



Wayne State College

Art & Design Department

**A SURVIVAL GUIDE FOR THE
Studio, Art Education and Graphic Design
ART MAJOR, 2009-2010**

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The Department of Art & Design Mission Statement

The Department of Art & Design is dedicated to developing and expanding students' intellectual, aesthetic and creative development through its commitment to high standards and quality programs in Art Education, Graphic Design, and Studio Art. A strong foundation in design and drawing fundamentals is combined with a broad range of studio experiences, art history, exhibitions and visiting artists to provide students the opportunity to acquire the skills, problem-solving ability, self-awareness, and aesthetic growth necessary to pursue careers or advanced study in their respective fields

A Note from the Art Department Chair, Steven Elliott

Our faculty recognizes that pursuing a degree in art and design can be one of the most satisfying, interesting and rewarding endeavors that a person can undertake in his or her life. We are pleased that you have chosen the Department of Art and Design at Wayne State College, and will do all that we can to make your experience worthwhile. We rely upon you to fulfill your academic responsibilities, to maintain communications with your academic advisors and to Participate fully in this exciting, innovative and challenging program of study. The Student Handbook is intended to help facilitate this process and answer many of the questions you may have while pursuing your degree in the Department of Art and Design.

Faculty Profiles

Wayne Anderson, Professor, printmaking, art history

B.F.A., University of South Dakota, printmaking, Vermillion, SD

M.F.A., Southern Illinois University, printmaking, Edwardsville. IL

Steve Elliott, Assistant Professor, sculpture & design

B.F.A., University of Kansas, sculpture, Lawrence, KS

M.F.A., University of Maryland, studio art, College Park, MD

Teaching philosophy:

As an artist and educator, I believe it is my responsibility to raise awareness through research, demonstration, problem solving, studio practice, and critical thinking. My method of teaching focuses on a contemporary approach to drawing, theory and studio practice, with the integration of both traditional and non-traditional processes. Students are encouraged to develop ideas rooted in personal expression, and to combine new technologies with a variety of media.

Comprehensive demonstrations and clearly stated safety practices related to various processes are highly emphasized, while at the same time, students are encouraged negotiate, experiment and explore a broad range of possibilities

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Pearl Hansen, Professor, art education

Ph. D., Administration, Curriculum and Instruction, University of Nebraska, Lincoln, NE

M.A., Kansas State University, sculpture, Manhattan, KS

B.F.A.E., Wayne State College, art education, Wayne, NE

Teaching philosophy:

A strong focus of my teaching is to provide opportunities for integrated art experiences with students by creating public art involving college students and local community partners in collaborative projects. I incorporate teaching/learning styles through my classes and encourage students to get involved, explore, experiment, interact, become leaders, travel and research possibilities as it relates to their future of making art and their role of art in their profession. I place a strong emphasis on art hazards awareness and precautions.

Marlene Mueller, Professor, painting, pottery & ceramics

M.F.A., Miami University, painting, Oxford, OH

M.A., Miami University, painting, Oxford, OH

B.A., Limestone College, studio art, Gaffney, SC

Teaching philosophy:

My students come from a diverse range of backgrounds which makes teaching a most interesting and challenging endeavor. I like to think that the art experiences I give them in studio classes is like a gilded frame and what they put into that window completes the picture. In their pursuit of knowledge I want them to find beauty, and once that spark is ignited, all connections between art and life are possible. Lifelong curiosity, an adventuresome spirit and being remarkable will ultimately help them to make a lasting imprint on the world they inhabit after college.

Pamela Fiedler, Assistant Professor, graphic design

M.F. A., University of Iowa, Iowa City, IA

B.F.A., University of Nebraska-Kearney, Kearney, NE

Art Major Survival Tips

- Every student should request a WSC Catalog from the Records and Registration Office in the Hahn Administration Building. Be aware that this Survival Guide in no way replaces that information.
- Please note the Mission Statement and read over the General Information and the Undergraduate Programs in the first part of the catalog. Much of this material can be skimmed over but do pay attention to the text that apply to you.
- Locker assignments are given out the beginning of first semester. Signs will be posted giving details of the procedure.
- In addition to class hours, the Studio Arts facilities are also available during evening hours; check with instructors for current schedule.
- It is important that students not only have a valid WSC email account but that they begin the practice of checking their accounts daily. Much communication regarding advising, registering for graduation and general communication between students and faculty take place electronically. Also, faculty will be contacting students via email for advising several weeks before registration to schedule appointments.
- An art tutor is available for all WSC students enrolled in art courses.
- The juried-student scholarship show takes place at the end of each semester.
- Students are expected to maintain a digital portfolio of their finished works---so save all of your assignments, even ones you might not think are your best work.
- There are two student art organizations which provide opportunities for leadership and personal enrichment. Both the Art Club and the Art Education Association sponsor field trips and educational and social activities.
- Students may be required to attend a field trip each semester to regional art venues.
- The Department of Art and Design offers a number of different scholarships of varying amounts, determined each year by the scholarship committee. Full-time students and part-time students who are enrolled in art courses at Wayne State College are eligible for scholarships as long as they are degree-seeking and maintaining satisfactory grades.
- Students who are close to graduating must apply for graduation. Keep track of your degree requirements and responsibilities.

- An appointment must be made with your advisor before enrolling in classes (an advisor will be assigned to you). It is your responsibility to make an appointment during scheduled advising sessions, and to have a sample schedule worked out before advising
- Students are required to work outside of class on projects throughout the semester.
- Art supplies cost money! Set aside funds to purchase supplies and materials for the semester.
- Class attendance is expected and required. Arrive on time, and work the entire class period. Make appointments during times that class meetings are not scheduled. Establish good work habits and a professional attitude early.
- You are expected to be ready to work when arriving to class. Always bring your supplies and be ready to work.
- Students are responsible for having their own matt blades to use in the matt room located on the 2nd floor of Studio Arts. The correct blade is #270 made by Logan and can be purchased at the college bookstore.
- Every student has an account that allows him/her to use the Mac Lab. Please contact the graphic design instructor for assistance in obtaining an account if not enrolled in any graphic design classes.
- Be sure to pay attention during demonstrations. There is no substitute for being there. Videos, literature, manuals, are fine but faculty members have specific things they want you to learn and watching them in action is the best way to get the job done correctly. Tools are expensive and mishandling a particular tool can be costly to you in terms of injury and lab fees.

From an Art Student, To an Art Student

By Mandi Jo Miller

College is a big change. You are all on your own. This however isn't quite realized until you actually start your college experience. You'll start your classes; you'll get textbooks, syllabi and supply lists. There are, however, a lot of things that you're not told. In college the expectation level is much higher. You may be given the tools, but you yourself have to figure out how to use them. So from one art student to another, I will try to brief over some things you might not know, but can definitely expect.

Class & Attendance

I think the number one thing that students aren't prepared for when coming into the college art atmosphere is the art itself. In high school you are given such liberty when it comes to art, you essentially make what you want, and how you want it. College art however, is a little bit different. Your first major core classes are not usually going to have such freedom. The beginning stages of your art education in college are focused on learning, not necessarily creating. You're going to have assignments in your studio classes, and you will be expected to do them. Most incoming freshman struggle with this, and I can understand why. I often hear that students feel like their professors are trying to make them all the same, turn them into some sort of clones in-the art world. Believe me when I say this, but that is not the case at all. Your professors are going to teach you the tools, tips and *need-to knows* about art. When you finally get to branch out and create your own art these things are going to help you immensely! Although you may come to cringe at the word 'perspective' and absolutely loathe still life setups, the things you learn will make you a better artist, I promise.

When it comes to class attendance however there is only one bit of advice to give: Go to class. No one can stress that enough. In the majority of classes you are given two absences until it starts affecting your grade, and it will affect your grade quick. Save your two absences for when you really need them, or for when you get that nasty flu that goes around your entire dorm hall.

Time Management: Balancing Studio Art & College Life

Not only is the education different in college but the lifestyle is different too. You're on your own here. What you do with your free time is entirely up to you. This however is where a lot of art students get into trouble. Being an Art major is not going to be an "easy" major. For each of your studio art classes they expect a minimum of six hours of work outside of class each week. Do the math. If you have two studio classes, that's twelve hours of work, on top of your other general education courses. Not to mention that you want to hang out with all your new friends and socialize at night. I know that sounds like a lot, but it can be done.

Working both during class, and outside of class is important. Professors emphasize on that expected six hours outside of class because you really do need that extra time. Art takes time, and hard work. Your art classes are going to demand much more time than your other classes. The more time you spend working on your art, the better you will become. Time is of essence for an art student, You need time to figure things out, make mistakes and learn how to correct things. You will always be able to tell who has put hours into their work as opposed to who only put minutes into their work. The product of hard work will always be much more rewarding for you than the realization that you could have done more, but you just didn't choose to put the time into it.

Now, no one is telling you to drop your whole life and focus solely on your art. All I am saying is, there can be compromise. You can have the time of your life here at college and get all of your work done. The key to success in managing your time is to use what time you have wisely. Evening studio hours are Sunday through Thursday, so that leaves Friday and Saturday to do whatever you want. Make a plan for all of your classes. A good idea is to pick days of the week to designate to studio time. If you ever have extra time in between classes, consider working on art, or getting some home work done for other classes. If you think ahead and manage your time wisely you won't come into situations where you have to weigh things out: go to the movies, or work on that project? If you work on a plan to manage your studio expectations and the expectations of your other classes you will have plenty of time for everything else.

Finance: How to Afford Being an Art Major

Unfortunately with an Art major, you can't just go buy a textbook, some paper and pens and be set for the rest of the semester. Art classes require a lot of art supplies, which unfortunately again, are neither free nor cheap. This is something you need to understand and take into account before school starts. You can't always rely on taking out extra money on a student loan for art supplies. You need to make a plan. If you have a summer job try and save as much money as you can for art supplies. After you receive your supply lists from your instructors it's a good idea to sit down and figure out your expenses for the semester. Figure out how much money you will need for art supplies, gas, food and extra activities like movies or

shopping. When shopping for art supplies, cheaper is not always better. A lot of supplies like paint and charcoal will last longer if it's a higher quality. If it holds up longer, the less of it you will have to buy. Always remember to only buy what you absolutely have to have. If you're only buying that neon pink paint because you think it's cool, chances are it can wait to be purchased another time.

