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Ling, Manny (2017) Writing 2017: International Calligraphy Symposium. Kyoto, Kansai Seminar House.

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WRITING 2017

International Calligraphy Symposium | Kansai Seminar House, Kyoto, Japan

2 to 8 November 2017

Ewan Clayton | Tom Kemp | Manny Ling | Izumi Shiratani



**University of
Sunderland**



The Noh Stage in the grounds of the Seminar House is a venue for one of the workshops.

From the Symposium Team:

We are delighted to announce our next symposium will be held in the picturesque Kansai Seminar House in Kyoto, Japan from Thursday 2nd to Wednesday 8th November 2017.

This is truly an international calligraphy event. For the first time, the NPO Japan Letter Arts Forum (J-LAF, Tokyo, Japan) and the International Research Centre for Calligraphy (IRCC, Sunderland, UK) are working closely together to deliver this symposium to you.

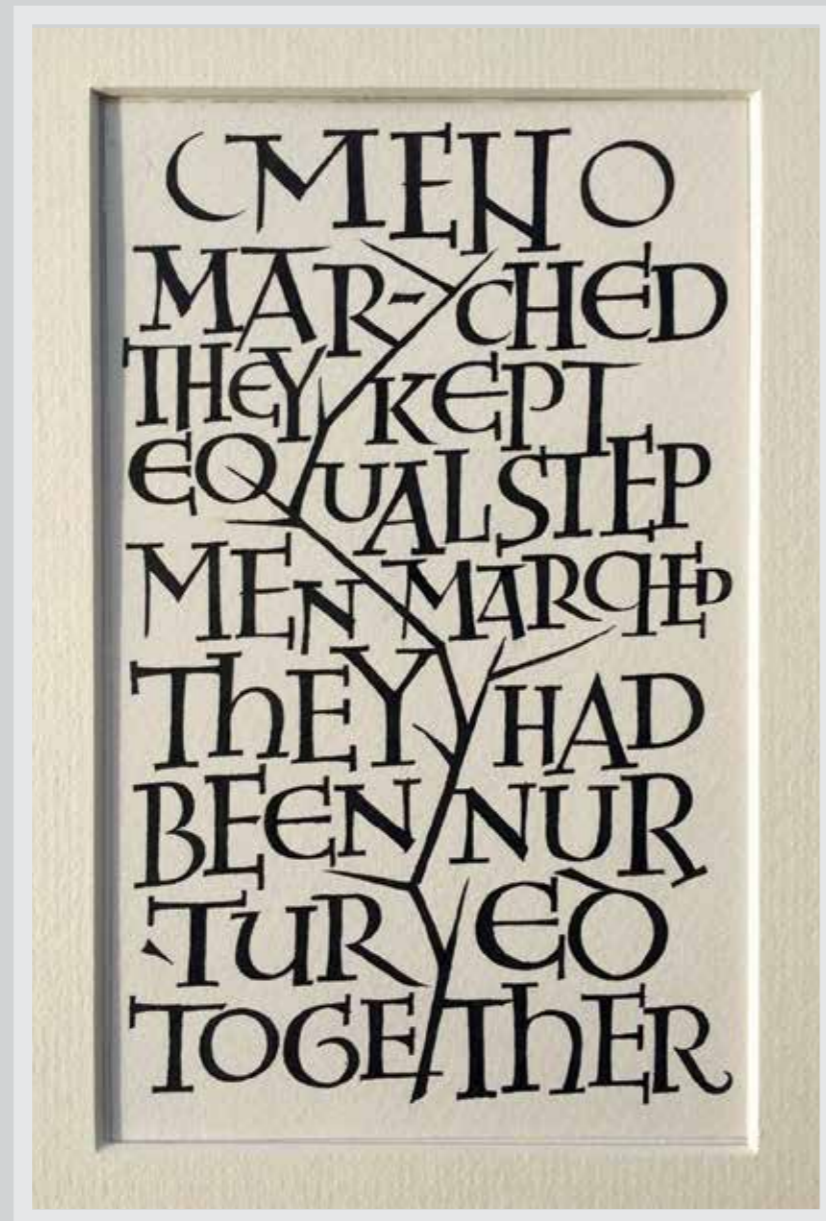
The theme this year is to explore the potential of the brush. We have on offer a range of exciting workshops that would benefit and enrich calligraphers of all levels and abilities. The tranquil and beautiful environment will encourage a more contemplative approach to your work. Classes will finish by early afternoon to allow participants to work on their own in the calligraphy studio. Optional trips to local sights are also available.

