

**CATHERINE COLE**

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**TEACHING PORTFOLIO**

Catherine Cole  
Teaching Philosophy

Education is the most essential thing for individuals to have in order to grow and think on their own and become contributing members of society at large. The arts are valuable and are what makes life more profound, meaningful, and soulful, allowing us to share, connect, relate, and form bonds and relationships with one another.

My desire to inspire my students to want to learn more, to experiment with new techniques, to be excited and looking forward to coming into the studio to work all drives me to teach art. Doesn't every individual deserve to develop his or her own voice or personal vision? That requires time, training, and practice to develop. What can art do beyond the classroom? Art can be useful to illustrate, to uplift, to inform, to reflect, to enliven, to dazzle, to raise awareness, to educate, and to question anything from other people, to institutions, to society, and to truth and life itself. In order to reach these ends, I hope to begin from teaching what I enjoy doing and sharing with others most: drawing and printmaking.

### **Building Foundations**

When I first learned to play the viola, I was taught how to hold the instrument, how to produce noise, and then how to play single notes, quarter notes, whole notes, eighth notes, how to read musical time, count in common time, and so on and so forth unto the point that from this foundation, I was able to play music. I also swing dance, and have helped teach a beginners' swing dance class. On the first day of instruction, my co-instructor and I started with having everyone walk in a big circle—right foot, left foot—to our clapping, counting, and to the beat of music, to think about stepping in time. From there we taught them the basic footwork patterns that eventually led to swing dancing. Like music and dance, I believe art students should have a good, strong foundation and understanding of making and looking at art: they should have basic knowledge of the elements and principles of art, basic observational drawing skills, an awareness of what kind of tools are available to them, and a basic knowledge of art history, so that they can articulate and discuss many facets of art of their own, of their peers, and of other artists as informed makers.

Part of my role as a teacher is to make students aware of the tools and resources available to them. Through demonstrations I will show how or ways to use those and give them a solid foundation from which to build on or break down or transcribe so that they can practice creating not in naïveté, but with confidence, reason and purpose in cultivating and expressing their ideas.

One broad example of a resource that is invaluable to me is Art History. Since I was young I've been making copies and work influenced by the works of the masters, as well as by movies, television, and advertisements. Each of the best art courses I had from elementary school to graduate school where I felt like I grew the most as an artist and thinker has developed or expanded my knowledge of art history and contemporary art that allows me, and hopefully my future students, to evaluate works and to place and examine work in the wider art world context.

In my experience, it is through museum and gallery visits, lectures and research projects where I felt like I have expanded my ideas of what art is and can be the most. In one sculpture class I researched the oeuvre of Rebecca Horn, in a history of photography class I researched Sophie Calle, or Weegee, all artists that before I felt were outside of my vein of art making. I expanded my understanding of how other artists approach their work and how they may evolve over time, and I learned how to think about, question, and shape informed opinions about other art and artwork outside of what I usually make and look at.

It is because of these experiences I want to give students at least one assignment to research another artist or artwork, giving them the opportunity to articulate their findings to the class in a presentation. Students can gain experience and exposure to the physical resources they have available to them at the library or museum, and possibly by knowing where things are located, that could inspire them to further their own research or look at other books on other art.

## Art and Learning

There is a wide variety of learners and learning styles. I recognize that, especially in non-art school contexts, students taking art classes bring various amounts of experience, abilities, and attitudes towards art, what art can be, and what they think they can make.

Because of this, art is created individually, out of different paces, many approaches, and many ways of problem solving. I believe I've had to become flexible, open, and patient in certain situations with students, always checking with them to see if I was clear and if what I was showing them made sense. While some artwork can be made in a minute, some can be made in a year, so I need to be able to guide my students into pushing themselves to making the best they can within the framework of the schedule of the course. Specifically, the way printmaking classes have been structured in my experience, as well as the communal nature of the printshop, has allowed me to observe how my peers and instructors approach printmaking. Having the opportunity to see the variety and complexity of many printmaking projects have made me conscious of what can reasonably be achieved and expected of students in a traditional semester framework, but also how crucial time management is and should be emphasized.

