



**University of
Sunderland**

Ling, Manny (2011) "Pyrographic calligraphy". [Show/Exhibition]

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THE INTERNATIONAL RESEARCH CENTRE FOR CALLIGRAPHY PRESENTS

WRITING 2011 SYMPOSIUM
24TH TO 30TH JULY 2011
AT THE UNIVERSITY OF SUNDERLAND

|WORKING WITH THE TEXT|



University of
Sunderland



IRCC
INTERNATIONAL RESEARCH
CENTRE FOR CALLIGRAPHY

DAVID ANNWN
EWAN CLAYTON
ANN HECHLE
THOMAS INGMIRE
MANNY LING
SUSAN MOOR
SUZANNE MOORE
AYAKO TANI
EDWARD WATES



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From the Symposium Team:

We warmly invite you to the University of Sunderland's ninth calligraphy symposium. Just 10 miles south of Newcastle and one hour by train from Edinburgh, Sunderland is surrounded by the rich heritage of North East England. Durham with its impressive cathedral and castle is easily reached and the historic island of Lindisfarne lies just sixty miles north.

The conference takes place in an inspiring setting - alongside the River Wear and only yards from the 7th century St. Peter's Church, site of one of Europe's finest scriptoriums. Meals are taken at the National Glass Centre Restaurant and accommodation is in the university's Panns' Bank complex in townhouse style apartments.

Thomas Ingmire will be Guest Director of Writing 2011, and in collaboration with him we have put together a programme that focuses on 'Working with the Text'. A one hour session each morning with poet David Annwn and Thomas Ingmire will offer a daily springboard for all participants in the Symposium. A variety of classes will allow you to work with teachers who approach text through subtly different kinds of artefacts; as collage, in book form, (short and extended or responding to place as well as text), working with glass, or on projects of your own choice. Our aim is that all participants should gain new insights and have the boundaries of their creativity expanded no matter what level they are at.

Dr Manny Ling, Prof. Ewan Clayton, Robert Cooper and Susan Moor



THE INTERNATIONAL RESEARCH CENTRE FOR CALLIGRAPHY

The International Research Centre for Calligraphy (IRCC)

The Symposium is one of the activities hosted by The International Research Centre for Calligraphy at the University of Sunderland. The Centre was established in 2007 and grew out of a research initiative started by Dr Manny Ling in 1999. Since that earlier date the Centre's activities have included exhibitions and commissions, lectures and publications and the beginnings of an artist-in-residence programme.

The aims of the Research Centre are:

- To promote contemporary calligraphy and lettering arts
- To extend the long tradition of learning and calligraphy in the north east of England
- To generate understanding of the differing cultural roles of calligraphy
- To foster exchanges between calligraphers of different cultures
- To facilitate dialogue between traditional processes and new technologies
- To provide a centre for calligraphy research and postgraduate study
- To promote wider access and education in the lettering arts

Visit our
new website:
[www.ircc.org.uk/
writing2011](http://www.ircc.org.uk/writing2011)

David
ANNWN



The Symposium's Poet

My great uncle was the Welsh Bard, Ap Hefin (Son of the Summer Solstice). After University where I studied both Art and Literature, I continued writing poetry in the main, always with the visual dimension in mind.

As well as teaching literature for the Open University, I have led Creative Writing groups and collaborated in workshops in many venues throughout the U.K.

One reason that the Sunderland Conference is of great interest to me is that I grew up in a family of artists where the interplay between words and visual images was part of the daily atmosphere. My father scribed words on ceramics. As a family we were (and are still) fascinated by the interplay of lexical forms and visual imagery in the art of David Jones, William Blake and Lettrist experiments.

Ever since I saw Thomas Ingmire's work in Bruges and wrote a poem about his calligraphy and saw his book-length response, I have wanted to collaborate with him.