Kyoto is the ancient capital of Japan and it is one of the most historic and beautiful cities in the world. Its heritage and tradition are a delight to the senses. The environment, people and its culture would certainly make this event an unforgettable experience for everyone.

J-LAF and IRCC, February 2017



EWAN CLAYTON



'The Painted Letter'

The western tradition of calligraphy has always included painted and drawn lettering alongside its historic tradition of letters written directly with a pen or brush. In this class Ewan will look at four different ways of drawing and painting letters using pencils and brushes to create letters built up from many strokes. The course draws inspiration from the work of David Jones, Michael Harvey and others.

About Ewan Clayton

I am a calligrapher who enjoys teaching my fellow calligraphers at all levels of expertise from beginning to very experienced. I can promise a safe, enjoyable and welcoming environment for learning. In this course I draw not only on my long experience of teaching calligraphy at The University of Roehampton but also more recent experiences as tutor to the typography programs at Reading University and The Cooper Union in New York and San Francisco. I am Professor in Design at the University of Sunderland and a core tutor at the Royal Drawing School in London. I am interested in the dynamics of how we imagine and build up letter shapes.

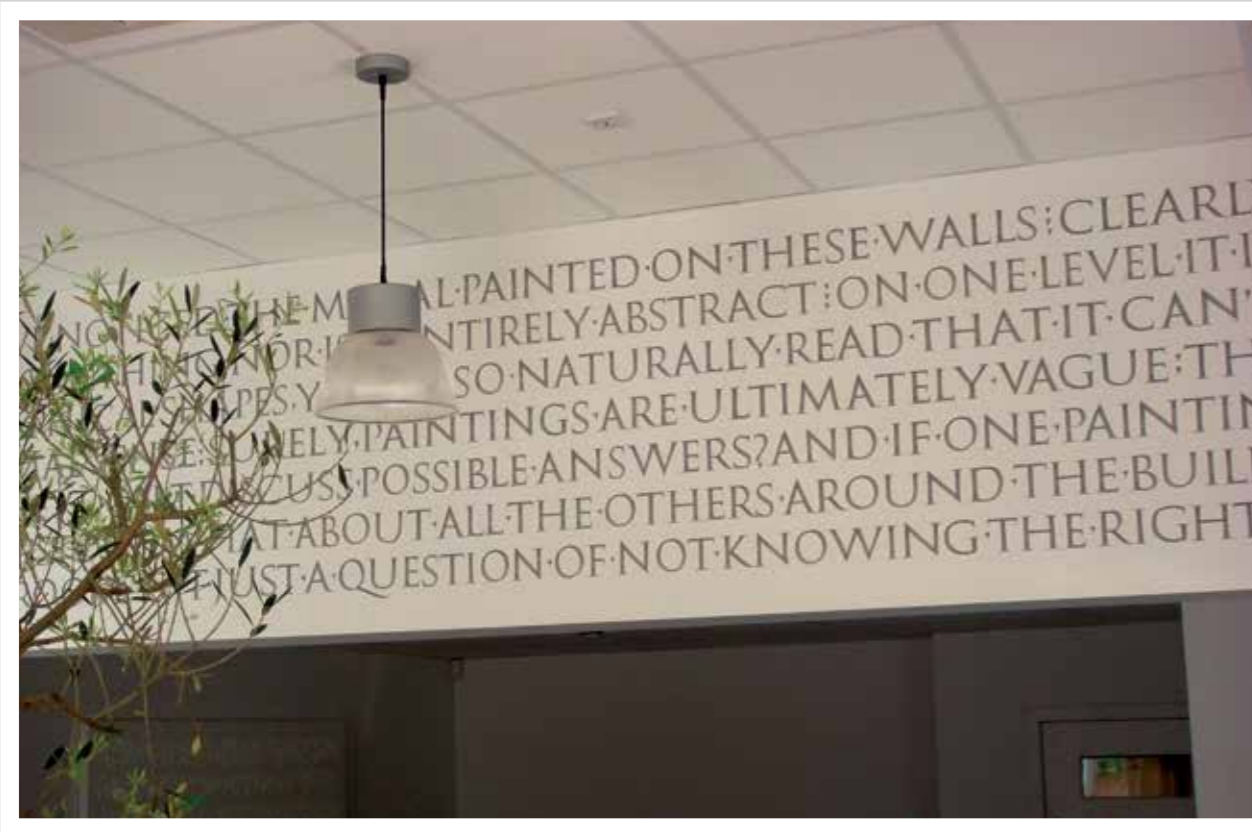
For further information about Ewan please click here:

<http://www.ewanclayton.co.uk/>

VIA
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TOM KEMP



'On the Edge of the Brush'

The square-edged brush was introduced by Roman sign writers around two thousand years ago. It was used to write large inscriptions on buildings across the empire. These quickly written letters were then carved into the marble for posterity and repainted bright red.

Little is known of this European brush tradition; none of the brushes have survived, and just a handful of high-quality, painted inscriptions remain. Mostly we have only the weathered and worn, carved letterforms from which to work out how the brush was used to make the classical shapes which are the basis of most modern western type designs and calligraphy.

I have made a long study of this writing tool, based on the ingenious ideas of Edward Catich from the last century. He deduced many of the efficient strokes, which were required to reproduce the Roman letters. He also gave us a hint about what else this brush might be capable of in the hands of a skilled calligrapher. I have tried to formalise his approach and refine his suggested brush movements to arrive at a much bigger lexicon of natural forms of which the edged brush is capable.

In this workshop we shall work from first principles to discover the many degrees of freedom this brush has, in comparison to the square-edged pen. This will allow us to revisit many apparently familiar scripts and see in what ways the brush changes them. More importantly, it will allow us to imagine and design new scripts, full of the rigour required by Edward Johnston's concept of formal writing, but with few of the restrictions imposed by the pen. I hope it will become clear that the edged brush allows us to enlarge our understanding and acceptance of what we call 'calligraphic'.

About Tom Kemp

I first saw an edged brush being used when I was sixteen years old, having started my calligraphic training four years earlier with an edged pen. It was a stunning moment, watching these huge, black, glossy, swelling strokes appearing effortlessly through the dust on an old blackboard. I realised then that I had been using the wrong tool! Something about the flexibility and precision of the brush entranced me and I rushed to the library to study one of the very few copies available (at that time) of Edward Catich's book, 'The Origin of the Serif'. Several years later, I felt confident enough to start teaching the 'Trajan' script which Catich had rediscovered, and even to try to improve on and refine his ideas, leading to my own book, 'Formal Brush Writing', in 1999.