If questions arise or accidents occur, the sooner it is addressed, the better, and the faster one learns, the more likely there can be a grace period before the end of the semester to catch up or experiment or redo projects to make them stronger. For example, if one wants to make a multi block color woodcut, a student should plan for drying time in between each layer, which could range from one hour to 36 hours, as well as plan to make more prints than what is required in an edition in case of registration errors. Extra time could be needed to adjust for inking issues or allow for flexibility in making last minute changes to the blocks in order to create a stronger image, or time in order to clean prints for proper presentation of work. This project would not be able to be done at the last minute, thus would require planning and preparation in advance of the deadline.

A challenge in teaching and learning I have observed over the years, mostly as a student, is maintaining students' interest and keeping up the momentum throughout the term. I hope to sustain a dialogue with students through critiques, class discussions, or even casual conversation, in order to engage students and make them feel present and active within the class.

One project I have seen work well in printmaking classes is an editioning project due before finals that my former undergraduate printmaking professor called "Folio". Everyone in the class was required to make a print edition large enough for the entire class, and one extra for the museum's archives. During this time the students gained the experience of how to examine their prints critically, how to be flexible in controlling, reacting to, and troubleshooting their printing methods in order to have a consistent edition. At the end of the semester we would have a potluck, eat a meal together, and then critique one another on our editions, in the end getting to keep a print from every member of the class including the professor, who would also participate (and bring wonderful vegan chili). Students got the experience of creating a multiple and got a chance to learn how to view, respond to, and discuss their peers' work in a different way than in the typical critique session.

The majority of my teachers were selfless in their efforts to give their students the keys to their futures. I wish to honor the memories of my teachers and give back to future students not just hope, but an understanding that they can have a future that knows no bound, in which their skills, talents, and abilities will help them to communicate and thrive in their work and their life. I will expect the highest of my students, and I feel like if I expect anything less than their best effort I will feel like I am failing them. I want everyone to not just reach, but to broaden their potential as people, to expand what they thought was possible, and to encourage them to become explorers forever inquiring, investigating new materials and means to create, and following what keeps them curious in their search for meaning in their lives.

## Three Proposed Course Descriptions

### **RELIEF PRINTMAKING: EXPLORATIONS IN LINOCUT**

Wintersession 2013. Course #####

Wednesdays, Thursdays, Fridays

Class size: 15

As the oldest form of printmaking in existence, relief printmaking, that is, the transfer of ink from one inked raised surface to another surface, has an exciting, diverse, and rich history. Transforming visual culture as we know it, relief prints have served as a means to express and communicate images and information, and it remains a relevant and significant medium in contemporary art. Linoleum, while used as a flooring material since the 1860s, came into use as a medium for relief with the De Bruke artists of Germany sometime between 1905 and 1913 and have been used by artists from Sybil Andrews, to Pablo Picasso, to swoon.

Students in this introductory course will focus on linocut relief printing, as linoleum is generally easier to carve than wood, having no grain to giving us more time to focus on the basics of creating an image and printing, in order for students to produce a body of work based on assignments and individual projects. The class is structured around demonstrations of techniques and projects, such as the single-block, the multi-block and the reductive-cut techniques, and an edition of prints for a class print exchange. The course will be supplemented by trips to the museum and library to see ways other artists have employed relief printmaking in their own work.

Students will come away with a newfound understanding of the powerful graphic qualities inherent in the medium, new considerations of ways to employ markmaking, and a sense of the range of possibilities linocut printmaking can provide to his or her practice. The ability to produce linocuts at home without a press is one of the many benefits of relief printing and will allow students to continue to build on what they learn in this class after it ends.

Estimated Cost of Materials: \$80

Lab Fee: \$300

Room: Benson Hall 106

Instructor: Catherine Cole   ccole@risd.edu   Studio

Textbooks: TBA

This class is open to all undergraduates and graduates during Wintersession.

## **ADVANCED LITHOGRAPHY: COLOR EXPLOSION**

Course #####

Class size: 10

Designed to provide students having basic experience in lithography printmaking with in-depth exploration of techniques for producing lithographic prints. This course expects students to experiment with a variety of lithographic tools and techniques, such as multiple plate printing, advanced and alternative image transfer techniques, and chine colle, to develop and expand their visual interests and personal aesthetic, raising personal standards and expectations of their work, and resolve prints intelligently. This class will be centered around demonstrations, assignments, and primarily independent projects, supplemented by trips to the museum and library to examine work in the collections that exemplify approaches to which multi color and multi-plate printing. The semester will culminate in a print exchange.

