

EMPORIA STATE
UNIVERSITY

**The Art
Student
Handbook**

2018-2019 Edition

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Based on publications from:
University of Wisconsin,
Eau Claire Central Missouri State University

Introduction

Frequently, by the time an undergraduate reaches one's senior year, they've collected a mass of information they wish they had been given earlier. "If I knew then what I know now..." is usually how it goes.

Included in this edition, you will find tips for studying for your classes, generating ideas for your artwork, and a comprehensive section that will give you extremely valuable information on how to safely work in not only the studios on campus, but your own studios as well.

In addition, you will find information on topics such as how one acquires a late pass, what goes into the Mid-Program Portfolio Review, and how to make the most of your time with your advisor.

Hang onto this book. Even upperclassmen will find information they did not know previously. Working through your post-secondary education can be a confusing experience. We hope this book makes it a little easier.

Grading Standards

A:

- Means that work completed in this course is of marked excellence.
- Means that the course requirements have been met or exceeded with a level of involvement and production that indicates mastery of course knowledge and skills.
- Means that there is an excellent potential for success in allied art courses, advanced art courses and in major or graduate programs and the art professions.

B:

- Means that work completed in this course is of superior quality.
- Means that the course requirements have been met with a level of involvement and/or production that indicates course knowledge and skills, while not mastered, are at a competent stage of development.
- Means that there is a potential for success in allied art courses, advanced art courses and in major or graduate programs and the art professions.

C:

- Means that work completed in this course is of average quality within the arts.
- Means that the course requirements have been met with a level of involvement and/or production that indicates course knowledge and skills at a marginally competent stage of development.
- Means that there is concern regarding potential success in allied art courses, advanced art courses, and a serious concern for potential success in major or graduate programs and the art professions.

D:

- Means that work completed in this course is of inferior quality within the arts.
- Means that the course requirements have barely been met with a level of involvement and/or production that indicates weak course knowledge and skills.
- Means that there is a grave concern regarding potential success in allied art courses and advanced art courses.

F:

- Means that there is no indication of a possibility for success in major or graduate programs and the art professions.
- Means a failure to do work of a passing quality.
- Means that the course requirements have not been met with a level of involvement and/or production that indicates a grasp of course knowledge and skills.
- Means that there is no indication of a possibility for potential success in allied art courses, advanced art courses, and in major or graduate programs and the art professions.

NOTES:

An overall Grade Point Average of 2.5 (C average) is required in all art classes. Students must achieve a grade of C or better in all art classes in order to get credit for a course. An overall Grade Point Average of 2.0 is required to graduate from ESU.

The faculty of the Department of Art at Emporia State University supports and values the diversity of the ESU General Education Program. It is our policy not to waive any of the art degree (including Departmental and General Education)

Art Forum

Art Forum is the Department of Art's visiting artist program, held every other Wednesday from 3:00-3:50pm each semester. It is required every semester for all art majors, up to eight semesters. The purpose of Art Forum is to expand the exposure of art majors to the work of active professional artists and to help students gain an understanding of the artists' personal references, thinking processes, and methods of working. Art Forum is taught on a pass/fail basis. There is no outside work expected of you.

Attendance is mandatory. You will be allowed one absence. You may make up one additional absence per semester by writing a response paper for a visit to an approved art venue. Please refer to the class syllabus for guidelines. Only in extreme cases will additional absences be considered and documentation will be required.

Falling asleep during class or leaving before the end of class will be considered absences (if there is a special situation, please inform the instructor before class begins). Signing in and leaving before class starts will be considered cheating and will result in failure for the class. Having somebody else sign in for you is also cheating and both people involved will fail

Art Forum is a privilege for our students, our faculty, the university and the community. It is made possible by funding from the Department of Art and the ESU Visual Arts Board.

Assessment

Art Education Student Assessment

Art Education majors are assessed each semester, utilizing the criteria listed below regarding concerns about their performance and behavior in the classroom. Faculty will be informed of the Art Education major student list by the Department Chair after midterms. Faculty members who currently have those students in their classes have the option to complete an Art Education Student Concern Form.

Students receiving concerns as stated on these forms will be asked to meet individually with the Art Education professor before the end of that semester. During the meeting, the student will be informed of the concerns and will be given an opportunity to respond.

Faculty members will reassess these students early in the subsequent semester. The students will then be asked to meet again with the Art Education professor to review progress.

In addition to this assessment process, each Art Education student will be formally evaluated by members of the Department of Art prior to admission to both Phase I and Phase II of the Teacher Education Program. Department of Art faculty, along with the Department Chair, will make the final decision regarding admission to each of these Phases.