Group Art Critiques

Critiquing art in classes becomes a big topic for most incoming art students. Critiques in art classes will either become your best friend or your worst enemy and that all depends on what attitude you choose to have. When going into a critique you need to have a positive attitude. Critiques are not to make you feel self-conscious about your art, or to put you on the spot in front of your peers. That is exactly where students go astray. Critiques cannot be taken personally. Your professor is not secretly telling you they dislike you and your peers aren't ganging up on you either. We as art students are put into these situations to learn. From a critique you can get great insight from your professor and your peers about anything you're struggling with such as further ways to expand your ideas and how to better do something the next time you come across it. You also learn how to talk about art, which is essential to know when you're an artist. It's important to take in critiques as an opportunity of gaining something, not a time to become discouraged. Your professors and peers are here to help you!

Attitude & Outlook: The Key to Survival

Let's face the facts; college at times will be stressful. Life, at times will be stressful. You need to realize that sometimes you're going to have artwork that just doesn't work out. Sometimes, however hard you study; you might not get a good grade. You're not always going to agree with your professors and peers. You're going to be faced with things that often are just out of your control. The attitude you have and the outlook you have for your education I believe is the real key to surviving as an art student. I always remind myself that if art is what I want to do for the rest of my life, why wouldn't I strive everyday to be the best that I can possibly be? It's important to make yourself a goal for your college art education and for who you are as a person. The list of things to get out of the college experience is endless. Attitude is everything, the better the attitude and the outlook, the better this experience will be, and the more you'll grow as an artist and as a person. Take advice as knowledge, always respect the opinions of others, and don't forget to have fun! After all, you're an Artist, how many people get to do what we do every day?

ADVISING

The following pages are samples of worksheets that a student can use to plan his or her schedule either before meeting with the advisor or at the time of advisement. The days and time periods are consistent with the Fall or Spring Class Schedule which is circulated around campus generally two weeks prior to the registration period. Students should immediately contact his/her advisor to sign up for a meeting time. All new students should peruse the first 40 pages of the college catalog in order to be familiar with the content of that material.

TENTATIVE SCHEDULE

STUDENT ADVISING WORKSHEET: DEPARTMENT OF ART AND DESIGN

STUDENT NAME: _____ **Phone #:** _____

ADVISING TERM: Spring/Fall 200__ (CIRCLE) **Email address:** _____

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
8: __				
9: __				
10: __				
11: __				
12: __				

1:___				
2:___				
3:___				
4:___				
5:___				
6:___				

ALTERNATE CLASSES (TAKE IF ABOVE CLASSES ARE FULL)

___:___				
___:___				

THIS COPY IS FOR THE INSTRUCTOR'S RECORDS

ART MAJOR (BA OR BS)

THIS COPY IS FOR THE INSTRUCTORS RECORDS

ART CORE CLASSES: 15 HOURS**

ART	101 Design	3	_____
	110 Drawing Fundamentals	3	_____
	221 Painting I	3	_____
	271 Sculpture I	3	_____
	281 Printmaking I	3	_____

Plus one of the following concentrations:

FIELD ENDORSEMENT IN ART * (ART EDUCATION) CONCENTRATION: 42 + 15 HOUR CORE

ART	111 Advanced Drawing	3	_____
	251 Pottery and Ceramics	3	_____
	314 K-8 Art Curriculum	3	_____
	321 Painting II	3	_____
	325 Watercolor	3	_____
	344 Art History I	3	_____
	345 Art History II	3	_____
	346 Art History III	3	_____
	351 Pottery and Ceramics II	3	_____
	362 Art Metals	3	_____
	371 Sculpture II	3	_____
	381 Printmaking II	3	_____
	440 Multicultural Arts	3	_____
	490 Senior Exhibit	1	_____

EDU	201 Intro to Prof. Ed.	3	_____
	211 Child & Adol Growth	3	_____
	302 Curr & Assess in El Sch.	3	_____
	310 Read & Writ in Mid/Sec	1	_____
	321 Ed Psych: Models/Theories	3	_____
	322 Secondary Ed Practicum	1	_____
	323 Content Area Practicum	1	_____
	367 Human Relations	3	_____
	400 Secondary Schools	2	_____
	405 Directed Teach/Elem	5	_____
	409 Art Content/Methods	2	_____
	410 Student Teach/Sec School	5	_____
SPD	151 Intro to Special Ed	3	_____

*Field endorsement (art education) students take PPST by sophomore year (see advisor)

ART CONCENTRATION: 40 + 15 HOURS (STUDIO)

ART	111 Advanced Drawing	3	_____
	251 Pottery and Ceramics I	3	_____
	321 Painting II	3	_____
	325 Watercolor	3	_____
	344 Art History I	3	_____
	345 Art History II	3	_____
	346 Art History III	3	_____
	351 Pottery and Ceramics II	3	_____
	362 Art Metals	3	_____
	371 Sculpture II	3	_____
	381 Printmaking II	3	_____
	490 Senior Exhibit	1	_____

6 hrs. upper division electives taken from one or two Advanced Problems studio (ART 421, 451, 471 or 481)

_____	3	_____
_____	3	_____

NOTE:

****Sophomore Review required of all students in the fall of sophomore year having completed Drawing Fundamentals and Design. Transfer students have one semester of classes then must sign up for Sophomore Review.**

GRAPHIC DESIGN CONCENTRATION: (GRAPHIC DESIGN) 41 + 15 HOUR CORE

ART	111 Advanced Drawing	3	_____
	202 Typography	3	_____
	204 Digital Imaging/G. Des.	3	_____
	330 Graphic Design I	3	_____
	331 Graphic Design II	3	_____
	344 Art History I	3	_____
	345 Art History II	3	_____
	346 Art History III	3	_____
	402 Production/Media Prob.	3	_____
	325 Watercolor	3	_____
	410 Illustration	3	_____
	411 Senior Portfolio	3	_____
	494 Art Coop or 497 Intern.	3	_____

6 hrs Electives by advisement (from CNA 426, ITE 361, BUS 370, 374 or any except ART 100, 314, 315 or 31

_____	3	_____
_____	3	_____

MINOR IN ART: ADVANCED STUDIO: 18 HOURS

A minor must include a minimum of 12 hours unduplicated by the student's major(s). Recommended for Graphic Design majors. All ART prerequisites must be met.

ART	251 Pottery and Ceramics I	3	_____
	321 Painting II	3	_____
	371 Sculpture II	3	_____
	381 Printmaking II	3	_____

6 hours Advanced Problems in Studio selected from ART 351, 421, 451, and 481.

_____	3	_____
_____	3	_____

MINOR IN ART: 18 Hours

ART	101 Design	3	_____
	110 Drawing Fundamentals	3	_____
	221 Painting or	3	_____
	271 Sculpture I or		
	281 Printmaking I		
	344 Art History I or	3	_____
	345 Art History II or		
	346 Art History III		

Upper division art electives by advisement		
_____	3	_____
_____	3	_____

General Education for Art (2008-09 Catalog) 44 hours

Name: _____
LITERARY, PERFORMING & VISUAL ARTS

COMMUNICATIONS

- CNA 100 Principles of Human Communications 3 _____
- ENG 102 Composition Skills 3 _____

MATHEMATICS (Set by Student's Score on ACT)

- MAT 110 Topics and Ideas in Math (3) OR 3 _____
- MAT 121 College Algebra (3) OR
- MAT 130 Pre-Calculus (5) OR
- MAT 140 Calculus 1 (5) OR
- MAT 180 Applied Prob. And Statistics (3) OR
- MAT 210 Math for Elem. Teachers (3)
(Circle one taken)

WELLNESS

- PED 103 Lifestyle Assessment (2) OR 2 _____
- FCS 207 Nutrition (3)
(Circle one taken)

PHYSICAL SCIENCES

- Physical Science Today (3) OR 3 _____
- EAS 110 Intro. To Meteorology (3) OR
- EAS 120 Intro. To Geology (3) OR
- EAS 250 Discover Astronomy (3) OR
- PHY 201 & 321 General Physics & Lab (4) OR
- NAT 281 Physical Sci. for Ele. Teachers (3) OR
- CHE 106 General Chemistry 1 (4)
(Circle one taken)

LIFE SCIENCES

- BIO 102 Biology for Gen. Ed (3) OR 3 _____
- BIO 104 Environmental Concerns (3) OR
- BIO 110 Biology Concepts (4) OR
- BIO 280 Biology in Society (3) OR
- NAT 280 Life Science for Ele. Teachers (3)
(Circle one taken)

HISTORY

- HIS 120 World History (3) OR 3 _____
- HIS 170 World Civilization (3) OR
- HIS 171 World Civilization II (3)

An additional one above or one of the following can be taken as General Education Electives:

- HIS 150 History of the U.S. (3) OR
- HIS 180 The American Experience (3) OR
- HIS 181 The American Experience II (3)

SOCIAL SCIENCES

- ECO 202 Prin. of the National Economic System 3 _____

Take One of the Following:

- GEO 120 World Regional Geography (3) OR 3 _____
- POS 100 American National Gov. (3) OR
- POS 110 Intro to World Politics (3) OR
- PSY 101 General Psychology (3) OR
- SOC 101 Intro to Sociology (3) OR
- SOC 110 Intro to Anthropology (3)
(Circle one taken)

PHILOSOPHY AND MODERN LANGUAGES

- PHI 101 Introduction to Philosophy (3) OR 3 _____
- PHI 300 Ethics and Values (3) OR
- FRE 110 Elementary French I (3) OR
- GER 110 Elementary German I (3) OR
- GER 120 Elementary German II (3) OR
- MLC 110 Elementary Language I (3) OR
- SPA 110 Elementary Spanish I (3) OR
- SPA 120 Elementary Spanish II (3) OR
- SPA 210 & 215 Intermediate Spanish I & Lab (4) OR
- SPA 220 & 215 Intermediate Spanish II & Lab (4)
(Circle one taken)

- Take one of the following:
- ART 102 The Visual Arts Experience (3) OR 3 _____
- MUS 110 Topics in Music (3) OR
- CNA 101 Introduction to Theater (3)
(Circle one taken)

- Take Another 3 hours from the following not taken above:
- ART 102 The Visual Arts Experience (3) OR 3 _____
- MUS 110 Topics in Music (3) OR
- CNA 101 Introduction to Theater (3) OR
- ENG 150 Topics in Literature (3) OR
- ENG 202 Poetry Workshop (3) OR
- ENG 260 Studies in Genre (3) OR
- ENG 280 Themes and Movements in Literature (3)
(Circle one taken)

GENERAL EDUCATION ELECTIVES – Select 6 hours minimum from any of the following areas and courses not previously taken above. PHS 102 Write in below the courses selected from above.