You can visit David's new website:
<http://www.davidannwn.co.uk/>

Thomas INGMIRE



Calligraphy and Text: exploring the wider spectrum

David Annwin and Thomas Ingmire

The focus of this collaborative workshop will be to gain further insights into David Annwn's unique relationship to words and the processes that engage him as he writes poetry. Our goal as calligraphers will be to translate this knowledge into vehicles that can aid our own searches for meaningful and new visual forms.

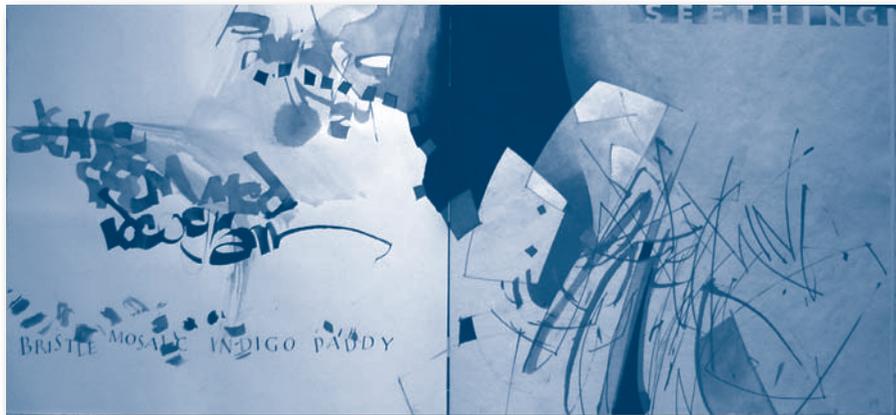
To encourage unpredictable interactions, the specific content of this workshop will purposefully be kept quite open. In the spirit of allowing this work to be a kind of research, we will simply be eager to see what can be discovered about the art/text relation. The final goal of the class will be for each student to create a document that is a summary of the week's collaboration.

Thomas Ingmire

After receiving degrees in the field of Landscape Architecture I pursued a study of medieval painting techniques and calligraphy with Donald Jackson at California State, Los Angeles. In 1978 I was elected as the first overseas Fellow of the SSI in London, England.

My association with a number of San Francisco Bay area artists helped to shape my interests in exploring calligraphy as a fine arts medium. For a number of years I created works for exhibition. Teaching also became an important vehicle for continuing research into calligraphy as an expressive medium.

By the turn of the century I had tired of travelling. Good fortune led to a number of creative collaborative associations with a variety of artists including sculptor, Manuel Neri, which resulted 16 one-of-a-kind books and associations with poets, Tsering Wangmo and David Annwn.



Ann HECHLE



Text and collage

“Think of the words” Edward Johnston said. And as TEXT is the theme of this conference, I must re-evaluate what this means to me, today. Words conjure up pictures, feelings - engage our senses: cow, murmur, sticky, salty, round. They have texture, rhythm, volume, scale; and meaning. Words can capture a whole imaginative universe. And those same words, written down, condense to inhabit a particular space on a page. It’s an astonishing idea.

And the challenge is how to allow these two concepts to live together.

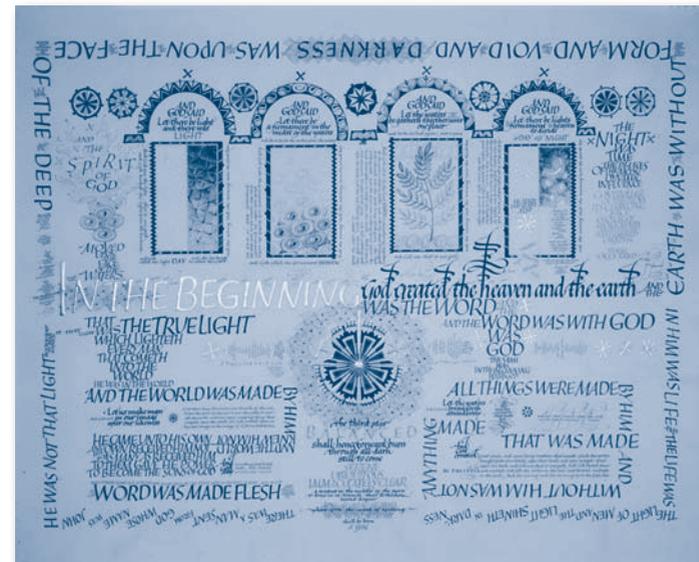
In this workshop we will search for the heart of words through the making of collages. We will then look at what we have done, seeking patterns and connections which arise - deliberately or accidentally - and bring them into a more significant relationship. This may lead to new connections and interpretation. We will tear up our paper, reassemble, reassess. In this way we will keep things fluid - and the process will continue. We will end up with a series of sheets and collages - and dozens of ideas!