Estimated Cost of Materials \$150

Lab Fee: \$300

Room #####

Instructor: Catherine Cole ccole@risd.edu Studio

Textbooks: TBA

Prerequisites: Foundation Studies (or 2D and Drawing), Lithography

## **DIFFERENT STROKES: DRAWING IN PRINT: 1 MONTH INTENSIVE WORKSHOP**

Course #####

Class size: 20

Within printmaking, images, drawn and photographed, are prepared in advanced and then transferred to the print matrix for carving or etching or burning the image in place prior to inking and printing. Sometimes within this transfer, quality or the image may be affected, or sometimes may feel more rigid or clean or “planned”.

For those interested in a new way of working, this one month intensive workshop explores printmaking from another direction: working directly on printmaking materials, with no, or minimal, pre-drawing or image transfer to the matrix. Students build confidence while making quick and considered choices in working as they consider strategies for building and recording an image, taking advantage of the inherent qualities of each medium, and building flexibility within their creative processes by working with their decisive marks. Students will learn ways in which printmaking can become portable, and how to carry and protect works in progress. Projects include creating woodcuts during model sessions, using print matrices as sketchbooks, landscapes, solar methods, and more. The immediacy of the mark in

working in such a manner helps students to discover and develop their individual hand in the making of the print and the advantages and challenges involved in using print matrices as a foundation for drawing.

Estimated Cost of Materials \$150

Lab Fee: \$150

Instructor: Catherine Cole ccole@risd.edu      Workshop

Location XXX Room #####

This course is open for all students.

**RHODE ISLAND SCHOOL OF DESIGN, PRINTMAKING WINTERSESSION 2014**

**PROPOSED SYLLABUS PRINT W456-0**

**RELIEF PRINTMAKING: EXPLORATIONS IN VISUAL LOGIC THROUGH LINOCUT**

**BENSON HALL, ROOM 101**

**THURSDAYS AND FRIDAYS, 1/9-2/7, WEDNESDAYS 1/15, 1/29 1:00PM-6:00PM**

**INSTRUCTOR: CATHERINE COLE**

**CCOLE@RISD.EDU**

**OFFICE HOURS: W, TR 10AM-11:30PM OR BY APPOINTMENT**

*Estimated cost of materials: \$125.00*

*MISC Fees: \$300*

*Maximum Class Size: 14*

*Open to Undergraduate and Graduate Students*

*Academic Level: Undergraduate*

Credits: 3 CEUs

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swoon "Guerrero" wheat-pasted linocut in Brooklyn

### **Aims**

- To introduce students to printmaking, specifically linocut printmaking
- To foster the students' abilities to plan and execute their print projects, through thorough preparation and developing problem solving skills
- To foster an awareness of art historical and contemporary printmaking predecessors to establish a sense of context for their print work
- To encourage artistic experimentation and exploration with linocuts, and consider how linocuts may be incorporated with students own work and artistic vision

### **Objectives**

- A body of work that demonstrates:
  - An understanding and application of carving and cutting techniques
  - An Ability to strategize and plan steps to create an image
  - An understanding of how to use visual logic to build a composition and describe an image starting with the formal elements of art such as positive and negative space, line, shape, form, texture, color, and principles such as repetition, unity, emphasis, balance, harmony.
  - A knowledge of proper printing procedures

- Good effort, with thoughtful means of building compositions and/or in-depth exploration of images or materials
- A display of a thorough understanding of how to make clean and consistent prints
- Critiques and Discussions that show and develop experience and ability to critically examine prints on formal and conceptual levels
- A presentation and essay that reflects and reports on a scholarly and personal appreciation and interpretation of the works and accomplishments of past and contemporary printmakers
- Applied time management skills in completion of assignments
- An Understanding of how Linocuts may be able to integrate into their work,
- Raised awareness of what is available for student use and research on campus