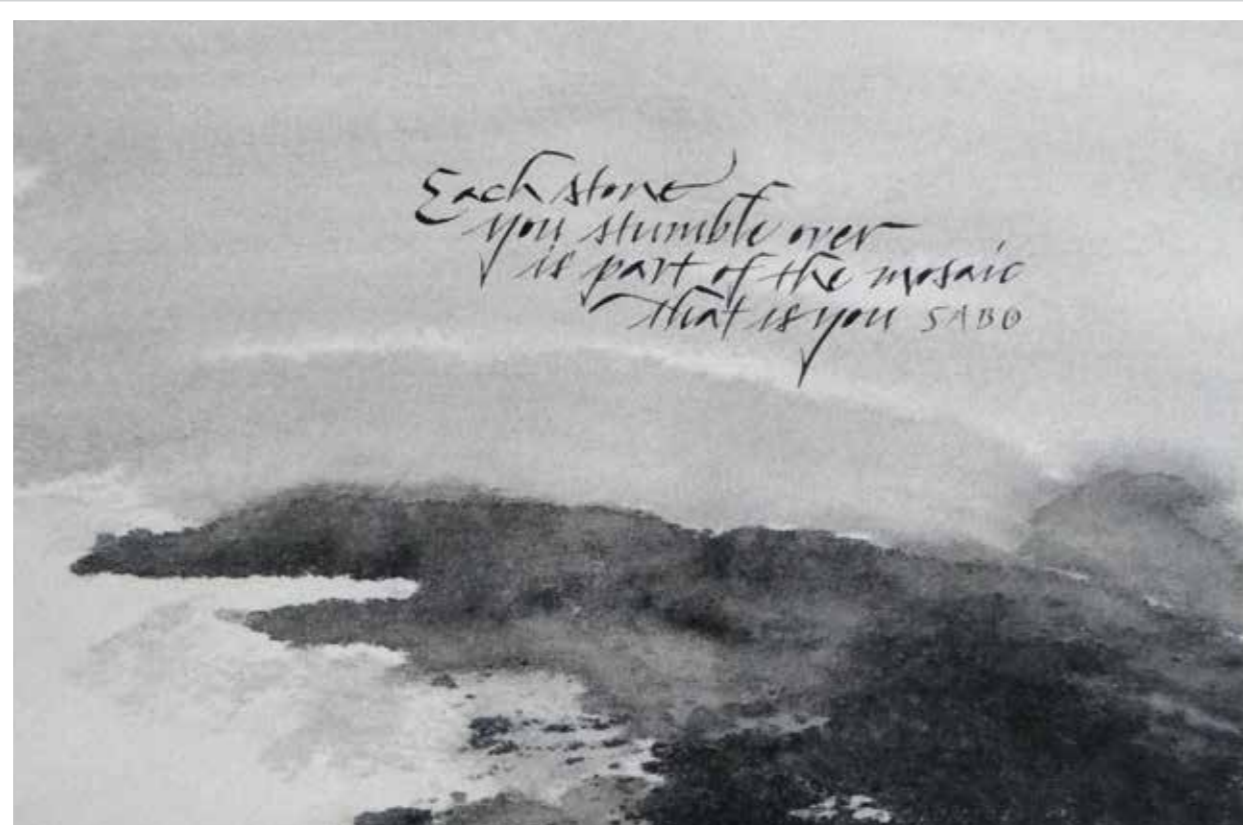
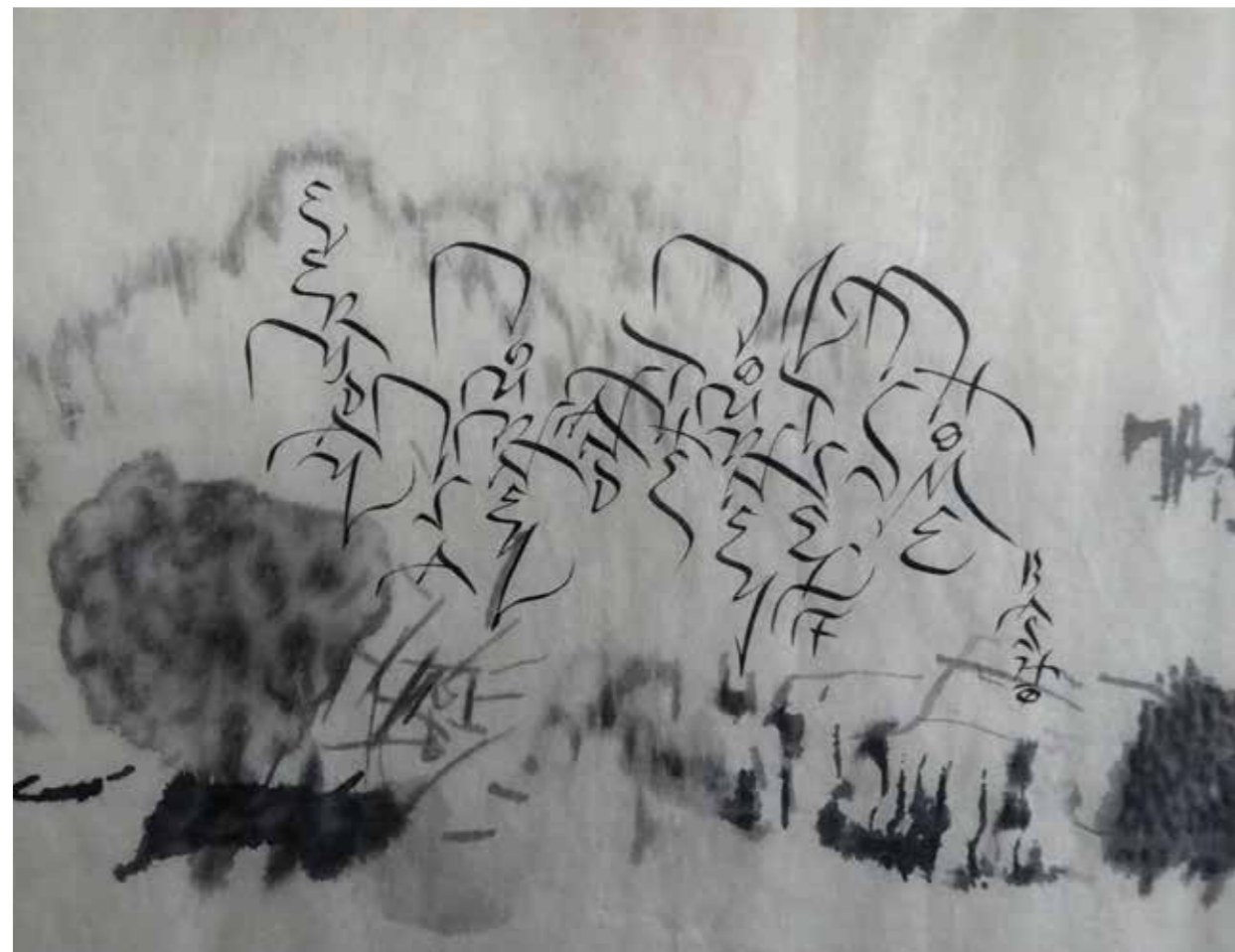
What followed was a long period of doubt about the entire modern calligraphic enterprise. I stopped formal writing and started using the brush to make 'writing without language', a kind of abstract painting which used all the knowledge I had gained about the use of tools, media and surfaces, and about how my own body and mind worked in conjunction with these three.

