); penholders; a few colored crayons; HB and 2B pencils. **Ink:** Quality calligraphy ink such as Higgins Eternal. **Paper:** Good quality Boris Layout pad 14" x 17" minimum size. (If preferred, students can purchase a large pad at the art store to share.) **Misc:** Rigid drawing board (larger than paper size); T-Square to match board; masking tape; a few sheets of large blotting paper to place under writing paper; lots of patience and enthusiasm.

Materials Fee: none

