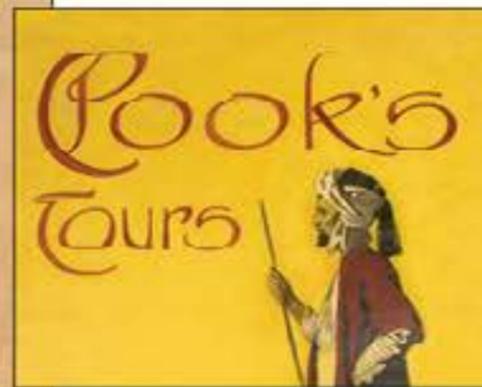
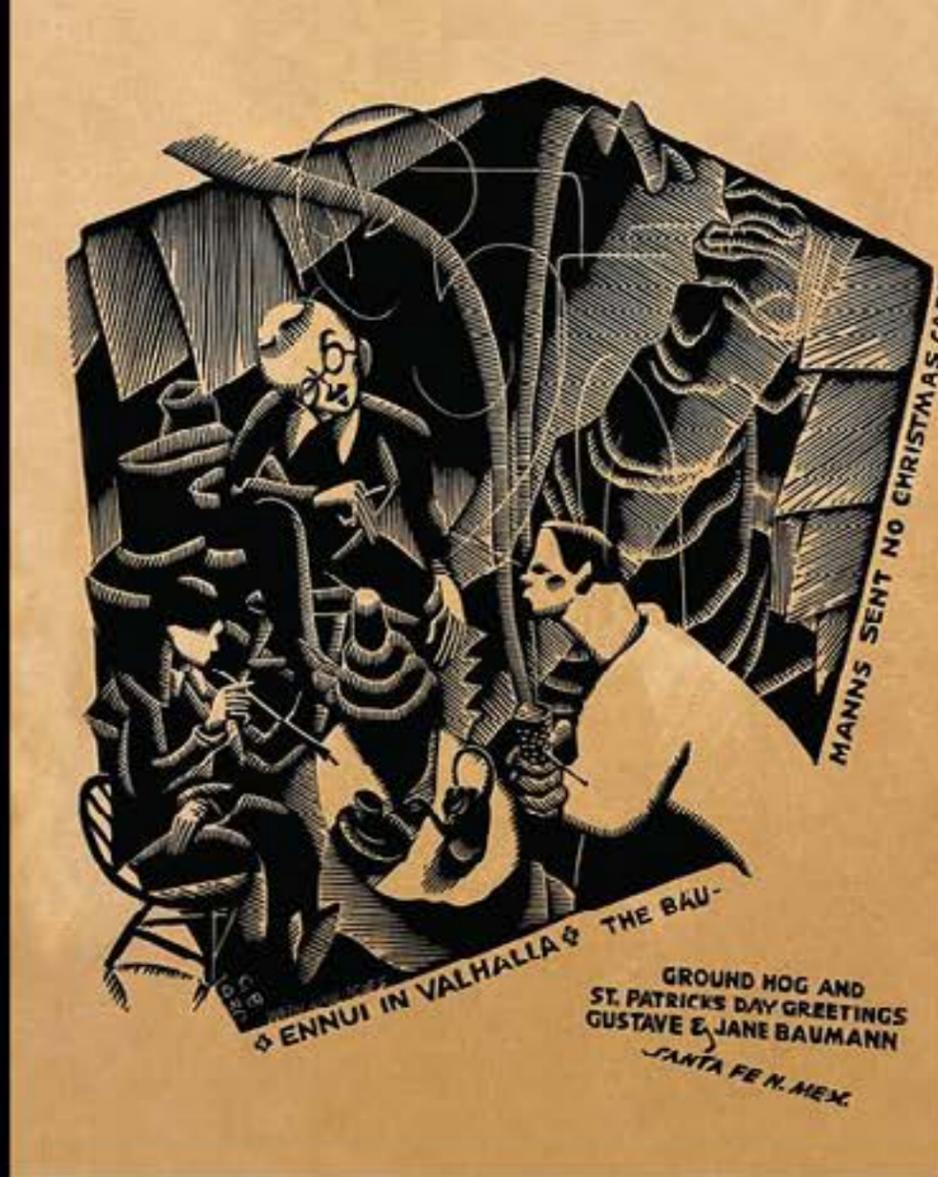