Art Education candidates will be assessed on the following:

- Knowledge of Subject Matter
- Written Communication
- Oral Communication Skills
- Promptness, Dependability
- Attendance
- Courtesy, Respect, Honesty
- Cooperation
- Self-Confidence
- Receptiveness to Feedback
- Personal Interaction

Tools Used in the Department of Art for Feedback and Improvement:

- Student evaluations of each course
- Student surveys
- Senior exit interviews
- Campus Assessments
 - All Art Education majors (BSE) must complete the PPST before Phase I.
 - All other students must complete the CAAP test before graduating (see Contact Information for website).

Mid-Program Portfolio Review

The successful completion of AR 098: Mid-Program Review is required of all BSE, BFA, BS and BA majors. The purpose of the review is to evaluate the student's progress and to afford an opportunity for the student to reflect on his/her knowledge acquisition and artistic development.

BFA, BSE, BS and BA majors will be enrolled in AR 098: Mid-Program Review the semester following successful completion (grade C or higher) of 18 credit hours (6 courses) of studio art at Emporia State University. Transfer students will be enrolled in AR 098: Mid-Program Review the semester following completion of 12 credit hours (4 courses) of studio art at Emporia State University, with a minimum of 6 credit hours of studio art accepted towards degree requirements from a prior institution. The Mid- Program Reviews are generally held at the beginning of the second block of each semester.

Detailed information regarding requirements for MPPR will be available from faculty advisors early each semester.

Exhibitions

Senior Exhibition / Project

Upon graduating, it is recommended that seniors have an art exhibition. It is not required, and does not have to be held at Emporia State University; however, the Gilson Room in King Hall will be available throughout the school year. Contact the Gallery Director, Roberta Eichenberg, to reserve the room. The room must be reserved one year in advance. Students can exhibit alone, but it is likely, due to the amount of graduating seniors, that students will be paired. The exhibitions usually open on a Tuesday, allowing only the weekend and Monday for set up. Students exhibiting are entirely responsible for putting up and taking down work. They MUST leave the room in the condition they found it. Students can use the gallery facilities to mat and frame work. The gallery can furnish basic frames and stands. The artwork choice is completely up to the student, however, consultation with a major professor is recommended. A gallery opening or closing and invitations are optional.

Annual Student Exhibition

A juried Student Exhibition will be held during the month of April for students enrolled at ESU. Students can submit up to three works of art, as long as each one was completed after the previous year's Student Exhibition deadline. 2D works should be matted to fit gallery frames or ready to be hung. 3D works must include mounting devices. Any specific details relating to the presentation of the piece should be included. Submission forms will be available in the Department of Art Office several weeks prior to the Student Show.

Student Advising

Student Responsibilities

- Make and keep appointments with my advisor.
- Prepare for advising sessions by gathering any information my advisor might need.
- Begin pre-planning my class schedule before meeting for enrollment appointment.
- Write down questions I want to ask my advisor.
- Share important information with my advisor such as why I am missing class, how many hours I work, why a class is difficult, etc.
- Follow up on plans I make with my advisor.
- Arrange for transcripts to be sent from other institutions, which I have attended.
- Know requirements for my major and for graduation.
- Monitor my own academic progress.
- Remember that my advisor cannot make exemptions to university policy.

Advisor Responsibilities

- Be available to advise during specific uninterrupted office hours.
- Inform student of university regulations, major field, and graduation requirements.
- Help set short and long term academic goals.
- Know career opportunities related to student's major or refer to appropriate sources of information.
- Be approachable and a good listener.
- Know procedure for dropping and adding courses, for changing majors, and for enrolling.
- Provide required forms when appropriate.
- Treat students fairly.
- Respect confidentiality.
- Refer to appropriate campus resources.

Late Passes

One of the privileges of being an Art student is to be able to work on projects in many studios past building hours. Certain rules and key factors apply:

- The building closes at 10:00 p.m., Monday through Friday, and is closed on weekends.
- You must have a late pass to be in the building after-hours.
- You need to call Police and Safety (341-5337) to be let into the building or to let them know that you are staying after-hours.
- No guests are allowed in the building after-hours. No exceptions.
- Do not let anyone into the building or leave the door open so someone can come in.
- You must have your late pass and a current ID with you. The campus police are stringent about this policy.
- No late passes will be issued for the Graphic Design Lab, or the Metals Studio.

You could lose the privilege of having a late pass if you do not follow these guidelines or if you do not use the study space responsibly (always remember to clean up the studio area after you have finished using it). To obtain a late pass, fill out an application in the Department of Art office. Late passes are only issued for rooms in which you currently have classes, and must be signed by the Department Chair. You must obtain a new late pass every semester. Be sure to keep your late pass in a safe place, as we will only issue one replacement per semester for lost late passes.