Literary, Performing and Visual Arts
 _____ 0-3 _____

History
 _____ 0-3 _____

Social Sciences
 _____ 0-3 _____

Philosophy and Modern Languages
 _____ 0-3 _____

Modern Languages
 _____ 0-4 _____

EDUCATED PERSPECTIVE SEMINAR
 EPS 300 Educated Perspective Seminar 3 _____
 Course taken: _____

(Must have 60 hours completed before taking)
 (Must have 30 hours Gen. Ed. Completed before taking)
 (Art majors CANNOT take an Educated Perspective Seminar with an ART prefix)

NOTES:

Description of Courses

Undergraduate Courses

ART 101 Design (3) Co-requisite: ART 110. Study of two-dimensional and three-dimensional design elements and principles applied to imagery and spatial concepts. Emphasis on visual communication and problem solving through creative thinking, concepts, media, skills, processes and research. Critical discourse, basic color theory and composition will be integral parts of the course. Students will design a digital portfolio. (6 hours studio)

ART 102 The Visual Arts Experience (3) is designed to enhance the student's awareness, knowledge, and appreciation for the visual arts in various societies. Increase understanding of the historical role the visual arts hold in a global world. Particular emphasis will be placed upon the nature of perception, the visual language of art, the media, and creative processes used. (ART 102 does not apply to an endorsement, major, or minor in Art.)

ART 110 Drawing Fundamentals (3) Co-requisite: ART 101. An introduction to foundational concepts and techniques in the study of line, shape and form, light and shadow, linear and atmospheric perspective. Formal concerns regarding composition will be explored and selection of subject matter will be from the figure, still life, landscape and nature. (6 hours studio)

ART 111 Advanced Drawing (3) Prerequisites: ART 110. A continuation of drawing techniques as delineated in ART 110. Students will expand upon their background in various drawing media and be challenged by a more intense study of the human figure. (6 hours studio)

ART 200 Sophomore Review (0) A review of first semester sophomores and transfer students who have completed ART 101 Design and ART 110 Drawing Fundamentals. Assess student progress, ensure that the required portfolio is being maintained and that the student is actively engaged and responsible for his/her progress. All eligible students will be notified in a timely fashion by the Department of Art & Design prior to the reviews. The department will notify students of the results in writing and forward a list of those who have successfully completed the review to the registrar. Entering transfer students meeting all other prerequisites may enroll in upper-division classes prior to the review, but failure to successfully complete the review will negate their ability to enroll in subsequent upper-division classes. Successful completion of the review is a prerequisite for all studio courses 300 level or above (ART 321, 325, 330, 351, 362, 371, 381). Carries no credit. S/NC

ART 202 Typography (2) Prerequisites: ART 101, 110. (Requirements are waived for the declared Minor in Online Media). A graphic design course involving the study of type as a visual form of communication. The course involves a comprehensive study that begins with the letter as a basic unit and its evolution as type. Emphasis placed on selection, purpose and function to typefaces. Corporate image and logo design will be included. (4 hours studio)

ART 204 Digital Imaging for Graphic Design (2) Prerequisite: ART 202. Students will explore photography as a medium for the graphic designer. Building on the basic art core requirements, aesthetic content in the production, manipulation and presentation of digital images will be covered. Creative and exploratory use of digital cameras, scanners, and computer software in the creation of graphic

design works will be emphasized. (4 hours studio)

ART 221 Painting I (3) Prerequisites: ART 101, 110. Concentration on foundational skills using the oil painting medium. Color mixing, sketching for compositional placement, surface applications, and use of materials will be covered. Subject matter will address formal concerns as they relate to representation and abstraction. (6 hours studio)

ART 251 Pottery and Ceramics I (3) Study of the cultural, historical, and geological basis of clay. Foundational methods in both hand building construction and throwing on the wheel will be introduced. Surface decoration, glazing techniques, and kiln firing processes will be discussed and performed. (6 hours studio)

ART 271 Sculpture I (3) Prerequisites: ART 101, 110. Exploration of basic technical and expressive possibilities in three-dimensional form and space, including wood carving, steel fabrication, and mixed-media assemblage. One project will include the creation of a large-scale sculpture suitable for outdoor display. (6 hours studio)

ART 281 Printmaking I (3) Prerequisites: ART 101, 110. An introduction to printmaking concentrating on relief processes. Primarily utilizing wood and plastics as matrices, the student will execute a variety of editioned prints in black and white and color using single block, multiple block, and reductive techniques. Various approaches to registration and color will be presented. (6 hours studio)

ART 314 K-8 Art Curriculum (2) Prerequisites: ART 101, 110, Sophomore/Junior. Preparation to teach art and organize appropriate art experiences for students K-8. The course includes: history and philosophy of art education as it relates to creative experiences for K-8 students, skills in teaching major concepts reflected in art disciplines, service and community learning, interdisciplinary lesson development, art hazards and safety, and assessment. Current trends and research will be covered. (4 hours studio)

ART 315 Art and Creative Processes in Education (2) (Designed for Elementary Ed, and Special Ed. majors.) This course will examine how the visual arts play a crucial role in improving students' ability to use higher-order thinking skills as they draw on a range of intelligences and learning styles for non-verbal literacy. Course content includes creative exploration of art concepts, media and skill development and art hazards awareness through lecture/studio experience. Pedagogical methods will include Discipline-Based Art Education components of criticism, aesthetics, production and history and the integration of Art across the curriculum. (3 hours lecture/laboratory)

ART 316 Secondary School Art (3) Prerequisite: ART 314, Junior/Senior. Preparation to teach art and organize appropriate art experiences for the secondary level student, grades 9-12. Includes history and philosophy of art education as it relates to secondary level teaching. Topics to be covered include: teaching art, art hazards, curriculum planning and assessment, studio, lesson plans, current trends, community and service learning, advocacy, developing resource materials, and demonstrated teaching. (6 hours studio)

ART 321 Painting II (3) Prerequisite: ART 200, 221. Advanced painting concepts using the acrylic painting medium. Emphasis will be placed on a variety of techniques which include mixed media. Subject matter will

explore modern and contemporary themes of abstraction and non-representation. (6 hours studio)

ART 325 Watercolor (3) Prerequisite: ART 200, 221. Introduction to materials and techniques of watercolor painting. Exploration of basic and mixed media. (6 hours studio)

ART 330 Graphic Design I (3) Prerequisite: Junior/Senior, ART 200, 204. (ART 204 prerequisite waived for students declaring a minor in Online Media or the CIS major with Applied E-Commerce Paths concentration) Develop problem-solving skills for creating visual images on a two-dimensional surface in order to communicate a specific message to a specific audience. Students will learn how to present current information with up-to-date tools. Assignments will be executed using Macintosh computer programs including typography, illustration, imaging, logo design, corporate design, and advertising techniques. (6 hours studio)

ART 331 Graphic Design II (3) Prerequisite: ART 330. This course is for upper-level graphic design students who will execute advanced and comprehensive projects that will build on the skills learned in Graphic Design I. These projects will include advertising design, package and point-of-purchase display design, multi-panel printed pieces, magazine advertisement, and corporate image. (6 hours studio)

ART 344 Art History I (3) A survey of painting, sculpture, and architecture from Prehistoric to Gothic. (Lecture)

ART 345 Art History II (3) A survey of painting, sculpture, and architecture from Early Renaissance through the 19th Century. (Lecture)

ART 346 Art History III (3) History of Modern Art. A study of 20th Century Art, beginning with Post Impressionism, surveying the wide range of movements that resulted from the modernist experience. This course will also concern itself with Post-Modernism and begin to explore its manifestations in the 21st Century. (Lecture)

ART 351 Pottery and Ceramics II (3) Prerequisite: ART 200, 251. A continuation of Pottery and Ceramics I with more advanced wheel and hand building concepts introduced. Students will learn a variety of surface decoration techniques, low and high fire kiln processes, and contemporary issues in clay. (6 hours studio)

ART 362 Art Metals (3) Prerequisite: ART 200. Introduction to basic metal working techniques as applied to jewelry and small three-dimensional art forms. Metal processes may include the production of functional and non-functional objects. (6 hours studio)

ART 371 Sculpture II (3) Prerequisite: ART 200, 271. Advanced application of techniques learned in Sculpture I, with an emphasis on materials. Basic stone carving and metal casting will be explored, in addition to advanced research methods. (6 hours studio)

ART 381 Printmaking II (3) Prerequisite: ART 200, 281. A further exploration of printmaking concentrating on intaglio processes. Students will primarily explore dry point, hard and soft ground etching, and aquatint and various approaches to monochrome and polychrome printing. Collography and intagliotype printmaking will be introduced. (6 hours studio)

ART 402 Production and Media Problems (3) Prerequisite: ART 331, Senior. Advanced graphic design course involving assignments in desktop publishing, printing, paper, inks, color reproduction methods, four-color process printing, electronic color imaging, and preparing mechanicals for printing. (6 hours studio)

ART 410 Illustration (3) Prerequisite: ART 402, Senior. Study

of basic concepts and ideas involved in illustration in general and technical illustration. Emphasis on creativity. Suitable for magazine, book, newspaper, and other related graphic design fields. (6 hours studio)

ART 411 Senior Portfolio (1) Prerequisite: Senior. This course is designed to concentrate on preparing the student to compete in the job market. Topics include: 1) Portfolio development, 2) Practical considerations in interviewing skills, 3) Self promotion and developing contacts. Students will make arrangements, advertise and present their individual portfolios at a Senior Portfolio public presentation.