Five years ago, I began to learn another surprisingly calligraphic technique: making ceramic pots on a wheel. I now make porcelain vessels as surfaces on which I continue to 'write' with an edged brush.

R



MANNY LING



'Crossing Boundaries'

This workshop will explore the relationship between Western and East Asian approaches to calligraphy. We will initially explore the relationship between sumi ink painting techniques and Western calligraphic writing using the brush and the broad edged pen. We will combine materials, processes and approaches from both cultures to create new forms of calligraphic expressions.

We will also learn techniques that I have developed over the years where we can use East Asian calligraphic materials like brushes, sumi inks and traditional Washi or Xuan paper. You will learn how to create painterly backgrounds and to mount the artwork using rice flour paste and then make additional preparations to write calligraphy on to the thin paper with a broad edge nib or brushes.

In this workshop, we will discover new ways of making calligraphy and quite importantly, the ability to 'free-up' and be more intuitive and direct with the calligraphy that we make.

About Manny Ling

I am a Senior Lecturer in Design at the University of Sunderland, UK. I specialize in print based and typographic design, calligraphy and lettering. I am the designer and design editor of the EDGE calligraphy journal (UK) and have designed numerous publications for various artists, exhibitions and museums.

I obtained my PhD 'Calligraphy Across Boundaries' in 2008 and was awarded in the same year, the Honorary Fellow of the Calligraphy and Lettering Arts Society (HFCLAS) for a contribution to the advancement and development of calligraphy. I am also the Director of the International Research Centre for Calligraphy (IRCC) and have curated numerous international calligraphy symposia, exhibitions and publications. I am also a practising designer and typographer and a full member of The Typographic Circle and Letter Exchange. My artwork has been exhibited in many places around the world and appears in numerous publications. My most recent exhibition work appeared in 'Walking Poets, Basho and Wordsworth' at the Kakimori Bunko in Itami, Japan.

Being a Chinese person practising Western art and design has had a profound influence on my life. I am fascinated by the theme of contrasts and contradictions: the Handmade and Digital, East and West, Old and New, Energy and Stillness.