Lockers

Art locker assignments and key distribution are managed by the Department of Art office. You may check out no more than two lockers per academic year. At the end of each semester, you must either renew your locker assignment or return your key to the Art office. Failure to do so will result in a \$10 charge (for each key) to your student account, a hold on your ESU student account, and forfeiture of your locker's contents.

Art Student Organizations

ESU Glass Guild promotes the ESU glass-forming program, recruits incoming glass artists from local secondary schools, and enhances the program through professional association contacts, field trips, demonstrations and workshops. In April of each year, the ESU Glass Guild sponsors the Blowout, which features a week-long visiting artist workshop, public demonstration, and auction.

ESU Student Chapter of National Art Education Association (N.A.E.A) provides effective transition from art education preparation to professional practice. They work to maintain a high standard of quality art education on campus and in the community, resulting greater insight about teaching of art and contemporary concepts in art education. NAEA sponsors service projects and exchanges ideas in substantive art education. They also promote art education and all areas of the visual arts as a career choice.

ESU Clay Guild promotes the ceramic arts at Emporia State University and supports the development of student and faculty artists.

The Photo Club provides a place for people who enjoy photography to meet and discuss photography, take photographs and critique them as a group, and find new learning opportunities within the medium.

Membership in each of these organizations is open to all students of Emporia State University. No person shall be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any program or activity within this organization, on the grounds of race, creed, color, national origin, religion, age, sex, sexual orientation, handicap, Vietnam Era Veteran Status, or such other factors that cannot be considered lawful.

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| <p>Student organizations hold art sales in December, February and April. All students are welcome to participate. Announcements of dates will be made at Art Forum.</p> |
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Study Advice

There are a number of basic study hints that are useful to the art student. Attention to these can make the time and money spent on school a much more effective investment.

- School should provide you with a comprehensive program of instruction in: materials, techniques, mediums, ideas, and historical and contemporary art. You also join a community of working and learning artists. Constructive, professional evaluation and advice on your work and progress should be expected.
- A core study in the fine arts is basic to any career in the art field, be it fine artist, applied artist or art educator. The strength of your experience in graphic design, illustration, art education, or fine arts will depend directly on the strength of your experience as a fine artist.
- It is essential to follow the published outlines for your program of study. See your advisor to go over your program planning. Write out a tentative four-year plan. Although course availability and some conflicts will almost always prevent the ideal, try to stick to this plan.
- It is important to understand that highly developed and creative artistic ability alone will not be adequate to land you a career in the arts. There are some essential skills you must develop. These would include: confident people skills, personal responsibility and sense of organization, the ability to write and speak both properly and clearly, basic financial skills, and general, worldly knowledge. Without any of these, you can have trouble finding your way professionally. This means that your strength as an artist or designer relates directly to the strength of your liberal arts studies.
- Bring energy, personal strength, and curiosity to your studies. School can provide a rich environment in which to learn but it cannot teach you art. An essential ingredient in any work of art is the individual solution it contains. This applies to problems or projects you are given to solve as well as self-initiated work. Art springs from individual uniqueness and this should show in all the work you do.

- Keep your art connected to your life. Avoid thinking of your art studies as somehow separated from everything else you do. How can your life experiences and interests be incorporated into and drive your visual development? How do other art forms relate to what you do visually: music, dance, literature, theater?
- You are the student that the school is designed to serve. Ask questions and know the purpose of what you are doing. Speak up and be involved. Understand your goals and the school program expectations. Remember that when you are learning you will not at first always know just what is going on. Many of the things you need to do will be unfamiliar. Experimentation, discovery, and development are the very basis of the creative and educational process.
- Be ready to put in the necessary time to study and complete your assignments. College-level study of 12 to 15 credits or more is the equivalent to full-time job. The standard national guideline for study is to spend three hours of work each week for each credit you take. A three hour studio course consists of six hours of in-class time and at least three to six hours of individual work time each week. Late passes are available for access to studio classrooms after normal building hours.
*See section on Art Dept. Late Pass on page 11.
- It will take years of regular work to become proficient in your field. It is often said by professional artists that basic development in the arts takes five or more years of regular, dedicated activity. It takes an additional five years to be really strong in your field.
- Know where the problem is if one comes up. If something is unclear or not working, speak up. Avoid shifting blame: did you read the outline? Did you ask questions? Did you come prepared? Were you late or did you miss class? Do you “have an agenda” other than the work at hand?
- Teaching approaches vary and you will find some faculty with whom you identify more than others. Remember to make the best of all your classes and make an effort to understand what is being presented.

