

## Nancy Culmone



I have been an artist as far back as I can remember. Both parents were artists and educators. My childhood loves of lettering and drawing were continued at The Cooper Union School of Art and Syracuse University. One of my first calligraphy teachers, Robert Haas, was a Larish student, and a friend of Rudolf Koch. After graduating, I taught fine art as I continued to work with calligraphy and book arts. What joy when I realized that art and calligraphy could not only be combined but that letters could become art. I now teach these disciplines as a language of creative expression in the United States, Canada, and Europe. I have also taught at Massachusetts College of Art and The DeCordova Museum School in Lincoln, Massachusetts. My unique, hand lettered & painted manuscript books are in major collections including Harvard & Duke Universities, Reed College, The Rochester Institute of Technology. I have exhibited work in North and South America, Europe and Russia. I now live and work in a remote area of New Mexico where the vast sky and landscape offer endless inspiration.

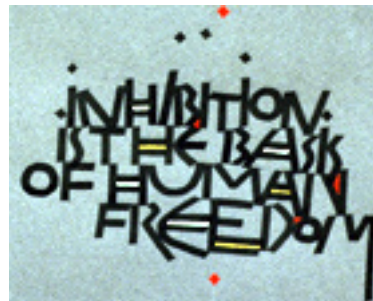
## B3 COLOR IT LUSCIOUS Exploring Colored Pencil Techniques

Discover the humble pencil as a medium to create beauty and elegance. Experiment with letters using writing, rendering, and drawing techniques. Our class menu includes time-honored artists' methods and new tricks. Learn color-blending, shading, hatching, layering, creating textures, fine detail work, bold applications, and the way pencils respond to a variety of papers. Create a small technique sample book and experiment using pencil by itself and in combination with other media. You will focus first on skill building with pencils then create letters and texts using pencil techniques in a variety of ways. The translucency of colored pencils allows the light to shine through. When there are many layers of pencil, the image seems to glow on the page. Pencil also offers endless variations of line quality and illusions of volume.

2.5 days All skill levels



## C3 NEULAND RENAISSANCE Creating art with letters



Create pages with drama and graphic excitement as you learn this 20th century letterform. Neuland is a springboard for explorations & abstractions. Experience exercises that will hone your skills, including pen pressure and release, crisp beginnings and endings, and spacing. Learn pen manipulation techniques, and create strong Neuland letters. Work with the unique color effects possible with this letterform and try some surprising variations on pen manipulation. Use unusual tools to explore the effects and patterns possible with Neuland's unique structure. This structure invites unusual pen work. Neuland is strong and bold, offering dark, dense textural writing possibilities that are legible. Write with pale, translucent colors as counterpoint to the dark drama, and with brilliant white & opaque color on black paper. This directness lends itself to making art with letters. We'll work with abstract approaches and rigorous alphabet study using these liberating letters.

2.5 days All skill levels

### B3 SUPPLIES

**Pencils:** Large set of Prismacolor Premier colored pencils (48-72 pencils) SHARPENED before class, specifically in following colors: True Blue-#903, Process Red #994, Light Aqua #992, Yellow #915 or 916, Indigo #901, Brown #947 or 946. White Prismacolor pencil #938; any other pencils you ALREADY own (Verithin, watercolor, Lyra, Derwent, etc.) I use Prismacolor Verithin a lot and I will be doing demos with them. **Pen and Ink:** Black non-waterproof ink (eg: Higgins Eternal); Speedball C-0(or B-0) pen nib. **Paper:** 1 sheet cover-weight paper for portfolio cover- (18x22inches) (e.g. Canson); 1 half sheet of black Canson Mi-Tientes; 2 other papers you like to work on (8" x 10"). **Other supplies:** pen holders, tape, pencil, kneaded eraser, ruler, cut mat, tissues, small palette, mix brush, water jar, scissors, snap off knife (or X-acto), etc.; manual pencil sharpener—the kind with replaceable blades (You do not need extra blades.) A smooth work surface measuring approximately 12"x 14" (31x36cm)—no bumps or texture. I work on a piece of Plexiglass 2 or 3 mm. thick, but masonite, a cut mat, smooth mat board, or even poster board will work—the ideal is a smooth hard surface. **Optional:** Stylus, small knitting needle, or a dead ballpoint pen. (I bring plenty to share.); any other wide pens or split pens you already have, bone folder, electric pencil sharpener. **Materials fee:** \$15

### C3 SUPPLIES

**Pens:** One large broad pen 1/2 inch (like Coit or Automatic); Speedball C0, C1; broad pen points (Rexel or Brause) for smaller writing. **Ink/Paint:** 3 tubes of gouache (Winsor & Newton or Linel or Turner or Schmincke); 3 or more mix brushes-pig bristle or synthetic. **Paper:** One sheet black Canson, can be cut in half; 2 quality colored papers you like to write on (Canson is fine); 2 pieces of Arches text wove 13"x20" (this is 2 quarters of a full sheet of Arches text wove.) **Favorite tools:** All the mysterious stuff in your tool box; 2 water jars, palette with wells, pencil, tape, eraser, snap-off knife, glue stick, scrap paper for gluing, tweezers, small cutting mat (mat board is fine), rag, tissues, paper towels, pencil sharpener, metal ruler 16 inches. Any of the following you already have: reed, music pen, other wide pens you may have, electric pencil sharpener, bone folder. I will be supplying most of your paper and some paints. **Materials fee:** \$15