All work by Manny Ling except the top left image, where the background is painted by Christine Flint Sato from Japan.

IZUMI SHIRATANI



'Finding Your Brush Lines'

Letters are composed of shapes and lines. Depending on the scripts that we choose to write, the quality of shapes is stronger and with some, the line quality comes forward. Then, the marks that we make are made alive by our decisions to add or subtract strength, softness, size, density, and our own emotions to these qualities.

The way to understand calligraphy is different for each artist. When we think of calligraphy as an art of lines, we can feel and see various line qualities and the possibility of self-expressions can be created indefinitely. Knowing how to fill and create the space with our lines, and knowing what qualities of lines to use are crucial but sometimes this process can be difficult to grasp.

In this course, we will realize these qualities by pursuing possibilities with brush lines. We will explore letters and marks with various line qualities, and try making them with a brush. Delicate brush lines of Japanese Hiragana script and lines made with Western letterforms will be compared to grasp the difference in line movements. We will then learn how the brush is intrinsically linked to your mind, hand and body—and how this knowledge can be transcended into our calligraphy.

I think it is very meaningful and apt to do such a workshop in a place like Kyoto; which boasts the tradition of Japan so well. Perhaps this unique experience will help you to find your own lines that you never realized that you have before?

About Izumi Shiratani

I began writing Japanese calligraphy when I was six years old— I have always loved drawing letters and marks from young age and I started to learn western calligraphy in Japan whilst I was in college. My passion to study calligraphy eventually led me to the Reigate School of Art and Design in the UK where I became totally immersed in calligraphy. After graduation, I worked for the London Scribes Studio and had my first solo exhibition in London in 2004.

I now work as a freelance calligrapher and teach classes and workshops in Japan. I have a passion for every calligraphic lines of our beautiful world, and believe the spirit of calligraphy can transcend cultural boundaries.

I am a Fellow of the Calligraphy & Lettering Arts Society (FCLAS) and the Director of NPO Japan Letter Arts Forum.

For further information about Izumi, please click here:

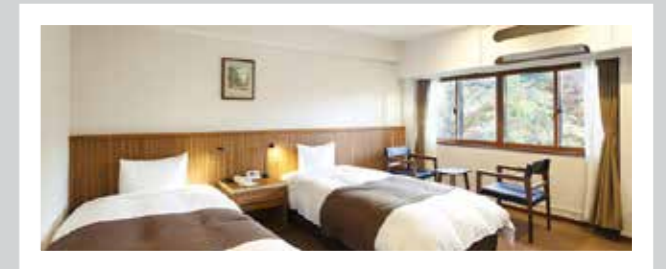
<http://www.izumi-shiratani.com/>



24hr Reception & Social Space



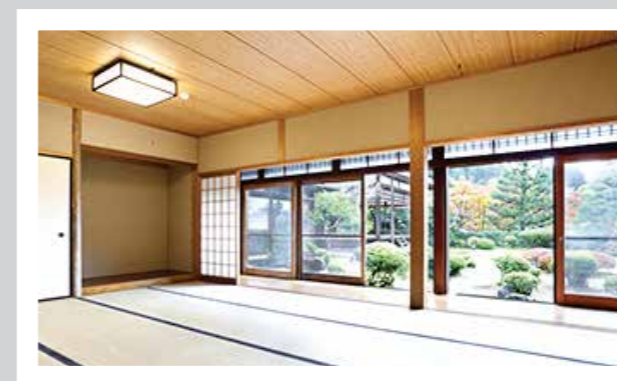
Standard Room, South Wing



Simple Room, North Wing



The 'Sakura' Tatami Room



The 'Momiji' Tatami Room



The 'Bamboo' Tatami Room



There are extensive and beautiful private gardens for your enjoyment

Class Size Each workshop will accommodate around 15 people.

Level of Participants It is anticipated that delegates joining the workshops will have some basic understanding of writing calligraphy, and its tools and materials. The workshops are not suitable for absolute beginners.

Accommodation & Venue The Kansai Seminar House is situated on a hill on the outskirts of Kyoto. The venue has beautiful grounds, with traditional Japanese gardens and a tea-house. The Shugakuin Imperial Villa and the Manshuin Temple are near by.