- Look for the best examples, know what is current in your field, and visualize where you are going. You **MUST** look at all art and art publications and visualize yourself as working to join people at this level. Actively visit schools to see what students elsewhere are doing and share that information with your peers. See as many available original works of art as you can. For this, there is no substitute.
- Know the difference between academic projects that expose you to ideas and techniques and self-initiated work. Classes often follow a project structure. Do projects to understand, learn, and practice. Projects should never be taken as setting limits and establishing right and wrong, but rather to focus on particular concepts.
- It is essential to schedule your time effectively. Don't forget that this does not mean working yourself to death. Set realistic goals and plan for personal time. Short breaks also can greatly improve the quality and efficiency of your work. Students often talk about "freezing up" on a project or work. The best time-tested thing to do in such a case is to take a break from your work and defocus: go for a walk, visit a friend, read, see a film, etc. Ideas and solutions can come to mind more freely when you refocus on your work from a clear head. Often, an idea or solution will pop into your head during a break when you aren't trying to force the issue.
- Be sure to use the right tool and process for the job. Avoid picking away slowly at tasks that can be done more efficiently with a better or larger tool and a more confident approach.
- Have the best practically affordable tools and materials. Your time is your greatest expense. Don't overspend on things that are beyond your real need and level of development. Ask your professors and more experienced students about what would be appropriate for you. Shop around for the best prices. You might combine orders with friends for bulk discounts. Use discount catalogs as a price reference when shopping in local stores. Amazon Prime Student offers free shipping.
- Find a work place where you can concentrate on what you are doing. Television, gossiping, and people coming and going can greatly reduce the quality and efficiency of your work. It is virtually impossible to carry on a conversation and work effectively.

- Be direct and objective in evaluating your work and the work of others. Seek out and put to use the give-and-take of constructive criticism. This can only result in great and ESSENTIAL benefit to all. A friend will say directly what does and does not work. Value effective criticism most highly and seek out people who provide it. Trade criticism with those who can give criticism. This is a great way develop and excel in your field.
- Bring mature attitudes to school. Replace right and wrong with: what is effective and what needs work. Replace “what are we supposed to do?” and “what do we need to do?” with, “what are the possibilities?”, “how much can I gain from this?”, and “how can I use this in other work?” The expression “I like it” is an empty, non-evaluation. What is it that works? Why? How? What other solutions or new ideas have you thought of? What could use further work? Why? What would you do? What has not worked? Why?
- Don’t get hung up on reworking an individual piece of work and obsessively try to make it into a “perfect masterpiece.” While your best effort is always needed, use common sense to see when it is time to go on to the next piece. It is from a flow of work that you will learn the most and will net you the best evaluation in the long run.
- Be a self-starter. At the college level, instructors will not and should not come around to get you going. Part of the college experience is developing reliable self-motivation.

Tutoring available through Academic Center for Excellence and Success (ACES). Hours and information can be found at www.emporia.edu/tutoring/aces/.

Other services available at Student Accessibility & Support Services (SASS) located in Plumb Hall 106

Creative Problem Solving & Coming Up With Ideas

This is a large topic about which much has been written. This handbook will outline basic thinking common to the process.

- While new ideas flow like an endless stream for some, artist's block is a chronic problem for others. There are methods available to learn how to readily form an effective idea when needed. Like all things of value, this will take initiative, effort, and the will to re-apply oneself when things don't go just right.
- For a person with endless ideas, a common problem is how to choose which idea to pursue. Sketch out or list ideas. Find the idea that you feel most strongly about and develop it. If you encounter technical or time problems in the preliminary stage, go to the next one on the list. Keep in mind to attempt to stay focused on an idea and stay with it to completion. Try not to switch around based on mood or whim. Changes should only be made for a concrete reason. This does not devalue the ideas not developed. No idea will be successful if you "lock-up" with indecision or constantly change focus.
- Understand the difference between a project or problem that you are given to solve creatively, and a personally initiated idea. While in school you will be expected to work in both modes. The fine artist will work towards personally initiated ideas, and by about the junior year, should be mostly operating in this mode (though you should be prepared to work in both modes throughout your undergraduate work, should your instructor call for it). For the applied artist, most ideas will continue to be in response to given problems. It must be emphasized, though, that fine art experience will continue to feed vitality and resourcefulness into this problem solving mode of thinking.
- Belief in one's self and personal confidence are a necessary ingredient in problem solving and idea generation. If needed, have a talk with yourself or with others about bolstering these feelings. It is important to avoid negative environments. Do you have friends, roommates, or family members who dump on you or your studies? If so, confront them, ignore them, or avoid them. Remember when considering the input of others, you have the option of editing their input. Discard input if it doesn't help you

achieve your goal. You will, in many instances, notice that it's frequently the ones who don't contribute anything that are the first to criticize the efforts of those who do.