This workshop is open to all those who would like to come including those who are at the start of their calligraphic journey. I will be discussing work individually with each person much of the time.

Ann Hechle

I was born in 1939, in Calcutta, returning to England with my family in 1945. I started calligraphy at school and later went on to study it at the Central School in London under Irene Wellington. She made a great impression on me. Though she was a very complex person, there was also a kind of simplicity there. This was reflected in her work. Looking back, I think the complexity was held together because she was in touch with it: personal response integrates. The inner knowledge informs connections which then can intuitively appear on the page.

Since leaving art school, I have worked free-lance: as a teacher, on commissions, and exploring my own themes. I spent some years working part-time, drawing for archaeologists in the Middle East and considered taking that up as a profession. But calligraphy called me back and has been my work and deep interest ever since.



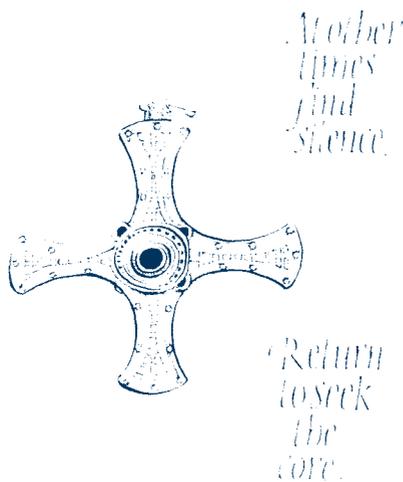
Susan MOOR



An improvised book inspired by St Peter's, Monkwearmouth

As calligraphers, we are used either to planning and refining a piece of work, or else making something more spontaneous which can be discarded if not 'right'. Here we will work in another way: making a book with minimal preparation. This will mean continuously feeling our way along while keeping mind what is best for this particular piece of work. It will also mean accepting accidents and imperfections, even taking advantage of them. There will be guidance in book making, design, choice of text and letterforms, and image-making.

Our starting points will be the morning sessions with David and Thomas and experiencing St Peter's Church, Monkwearmouth. There is much to respond to, whatever spiritual tradition (if any) you come from, and whether or not you are familiar with this building and its story. The book you make will be your personal response to the site.

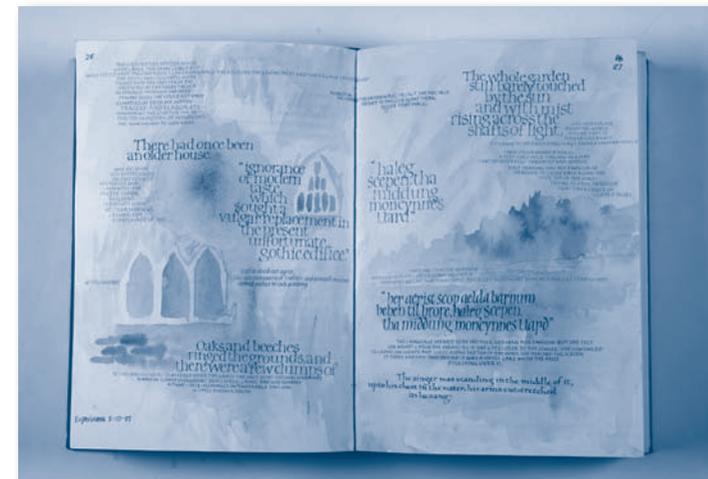


Susan Moor

I studied graphic design at Brighton and subsequently became increasingly interested in calligraphy. For the past twenty years I have taught calligraphy and done freelance work, including medieval manuscript facsimiles for museums and tv. I live and work in Sunderland; I teach locally and around the country.

