

## Pamela Paulsrud

Pamela Paulsrud, visual artist, papermaker and calligrapher received her MFA from Columbia College Chicago in Interdisciplinary Arts concentrating in Book and Paper.



Pamela investigates the interface of the concept, process, and calligraphic nature of handwriting with the linear features of the landscape using artist books and handmade paper. Pamela's work has been published in many magazines, books, and journals including *500 Handmade Books*; *Calligraphy and Handmade Paper*; *Making Memory Books by Hand*; *Exploratoria*; *Living Artists*; *Collage*, *Assemblage*, and *Altered Art* and several issues of *Letter Arts Review*. Her work is in the Special Collections at the University of California, San Diego; the Allan Chasanoff Bookworks Collection, New York; Topeka & Shawnee County Library Special Collections, Topeka Kansas; and Special Collections at the Newberry Library, Chicago. She was awarded the Newberry Library Purchase Prize in 1997. Her lettering titles the ceramic floor map in the exhibit *Traveling the South Pacific* at Field Museum, Chicago. She is currently exhibiting her work internationally and collaborating with professional artists and the general public on an ongoing project entitled *Treewhispers*. *Treewhispers* includes papermaking demonstrations, storytelling and site-specific installations.  
pamelapaulsrud.com

## C12 THE SPONTANEOUS MARK AND ALTERNATIVE IMAGE WORKSHOP

Using "coke" pens, brushes, sticks, and many other unusual writing implements, you will wend your way through exercises designed to help you investigate your handwriting and the spontaneous mark. Xerox transfer processes will be used in combination with a variety of techniques to layer images. Students will work towards creating an assemblage style composition, creating a uniquely intuitive book.

Instruction and testing of each technique will be explored and a final book incorporating the processes produced. We will have time to critique and discuss every student's work created in the course. Each student will leave with a wrap-around, stitched windowed accordion styled book. This class is for anyone fascinated by linearity and transfer techniques used to create alluring layered and textural artwork.



### C12 SUPPLIES

**Images for use in transfers:** In your final composition we will be combining text and image, therefore when selecting images to bring please consider the following: images may include line drawings, collage, photos both black and white and/or color with interesting contrast but not too dark. These images will be copied and transferred so the original will not be harmed. It's probably best not to think too hard about all this, grab what you love, the rest will follow. It's often the serendipitous surprises that are the most fun. **Text:** For the text consider the following: a handwritten letter, notes from a journal, a poem or quote printed in various fonts and sizes, or perhaps pages from an old or new book, maps and other ephemera, again to be copied and transferred. Also look for text that could be considered texture. **Homework:** Think of and write down a word that has some significance to you. One word – write it down and bring it. Also bring at least three images that "speak to" the idea of rhythm or negative space – that you love – photos, Xeroxes, or simply something from a magazine or newspaper. We won't be writing on them or destroying them (unless you feel so inclined.) **Supplies:** Sumi ink; X-acto knife; bone folder – if you have one already, otherwise a burnisher or spoon; PVA or glue stick; favorite and funky writing tools; pads of layout paper 14x17 or 19x24, your preference. **Optional:** Your usual workshop stuff – (optional) pencils, watercolors, colored inks, pens, ink, tape, ruler, kitchen sink! Black roller ball pen that you like to write with and paper or book for journaling. Ream of multi-use paper, you know, computer paper. (If you're traveling by air, Odyssey will have some for purchase.)

**Materials fee:** \$25