- Take short breaks regularly during a work session. These may only need to be a couple of minutes. Upon returning to work, you will find decisions and changes easy to see and make. The quality and efficiency of your work will increase.
- Two approaches to working that all artists find themselves using are the concept and the process approaches. In the concept method, an idea is formed first, often spontaneously, and then effort is applied to figure out how to turn it into a finished product. The process approach starts from the other direction. An artist goes into the studio without a fixed idea and begins to experiment with materials and their arrangement. From this direct contact an idea develops. While most artists employ a balance of the two approaches, some tend to work towards one extreme or the other. The concept artist usually benefits most from attention to process, and the process artist from attention to concept development and evaluation.
- An approach to idea development that works for many is what is sometimes referred to as “right brain” thinking. For this approach you “just dive in.” It can work for anyone at times when starting seems difficult. Draw or jot down as many things as come into your head. They can be in any order, complete or fragmentary, serious or ridiculous, obvious or ambiguous, seemingly related or unrelated, etc. In purely visual terms, the ideas start as quick sketches or model studies. They might be abstract or descriptive, and might not be more than a scribble or strong gesture in the beginning. The key to this approach is freedom from particular expectations and time constraints. After many sketches, models, or notes, gather up the results and start to edit, focus, and develop. Begin to be more methodical in your analysis. How do the materials, process, and composition support the purpose of the idea? Keep editing, working, and refining until the work is clarified. As you develop this form of working, pieces may start to speak to you regarding their needs. Some artists can develop a facilitating role, where they merely react to the needs of a piece and provide what it is “asking for.”

- An approach contrasting to the above works for many. It is methodical to begin with but loosens up during development. Begin by clearly defining the goal of the work and an effective quality or attitude that you want it to have. This may be expressed in terms of adjectives or action words. You will find descriptive and abstract works use similar descriptive words. Next review composition, materials, and processes that work together to accomplish the qualities you have determined. As you reach this stage try to think of as many variations as possible. As you build, respond directly to visual changes that the process suggests in order to make the work freer and more dramatic. Notice that both of these methods get to the same point from opposite directions.
- Both of these processes speak to first making thumbnails or models. This is an essential thinking process natural to successful students and artist/designers. Develop this stage of working to a level of efficiency and free investigation. Although numbers vary from medium to medium and artist to artist, twelve to twenty four studies or thumbnails would be typical before starting a painting or design.
- At some point both of these approaches also speak to synthetic reasoning. This type of thought process employs very high level intellectual skills. It operates on a non-time aware, non-linear basis, where many things can be simultaneously examined. The term intuitive is often associated with this thought process, and here it can be defined as assumptive logic or simultaneous-source conclusions. These thought processes are not hypothetical or mysterious. They have been well researched and understood. We rely on them constantly to be able to function mentally and physically. It is essential for all beginning art students to read and do the exercises in *Drawing on the Right Side of the Brain*, by Betty Edwards. This book remains the most effective explanation and guide to practical experience in how these mental skills work. The visual art student who misses this understanding at the very beginning point of study will operate with a serious handicap.
- The use of the verbal in idea development can be a help or a hindrance. Avoid substituting visually undeveloped or cliché symbols for words in an essentially verbal idea. The verbal can only assist in developing a visual idea or exist as a partner in a mixed-media relationship. A visual art work must be visually successful on the basis of a fully visual, non-verbal “language.”

- The preceding points have spoken to a cycle of learning and idea development well known: information is gathered from diverse sources and enters the mind. Here it is reflected on and processed through synthetic reasoning to produce an idea. This idea serves as an answer to an emotional need. The idea is translated into an art object through appropriate, developed skills. The art work communicates its ideas and is evaluated. It becomes part of the world of experience brought back into the mind for further reaction.
- To emphasize the very first point in the cycle above: Be as actively curious about the world as possible. Look for all types of sensory and artistic input. Learn about and experience the diversity of world peoples: their histories, arts, and cultures. This is a critical part of the process of problem solving. To be able to have ideas, you need the raw ingredients: life experience. Your art and art ideas must come from your life experience! An important and related fact: People who speak two or more languages are much more successful in their chosen careers and typically earn significantly higher incomes.
- It's not far-fetched to find inspiration in your other classes. Science courses such as Biology, can provide ideas as they celebrate the poetic nature of life. Philosophy and sociology can also be important classes for the artist as the process of arriving at a philosophical or sociological viewpoint may be eerily similar to the process one may employ in developing their artistic voice. Look closely at general education classes, doing your best to find inspiration in them. You may find your grades benefitting from the extra attention. As you move into your post-graduate career, your curiosity will constantly keep you learning and mining inspiration from the world around you. Learn to love libraries - they'll keep you well-stocked in inspiration.
- One of the most common and important practices of successful artists is that of keeping a notebook or sketchbook handy at all times, preferably dedicated exclusively to collecting ideas for your work.

Safety in Studio Areas

The purpose of this section is to inform you of the health and safety concerns in all studio areas. This outline does not intend to be complete in detail.