Over the past decade I have been a member of Quarto book arts group which meets at St Peter's Campus. This has led to adventures in book-making, and greatly enlarged my idea of how calligraphy can be used.

In the summer of 2010 I completed an MA at the University of Sunderland, with research that brought together my love of lettering, writing, drawing, painting and book-making, culminating in a project based on Durham Cathedral.





Suzanne MOORE

WordImage, ImageWord Fission and Fusion in Poetic Exploration

Word and Image, in the hands of calligraphic artists, can fuse to create a new genre of imagery. Using the morning sessions as a springboard, textural (poetic) content will be examined in the creation of letter-based imagery through the unfolding “story” of a series of panels or a book work.

Exploring and expanding on the idea of verbal and visual “voice” - the connections/fusion and juxtapositions/fission of word and imagery will take us to new depths of questioning and resolution.

Drawing, painting and mark-making will facilitate hands-on examination of a chosen or self-generated text. Developing shades of meaning, defined in form and colour, students will choose from a variety of techniques and media to develop their ideas around the text. Elements of scale, proportion, pagedesign and the concepts of sequence, progression and rhythm in the book (or broadside series) will be considered and applied. A simple cover or binding will complete the book-making process, creating a high-touch vehicle that engages and challenges the reader.

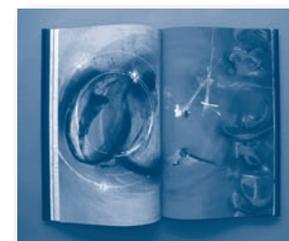
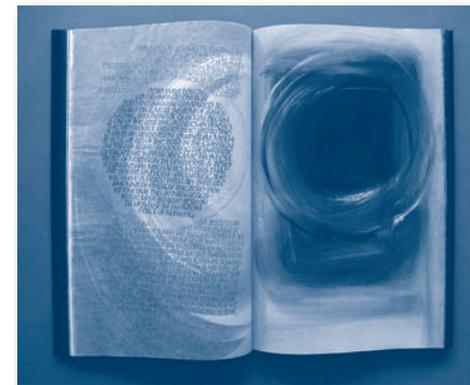
There will be a £20.00 materials fee for this workshop.



Suzanne Moore

I am a lettering artist and designer who combines contemporary vision with traditional scribal techniques. Born to a family of gifted inventor-engineers, raised in post-Sputnik middle America, with aptitudes in math and science, I was channelled into those fields at an early age. I made my way into the world of art at 20-something, and earned a BFA in Printmaking and Drawing (1973).

Letters and letterforms as the subject of drawing, painting, printmaking and lettering are the focus of my work. The physical, sensual, and architectural aspects of books and the musical - rhythmic, sequential, unfolding narratives of bookworks - are a multi-dimensional parallel to the way letterforms move on the page. I see books as interactive places: portable spaces created to engage and offer readers new perspectives. Recent work has included creation of books on the concept, the tumultuous history and the mystery of Zero and the Void and a pair of large-format manuscript books with monotype imagery presenting Bob Dylan song lyrics.



Ayako TANI



Calligraphy with Glass

Ayako Tani with Dr Manny Ling

The University of Sunderland hosts the National Glass Centre. This workshop in the NGC focuses on calligraphic expression using glass. Working in response to the morning sessions, participants will explore the relationship of text to the medium of glass through three different aspects. Glass pyrographic techniques will see you gather molten glass from a boiling furnace to make burn-marks on paper. Ink calligraphy is added to complete the work. You will also be introduced to 'lampwork' techniques, melting glass in a torch flame to draw out glass lines in the air. The glass lines can be as spontaneous as brush strokes. Finally, you will be introduced to techniques for sand-blasting your calligraphy in glass.

