

Chapter 1 : Wellington, Irene [WorldCat Identities]

*Irene Bass Sutton Wellington () was an influential British calligrapher and teacher of calligraphy.*

She has a vision that these principles really resonate in at least three dimensions and is keen to attempt to explore this creatively through construction – weaving and carving objects. She envisages her practice moving towards boxes and three-dimensional puzzles rather than panels and books. Is it still calligraphy? Is it still craft? A profound and experimental spiritual sensibility has been a prominent handmaiden for much innovation in British studio craft. Hechle sees her work as building very clearly on the achievements of the early 20th century calligraphers. Hechle sees herself and Donald Jackson, also a graduate of the Central School from the same era, as the beneficiaries of this recognition of the personally meaningful and idiosyncratic vocation. They have been free to follow their own paths with all the technical tools on hand. Hechle is exceptional among craftspeople of her generation in not using a teaching salary as a way of supporting her practice. Ann Hechle is frank and unreserved in attributing her sense of what a calligrapher could be to the mentorship of Irene Wellington during her art school days. Wellington had a very personalised, intimate, but challenging tutoring style. This was a set exercise, designed by Wellington for Hechle to make concrete. It is a panel 60 by 56 centimetres, juxtaposing extracts of verse on the subject of Autumn written in several different styles and disposing them around a central naturalistic watercolour illustration. These characteristics well-represent a style that Irene Wellington made her own in private works and that was pioneering in the formal, stilted context of much hand-lettering of the period. Generally Hechle has pursued an abstracted conceptual elaboration of these themes rather than an emotional one. This substantial break was partly provoked when the Sutton and Cheam Art College where Hechle had been working closed down. Through some contacts the calligrapher got herself included on an archaeological dig going out to Iraq. Towards the end of this period Hechle found herself very keen to practise calligraphy again and settled back in London in . This term asserts that writing text on the white sheet is also a pictorial act. Hechle points to her archaeological sojourn in this connection where she made nearly pencil drawings a month, working swiftly in monochrome. Through this she had built up appreciable experience and fluency in drawing which Hechle believes fed into this new calligraphic sensibility. Furthermore, Hechle suggests that the abstract, haunting nature of the landscapes she had encountered in the Middle East may have been in her mind at this time. We could compare the desiccated formal qualities of her black and white calligraphic landscapes with the grandeur, and subtle variation of the rocky, desert landscapes of Iran. The constituent blocks of poetic sentiment of the former echo the Romantic poetical associations of the latter. This exploration of building up a vista from lettering was an experiment that Ann Hechle very much lived with at this time:

Chapter 2 : Guild Library |

*IRENE WELLINGTON was a key figure in the development of calligraphy this century: she influenced the transformation of calligraphy from a medieval craft to a modern art form. A talented pupil of Edward Johnston, the founder of the revival of calligraphy in the twentieth century, Irene Wellington stretched the whole concept of calligraphy from.*

More Than Fine Writing by Cari Ferraro My admiration for the work of Irene Wellington, one of the finest calligraphers of the 20th century English revival movement, was almost completely formed by the wonderful book More Than Fine Writing originally published by the Overlook Press, New York, and recently republished. I ordered a copy of this fascinating book from John Neal several years ago and found myself entranced by calligraphy of the finest workmanship, often combined with lively and heartwarming drawings. Much more than Johnston, she inherited the decorative legacies of the Arts and Crafts movement and so stands in direct line not only to him but to Ruskin and William Morris. If EJ showed how to do calligraphy, Irene showed what it was for. More than Fine Writing is drawn primarily but not wholly from the collection of her work which is now housed in the Crafts Study Center at the Holburne Museum in Bath, England note: She never threw anything away, so there are boxes full of rough drafts and working notes, giving an unusual opportunity to see what choices she made in her endless revisions, to see how she grew and stretched as an artist. The book gives a fine feeling for the scope of the collection, which I was fortunate to be able to see some of during a trip to England in It is rare to be able to see so extensively into the working habits and decisions of a calligrapher. The eight introductory essays by Heather Child, Heather Collins, Donald Jackson and Anne Hechle are full of biographical and historical information, reflections on her career as a teacher, information on her tools and materials, and perspectives on her place in modern calligraphy. The book finishes with a chronology, bibliography and a listing of her main works. She was brought up on a farm in Kent in southern England, with great swathes of time spent in the fields and woods, and her work is always alive with foliage and animals, angels and flourishes. Irene was a great keeper of things and in collages she was able to use some of those bits. But even before the later collages she had done pieces which divided the page up into sections. Some sketches show the different ideas and trials for a work, eventually working back to a much simpler idea. You can see she was always trying to reign in the extravagant decorative impulse. See the exuberant piece entitled "Upon Being Given a Norfolk Turkey for Christmas" to see the quintessential Irene, a spontaneous expression of gratitude done in three days time. A design like this might spring full-blown from her imagination onto paper but more often there is trial and error, endless reworking. Perhaps my favorite pages of the book are the endpapers, a feast of closeups of her writing, the lights and darks of the ink on the paper, the fine hairlines and flowing rhythm of an uncial, an italic, some handwriting, the letters flowing right off the page. They give such a feeling of the scribe being right there with you. For writers these pages are beautiful, with no captions or borders, just the writing overwhelming the page. Her letters truly danced, and I am grateful that this book has gathered together so many fine examples of her writing. There are few better books for examples of the marriage of illustration and calligraphy than this one, and I return to it often. It repays much patient study of its details.