## **Methods**

- Demos on:
  - Tools, Work station set up, Safety precautions and procedures
  - Single Block Linocuts
  - Inking and Proofing
  - Printing
  - Creating a Multi-Block Print
  - Creating a Reductive Print
  - How to make an edition
- Assignments
  - using Single Block Mark Test
  - Using a Single Block to make a print
  - Multi-block or Multi-Color Print
  - Creating a Reductive, Multi-Color Print
  - Print Exchange Edition Project
  - Final Individual Project
- Midterm Critique
  - In Class Critique
  - Written Feedback on work and progress
- Final Individual Project- (combination of two of above methods or combination with another medium, working back into the drawing or other work)
  - A written project proposal, which I have to approve,
  - The project itself
- Individual Meetings
- Trip to the Museum- examine major works by artists in Linocut, to search for qualities of line, shape, form, repetition, balance, etc., that we strive for in our own work
- Slide Lectures- History of Relief Print; Types of Color Printing; Relief print in Contemporary Art



Sybil Andrews "Tillers of the Soil" 1934 Linocut in four colors Trial Proof

There is no required textbook for this class.

Recommended Reading:

*The Complete Printmaker: Techniques, Traditions, Innovations*, John Ross, 1991 ISBN: 978-0029273722

*The Woodcut Artist's Handbook*, George Walker, 2010 ISBN-10: **1554076358**

### **CRITIQUE STATEMENT**

During the Semester we will have two major critiques, one during midterms and one at finals. We will also display and discuss work as a class. I expect all students to participate with constructive responses, questions, and concerns, and readiness to discuss their own work. During work time in class I will come around and discuss progress and answer questions individually.

## **GRADING:**

There will be two times during the semester in which your portfolio will be graded: Mid-terms and Finals, in which I will give you written feedback on your portfolio. Projects can be re-done for a chance to increase your grade, averaging the old and new grade together.

A- Excellent Work, Superiority in fulfilling criteria. Exceeds expectations on concept, materials use, and creativity. Continued growth of thought as exhibited through work, projects, and participation in discussions and critiques.

B- Good work, meeting all standards and goals of assignment

C- Satisfactory work: Average level of competence in fulfilling criteria Inconsistent understanding of materials and solutions

D- Poor Work, Minimal competence in fulfilling required criteria, lack of initiative to explore assignment

F- Failing work, Unacceptable, unworthy of credit

**75% Projects :** Projects will be graded mostly on Quality & Effort

Quality: Composition, Consideration of Image,

Line: Sensitivity to line weight and line tone, use of variety and consideration of arrangement of mark making

Ability and willingness to revise and correct drawings prints

Find unique or surprising solutions within parameters of assignment

Identify relationships among seemingly disparate visual elements

Willingness to ask questions and explore materials, reacting and responding to process

Willingness to fail or make mistakes in service of learning and discovery

Resolve homework assignments beyond classroom assignments

Effort and Progress: Complete all Assignments. Display visible and consistent improvement over the semester.

(5%) Mark Making Exploration Block

(15%) Single Block

(15%) Multi-Block

(20%) Reductive Block Edition

(20%) Final Print Project

**15 % Participation-** Attendance, Demos, Critiques and Discussions, Shop Maintenance, Museum and Library Visits

**10% Research Paper (5%) and Presentation (5%)**

## **COURSE SCHEDULE**

### **Week 1**

Objectives:

- To gain awareness of safety measures and procedures
- Get to know layout of the shop and shop maintenance procedures
- Understanding and application of various carving and cutting techniques to get a feel for the material
- An ability to strategize and plan steps to create an image

Thursday 1/9

Introductions

Read over Syllabus

Shop and Safety Tour (All Aboard!)

DEMO 1: Setting Up Linocutting Work Station: Linoblocks, Bench Hooks, Tools and How to Hold Tools, How to make marks,

In Class Assignment: Exploring Mark Making- Students will use tools to make a wide variety of marks to get a feel for the linoleum material and the

DEMO 2: How to Make a Proof Print: Inking and Hand Printing

DEMO 3: Cleaning Up The Work Area

HW ASSIGNMENT: Print 3 Proofs on Newsprint and 3 on fine paper provided. Purchase any additional required supplies

Friday 1/10

Viewing and Discussion of First Homework Assignment

Lecture: Brief History of Relief Printmaking (Part I)

In Class Assignment: Continue to work on Test Block to emphasize potential underlying abstract formal connections . 3 prints completed by end of class.

Demo: Registration and printing on the Litho press.

HW ASSIGNMENT: New Single Block Black & White Print. Carved and Proofed.