ART 421 Advanced Problems in Painting (3) Prerequisite: ART 321. Emphasis will be on self-direction regarding the selection of subject matter and media. Experimentation, critical and independent thinking, technical proficiency and alliance with contemporary art issues are emphasized. (6 hours studio) **May be repeated for a total of six (6) credits. Additional hours may be taken as ART 491 Special Project in Painting.**

ART 440 Multicultural Arts (3) Prerequisite: Junior/Senior. The student will become more aware of the arts in global cultures from ancient to modern times for purposes of identity, understanding, and expression of our inheritance as world citizens. The cultural and ethnic differences will be stressed enough through readings, discussions, and studio experiences emphasizing the arts as the expressions of these eras. (6 hours studio)

ART 451 Advanced Problems in Pottery and Ceramics (3) Prerequisite: ART 351. Emphasis will be on self-direction in the selection of utilitarian or sculptural areas to pursue in clay. Experimentation, critical thinking, technical proficiency and alliance with contemporary art issues are emphasized. (6 hours studio) **May be repeated for a total of six (6) credits. Additional hours may be taken as ART 491 Special Project in Pottery and Ceramics.**

ART 471 Advanced Problems in Sculpture (3) Prerequisite: ART 371. Significant problems in the realization of sculpture based on individual concepts and advanced applications of sculptural processes. Expanded media and safe studio operations will be explored through research. (6 hours studio) **May be repeated for a total of six (6) credits. Additional hours may be taken as ART 491 Special Project in Sculpture.**

ART 481 Advanced Problems in Printmaking (3) Prerequisite: ART 381. A further exploration of approaches to printmaking based on the student's special interest and skills. Photo processes will be more fully presented and experimentation with additional processes related to the individual's approach to imagery will be pursued. (6 hours studio) **May be repeated for a total of six (6) credits. Additional hours may be taken as ART 491 Special Project in Printmaking.**

ART 490 Senior Exhibit (1) Students will read appropriate materials, assist in mounting exhibits, design fliers, write press releases and coordinate publicity. The experience will culminate in the student's senior exhibition. Students with a significant number of upper-level studio courses can register with instructor's permission following art department's approval.

ART 497 Art Internship (1-12) Prerequisite: Approval of department chair. An actual work experience related to the student's field of study. The Internship requires a minimum of 45 work hours for each 1 hour of credit. Art students may take ART 494 Art Coop to meet this requirement. See the Department chair.

Registration Hints & Information

A note on General Education courses:

Many of you may have been advised to get your General Education courses out of the way before you start with your major. This is good advice only if you are classified as Undecided. General Education courses are offered in multiple sections and at many times, but classes for majors in Art & Design rarely have more than one section and are generally offered only once a year, or, in some cases, every third or even fourth semester! It is far better to register for available classes in your major and then fill in your schedule with General Education requirements.

Before Registering:

All students: You should check and print your degree audit, that is, the list of the classes you have taken and the grades received. If you are a first-semester freshman, it will be a very short audit. Use your audit along with the class schedule pamphlet to create a preliminary schedule. Check the catalogue to determine what courses remain to be taken in your major as well as the required General Education courses you have yet to take (don't forget the note on gen ed!) It's a good idea to take this preliminary material to your registration appointment with your advisor. (You can access the audit by going to the WSC home page where you will choose WSC Online Resources and click WebCat. Click On Line Services, then Enter Student Services and enter your code/password.)

Art & Design Core Classes

All incoming students need to be aware that there are 15 hours of Art Core Classes that every art student must take. Your goal should be to take these classes in your first two years of study. Do not put them off! They are:

ART 101 Design	3
110 Drawing Fundamentals	3
221 Painting I	3

271 Sculpture I.....3
281 Printmaking I.....3

Freshmen:

Fall Semester:

It is absolutely necessary that you register for Drawing Fundamentals and Design the first semester of your freshman year—these are foundation courses which are not generally taught second semester. They are required before you can progress in your major.

Spring Semester: Classes available to freshmen are:

Advanced Drawing –enroll if your major is Art Ed (Field Endorsement), Graphic Design, or Studio (55 hour Art Concentration). Take this class NOW because it will benefit you greatly in future studio work.

Painting I –a core class-- You will have an opportunity to take it second semester of the sophomore year, but if you wish to maximize the number of hours you can take in Painting, this is the best time to start.

Sophomores:

The Second year should be spent finishing the Art Core Classes and beginning to take Art History. While ideally Art History should be taken in sequence over the course of three semesters, it is not mandatory. If Art History II is being taught first semester, it is best to enroll in it and pick up Art History I in your Junior year. If Art History III is being taught first semester, it is better to wait until second semester to start the sequence.

Graphic Design students should take Typography-fall semester and Digital Imaging spring semester Graphic Design courses are sequenced; if you fail to enroll now, it will add a year to your program!.

Art Education students*, if you haven't taken K-8 Art, do so now! Remember that some of your classes are on a 3-4 semester rotation. Therefore, you may have at the most two chances of taking an art education class. If you are a transfer student, your opportunities can be even more limited. It is very important that your advising be completed with caution-- work out your course of study with your advisor carefully, especially during sophomore-senior year, so that tracking can be done and a cohort group of students established.

Studio majors* should finish the Core classes and begin to take second level studio courses.

Juniors:

Art Education majors should take Secondary School Art, preferably when you take EDU Secondary Schools. Multicultural Arts should preferably be taken AFTER you have had Art History I, II, and III, so take this class during your junior or early senior year (art ed usually are 5 year students).

Fall Semester

First semester junior Graphic Design majors should contact the graphic design instructor for information about the process of signing up for the required Art 497 Art Internship or Art 494 Art Coop.

The internship is designed to give the student a hands-on experience working for a company that employs graphic designers. Students should have adequate preparation in art classes from freshmen through junior years in order to be a productive member in a work related situation. Students will assess their strengths and weaknesses during this time period as they prepare themselves to enter the job market upon graduation.

Spring Semester

Art Education and Studio majors must have a show in Nordstrand Gallery during their senior year. Since the Gallery schedule for next year must be completed during this semester, you must inform the Gallery Director, Professor Anderson, of your intent to graduate in the next academic year. This registration is the time to see Professor Anderson to sign up for Senior Exhibition if you will have your exhibit fall semester.

Graphic Design students should begin looking for internships and contacting Career Services/Cooperative Education (7327/7425) in the Student Center, room 101.

Seniors:

Graphic Design: sign up for Senior Portfolio spring semester.

Art Education: take Art Methods (EDU 409) , preferably the semester prior to your student teaching. Senior Exhibition should also be taken the semester prior to your student teaching. Remember that some of your classes are on a 3-4 semester rotation. Therefore, you may have at the most two chances of taking an art education class. If you are a transfer student, your opportunities can be even more limited. It is very important that your advising be completed with caution-- work out your course of study with your advisor carefully, especially during sophomore-senior year, so that tracking can be done and a cohort group of students established.

Studio -- sign up for Senior Exhibition so it coincides with your last semester at WSC.

Transfer Students

Transfer students not on current academic suspension from their previous institution(s) are eligible for admission to WSC provided they have maintained a minimum grade point average of 2.0 or higher (on a 4.0 point scale). Such students are advised to submit the completed application for admission and the application processing fee to the Office of Admissions at WSC three months prior to enrollment. Students must request an official academic transcript from each institution attended. The transcripts must be sent directly to WSC. Transcripts submitted by the student are not official and will not be used for final admission or for evaluation of transfer credit. Appropriate arrangements must be made with the Office of Admissions if this requirement is not met at the time of expected enrollment.

Students currently enrolled in another institution should have an official transcript sent to WSC. This transcript should show work attempted and completed for all terms attended up to that point. The student must also request that the institution send a final official transcript after the current term is completed.

Transfer Students Admitted on Probation

When deemed appropriate, the Director of Admissions may admit a transfer student with less than a 2.0 transfer GPA. In addition to the official application for admission, such students must also submit a letter describing their plan of action for success upon admission to WSC. The Director of Admissions can request a personal interview to review the plan of action. Fulltime transfer students admitted on probation must enroll in either GST 110 Succeeding in College or 196 Choosing Academic Success and may take no more than 14 semester hours in the first term of attendance (any exceptions to this policy require advisor approval). The Director of Admissions does not have the authority to waive these conditions. Transfer student applicants with less than a 2.0 transfer GPA who do not agree to these conditions will be denied admission.

Transfer students admitted on probation must complete at least six hours and earn a semester GPA of 2.0 or better in their first term of attendance or they will be academically suspended for one semester.

WSC honors all rules and regulations pertaining to academic suspension at a previously attended institution. Decisions regarding attendance for suspended transfer students who request exceptions will rest with the Student Admission and Retention Committee.

The Sophomore Review

Overview: A review of each student's progress will be held by the art faculty during the Fall semester of the student's sophomore year and prior to admission to any and all upper-level (300 and above) art courses. All transfer Art Majors will also have their work reviewed within their first fall semester at WSC. The process is essential to discern tendencies or directions in student development which otherwise might not be noted in regular classroom situations. These tendencies may be the result of undue reliance on certain conventions or unconscious habits built upon by the individual student and in need of correction or amendment. Advice and direction will be given to students as deemed necessary. The review also serves as a means to assess the delivery and effectiveness of the department's foundation program as well as insuring that the student is not only maintaining the required portfolio but is actively engaged and responsible for his or her progress. This meeting simply represents an attempt to insure that each student's initial experience and progress is satisfactory.

When Are The Reviews?

They are held around the midpoint of the fall semester. Ample notice will be given to all affected students and a sign-up sheet will be prominently displayed in the Studio Arts foyer. Sign up for an available time and plan to arrive ten minutes early.

Where Are The Reviews?

The meeting place will be announced; the reviews are scheduled to be held in the Fine Arts building in room 204

How to Prepare For Your Review: You are required to **(A)** write a typed *progress statement** which must be completed with six copies delivered to the Fine Arts office three days prior to the scheduled meeting, and **(B)** bring your digital portfolio.

**Relevant information regarding the content of the progress statement will be provided to you when you are notified of the review's scheduling.*

What Should Be Included In The Digital Portfolio? As you progress through your respective programs, you are responsible for maintaining a digital portfolio in slide format in which the achievement of stated goals and the mastery of skills and processes will be demonstrated. This work should be presented in a simple, straight forward manner and preferably on a black ground. Detail images should be limited and presented only following a fully recorded image.

As the purpose of the portfolio is to document the breadth of your learning experience and your growth both aesthetically and in technical proficiency in a variety of media, the following work must be included initially:

1. **Drawing Fundamentals:** An assigned entry-level work (and no more than two (2) representative high school works, if available) and ten additional drawings demonstrating the accomplishment of basic skills as set forth in the course description and course syllabus. This should include work demonstrating the ability to execute a gesture drawing, use line, model in light and dark, and use linear perspective. A minimum of five of these drawings must be from direct observation. Various media should be represented if Advanced Drawing was taken.
2. **Design:** All projects from this foundation course will be included and the student should be prepared to explain the projects relevance..
3. **Studio and Graphic Design Courses:** Selected work demonstrating the accomplishment of the specific goals set forth in the respective course syllabi and demonstrating comprehension of related principles, aesthetic considerations, and originality. Some actual work from current classes may be brought to the review.
4. **Additional Work:** In order to demonstrate problem finding and problem solving abilities, you should also include some examples of thumbnails and rough sketches or other preparatory work such as alternate solutions made in the development of larger or more complete works.

The student is encouraged to include recent work done outside course requirements.