This is perhaps a once in a life time opportunity to work in a world leading glass faculty.

There will be a £75.00 materials fee for this workshop.



Ayako Tani

I am a glass artist and a practice-based researcher specializing in 'lampworking', which uses a tabletop torch to shape glass. I was introduced to glass in Tokyo and moved to Sunderland in 2006. When I was studying for a MA at the University of Sunderland, I had a momentous inspiration - lines - which determined my later career. I remembered that my grandmother was always knitting jumpers throughout my childhood, and I started 'knitting' glass threads into 3D shapes. Since then, I have been devoted to linear expressions with glass.

Please visit Ayako's website: <http://www.ayakotani.co.uk/>
and for demonstrations of pyrographic techniques:
<http://www.etsukoichikawa.com/video.htm>

Dr Manny Ling

I lecture in the Design Department at the University of Sunderland and initiated the special research emphasis on calligraphy there in 1999. I am also Programme Leader for the University's Foundation Degree in Calligraphy with Design at Kensington Palace. Being a Chinese person practising Western calligraphy has had a profound influence on my life. I like the contrasts and contradictions in my work: East and West, Old and New, Energy and Stillness. Glass which can be hot and cold, liquid and solid, transparent and opaque has always held a fascination for me.





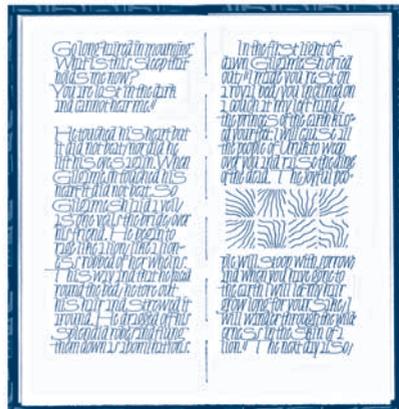
Edward WATES

Exploring the text: making a manuscript book

In this workshop we will explore the ways in which the natural rhythms of writing can create a visual pattern that relates to the music and rhythms of the poetry, the tone and sense of the piece, its atmosphere and emotion. We will spend quite a lot of time writing. This will help settle us within ourselves, and approach a more reflective state of being.

The words we use will either be our own or taken from some of those to which David Annwn will introduce us. The act of writing itself will be the means by which we explore the deeper layers of the text, informing our approach to letterform, arrangement on the page and overall effect. This might well entail the development of specific letterforms that are appropriate to our purpose. There may also be alternative forms of graphic expression that lend further support to the text, either as contrasting elements or more fully integrated with the writing itself.

This workshop also provides practical instruction in basic bookmaking, leading to the completion of a soft-bound, multi-section book.



Go long-haired in
What is this
holds me now?
You are last in
and cannot hear n

Edward Wates

I make books to be handled as well as read. I try to use simple and affordable materials, and strive for a kind of accidental quality rather than an overly wrought approach.

Although the book can be read, legibility is not the main criterion. The page is intended as a simple pattern. Pattern-making is a way for me of bringing meaning to life. The physical act of writing can also at times lead to a sense of transcendence, as experienced in meditation.

The text is important, and I find myself returning to a relatively narrow set of authors. I also like to work with a lot of words so that the process of rendering them can take a long time. This feels like a small gesture of defiance in a world where so much is instantaneous.

I came to calligraphy after completing an English degree at York followed by training in book production at the London College of Printing. I have worked in publishing all my professional life, mostly as a book designer. I studied on the ssi's Advanced Training Scheme during the early 90's, and was then fortunate enough to be mentored by Hans Joachim Burgert during the last years of his life. I am an elected member of Letter Exchange.

He touched his
it did not beat/ni
lift his eyes sae
Gilgamesh tou
heart it did not b
Gilgamesh
is one veils th
his friend. He
rage like a lion
is robbed of



Ewan CLAYTON



The Open Workshop

A number of people greatly appreciate the opportunity to share in the creative atmosphere of the conference whilst working undisturbed on a project of their own choice. There is a tutor on call to assist when needed, but no formal teaching. You are in charge of your own schedule. You simply set up your own work station and work there all week, booking time with the tutor if required.