### **Week 2:**

Objectives:

- Develop ability to consider and plan steps to create an image
- An understanding of how to use visual logic to build a composition and describe an image starting with the formal elements of art such as positive and negative space, line, shape, form, texture, color, and principles such as repetition, unity, emphasis, balance, harmony.
- Display knowledge and application of proper printing procedures
- Single block Print

- Begin thinking about multi-block print

Wednesday 1/15

Review Single Block Prints with Individual discussions

1:30pm Visit to Museum: Siskind Center Minskoff Center for Prints,  
Drawings, and Photographs Chace Building, 4th floor

Look at a wide variety of prints, to see examples of linoleum and woodblock prints. We will probably focus on markmaking, composition. Introduce next assignment.

HW ASSIGNMENT: Edition of 5 perfectly registered prints of Single Block

Thursday 1/16

Review Single Block Prints.

Demo: Color Printing, Multiblock Prints, Methods of Registration, Mixing Inks

Homework: Bring in drawings, images or ideas for multi-block print. Being

Friday 1/17

Individual Discussions on Multi-block images

Class Assignment: Work on Multi-block Print

DEMO: Cleaning and Signing Prints

HW ASSIGNMENT: Continue Multi-block Print and prepare prints for  
Midterm

### **Week 3:**

Objectives

- Midterm Critique to develop ability to critically examine prints on a formal and conceptual level and consider and discuss how linocuts may be able to integrate into their work
- Reductive Print- how to conceive and plan making a multiple color/tone image from one block.

Thursday 1/23

MIDTERM CRITIQUES AND PORTFOLIOS DUE (I will provide written  
assessments with return of portfolio)

Introduction of Next Print Assignment

Visit to Fleet Library Research Project Assignment

ASSIGNMENT: Think of Images for Print Exchange, Research Paper

Friday 1/24

DEMO: Reductive Printmaking

ASSIGNMENT: Reductive Print Exchange Prints (Valentines' Cards) and  
Research/Presentation Project

## **Week 4:**

### Objectives:

- Create Reductive Print: Analyze image, predicting
- Proposals for Final Project: Students should write a proposal devising a project that will extend their development and experiments with linocut, composing and printing their own image combining two or more of the methods of creating a linocut covered in our class.
- Get a feel for printing editions through print exchange prints
- Balance multiple on-going projects (timing color ink layers and drying times)

Wednesday 1/29

Assignments: Reductive Prints and Final Project Proposal

Thursday 1/30

Individual discussion on Final Project Proposals

Homework: Complete Reductive Print. Clean, Sign and Label for Trade

Friday 1/31 Print Exchange! Brief Edition Critique Day!

## **Week 5:**

### Objectives:

- Develop Images and Prints.
- A presentation and essay that reflects and reports on a scholarly and personal appreciation and interpretation of the works and accomplishments of past and contemporary printmakers
- Final Critiques and Portfolio due

Thursday 2/6- Presentations (8 minutes each) (2hr, 20min if 2 minutes in between) Hand in Papers.

Homework: Continue to work on Final Project. Put together Portfolio for Final Critique

Friday 2/7 FINAL CRITIQUE AND FINAL PORTFOLIOS DUE



Pablo Picasso *Avant la Pique (Before the Lance)* Linocut, 1959

### **Attendance Policy**

Attendance is crucial for this course, considering the condensed Wintersession schedule. I would like to make the most of the time we have. Please arrive a few minutes early to class in order to set up. Tardiness will not be accepted. One point will be taken off final grade for every minute after the 5<sup>th</sup> minute late, unless you have a valid excuse- fall on the ice, medical emergency. If you have a class right before this class, please let me know as soon as possible.

### **Studio Safety**

Phone and First Aid Kit in Classroom

Try to avoid working alone at night.

Use RISD Rides:

On call from midnight to 3:30am 401-427-6915

Also, if you have a phone with internet, you can see where the vans are every 30 seconds or so via GPS by logging in at [usfleettracking.com](http://usfleettracking.com),  
username: risdrive password: student

### **Classroom Policy**

- No talking, texting, emailing, Facebooking, Tweeting, Instagramming, Vine-ing (especially!), or other distracting actions or use of apps on cell phones during class time. You may use it on breaks and in case of emergencies, although there is a phone in the classroom available to reach Public Safety for that matter. Please turn cell phones off or keep on silent mode before getting to class. I am willing to allow you to take photos of your work to track and evaluate your progress, but I will make note of any time I catch you doing these other actions in class and will factor it into (aka deduct points from) your Final participation grade.