These "independent works" will be considered as supplemental.

Note: If the individual being reviewed is a transfer student, then the work submitted should reflect experiences parallel to those gained in the Art Department's core program.

Works demonstrating your proficiency and mastery of course objectives from all subsequent studio courses will also be added to your portfolio. Keep it current and keep it simple!

The Review:

Remember; arrive ten minutes early with your digital portfolio in hand.

You should introduce yourself and identify your class standing and major area. Transfer students should also inform the committee regarding their previous upper level education.

Be prepared to intelligently discuss your goals, your progress, and your art, using art terminology.

During the review; the art faculty will make written comments. These comments will remain on file in the Art Department main office and be used for assessment..

A letter stating the outcome of the individual's review will be mailed to the student.

Student Progress Statement:

At least one week prior to the scheduled review, the student should write a statement reflective of his/her progress in his/her chosen field of art. This should take the form of a self –evaluation, sequentially addressing the following questions. It is important for you to answer these questions as thoughtfully and as honestly as possible without any fear of negative repercussions.

- Where do you think you are now in relation to your first day of class in the Department of Art and Design? Evaluate the progress you have made.
- In what ways have your educational experiences to this point met your expectations? What has seemed most beneficial to you?
- In what ways have educational experiences to this point failed to meet your expectations?
- What deficiencies, if any, do you perceive?

- How would you describe your attitude towards your classes?
- How has your experience at WSC changed your perception of art?
- Where do you expect your skill levels to be when you graduate?
- How far do you think you are from achieving your educational goals?
- What do you think you will have to do to achieve your goals?
- Do you think you can accomplish your goals with the level of effort you are currently investing in your classes? Are you operating at your maximum potential? If not, why not?

SPECIFIC TIMES AND DEADLINES FOR THE REVIEWS WILL BE POSTED. You should begin reflecting and writing your statement ASAP!

NOTE: Specific directions for photographing your work are covered in the Design core class. See the Supplement: *Photographing Work*. Please contact the Design instructor if you transferred in from another school and missed this demonstration. Quality of slides cannot be emphasized enough!

Sophomore Review Form

Name: _____ Date: _____ Major/Minor: _____

EXPECTATIONS: E=exceeds, M=meets, A=approaches, D=does not meet, N=not demonstrated

DRAWING:	E	M	A	D	N	COMMENTS
Executes gesture drawing						
Generates a range of lines						
Models forms using a wide range of values						
Applies linear perspective						
Demonstrates knowledge of spatial concepts						
Draws from direct observation						
Experiments with various drawing media						
Presents compositional awareness						
DESIGN:	E	M	A	D	N	COMMENTS
Applies 2-D Design concepts						
Applies 3-D Design concepts						
Comprehends basic color theory						
Explores problem-solving strategies						
Presents compositional awareness						
CURRENT WORK: (list courses)	E	M	A	D	N	COMMENTS
GENERAL EVALUATION:	E	M	A	D	N	COMMENTS
Exhibits skill development/technical proficiency						
Applies problem solving/critical thinking						
Demonstrates competency with various media						
Demonstrates aesthetic growth/formalism						
Synthesizes content/context/subject matter						
Composes a visual presentation of works						
Composes an oral presentation about works						
Composes written communication about works						

Senior Review

Overview: A review of each student's accumulated work will be held during the senior year. This is done to insure that students have developed technical proficiency in a variety of studio arts skills and achieved an acceptable level of competency with a variety of media and materials. The body of work will be evaluated by the demonstration of:

- 1.) skill development and technical proficiency
- 2.) problem solving and critical thinking
- 3.) competency with various media
- 4.) aesthetic growth and formalism
- 5.) content and context in regard to subject matter
- 6.) visual presentation of works
- 7.) verbalization and oral presentation
- 8.) written communication.

The Review Process: Students must be prepared to intelligently and professionally discuss their goals, progress, and art during the scheduled ART 490 Senior Exhibit /ART 411 Senior Portfolio (depending on major concentration). Review times will be scheduled during the exhibit or near portfolio presentations.

- Students must sign up for an exhibit time by April 15 of the spring semester prior to graduation.
- Students must turn in a C-D containing 20 high quality j.peg images of works completed since the Sophomore Review (works completed within the last two years). *Label the Jpegs with your name: janedoe1.jpg, janedoe2.jpg, etc.*
- **Jpeg images should be saved at 72 dpi and 700 pixels at the largest dimension**
- Students are required to dress professionally during the scheduled review
- Students are required to complete an exit interview in narrative form, answering the questions below in the following order (include name, date, and major):

What do you believe was the most beneficial part of your Art and Design education at Wayne State College?

What is your greatest concern about the nature of your education in Art and Design?

Where do you plan to go from here, and what are your goals (job, internship, graduate study, residency program)?

Where can we contact you in the future (a permanent address where we can keep in touch with you)?

Senior Review Form

Name: _____ Date: _____ Major/Minor: _____

ART 411 Senior Portfolio _____

ART 490 Senior Exhibit _____

CURRENT WORK: (list courses)	E	M	A	D	N	COMMENTS
CURRENT WORK: (list courses)	E	M	A	D	N	COMMENTS
GENERAL EVALUATION (SENIOR):	E	M	A	D	N	COMMENTS
Exhibits skill development/technical proficiency						
Applies problem solving/critical thinking						
Demonstrates competency with various media						
Demonstrates aesthetic growth/formalism						
Synthesizes content/context/subject matter						
Composes a visual presentation of works						
Composes an oral presentation about works						
Composes written communication about works						
COMPARISON ANALYSIS OF ASSESSMENT DATA: (SOPMOMORE TO SENIOR REVIEW)						
I= IMPROVED N= NO CHANGE D= DIMINSHED	I	N	D	COMMENTS		
Exhibits skill development/technical proficiency						
Applies problem solving/critical thinking						
Demonstrates competency with various media						
Demonstrates aesthetic growth/formalism						
Synthesizes content/context/subject matter						
Composes a visual presentation of works						
Composes an oral presentation about works						
Composes written communication about works						

EXPECTATIONS: E=exceeds, M=meets, A=approaches, D=does not meet, N=not demonstrated

Assessment Program and Outcomes

It is the mission of the Department of Art and Design to provide our students with both knowledge-based and skill-based outcomes necessary for satisfactory completion of the college degree requirements. To this end the art faculty is committed to an on-going process of self-evaluation to ensure that only the highest quality educational standards are met. We seek feedback from a variety of sources to monitor our assessment program and continue efforts to maintain and improve our curriculum. Student input is a necessary component in this process.

Grading work in our classes is but one way to record student progress. Student display in classrooms and hallways provide for open discussion about artwork. More public arenas for exhibition are the Nordstrand Art Gallery and the Student Showcase Gallery. Such visible spaces encourage critique and dialogue about art. Competitive exhibits such as the Student Juried Show and capstone events like the Portfolio Review and Senior Art Shows give student the opportunity to highlight their best achievements.

Student performance is also measured in the Sophomore Review. In order for students to gain competency in our major programs they must first learn foundation skills and concepts. The “core” includes classes in drawing, design, painting, printmaking, sculpture, and art history. Faculty meets with students to discuss their progress in these introductory courses. Students prepare a digital portfolio that demonstrates their knowledge and skills in these performance areas. Observations and recommendations will be recorded and shared with the student. Subsequent meetings as juniors and seniors are designed to solicit additional feedback from faculty.

Our principal goal in the department is to provide our students with quality educational experiences that will enable them to be outstanding artists, designers and art educators.

Art Department Grading Standards

The following suggestions are designed to help you understand faculty expectations so you can do well in studio art classes.

Always bring your supplies and be ready to work.

Lockers are available in the Studio Arts Building and additional storage is available within studio areas so you won't have to drag your art materials around all the time. Leaving them back in your room is a sure way to incur the wrath of your instructor.

CRITIQUES

Don't take an instructor's less-than-favorable critique of your work as a personal attack. It is not meant to be. On critique days, leave your ego outside the door. If your work meets with an unfavorable review; there ARE sound reasons. If the instructor's reasons are unclear, seek clarification so that you may learn from them.

When asked by an instructor in class to critique fellow students' work, be objective and honest. It is always helpful to begin with the positive observations and then move to suggestions for improvement. Base your comments on sound design and artistic principles as they may apply to that particular course and assignment. NEVER look upon a critique as an opportunity to get back at someone. You should never leave, or cause someone else to leave a critique angry or with hurt feelings.

GENERATING IDEAS

Keep a sketch book

Begin a "swipe" or resource file. Save professional examples of good art, design or illustration that you may use as reference material for future assignments. Remember that there is a fine line between adapting existing art and stealing an idea. Resource material and swipe files are meant to be idea generators -a STARTING POINTS in the development of a concept. Direct "lifts" are plagiarism and may constitute copyright infringement. If you are in doubt, ask your Instructor and ask him/her to discuss the concept of "appropriation."

SAVING YOUR WORK

.Save your assignments, especially your successful ones, and keep them in good condition. You will need them for both your sophomore and senior reviews, and for departmental competitions. Many students have lamented prematurely selling, giving away or throwing away their work. **All student work is subject to recall and review by the faculty at any time.**

.While grades are important to you, your parents, and the college, they are not the only thing an employer considers important. The quality of your portfolio is a very important factor in finding employment. Always work toward building a portfolio that exhibits your creative skills and professionalism.

The demands of college are greater than those of high school. Standards are higher. It is unrealistic to expect your grades to be as high in college as they were in high school.

RUBRIC-GENERAL GUIDELINES FOR PERFORMANCE

EXCEEDS EXPECTATIONS

Meets all objectives for assignments

Persistently works independently

Clearly demonstrates originality

Clean Presentation demonstrates clear thought about the composition.

Always willing to follow directions

Consistently accepts criticism constructively

All DEADLINES met, All SUPPLIES available

Participates in class critiques using appropriate art vocabulary

Midterm and final exams (85 –100%)

Completed required papers, and assignments above and beyond direction

Absences 0-1

MEETS EXPECTATIONS

Meets most objectives for assignments

Often works independently

Often demonstrates originality

Presentation often demonstrates clear thought about composition

Often willing to follow directions

Often accepts criticism constructively

All DEADLINES met, All SUPPLIES available

Participates in class critiques using appropriate art vocabulary

Midterm and final exams (69-84%)

Completed required papers, and assignments beyond direction

Absences 2-3

APPROACHING EXPECTATIONS

Meets some objectives for assignments

Originality apparent somewhat

Sometimes works independently

Some presentations reflect thought about composition

Sometimes following directions is not apparent

Sometimes accepts criticism constructively

Some DEADLINES met, Some SUPPLIES available

Participates in class critiques using art vocabulary sometimes

Midterm and final exams (53-68%)

Completed required papers, and assignments but did not follow directions

Absences 4-5

DOES NOT MEET EXPECTATIONS

Meets few or no objectives for assignments

Originality is rare or not demonstrated

Rarely or does not work independently

Few or no presentation reflect thinking about the composition

Rarely or does not follow directions

Consistently accepts criticism personally

Rarely or does not meet DEADLINES

Rarely has or supplies unavailable

Rarely or does not/ participate in class critiques; does not demonstrate knowledge of art vocabulary.