Address:
*The full address for the Kansai Seminar House is:
Ichijoji Takenouchi cho 23, Sakyo-ku,
606-8134 Kyoto, Japan*

Website:
*To access the Kansai Seminar House website, please click here:
<http://www.kansai-seminarhouse.com/>*

The workshops will be housed in large studios and the evening lectures will take place in the conference room. There is a small shop for snacks and drinks and there are additional vending machines for beers and soft drinks.

There is a dedicated canteen where breakfasts and meals are served. If you have any particularly dietary requirements, please let us know when you register.

Other facilities include free Wi-Fi and launderette, a 24 hour reception and extensive grounds where one is free to walk around or explore.

There are Western and Japanese style sleeping accommodation available. The Western Rooms have a combination of 2 to 4 beds and all rooms are ensuite. However, these are only available with shared occupancy. No single rooms are available. The Japanese Tatami rooms include individual futons and each room can accommodate between 6 to 10 people.

Images of Rooms
*For images and further information about the rooms, please click here:
<http://www.kansai-seminarhouse.com/facility/index02.html>*

The accommodations is located in three buildings:

- South Wing
- North Wing
- Annex

If you are coming as a group of friends and would like to share a room together, please indicate this in your booking form. We will endeavour to group you together.

South Wing
Standard Rooms, en-suite, 2 to 3 beds
Standard Rooms, en-suite, 3 to 4 beds

North Wing
Simple rooms, en-suite, 2 beds
Simple rooms, en-suite, 3 beds

Japanese Tatami Room (in North Wing)
'Bamboo' Tatami Room with futons, includes bath/toilet, 6 people sharing

Japanese Annex Rooms
'Momiji' Tatami Room with futons, shared toilet block and Japanese bath, 6 people sharing

'Sakura' Tatami Room with futons, shared toilet block and Japanese bath, 10 people sharing

Non-residential
Non-residential package is possible but there are very limited private accommodation available near the venue and they are usually much more expensive. Furthermore, there is no direct public transport to the Kansai Seminar House, so you would require return taxi fares daily, which could be quite costly.

Getting there

Airport
For most international travellers, the nearest major airport to Kyoto is Kansai International Airport (KIX), which services most of the major international flights and connections. You could also fly into Tokyo and then take a flight to Osaka International Airport (ITM).

In both airports there is a shuttle service called 'MK Sky Gate Shuttle'. It will bring you directly from the airport to the Seminar House in Kyoto. It costs ¥3600 from KIX and ¥2900 from ITM (some additional cost might be required for extra luggage) and requires reservation. However, they do not have an English reservation page on their website. So, if you would like to take this service, please indicate this during the on-line registration process or contact the symposium administrator, Mayumi Kuga and she will help you with your reservation. Email: kuga@j-laf.org

Major Station
The Shinkansen (Bullet Train) stops at Kyoto Station from Tokyo and other major cities within Japan. A taxi ride to the venue from Kyoto Station costs approximately ¥3000.

Local Train and Subway
The nearest rail station to the venue is Shugakuin Station. However, it might be easier for you to catch a taxi at Kitayama Subway Station. You could get on the subway from Kyoto Station.



The thatched-roof gate next to the bamboo forest

A summary of the week

Thursday 2nd Nov	from 15:00	Arrival & Registration
	18:00 to 19:00	Dinner
	19:30 to 20:30	Welcome & Introduction
.....		
Friday 3rd Nov	Daytime	Workshop
	Evening	Evening Lecture
.....		
Saturday 4th Nov	Daytime	Workshop
	Evening	Evening Lecture
.....		
Sunday 5th Nov	Workshop until lunch Free time in the afternoon & evening <i>(Optional trips are available at additional cost)</i>	
.....		
Monday 6th Nov	Daytime	Workshop
	Evening	Evening Lecture
.....		
Tuesday 7th Nov	Daytime	Workshop
	Evening	Farewell Dinner & Party
.....		
Wednesday 8th Nov	by 10:00	Check-out
.....		