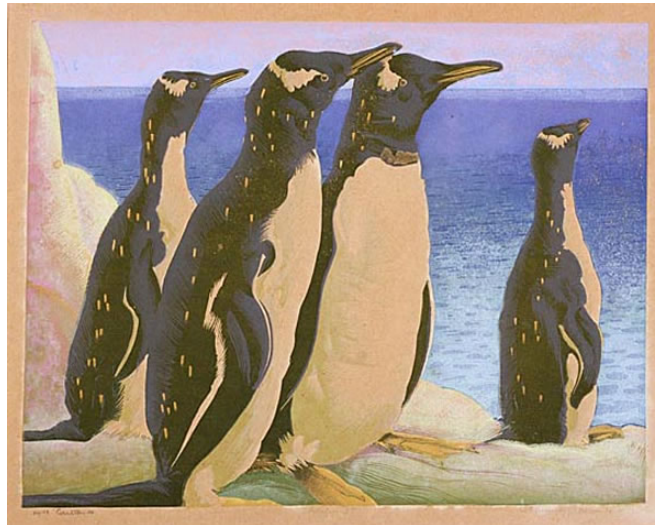
- Please keep conversations to a minimum and focused on class material. You can talk to your classmates about study parties and parties and going on trips and getting meals and snacks together during your break or after class. It distracts me as your teacher and your fellow students if this is going on while I'm instructing you.
- Please clean up your work area each class. Please put away any equipment and materials to correct storage areas. A clean studio is a happy studio, and one you are more likely to want to work in. Who wants to risk having their work smeared with ink, grease, dirt, or other materials?
- Please Bring all materials with you to class

I am very much looking forward to teaching you this Wintersession. If at anytime you have concerns or questions relating to your progress, grades, printmaking, or if you would like to set up an appointment with me outside of class time, don't hesitate to email me at [ccole@risd.edu](mailto:ccole@risd.edu).

As this is my first time teaching, I will be asking you for your feedback along the semester as well, and thank you in advanced for your patience. I hope we can all learn from one another and grow as artists and individuals.

Keep in mind that Printmaking is a means to an end: to create strong, visually appealing and interesting art. Over the course of the semester, it may be nice to ask yourself "What advantages or qualities does printmaking have in contrast and comparison to drawing, painting, or other media?"

Sincerely,  
Catherine Cole  
[ccole@risd.edu](mailto:ccole@risd.edu)



Murray Griffin, "Penguins", 1934, coloured linocut

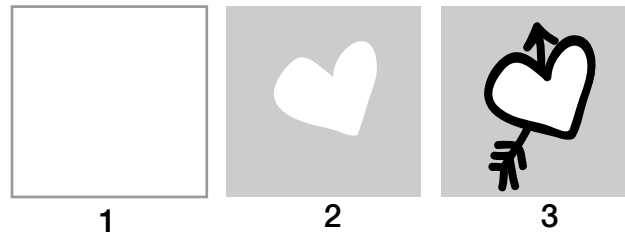
## Relief Printmaking: Exploring Visual Logic through Linocut

Instructor: Catherine Cole

Week 4

### Students, meet The Reductive Cut.

It is rumored that the great Pablo Picasso was the first artist to use the reductive linocut, also known as the progression cut, the cut and come again, the “suicide method”, or the elimination cut. The reductive cut involves creating layers of color or tone through the reduction or the changing of the block or matrix in stages. Unlike our last color project, where we used separate blocks to apply each color to the print, this project requires that we use the same block to make all of the color in the image.



In this example, you begin with the block (1). You can print the entire block one color as a base, but in this example, our first color is white, or possibly the paper color.

Next, carve out the area you want to remain either your paper color or the base color(2). Print all of the prints with this first layer of color. Then, carve away everything you wish to remain grey (in this example). Then print your next color (3) (here, black).

What are the:

- **Advantages** of working with reductive cuts?
  - The possibility for very precise registration
  - Uses less material (linoleum)
- **Disadvantages** to this process?
  - There is an inability to go back because the matrix changes.
  - Unless mounted or printed surrounded by a jig, linoleum has a tendency to stretch and warp as each successive layer contains fewer remaining material.