The Open Workshop Tutor will be Ewan Clayton

Professor Ewan Clayton

I enjoy working with my fellow calligraphers whatever their level of experience, from beginners to the very expert. My first exposure to lettering came during my childhood. I grew up near the village of Ditchling, Sussex, home to the calligrapher Edward Johnston. My mother and grandfather were weavers who worked in the Guild of craftsmen on Ditchling Common founded by Eric Gill; there was work by the poet David Jones in our chapel and painted on the walls of workshops and houses, but it was from Irene Wellington that I really learned to appreciate words. I trained at the Roehampton Institute with Ann Camp and taught there for many years.

Currently I am Professor in Design at the University of Sunderland and assist Manny Ling in developing the University as a centre for calligraphic practice and research.



HOW TO BOOK AND PAY

It is now possible to pay online for the Symposium via credit card and we hope that all participants will find this simpler and quicker. To do so, please go to:

<http://onlinestore.sunderland.ac.uk>

You will then need to select the workshop of your choice from the list available. Please locate on the page:

Product catalogue > Conferences and events > Writing 2011

If every place in the workshop has been taken, the button will show "OUT OF STOCK". Please select the next workshop of your choice.

After you have made your payment a message will automatically be sent to Symposium Administrator Robert Cooper. He will contact you by email to confirm that your booking has been received.

The first credit card payment will be for £100 deposit. You will need to make the final payment before May 1st, 2011. Further information and the conference pack will be forwarded once the final payment has been received.

If you have any problems with the online store, please refer to the University's Revenue Administrator Marrikka Ring, Email: marikka.ring@sunderland.ac.uk or Telephone (+44) 0191 515 2455.

If for any reason payment online is not possible for you, please contact the Symposium Administrator for advice:
Mr Robert Cooper, Writing 2011 Symposium Administrator
24 North Close, Thorpe Thewles, Stockton on Tees, TS21 3JY
United Kingdom, Telephone: (+44) 0174 063 0015
Email: robert@cooperphoto.co.uk
URL: <http://www.ircc.org.uk/writing2011>

WRITING 2011 AT A GLANCE

WRITING 2011 SYMPOSIUM
24TH TO 30TH JULY 2011
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WORKING WITH THE TEXT

TUTORS	WORKSHOPS
THOMAS INGMIRE WITH DAVID ANNWN	Calligraphy and Text: exploring the wider spectrum
ANN HECHLE	Text and collage
SUSAN MOOR	An improvised book inspired by St Peter's, Monkwearmouth
SUZANNE MOORE	WordImage, ImageWord Fission and Fusion in Poetic Exploration <i>Additional £15.00 material's fee</i>
AYAKO TANI WITH DR MANN Y LING	Calligraphy with Glass <i>Additional £75.00 material's fee</i>
EDWARD WATES	Exploring the text: making a manuscript book
PROFESSOR EWAN CLAYTON	Open workshop

	FEES
Residential Six nights' stay, including: masterclasses, meals and accommodation	£595.00
Non Residential Masterclasses and meals only	£425.00
Partner package, Six nights' stay, including: meals and accommodation	£360.00
Materials fee for Suzanne Moore	£15.00
Materials fee for Ayako Tani	£75.00

MAP OF UK



Car

From North or South, follow the A19 towards Sunderland. Leave the A19 and turn onto the A1231 heading for Sunderland.

Trains

As well as the East Coast mainline train from London Kings Cross (which requires a change at Newcastle-upon-Tyne) there are now direct 'Grand Central' trains from London Kings Cross to Sunderland.

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

Air

The nearest airport to Sunderland is Newcastle International Airport.

<http://www.newcastleairport.com/>

Metro

There are regular metro trains to Sunderland from Newcastle mainline