**VERY
IMPORTANT
PLEASE READ
BEFORE BOOKING
YOUR PLACE**

Setting up a symposium like this is a huge undertaking both practically and financially. There is a remote chance that we might have to cancel the symposium if we do not reach our minimum target of delegates attending. **Therefore, you should not make any travel arrangements until after you have received the final confirmation from us by 14th July 2017.** If we can reach our minimum number of delegates earlier, we will notify you sooner.

Please follow this schedule:

☞ Stage One. 1st March 2017

Registration for the symposium will commence on 1st March 2017 at 22:00 Japan time.

All payment for bookings are made payable in Japanese Yen only, via Paypal.

A non-refundable deposit of ¥10,000 Japanese Yen is to be paid during registration to secure your place.

Each workshop will have 15 places only and the availability will be on a first come first served basis.

☞ Stage Two. 30th June 2017

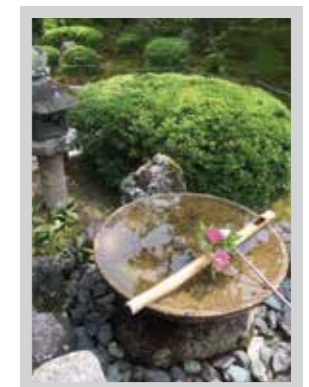
The remainder of the fees are to be paid in full by 30th June 2017 or sooner.

☞ Stage Three. 14th July 2017

The symposium will only go ahead if we reach a minimum of 50 participants by 30th June 2017, in the event of cancellation at that date we will refund all course fees and deposits.

IT IS THEREFORE VERY IMPORTANT THAT YOU DO NOT MAKE ANY TRAVEL ARRANGEMENTS UNTIL AFTER YOU HAVE RECEIVED THE FINAL CONFIRMATION FROM US BY 14 JULY 2017.

The bamboo forest behind the Seminar House



Workshop and Accommodation Fees

The inclusive fee for the symposium is listed below:

The fee is for one person and includes the tuition of one workshop, evening lectures, tea & coffee, breakfast, lunch and dinner (no dinner available on Sunday) and overnight accommodation. Please choose your accommodation below. If you are travelling in a group and would like to share your accommodation, then please indicate this in your booking form.

The accommodation

There are no single occupancy available. All fees are payable in Japanese Yen only.

South Wing

8 Standard Rooms, en-suite, 2 to 3 beds	¥160,000
5 Standard Rooms, en-suite, 3 to 4 beds	¥157,000

North Wing

6 Simple rooms, en-suite, 2 beds	¥151,000
1 Simple rooms, en-suite, 3 beds	¥151,000

Japanese Tatami Rooms

1 'Bamboo' Tatami Room with futons, Includes bath/toilet, 6 people sharing	¥138,000
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Japanese Annex Rooms

1 'Momiji' Tatami Room with futons, shared toilet block and Japanese bath, 6 people sharing	¥132,000
1 'Sakura' Tatami Room with futons, shared toilet block and Japanese bath, 10 people sharing	¥132,000

Non-Residence and Partner's package are available but limited, so please contact Mayumi Kuga, for further details and fees, Email: kuga@j-laf.org

How to Register

To access the registration form, please click here:

<http://j-laf.org/event/4491.html>

Please fill in the registration form electronically or (print and scan) and email it to Mayumi Kuga, Email: kuga@j-laf.org

Once we have received your registration form, we will notify you via email to confirm which workshop you have been allocated. You will then have **48 hours** to make your initial non-refundable deposit of **¥10,000** Japanese Yen to secure your place on the workshop.

Before 30th June, we will send you a reminder for the remainder of the payment to be paid in full.

By 14th July, we will confirm if the symposium is to go ahead or not. However, if we have reached our minimum target before then, we will notify you sooner.

Method of payment

All payments are made via PayPal in Japanese Yen (¥) only.

Contact

For general symposium queries, please contact the Symposium Administrator, Mayumi Kuga, Email: kuga@j-laf.org

For the symposium Facebook page, please click here:
<https://www.facebook.com/writingsymposium/>

To access NPO Japan Letter Arts Forum website, please click here: <http://j-laf.org/>

A calligraphic shop sign found in Kyoto