ESU Procedures for Hazardous Waste Management

1. Identify hazardous waste generated in your area.
2. Store waste in properly marked and compatible containers.
 - Compatible with waste stored in them
 - Marked “Hazardous Waste”
 - Marked with waste type (no abbreviations)
3. Use only one storage container per waste stream with same chemical or mixture.
 - Consolidate same wastes or mixtures into one container
 - Storage containers must not exceed 5 gallons
4. Keep hazardous waste containers closed at all times, unless waste is being added or removed.
5. Date the container when full or ready for disposal and notify the Department of Art Office as soon as possible.
6. In case of spills or harmful exposures to the public, restrict access to the immediate area; contact Police & Safety (341-5337). Be prepared to accurately describe the incident, location, and current conditions. The Chemical Safety Officer will be contacted by Police & Safety. Contact the Art Dept. Office immediately and secure the affected area from the public until relieved by Police & Safety or the Chemical Safety Officer (Tom Peterson).

Painting

- Do not eat, drink, or smoke in the studio area. Have clothes or apron for use in studio. Clean hands thoroughly after working.
- Do not use the following pigments due to their toxicity: flake white, lead white, cremnitz white, mixed white, true Naples yellow, chrome yellow, cobalt violet, vermilion (red), and cadmium pigments. (Specific exceptions must be cleared with the instructor.)
- Hazardous pigments to avoid using (find substitutes): all true cadmium pigments, zinc yellow, strontium yellow, cobalt green, cobalt yellow, cerulean blue, manganese blue, manganese violet, burnt umber and raw umber that contain manganese, and alizarine crimson and all anthraquinone based pigments.
- Do not use turpentine. Please use low odor mineral spirits instead.
- Formaldehyde is used in many acrylic mediums. Because it is toxic, it requires ventilation.
- General ventilation is required in all painting studios. Local ventilation for some applications.
- Use a wet mop to clean studios.
- Keep all solvents covered while working. Keep all solvents in air tight safety cans, never in glass or unmarked containers! Put all rags with solvents in air tight containers. **Never** put solvents down drains, allow paint to settle and pour off clean solvent to reuse.

Printmaking

- Do not eat, drink, or smoke in studio. Have studio clothes or apron. Clean hands thoroughly after working.
- Pigment problems similar to painting list. Lead is much more prevalent in printing inks. Add to NEVER USE list: chrome green, milori green, molybdate orange.
- Use water-based processes for silk screen. Solvent based work should not be done in schools at any level.
- In the acid booth, use gloves, turn on the ventilation, and become familiar with the eye wash station, sinks, and safety equipment.
- Talcs probably contain asbestos (French chalk, talc/ rosin mixtures) and should not be used. Substitute baby powder.
- Clean plates, brayers and putty knives when you are finished.
- Photo etching materials are exceedingly toxic, please avoid using them.
- In photo silk screening: concentrated hydrogen peroxide can cause severe eye and skin damage and ammonium dichromate emulsions are toxic. Local ventilation is needed for clean-up with bleaches.
- Use care with presses. This machinery uses great pressure and weight that can cause great bodily harm. Become familiar with settings and keep felts dry and clean. Keep blotters clean and rotate paper.
- Solvent cautions: see painting.

Photography

- Do not eat, drink, or smoke in studio lab. Wear apron or darkroom clothes. Wash hands after working.
- NEVER put hands into chemicals. Use print tongs and/or rubber gloves when appropriate.
- Please do not mix chemicals without instruction/supervision. Use appropriate local ventilation, face protection, gloves, and apron.
- Substitute liquid chemical concentrates for all powdered chemicals. They are much safer and easier to mix. They also tend to be the most advanced formulas.
- Do not use stop baths as they are hazardous. Please use a water rinse instead.
- Use local ventilation over open fixer tray and developer trays.
- Ventilation must be designed to meet published (ACIGH) standards. Never work in unventilated or improperly ventilated darkrooms.
- Black and white processes are fairly safe, as far as studio art areas are concerned.
- Avoid these color processes at all levels: Cibachrome, E-6 (slide developing). These processes should only be done by trained professionals in an approved professional lab.
- Do not use stabilizer in color negative processing as it contains formaldehyde. Use photo flow.
- Do not use intensifiers, some bleaches, and many toners and dyes (see publications for list).