Chapter 3 : The creative craftsman. ( edition) | Open Library

*Irene Wellington was an exceptionally talented student of Edward Johnston. She first met him at the Royal College of Art where she studied during the years*

Calendar Library We have a large collection of exchange journals and books. The Library is open from 7: Please remember to bring back any books you have out. All items are due at the next regularly scheduled meeting. Most of our library collection has now been entered into a database including pictures of many of the covers! See what we have in the collection. Following is a list of some of the books in our library which contain instructions for learning and improving your calligraphy. Or see a PDF version of this list. Yours Truly, King Arthur. A Book of Scripts. Lettering Arts Library of Applied Design ., Frankenfield, Charles ,Stoner and Henry. Speedball Texbook, 21st Edition. Layout and Design for Calligraphers. Calligraphy School Learn as you go Gourdie, Tom. Calligraphy for the Beginner. A Simple Modern Approach. Lettering for Students and Craftsmen. A Complete Guide with Creative Projects. Book of Formal Scripts. An Introduction to Writing with the Pointed Pen. Calligraphy Techniques for Beginners. Italic Handwriting and Calligraphy for the Beginner. Hunt Speedball Calligraphy Workbook: An Italic Notebook Lunniss, Vivien. The Complete Guide to Calligraphy. Celtic Alphabets Celtic Design. The Anatomy of Letters. Little Manual of Calligraphy. Insights into Left-handed Calligraphy. The Practical Guide to Calligraphy. Calligraphy Alphabets Made Easy. A Sourcebook of Decorative Lettering. A Workbook of Alphabets, Projects and Techniques. Beautiful Italic Handwriting Made Easy. Script Lettering for Artists. Basic Skills Lettering Workbooks. The Irene Wellington Copy Book. The Encyclopedia of Calligraphy Technqiues: A Step-by- step Manual for Calligraphers. Calligraphy in Ten Easy Lessons. A Book of Formal Scripts. Its Mastery and Practice. Jennifer Maier browses the library shelves Jan The world is a book and those who do not travel, read only one page â€” Saint Augustine Valerie Mackenzie books allow you to travel through time and circle the globe from the comfort of home READ Wendy Cowley Template modified by: David Cowley Site powered by WordPress.

## Chapter 4 : Irene Wellington - Wikipedia

*Focusing on the life and art of Irene Wellington -- considered one of the truly original figures in the development of calligraphy in our century -- it also provides a history of calligraphy's development into the vibrant and dynamic art form it is today.*

The family returned to England in 1841. With his father seeking work, and his mother ill, Johnston was raised by an aunt. He was educated at home, and enjoyed mathematics, technology, and creating illuminated manuscripts. His mother died in 1845, and he began to work for an uncle. He spent some time studying medicine at Edinburgh University but did not complete the course. Title page for a German edition of *Twelfth Night*. After studying published copies of manuscripts by architect William Harrison Cowlshaw, and a handbook by Edward F. Lethaby advised him to study manuscripts at the British Museum, which encouraged Johnston to make his letters using a broad edged pen. Lethaby also engaged Johnston to teach lettering, and he started teaching at the Central School in Southampton Row, London, in September 1871, where he influenced the typeface designer and sculptor Eric Gill. From he also taught a class at the Royal College of Art and many students were inspired by his teachings. He started a second book in the 1880s but it was unfinished at his death. In 1891, Frank Pick commissioned him to design a typeface for London Underground, and the simple and clear sans-serif Johnston typeface was the result. In 1892, Edward Johnston was one of the editors of *The Imprint*, a periodical for the printing industry. For this paper, Monotype made a complete new font: *Imprint*, series 1, exclusively for use in *The Imprint*. Actually this was the first revival character font Monotype made. In the 9 issues of *The Imprint*, many articles about calligraphy were included. He has also been credited for reviving the art of modern penmanship and lettering single-handedly through his books and teachings. Johnston also devised the simply crafted round calligraphic handwriting style, written with a broad pen, known today as the foundational hand what Johnston originally called a slanted pen hand, which was developed from Roman and half-uncial forms. He also influenced the transition from Gothic to Roman letters in Germany, and Anna Simons was a student. He also lectured in Dresden in 1893. Not all his students were happy with his decision to create a sans-serif design for the Underground, in a style thought of as modernist and industrial. His pupil Graily Hewitt privately wrote to a friend: In Johnston I have lost confidence. Despite all he did for us His prestige has obscured their vulgarity and commercialism. They had three daughters. They lived in London until moving to Ditchling, Sussex in 1898, where Eric Gill had settled in 1897. His wife died in 1901. He was appointed a CBE in 1902. He died at home in Ditchling.

## Chapter 5 : Irene Wellington Study Day: with Ann Hechle - The Society of Scribes and Illuminators

*Calligraphy by Irene Wellington. A Scribe's Treasure: Calligraphy in the San Francisco Public Library Blank Verse Example Example Of The Use Of The Words Blank Verse In A Sentence By, Definition Of Blank Verse Blank Verse Is Poetry That Is Written In, Shakespeares Use Of Blank Verse.*

## Chapter 6 : More Than Fine Writing by Irene Wellington

*reddit: the front page of the internet. use the following search parameters to narrow your results: subreddit:subreddit find submissions in "subreddit".*

## Chapter 7 : Irene Wellington archive - Archives Hub

*Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.*

**Chapter 8 : Prose and Letters: More Than Fine Writing**

*Irene Wellington (née Bass) was born in Lydd, Kent. She attended Maidstone School of Art from 1911 to 1914 and the Royal College of Art from 1914 to 1916. At the RCA she was not only the pupil of the calligrapher Edward Johnston but also his class assistant in 1916.*

**Chapter 9 : Courses & Workshops - The Society of Scribes and Illuminators**

*Irene Wellington's wiki: Irene Bass Sutton Wellington () was an influential British calligrapher and teacher of calligraphy.*