Midterm and final exams (below 52%)

Required papers, and assignments incomplete or did not attempt to follow directions

Absences 6 or more

Facilities for Art Students

The Studio Arts Building houses all major areas of study and production except for classes in Art Education, Art History, Introduction to the Visual Arts, and Watercolor, which are housed in the Peterson Fine Arts Building. Faculty offices are generally located inside studio areas or adjacent to them. The Department Chair's office is located on the first floor, SA 102.

STUDIO ARTS BUILDING:

1st Floor: Drawing, Design, Pottery and Ceramics, Sculpture, faculty offices & restrooms

POTTERY AND CERAMICS: SA117

The pottery and ceramics studio houses a variety of equipment for clay, including a slab roller and extruder, pottery kick and electric wheels, gas fired and electric kilns, a clay-recycling room, and an adjacent glazing room.

SCULPTURE: SA 101

The sculpture studio has a variety of woodworking equipment, metal fabrication equipment, a stone carving and plaster room, and a foundry. Students working in the sculpture studio are responsible for following safety guidelines presented in class as well as the safety rules posted on signs in the equipment areas.

2nd Floor: Printmaking, Graphic Design, Painting, matting room, faculty offices & student lounge

PRINTMAKING: SA 218

Printmaking facilities include a large studio for intaglio, relief, and monotype. There are adjacent spray-booth, matting, etching, and vacuum exposure rooms for student use.

GRAPHIC DESIGN: SA 207

The graphic design lab is often in use for various classes. The lab is available as a service to the students in Art and Design. The classroom is equipped with new Macintosh computers, a digital projection system, color scanner, and printing services.

An art tutor is available in the lab during posted hours. This person is available to assist students in a variety of lecture and studio classes depending upon his or her level of training and expertise.

PAINTING: SA 213

The painting studio, used for oil and acrylic painting and mixed media, is very spacious and filled with natural light. A variety of warm and cool lights broaden the light spectrum for accuracy in color selection. Each student has access to professional quality easels. Ventilation of toxic solvent fumes is through a high grade exhaust system in the room.

PETERSON FINE ARTS BUILDING

1st Floor: Office of the departmental secretary, Jane O'Brien

2nd Floor: Nordstrand Visual Arts Gallery, Art Education classrooms, Watercolor, faculty offices

Lower Level: Art History and The Visual Arts Experience lecture hall FA 019

NORDSTRAND VISUAL ARTS GALLERY

The Nordstrand Visual Arts Gallery is located on the top floor of Peterson Fine Arts. The gallery hosts approximately twelve exhibitions per year from visiting artists, students, and faculty. Students are encouraged to attend opening receptions advertised throughout the semester.

CONN LIBRARY

Conn Library, adjacent to the Studio Arts Building, is an excellent resource for art students. Art related periodicals, art reference encyclopedias, and other related texts and monographs are readily accessible. In addition to a computer lab on the second floor, affordable digital printing and copy services are available in the adjacent Audio Visual Services. The Instructional Technology Center (ITC) located in the lower level can make large-scale digital prints .

FACILITY USAGE AND SAFETY

All Studio Areas:

Students must adhere to the guidelines and each instructor's requirements pertaining to material and facility usage in all studio areas. Please read and follow the guidelines printed on the safety signs.

It is expected that students will be responsible and respectful in the use of the art and design facility, equipment, and tools. To this end:

Messes must be cleaned up as you work, and tools must be put away before you leave.

When painting or working with plaster, use a plastic sheet or cardboard on the floor.

When cutting is necessary, use the back of a sketchbook, or a wooden drawing board as a surface. Avoid gouging the tables.

Studio sinks are for washing tools and hands, once appropriate measures have been taken to prevent clogs (ask individual instructors).

SOLVENTS CAN NOT BE PUT INTO THE DRAINS IN THE BUILDING

DO NOT use restroom sinks to clean off art materials. Please use drawing room sinks to clean charcoal-covered hands.

Do not use in-line skates (or any other kind), skateboards, etc, in the building

Radios, stereos, and personal audio devices may be played at the discretion of the instructor. They must be played at a reasonable volume so classes are not disturbed.

Food and drink are prohibited in the Art History and Introduction to the Visual Arts classroom. Food and drink should not be consumed in most studio areas. Use the student lounge in Studio Arts or the benches located throughout Peterson Fine Arts.

Use ventilation while working with oil-based paints, inks and/or solvents In the Painting and Printmaking studios.

Spray fixative, paints, and varnish must be sprayed in the large spray booth on the 2nd Floor. A smaller booth and hood is located in the design room on the first floor, which can also be used for oil-based finishes and applications.

Wear appropriate protective gear and clothing while working with potentially hazardous materials and processes (eye protection, gloves, dust masks, hearing protection, closed-toed shoes, and non-synthetic fabrics).

Long hair must be secured with a tie or bandana when mixing clay using the pug mill in the clay facility or when working in the sculpture area or with power tools anywhere.

Rings and jewelry can not be worn while working with equipment.

You can greatly diminish the chances of a shark attack by continuing your career at Wayne State College.

1% for Art - Campus Locations

OUTDOOR SCULPTURE

Bruning, Les "Time Sails" On loan to WSC, Irv Hoffbauer Plaza

Buchanan, Sidney "Cybele" Outdoor sculpture, purchased in 10/1983 North of Humanities Bldg.

Emser, Bob, "Prairie Wind", Outdoor sculpture, Purchased in 2008, north side of Pile Hall

Mignery, Herb Bronze sculpture, life size female student seated on bench; lamp post and male student standing behind bench. Seymour Heritage Plaza

Mojsilov, Zoran "Tunka Oyate" Earthwork, Constructed of rock, earth, sod, concrete, aggregate, shrubbery-Purchased in 2002 Central to Connell Hall and Studio Arts Bldgs., and Conn Library

CONNELL HALL

Otten, Theresa Rae "Triumvirate" Intaglio 6"x7" (20"x16" framed), 2000- Purchased in 2001 Connell Hall 1st floor, East north-south hall

Otten, Theresa Rae "Void" Intaglio 6"x7" (20"x16" framed), 2000- Purchased in 2001 Connell Hall, 1st floor, East north-south hall

Otten, Theresa Rae "Soliloquy" Intaglio 7"x6" (20"x16" framed), 2000- Purchased in 2001 Connell Hall, 1st floor, East north-south hall

Otten, Theresa Rae "Unknown" Intaglio 7"x6" (20"x16" framed), 2000- Purchased in 2001 Connell Hall, 1st floor, East north-south hall

Otten, Theresa Rae "Divergence" Intaglio 7" x 6" (20"x16" framed), 2000- Purchased in 2001 Connell Hall, 1st floor, East north-south hall

Murphy, Deborah J. "Highway 275 Revisited" Prismacolor on board 45"x9", 2001- Purchased in 2001 Connell Hall, 1st floor- School & Departmental Office

Otten, Theresa Rae "Chaotic Intersection" Mixed media drawing 30"x22" (40"x32" framed), 1998- Purchased 2001 Connell Hall, first floor lobby

Otten, Theresa Rae "Confluence" Lithograph and mixed media 30"x22" (40"x32" framed), 1998- Purchased 2001 Connell Hall, central stairwell landing

Otten, Theresa Rae "Who Are You?" Mixed media drawing 30"x22" (40"x32" framed), 2000- Purchased in 2001 Connell Hall, central stairwell landing

Murphy, Deborah J. "Cracks in the Surface" Prismacolor on board 38" x 36", 2000- Purchased in 2001 Connell Hall, second floor- ahead of central stairwell

STUDIO ARTS

Dernovich, Don "Fish Tale" oil 68"x51"- Purchased in 1983 Studio Arts(13), 2nd floor, east

Welstead, Jean "Mother's Day" Oil, 36"x36"- Purchased in 1983 Studio Arts, 2nd floor, east

Howard, Dan F. "Near Winona 3" Oil, 58"x51"- Purchased in 1983 Studio Arts, student lounge

HUMANITIES

Dienstbier, Karen "Sage with Fall Grasses" Watercolor, 29 ¾" x 22 ¼"- Purchased in 1983 Humanities 213, School/Department Office

Ross, Douglas "Transistus 12" Welded steel 21" x 23" x 2"- Purchased in 1983 Humanities 213, School/Department Office

Geisert, Arthur "Ark V" Etching 71" x 47 1/2"- Purchased in 1983 Humanities, 2nd floor hall

Bush, Randy "Arch Pluralism" Acrylic 40"x 46"- Purchased in 1983 Humanities, 3rd floor hall

GARDNER

Otten, Theresa Rae "Vestige" Collograph and mixed media 39" x 32" (49" x 42" framed), 2000- Purchased in 2001 Gardner Hall, 1st floor, southwest corner

Murphy, Deborah J. "Ripples in the Lowlands" Prismacolor on board 38.5" x 31.5", 1999- Purchased in 2001 Gardner Hall, 2nd floor, northeast corner

Fritz, Dana "Untitled" #18 of series "Divide and Conquer" Silver print 11" x 14" paper, 1999- Purchased in 2001 Gardner hall, 2nd floor, South east/west hall

Fritz, Dana "Untitled" #17 of series "Divide and Conquer" Silver print 11" x 14" paper, 1999- Purchased in 2001 Gardner Hall, 2nd floor, South east/west hall

Fritz, Dana "Believable to the Touch" #13 of series "Divide and Conquer" Silver print 11" x 14" paper, 1999- Purchased in 2001 Gardner Hall, 2nd floor, South east/west hall

Fritz, Dana "Untitled: #15 of series "Divide and Conquer" Silver print 11" x 14" paper, 1999- Purchased in 2001 Gardner Hall, 2nd floor, south east/west hall

Regional Galleries and Museums

The Nordstrand Gallery is designed to offer the college and community an exhibition space featuring local and regional talent. Its primary purpose is to serve as a teaching gallery, which presents visiting artists, students and faculty an opportunity for display. Each semester students are encouraged to enter the Student Juried Art Competition which features work done in a variety of media. Graduating students are required to have senior shows which showcase their cumulative learning experience over a four-year period. These exhibits provide visual stimulus for studio, art history, art education and art appreciation classes. In addition to frequenting our gallery, we encourage students to visit as many art venues as they can over their college career. Here are some art spaces that we recommend:

Wayne, NE

Nordstrand Visual Arts Gallery, Wayne State College, Peterson Fine Arts Bldg., 375-7359

Norfolk, NE

Norfolk Arts Center, 305 N. 5th St., 371-7199

Ravenwood Art Gallery, 402 Norfolk Ave., 371-4629

Columbus, NE

Columbus Art Gallery, 2504 14th St., 563-1016

Bancroft, NE

John G. Neihardt Center, 306 Elm St.

