

## A5 PAINTERS BOOKS

### A5 SUPPLIES

**Writing tools:** favorite pens for drawing, writing and journaling; broad edged, ruling, monoline, other favorites; pointed or flat brushes. Monoline pens such as Pigma Microns, roller ball and gel ball points. Bring tools you are comfortable with, as we will help you write, but won't be teaching calligraphy, per se. (You don't have to bring all of these; we're just listing some options.) **Ink:** Your favorite black or walnut ink, non-waterproof **Tools:** Pencils; sharpener; eraser; T-square or rolling ruler; triangle (with metal edge if possible); metal non-slip straight edge, 18"; drafting tape; bone folder; small cutting mat; glue brush (inexpensive, with stiff bristles); X-acto knife with #11 (or #15) blades and/or snap-off knife. **Color:** Two or more color "systems," including gouache and/or watercolor. Others could include colored pencils, pastels, oil pastels, etc. Acrylic paint will be part of your lab fee. (A system is red, yellow, blue, plus black and white, and other pigments to broaden your color range.) **Paper:** Layout bond, tracing paper and/or graph paper for planning, assorted art papers (both plain & decorated) for your book. You may want to buy paper at the conference supply store. Some papers will be part of your lab fee. **Misc:** Watercolor brushes; palette; old brushes for mixing gouache; paint rags; apron; glue stick (such as UHU); scrap paper for gluing, such as an old phone book; Japanese screw punch if you have one (we'll have ones to share but if you have one, it would be very handy.); 2 water containers, the larger the better (pack other stuff inside); (beret?) **Note:** If you are flying to the conference, you can skip the bigger items. We can borrow and share. **Materials Fee:** \$40

Many calligraphers are interested in the work of fine painters. Studying paintings for their qualities of line, design and color enhances our calligraphic pieces. Focus on their content helps us develop our own personal voice. In this class we will study the lives and work of artists from a number of art movements from 18th to 21st century art. We will make journals of our reactions to these works, experiment with some of the concepts the artists explored, and then make an artist's book related to a painter of your choice. Equipped with a great deal of reference material, the instructors will immerse you in a world of composition, alphabets, painting and book structures, for a week of inspiration and construction.

This hands-on art history class will introduce you to a way of looking at fine art that allows you to integrate your studies of art history directly with your studio work. Being influenced by historical painters has a parallel in the influence of historical manuscripts on traditional calligraphy. We present a number of artists, each chosen with a specific visual relationship to our work as calligraphers. Word-image relationships, technical aspects, and emotional content are just some of the aspects that we explore.

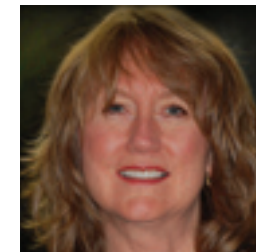


## Annie Cicale/Carol Pallesen

The world of books and writing has captivated Annie Cicale since she was a child. After a short career as a chemical engineer, she turned to the visual arts, specializing in painting, printmaking and drawing.



The visual qualities of writing became her subject matter when she discovered the expressive power of the calligraphic forms. She finds that as she works, she is constantly trying to figure out how she would explain her ideas to a class. She has an MFA in graphic design and teaches calligraphy, drawing and painting for calligraphy guilds throughout the United States Japan, Italy and Canada, and has taught at many of the international conferences. She is the author of *The Art and Craft of Hand Lettering*, a 2004 publication of Lark Books. [www.cicaleletteringdesign.com](http://www.cicaleletteringdesign.com)



Carol Pallesen has been teaching calligraphy and related book arts for more than 30 years. She loves to share her knowledge and experiences. She has conducted workshops around the world, at 20 international calligraphy conferences, and teaches at the Nevada Museum of Art. Her studio, The Silent Hand Scriptorium, created in 1981 in Reno, Nevada, is her working space for commissions and for her artist books and broadsides.