

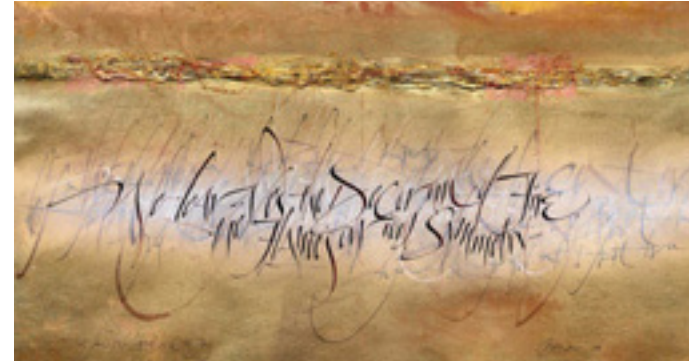
A4 POLYRHYTHMIC CALLIGRAPHY

Expanding rhythms of writing

A4 SUPPLIES

Pens: Square edged dip-pens, preferably a Brause 4mm nib, automatic pen (half inch wide or larger); broad edge felt tip calligraphy markers (especially larger sizes); a range of other writing tools that you like to use (e.g. brushes, ruling pens, “cola” pens, droppers, etc). **Ink/Paint:** Ink, gouache colors. **Tools:** 16” ruler; pencils; palettes; mixing and loading brushes. **Paper:** pad of practice paper 11”x 17” or larger; about 6 large sheets of better quality paper (e.g. BFK Rives, Arches text wove, Sanders Waterford, colored Canson Mi-Tientes; or whatever you prefer); an 11”x17” pad of tracing paper for rough work plus 6 large sheets of heavier quality tracing vellum or (preferably) polyester film with a frosted surface, (e.g., Duralar or frosted Mylar. This is like tracing vellum but is made of polyester and therefore is waterproof (commonly used for architectural drawings that need dimensional stability). **Misc:** Finely powdered pumice and a cheap decorator’s bristle paintbrush about 1/2” to apply pumice powder. Finely powdered gum sandarac. **Materials fee (optional):** \$36 Students may purchase a CD or DVD (format TBD) with content relating specifically to this class including lectures, slide shows, and video of demonstrations of the instructor’s polyrhythmic writing.

This workshop will help you develop more complex rhythms than possible with even-spaced traditional lettering. The pattern of equidistant parallel lines, for example, (sometimes called the “picket fence”) that underpins the rhythm of formal italic is very useful and important to learn, however, writing, incorporating more complex polyrhythms, will require a subversion of this learning. Historical western calligraphy does not generally exhibit polyrhythmical qualities, and therefore offers little insight in this respect, although cursive script from arabic and oriental traditions offers a wealth of possibilities. Denis will also suggest influences from other sources: The compressions and rarefactions of any waveform undulate in a natural way that may point to an organic and polyrhythmic feeling for space within writing, that can variously open and contract.



Music will also be a reference, where polyrhythms, syncopation, and counter melodies will each be analyzed and appropriated into calligraphic composition and performance.

Denis Brown



Denis Brown’s work stems from ancient traditions of manuscript writing, and he has engaged with these since his early teens. Rigorous formal training in traditional calligraphy at London’s Roehampton Institute has formed a strong foundation for later experimental work. His work explodes from and extends traditions of calligraphy in the form of innovative works of art. Widely traveled with his work, he has lectured on four continents, and is internationally recognized as a world leader in the field of Letter Arts. www.quillskill.com