Omaha, NE

El Museo Latino, 4701 S. 25th St., 731-1137

Joslyn Art Museum, 2200 Dodge St., 342-3300

Museum Kaneko, 1111 Jones St., 346-0230
Adam Whitney Gallery, 8725 Shamrock Rd., 393-0717
Anderson O'Brien Fine Arts Gallery, 8724 Pacific, 390-0717
Artist Cooperative Gallery, 405 S. 11th St., 342-9617
Gallery 72, 2709 Leavenworth, 345-3347
Garden of the Zodiac, 1042 1/2 Howard St., 341-1877
Jackson Artworks, 1108 Jackson St., 341-1832
13th St. Gallery, 1301 Nicholas St., 346-7962
darkRoom (closed in December and January), 616 S. 11th St., 706-3777
Fluxion Gallery, 1209 Harney Omaha, NE 68102
College of St. Mary Art Gallery, 1901 S. 72nd, 399-2400
Creighton University Art Gallery, 2500 California St., 280-2700
Bemis Center for Contemporary Art and Bemis Underground, 724 S. 12th St., 341-7130
Hot Shops Art Center, 1301 Nicholas St., 342-6452
University of Nebraska at Omaha Art Gallery, 60th and Dodge, 554-2800
Dundee Gallery, 4916 Underwood, (402)505-8333

Lincoln, NE

Against the Wall Gallery, 6220 Havelock Ave. 467-3484
Burkholder Project, 719 P St., 477-3305
Cooper Gallery, Morrill Hall, 14 &U, UNL, 472-3779
Gallery Nine, Mission Arts Building, 124 S. 9th St., 477-2822
Governor's Mansion, 1425 H. St., 471-3466
Great Plains Art Collection, Hewitt Place, 1155 Q St., 472-6220
Haydon Art Center, 335 N. 8th, 475-5421

Eisentrager/ Howard Gallery, UN-L Main Campus, 120 Richards Hall, 472-5025

Elder Gallery, Nebraska Wesleyan University, Rogers Center for Fine Arts, 465-2230

Kiechel Fine Art, Williamsburg Village, Suite 300, 5733 S. 34St., 420-9553

Lux Center for the Arts, 2601N. 48th St. , 466-8692

McClelland Art Gallery, Union College, 3800 S. 48th St, Ortner Center, 486-2545

Milestone Gallery, 1005 O St., 438-6474

Michael Forsberg Gallery, 100 N. 8th St., 150 Armour Building, 477-5030

Modern Arts Midwest, 800 P St., 477-2828

Museum of Nebraska History, 15th & P St, 471-4754

Noyes Art Gallery, 115 South 9th, 475-1061

Robert Hillestad Textiles Gallery, UN-L, Room 231 East Campus, College of Family and Consumer Sciences, 472-2911

Rotunda Gallery, 1st Floor NE Union, 14th & R St., UNL, 472-2454

So-Oh fine Art Gallery, 137 S. 9th St., 435-7664

Sheldon Memorial Art Gallery and Sculpture Garden, UN-L Main Campus, 12th & R St., 472-2461

University Place Art Center, 2601 North 48th, 466-8692

Tugboat Gallery, 116 N. 14th St., 477-6200

Sioux City, IA

Sioux City Art Center, 225 Nebraska St., (712)279-6272

Beresford, SD

Frogman Press, 105 North Third St., (605)763-5082

Nuance Gallery, 214 N 3rd St, (605) 763-2081

Vermillion, SD

University of South Dakota Art Gallery, 414 E. Clark St., (605)677-5011

Coffee Shop Gallery, 24 W. Main St., (605)624-2945

Tigert Art Gallery, 22 W. Main, (605)624-6241

Yanton, SD

GAR Hall Art Gallery, 508 Douglas, 1(888)Yankton

Bede Art Gallery, Mount Marty College, 1105 W. 8th, (605)666-1011

Sioux Falls, SD

Visual Arts Center at the Washington Pavilion of Arts & Science, 301 S.
Main Ave., 605)367-7397

Art Supply Stores

Norfolk, NE

Hobby Lobby Creative Center

1904 Center Drive, Norfolk

Lincoln, NE

Gomez Art Supply

120 N. 14th St., Lincoln

Omaha, NE

Dick Blick Art Materials

1- 402-397-6077

7829 Dodge Street ,Omaha

Hobby Lobby Creative Center

13955 S. Plaza Omaha

2451 N 90th St. Omaha

7865 S. 83rd St. (LaVista) Omaha

Michael's Arts & Crafts

3010 Pine Lake Road, Omaha

Sioux City, IA

Hobby Lobby Creative Center

4501 Southern Hills Dr., SC

Michael's Arts & Crafts

4271 Sergeant Rd., SC

Sioux Falls, SD

Hobby Lobby Creative Center

1401 W. 41st Street, SF

Michael's Arts & Crafts

3801 W. 34th St., SF

Art Supply Catalogs

Dick Blick Art Materials

(www.dickblick.com) 1-800-447-8192
P.O. Box 1267 Galesburg, IL 61402-1267

Triarco Arts & Crafts

(www.triarcoarts.com) 1-800-328-3360
2600 Fernbrook Lane, Suite 100
Plymouth, MN 55447

Nasco Arts & Crafts 1-800-558-9595

901 Janesville Ave. Fort Atkinson, WI 53538-0901

OR

4825 Stoddard Rd. Modesto, CA 9569318

Winsor & Newton

11 Constitution Ave., P.O., Box 1396
Piscataway, NJ 08855-1396

Careers in Art

Accessory Design	Art Book Editor	Art Supervisor
Advertising Artist	Art Book Writer	Art Teacher
Advertising Director	Art Buyer	Art Teacher Assistant
Advertising Designer	Art Center Director	Art Therapist
Aerial Photographer	Art Conservator	Artist in Residence
Airbrush Artist	Art Consultant	Artists' Agent
Aircraft Designer	Art Coordinator	Audio/Visual Designer
Animator	Art Critic	Automobile Designer
Antique Specialist	Art Dealer	Background Artist (TV)
Appliqué Artist	Art Director	Bank Note Designer
Archaeologist	Art Distributor	Billboard Artist
Architect	Art Educator	Block Engraver
Architectural Graphics	Art Historian	Book Designer
Architectural Modeling	Art Grant Writer	Book Illustrator
Architectural Photographer	Art Investor	Bookbinder
Architectural Rendering	Art Insurance Agent	Botanical Designer
Architectural Sculptor	Art Lawyer	Calendar Editor
Architectural Writer/Critic	Art Lecturer	Calligrapher
Architecture Teacher	Art Librarian	Camera Operator
Art Activity Writer	Art Magazine Editor	Caricaturist
Art Administrator	Art Representative	Cartographer
Art Appraiser	Art Researcher	Cartoonist
Art Archives	Art Restorer	Ceramicist
	Art Software Designer	Children's Book Illustrator
	Art Specialist	

Cinematographer	Environmental Designer	Floral Designer
Color Consultant	Environmental Planner	Forensic Artist
Comic Strip Artist	Equipment Designer	Foundry Worker
Commercial Designer	Exhibition Coordinator	Furniture Designer
Computer Graphic Artist	Exhibit Designer	Gallery Assistant
Conceptual Artist	Exhibit Installer	Gallery Director
Copywriter	Fabric Designer	Gallery Owner
Corporate Art Collector	Fashion Art Director	Gallery Photographer
Corporate Curator	Fashion Consultant	Gem Cutter
Corporate Photographer	Fashion Display Director	Glass Blower
Costume Designer	Fashion Editor/Writer	Glaze Technologist
Court Artist	Fashion Illustrator	Goldsmith
Craftsperson	Fashion Merchandiser	Graphic Arts Technician
Curator	Fashion Photographer	Graphic Designer
Curriculum Writer (Art)	Faux Finish Specialist	Greeting Card Designer
Dean (School / College)	Film Animator	Hair Stylist Designer
Design Consultant	Film Developer	Heavy Equipment Designer
Designer	Film Director	Historical Restoration
Display Designer	Film Editor	Hologram Designer
Drafter	Filmmaker	Illustrator
Editorial Art Director	Film Cinematographer	Independent Artist
Editorial Illustrator	Film Cameraperson	Independent Producer
Enamellist	Film Sound Engineer	Industrial Designer
Engraver	Film Graphics / Producer	Industrial Illustrator
Entrepreneur	Fine Art Photographer	Industrial Photographer
Environmental Artist	Floor Covering Designer	Interior Decorator

Interior Designer	Metal Worker	Photofinisher Specialist
Inventor/Consultant	Model Builder	Photographer
Jewelry Maker/Designer	Mold Maker	Photographic Engineer
Landscape Architect	Movie Art Director	Photography Teacher
Landscape Designer	Movie Scene Painter	Picture Framer
Law Enforcement Photographer	Multimedia Specialist	Photojournalist
Leatherworker	Mural Artist	Playground Designer
Layout Artist	Museum Acquisitions	Police/Court Artist
Legal Photographer	Museum Curator	Portrait Painter or Photographer
Lighting Designer	Museum Director	Poster Artist
Lithographer	Museum Photographer	Potter
Lithographic Photographer	Museum Preparatory	Press Photographer
Logo Designer	Museum Registrar	Printmaker
Magazine Art Director	Musical Instrument Maker	Private Art Instructor
Magazine Illustrator	Newspaper Layout Designer	Product Designer
Magazine Photographer	Ornamental Designer	Product Illustrator
Magazine Production Design	Painter	Product Photographer
Makeup Artist	Package Designer	Product Planner
Manufacturer of Art Materials	Papermaker	Production manager
Manuscript Illuminator	Parade Float Designer	Professor
Marine Architect	Patternmaker	Promotion Designer
Master Printer	Performance Artist	Public Art Designer
Medical Illustrator	Photo Researcher	Publishing Designer
Metal smith	Photo Re-Touché	Publishing Photographer
	Photo Stylist	Puppet Designer