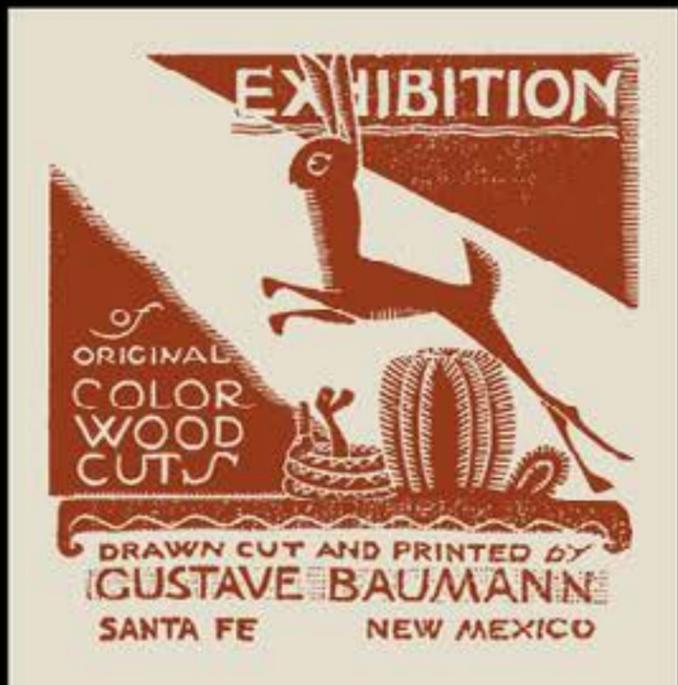
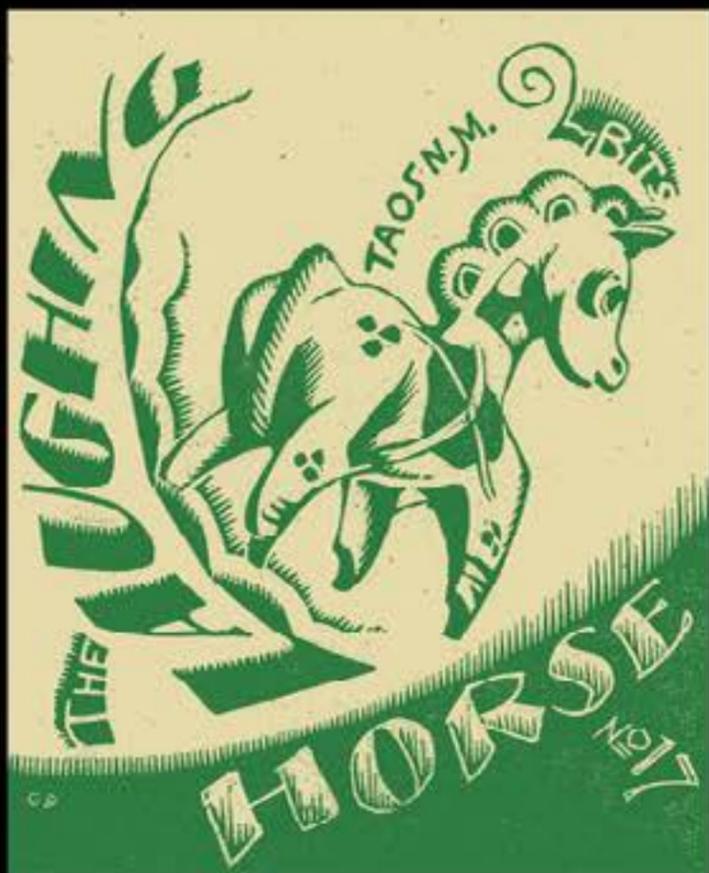