Ceramics

- Do not eat, drink, or smoke in the studio. Have separate studio clothes. Wash hands after working.
- NEVER SWEEP, NEVER VACUUM. Use wet mop to clean only.
- Clean tables and wheels with wet sponge, scraping off any large chunks with a scraper.
- Avoid clay dust as it can cause silicosis, a disease of the lungs caused by inhaling silica dust, in a very short period of time. Keep studio clean by wet mopping.
- Avoid talc in low-fired clay bodies as it contains asbestos.
- Use ACGIH designed local ventilation and tight fitting dust masks for clay mixing. It must be done in a room separated from classes.
- NEVER USE glaze containing the following materials: lead, lead frits, nickel, antimony, chromium, cadmium, uranium, manganese, vanadium compounds, chromates.
- The use of dust masks and ACGIH designed local ventilation is required when mixing glazes. Use a wet mop to clean up.
- All firing, including electric, must be done in completely ventilated area. Equipment must be professionally designed. All firing and unloading should be done by designated students and faculty.
- Do not look into kilns without infrared goggles as it causes cataracts.
- Do not use asbestos gloves, kiln gaskets, or transite (asbestos) table tops.
- Do not use Fiber Frax, KaoWool or other ceramic fiber materials as they are highly toxic.
- Use only fully approved manufactured gas burners on kilns.
- NEVER reach into or put any object into a running clay mixer. Can cause death or dismemberment.
- When using the wheels or the grinder, be sure that long hair is tied back, out of the way.
- When using the potters wheel, shoes must be worn. Shoes must have a back (no backless sandals.)

Graphic Design

- Shares many of the same cautions as in painting and drawing (pigments, solvents, etc.)
- Avoid rubber cement as it contains a toxic solvent. Use wax or tacking paper instead.
- Use spray glue and fixatives in spray booth only. Do not remove until dry.
- Use the air brush in spray booth only, never work in an open room, for all types of media. Wear a mask as well.
- Do not use solvent markers. Use water based markers only.
- Computer graphics work stations need to be ergonomic.
- Get shielded monitors for computers.
- Have general ventilation in computer work rooms.
- Take frequent breaks from chair or stool-based work and do physical stretches.

Drawing

- Do not eat, drink, or smoke in studio. Clean hands thoroughly before entering the studio.
- Do not use spray fixative outside of an approved spray booth. Do not remove work from spray booth before it has dried.
- Wash hands thoroughly before the leaving studio.
- Charcoal is NOT a toxic material.
- Examine pastels carefully before buying. Avoid pastels without pigment labels (these are often imported). Use care in not blowing pastel dust into air. Clean carefully from studio by wet mopping only! Never sweep or vacuum. Wash hands with great care. See list of pigments to avoid in the painting section.
- Turpentine washes or other solvent techniques (like image transfers) must be done only in approved spray booths. Do not remove before completely dry.
- Have an ergonomically designed work area. Repeated hand motions can lead to wrist problems over time.

Fiber Arts

- Understand hazards associated with fiber dusts as they can cause chronic respiratory problems through particles or allergies. In advanced stages, damage can be irreversible. Anthrax can be present on some animal fibers.
- Dyes: do not use benzidine dyes (not as common today). Avoid Rit and household-type dyes.
- Fiber reactive and cold water dyes can cause allergies.
- All powdered dyes must be handled in a dust booth and with a dust mask.
- All dyes must be used with local ventilation and protective gloves.
- Acid dyes have not been studied. If you use acetic acid, formic acid, or sulfuric acid you must have full protection for your face and skin as well as local ventilation.
- Extremely toxic dye mordants include sodium or ammonium dichromate and should not be used.
- The following mordants are also very toxic: copper sulfate, ammonia and oxalic acid.
- Wax and its vapors are very flammable
- Do not over-heat wax. It causes the release of extremely toxic fumes. Heat only to melting point, with no exposed heating elements. Pay attention to temperature control.
- In batik, iron out wax at lowest temperature and use local ventilation. Use a solvent to dissolve wax with strong local ventilation. Never use carbon tetrachloride.
- Avoid carbon arcs as a light source in photo printing. Use quartz iodine lamps.
- Non-silver photographic processes on fiber can use exceedingly toxic and hazardous materials. Review the safety precautions in detail before using. Some should be avoided altogether.

Metals/Jewelry/Enameling

- Do not eat, drink, or smoke in studio. Clean hands thoroughly. Do not wear studio clothes in house.
- Never use lead solders, never use silver solder containing cadmium.
- Become familiar with the gases and torches being used.
- Become familiar with the treatment of burns and location of first aid materials.
- Do not use fluoride fluxes, use borax fluxes.
- All soldering, brazing and wax work must be done with strong local ventilation.
- Do not use sulfuric acid to clean metal, use Sparex.
- Never use cyanide solutions in electroplating.
- Never use lead based enamels, find substitutes now available.
- Also do not use nickel, manganese, chromium and cobalt containing enamels.
- Use dust mask when handling enamels. Clean studio thoroughly. Do not vacuum or sweep.
- Enameling kilns must be in separate kiln room with professionally designed local ventilation hood.
- Use infrared goggles to look into kiln, otherwise cataracts can form in time.