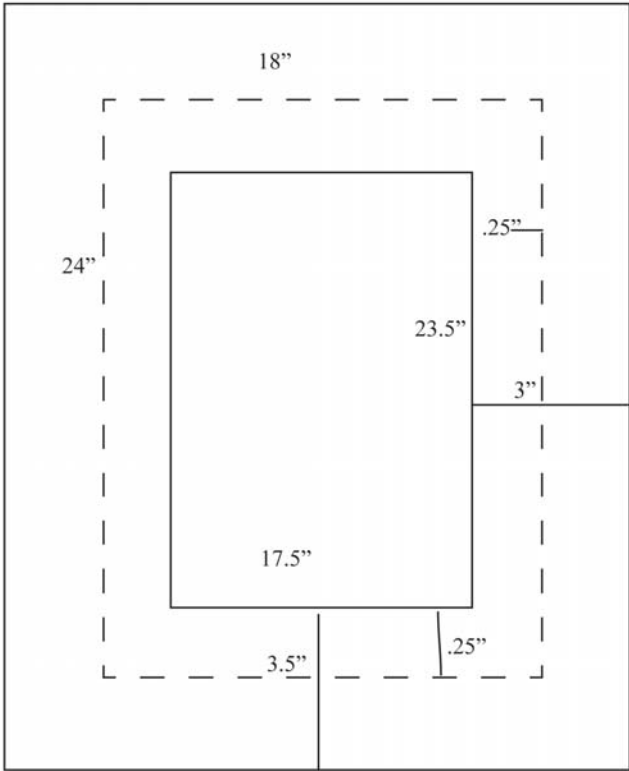
Quick Sketch Artist	Stained Glass Maker	Video Artist
Retail Store Art Director	Stencil Illustrator	Wall Covering Designer
Retail Display Design	Stone Carver	Transportation Designer
Rug Maker	Storyboard Illustrator	Urban Designer
Scenic Artist	Studio Technician	Video Editor
School Photographer	Tapestry Worker	Video Graphics Designer
Science Fiction Illustrator	Tattoo Artist	Visual Effects Engineer
Scientific Illustrator	Teachers Aide	Visual Resources
Scientific Photographer	Technical Illustrator	Wardrobe Design
Sculptor	Television Art Director	Web Analyst
Set Construction Worker	Television Graphics	Web Animation Designer
Sign Painter	Television Set Design	Web Site Designer
Silk Screen Artist	Text Book Illustrator	Web Developer
Silversmith	Textile Artist	Weaver
Sketch Artist	Theatre Set Designer	Welder
Space Planner	Theme Park Designer	Wood Worker
Special Effects Artist	Tool Designer	Workshop Coordinator
Sports Clothing Design	Toy Designer	
Stage Design	Typographer	

SUPPLEMENTS

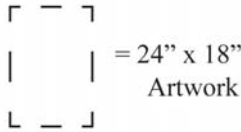
CUTTING THE MAT

PHOTOGRAPHING WORK

CAMPUS MAP

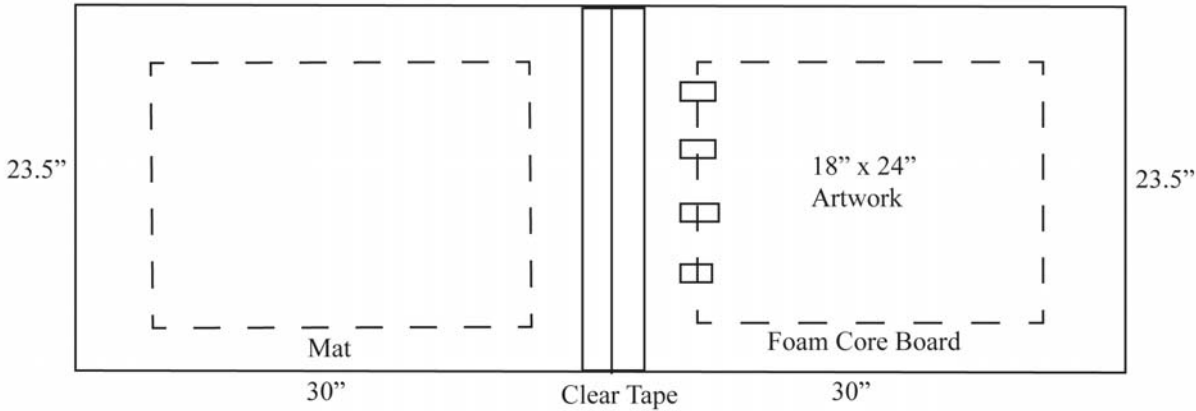


CUTTING THE MAT



30"	Drawing	24"	18"
	Border Behind Mat	.5" (.25+.25")	-.125"
	Inside Preimeter	23.5"	17.5"
	Mat Border	6.5" (3"+3.5")	6"(3"+3")
	Outter Perimter	30"	23.5"

ASSEMBLING THE HINGED MAT



RECOMMENDATIONS

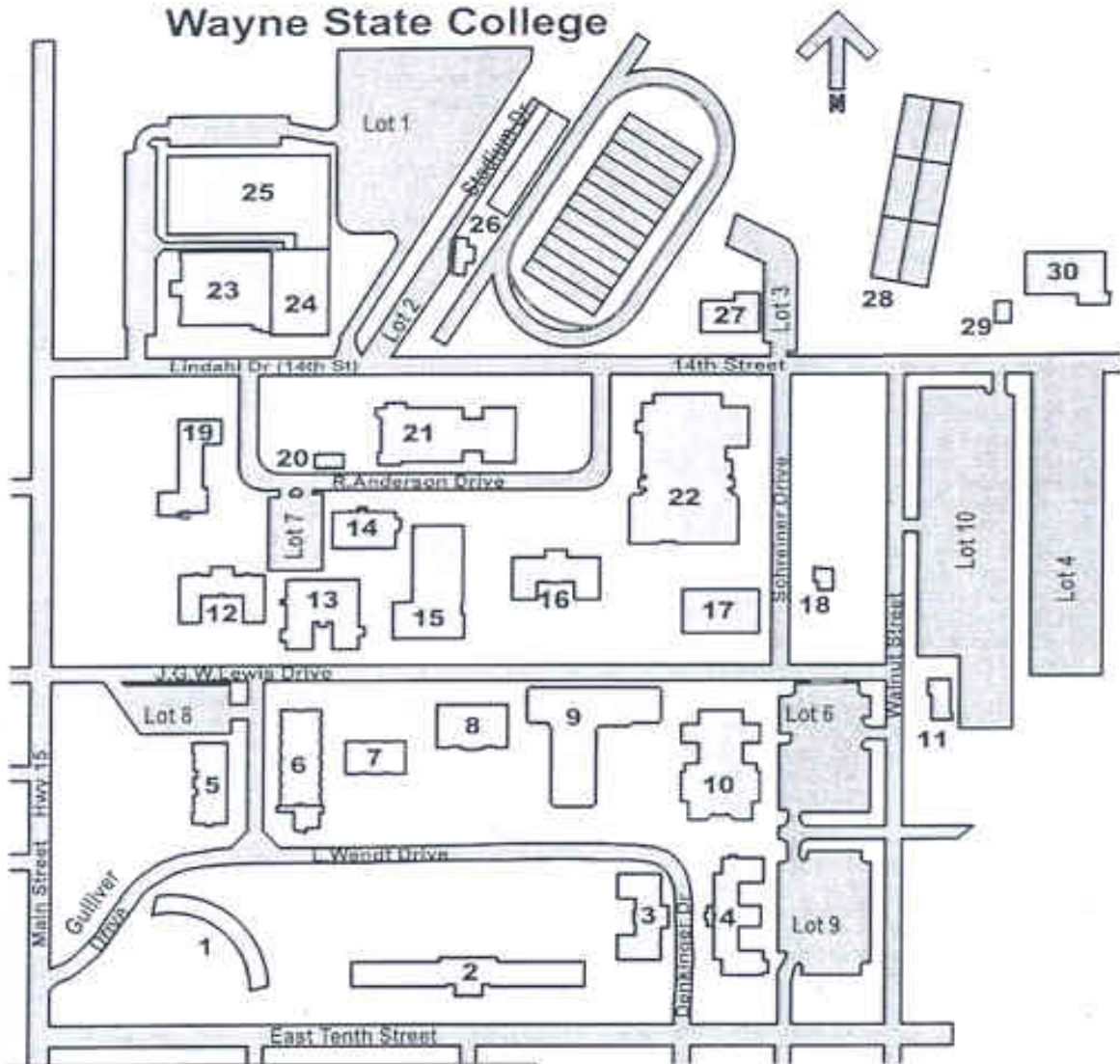
1. Acid-free mat board
2. Acid-free surgical tape to hinge - artwork to foam core
3. 2" clear tape to hinge mat to foam core board
4. foam-core backing
5. neutral mat colors ie; white, cream, ivory, black

Photographing Work

- 1.) CHOOSE APPROPRIATE NEUTRAL BACKGROUND
- 2.) 45 DEGREE LIGHT SOURCE
- 3.) USE TRIPOD (ACCURACY)
- 4.) KEEP CAMERA STILL
- 5.) SHOOT WORK

(CAMERA 90 DEGREES TO 2-D WORK, USE DETAILS FOR 3-D WORK)

Campus Map



- | | |
|---------------------------|-------------------------|
| 1. Willow Bowl | 16. Pio Hall |
| 2. Barry Hall | 17. Bowen Hall |
| 3. Terrace Hall | 18. Multicultural House |
| 4. Money Hall | 19. Anderson Hall |
| 5. Hahn Administration | 20. Green House |
| 6. Carhart Science | 21. Peterson Fine Arts |
| 7. Humanities | 22. Student Center |
| 8. Brandenburg Education | 23. Rice Auditorium |
| 9. Bentback Hall | 24. Carlson Natatorium |
| 10. Gardner Business | 25. Recreation Center |
| 11. Alumni House/Security | 26. Memorial Stadium |
| 12. Nohant Hall | 27. Energy Plant |
| 13. Connel Hall | 28. Tennis Courts |
| 14. Studio Arts | 29. Rural School House |
| 15. Conn Library | 30. Facility Services |