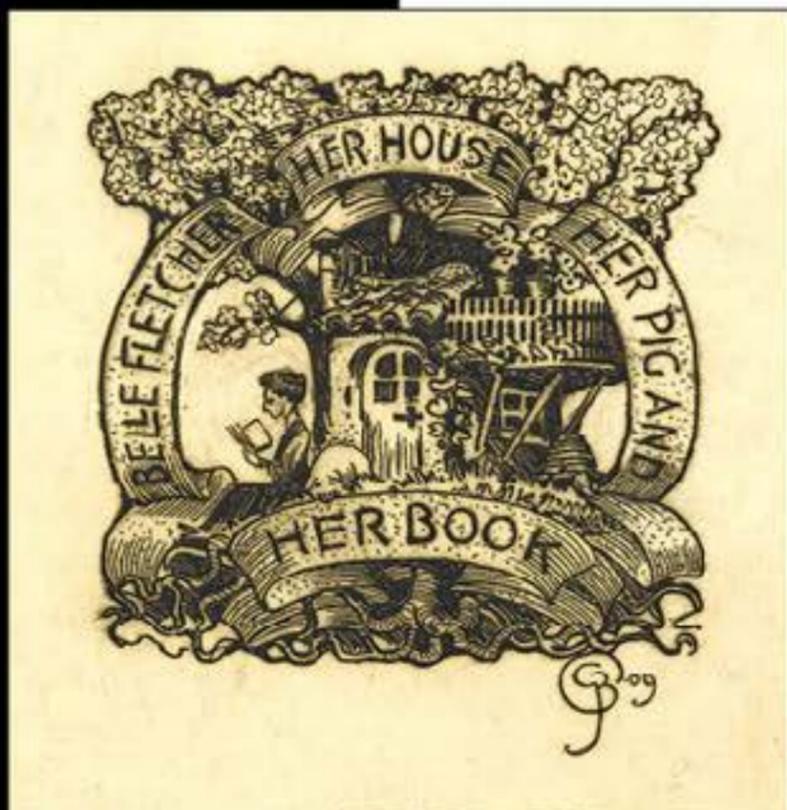
Right: 1928.
 Below & far right: Two covers for
 The Ten Gallon Hat, not dated.
 Bottom: The Laughing Horse cover,
 literary magazine, 1930.