## **Assignment: Valentines Reductive Linocut Edition and Exchange**

Since the dawn of printmaking and the rise of an intellectual class, prints have been used to replicate, share, and disseminate information and images. Since the middle ages, people have shared valentines with their loved ones. The first mass produced American Valentines were created in 1840s in Worcester, Massachusetts by Esther Howland.

(More on her story here: <http://www.wbur.org/2012/02/14/origin-valentines> and here: <http://www.victoriantreasury.com/howland.htm>)

In Victorian times, when the printed card became mass produced and popular with the advent of cheaper postage, Valentines flourished and shared between friends and lovers of all social classes. To this day, Valentines Day is the holiday with the second most amount of cards mailed. With this spirit of sharing and with Valentines Day approaching, I figured this would be a fun way to both learn how to make a reductive print and continue in the popular use for prints as means to share ideas and images with one another.

You will be making an edition large enough for the entire class so we can have a print exchange. Each of you will get a folio with a print from each of your classmates.

### **Requirements:**

- Your print must include a combination of text and image with at least 4 colors and three cutting stages. The imagery should relate to Valentines Card in the broadest sense, but I will be more concerned with your understanding of the reductive process.
- You must make an edition of 16
- Consider the following color combinations/principles when determining your choice of colors.
- Consider how to plan on the order of carving based on intended colors and layers.
- Use 4x6" linoleum on no larger than a 5x7.25 (1/16 standard print sheet size). You can use a 11"x7.5" if you would like to fold it into a card)

### **Goals:**

- Practice and gain experience planning cutting stages and employing color strategies
- Be able to relate your image and text to one another and explain, describe and justify your decisions for your choice of imagery and color.
- Experience printing a larger edition.
- Compose and create a print

**Learning Outcomes:**

- A **edition** of prints with (20%)
- A combination of **text and image** together with (20%)
- **3 or more layers of color** utilizing a single block with (30%)
- **Clean presentation** of prints (10%)

**Assessment:**

<b>Basic Competency (C- through B)</b>	<b>Advanced Competency. (B+ or Higher)</b>
<ul style="list-style-type: none"><li>• Completion of edition. (20%)</li><li>• Image composed with combination of image and text. (20%)</li><li>• Successful implementation displaying understanding and practice of reductive cut and printing process. (30%)</li><li>• Uses Minimum required layers of color or tone. Can articulate decision behind color choice. (20%)</li><li>• Presentation of Images: Clean. Minimal distracting marks, fingerprints, splotches. (10%)</li></ul>	<ul style="list-style-type: none"><li>• Student excels and goes beyond basic competency</li><li>• Student uses a more advanced letterforms or a more technically demanding combination of images and letterforms to carve. Student goes above required amount of layers.</li><li>• Students</li><li>• Edition is nearly impeccable, prints appear identical.</li></ul>

First, create a color image to bring to class, any colored medium besides colored pencils.

Note: When printing, keep in mind the potential for registration or inking errors. Make more than the edition size (or more than you would like in the end if you want to make extras.) For a size 16 edition, maybe start with 30 prints.

**EXPLORATIONS IN VISUAL LOGIC USING LINOCUT MIDTERM FEEDBACK FORM**  
Instructor: Catherine Cole

Please fill out this feedback form. Your suggestions will help me to address your concerns or questions during the final half of the semester. If you need more room, feel free to write on the back of this sheet.

Aims for this Semester:

- To introduce students to printmaking, specifically linocut printmaking
- To foster the students' abilities to plan and execute their print projects, through thorough preparation and developing problem solving skills
- To foster an awareness of art historical and contemporary printmaking predecessors to establish a sense of context for their print work
- To encourage artistic experimentation and exploration with linocuts, and consider how linocuts may be incorporated with students own work and artistic vision

Do you think there is a good balance between class work and homework?

How many hours on average do you spend on the work outside of class?  
(Circle One) Do you think that this is :

Enough?                      Not enough?                      Just right for you?

How do you feel about the pace of the classes? (Circle One)

5                      4                      3                      2                      1  
Too fast?                      Just right?                      Too Slow?

Do you feel engaged during most of the class?

Which assignment has been your favorite so far and why?

Do you feel that feedback from the instructor has been constructive or helpful?  
What has been the most helpful or effective method of feedback for you?

Any suggestions or concerns, or anything else you wish to tell me?