Above & left: Front
 & back, holiday greeting
 card, 1925.
 Below: Poster, not dated.



Above: Not dated.
 Left: Ennui in Valhalla,
 the Baumanns' 1930
 Groundhog/St. Pat's greetings
 after not sending out
 a Christmas card.
 Lower left: Ex libris, 1909.
 Below: Two-color woodcut
 & the black block, c. 1920,
 cover for Pueblo Native
 cultural group publication.





IMMENSE

the MacQuarrie Studios **BROADSIDE**

the MacQuarrie Studios **BROADSIDE 1**
LETTERS OF THE CENTURY
 BRING A BOTTLE OF GOOD BLOOD EVERY VERGE OF COLLECTING. AND OFFICE OF HAND-LETTERING AND TYPOGRAPHY, WITH A FEW COMMENTS AND OPINIONS TO ADD SPACE TO THE STEEL. SAN FRANCISCO, CALIFORNIA • MARCH 17, 1994 • 10:30 A.M.

BROADSIDE

Broadside 3

MAY 1998
BROADSIDE

BROADSIDE

BROADSIDE

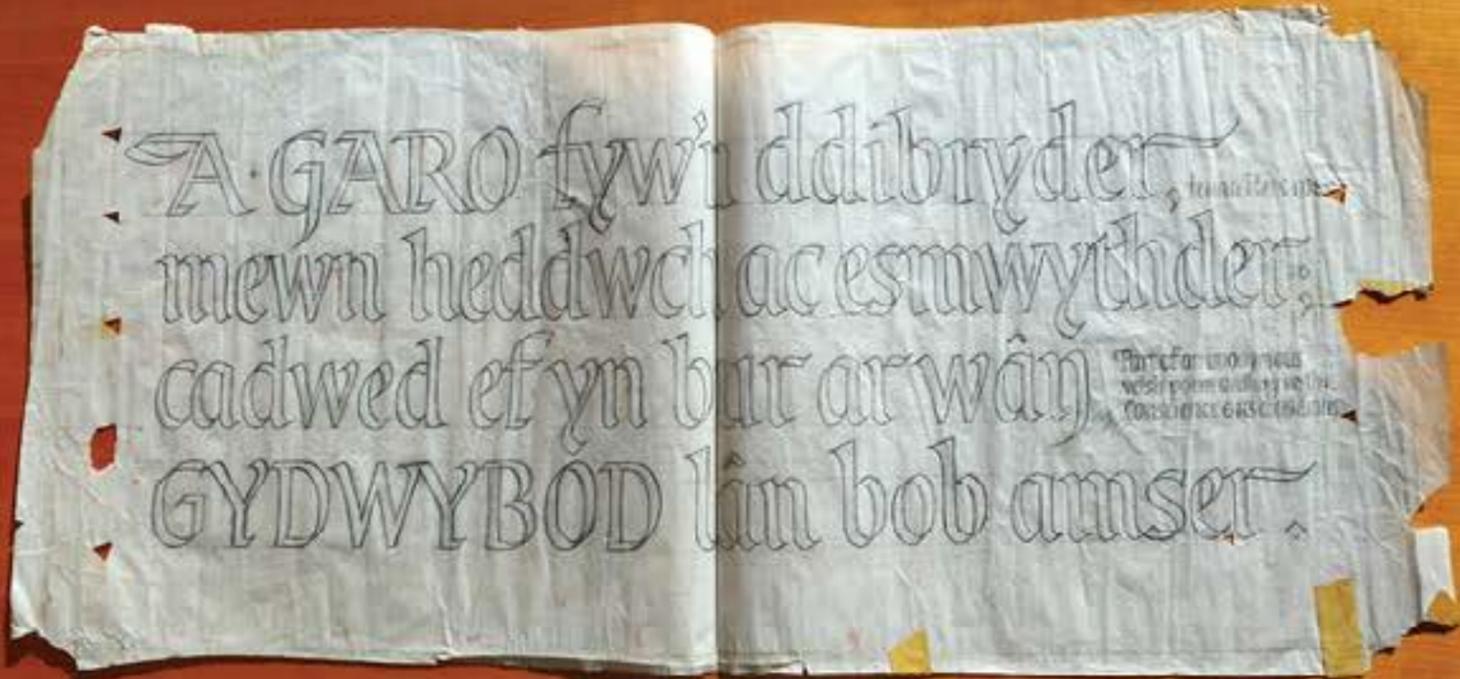
BROADSIDE

the MacQuarrie Studios
Broadside *LETTERS OF THE CENTURY*

BROADSIDE

the **BROADSIDE**

Opposite top left: Hobie & his handiwork.
 Opposite top right: Hobie helped me photograph Susie Taylor's work for her memorial issue in 2016, so this is him as hand model with Susie's monogram for herself. They were great friends.
 Opposite middle left: Showcard cut to shape. He used many personal versions of Neuland in his work.
 Opposite bottom: From the Harrison Collection.
 Right: Hobie's self-published Broadside had a different masthead each issue — 132 of them. Second from top is the first one, with its statement of purpose.
 Above: Can't get enough of Hobie's brush casual.



Above & opposite right: A pattern for a stone & a rubbing of a finished carving. Both from the Harrison.

Lettering & Calligraphy

ARTIST IN RESIDENCE
IEUAN REES

YSGOL EIFIONYDD
PORTHMADOG

North Wales Arts
Association &
Crafts Committee
Welsh Arts Council

26 FEBRUARY - 16 MARCH 1979 (PUBLIC) MONDAY - FRIDAY 4:00 - 7:00 P.M.



FROM MY VERY early years of teaching lettering and calligraphy, part-time, mainly as a discipline subject to foundation students in art schools, and also in conducting workshops both at home and abroad, I have always felt that some teachers' role is not to teach students as such but rather to encourage them to teach and see for themselves.

Too often the students blindly copy other people's alphabet sheets with their natural imperfections without questioning, and their natural abilities are often suppressed due to so many rules, set methods of teaching, and lack of confidence in their own judgment.

As children we always asked "WHY" because we were humble and wanted to understand and learn. Unfortunately, as we got older we didn't ask "why" so often, as we were happy to accept the opinions and rules of our mentors.

Ieuan Rees: THOUGHTS ON TEACHING



We should always ask our teachers "why" if we don't understand any comment or rule. I am often asked by students who have been taught by a number of teachers whose rules or opinions are correct as they are so confused by their diversity. In my teaching I try to help the student to see and reason for themselves and trust their current judgments. Sadly, a student once said to me at the end of a workshop, "Thank you for giving me permission to think for myself."

One side of me was pleased that I was able to help her, and the other side of me was upset that it was necessary to do so. [Continued on 30.]





All drawings & photos from the Harrison Collection.