Glass

Clothing:

- Wear clothes manufactured from natural materials only (e.g. cotton). DO NOT use modern synthetics such as orlon, banlon, polyester, etc.
- Long sleeve shirts, pants, and sturdy shoes or boots (no sandals) should be worn. If you prefer a short sleeve shirt, wear arm protection such as a long sock with the toes cut out.
- No baggy or loose clothing allowed as they could catch or snag on projections.
- Recommended: glass sun glasses (light tint), any polarized sunglasses, or green welder. Glass lenses are preferred, plastic will work.
- Tie back long hair.
- Do not wear jewelry while working.

Precautions while blowing glass:

- Organize your tools and plan your moves to minimize confusion while working with hot glass.
- If two people are working, the one whose piece is closer to completion has the right of way in all cases!
- Both workers should inform (with actions and/or words) the other person of intended directions.
- Remember which end of your tool is hot: pipes, punties, jacks, shears, tweezers, etc.
- DO NOT hold pipes or punties with the glass end up near anyone's face.

Precautions while observing or assisting a glass blower:

- The person with hot glass (gaffer) is in charge!
- Respond quickly to requests for help.
- Never place a hot blowpipe in water!
- Do not help a blower unless requested (i.e. do not grab punties and pipes if the blower is working even if it looks like he/she needs help).
- Stay out of work area when not blowing

Sculpture

This is the last and largest area. It can include practically any material or process used for any purpose. This outline covers major concerns in common areas.

- Do not eat, drink, or smoke in studio. Clean hands thoroughly. Do not wear studio clothes in house.

For all power tool operation: use eye and face protection, pull back long hair completely and securely out of the way, no loose clothing, arm, neck and hand protection, proper shoes, ear protection for loud tools, dust mask for all dust producing operations. Be sure to know and follow the complete professional requirements for each type of tool used. Do not rely on “homespun” instruction or examples.

Stone working: protection from dust (silica, asbestos), flying chips (eyes, face, neck, arms, hands, body in general) and sound from tools. Vibration from tools can cause chronic or permanent hand damage. Heavy stones present crush hazards, particularly for the hands and feet.

Plaster: take care not to inhale dust when mixing. Do not get in contact with hands: use Vaseline or rubber gloves. Do not use for casting body parts, can cause severe burns. Do not use with children, use Plaster of Paris designed for use with children. Do not let children mix it: the teacher must do this with a dust mask.

Clay: see section on ceramics.

Wax: natural waxes are in themselves safe, but never heat with an open flame or exposed electrical element. Heat only to lowest temperature to melt. Overheated wax decomposes into highly toxic fumes.

- Never use chlorinated waxes.
- Never use carbon tetrachloride or benzene as solvents (for wax or anything). Substitute low odor mineral spirits or benzine (VM&P Naphtha) under strong local ventilation.

Plastics: do not work with any plastic in any way before reading in detail about the health concerns for that material.

Acrylics: requires professional local ventilation for casting, cutting, drilling and use of any acrylic glue or solvent. Casting catalyst must not touch skin. Splashing in eyes causes blindness.

Wood: working with wood can be the cause of chronic and even acute health problems. If breathed in, many types of sawdust can cause strong respiratory problems (for example red wood saw dust can cause sudden acute illness similar to pneumonia). Hardwood saw dust has been shown to be particularly unhealthy (cancer causing with chronic exposure).

- Dust collection machines are a must for all wood work.
- Glues, finishes, strippers, preservatives and solvents can be very toxic. Become familiar with them and follow all working cautions.
- Know all professional procedures for wood working equipment. Do not rely on “homespun” instruction or examples.

Polyester Resins (fiber glass): avoid using, cannot be worked with safely in a school setting. Fumes toxic, materials pass through plastic or rubberized gloves. Adequate ventilation systems are not available in school settings. Catalyst must not contact skin. Splashing in eyes causes blindness.

Epoxy Resins: similar to polyester resins.

Polyurethanes: Avoid use. Never use in a school setting. Never burn or chemically decompose. Vinyl Polymers (PVC, PVA): used for vacuum forming. Do not over heat. Use local ventilation. Never burn or chemically decompose.

Polystyrene (includes Styrofoam): polystyrene sheets used for vacuum forming; do not over heat. Do not heat, burn or chemically decompose styrene materials especially Styrofoam.

- Plastic catalysts age and can spontaneously explode (they are very highly explosive). Do not keep past expiration date. Do not store near flammable materials.
- When working with plastics in sanding and cutting use dust masks and local ventilation.

Metal casting: many of the best school foundries in the country are being closed due to health and safety concerns in a school setting. Most sculpture casting work today is done in professional foundries. Here are some of the major concerns:

Metals: never use lead, nickel, cadmium, or chrome by themselves or combined in any quantity with other metals.

- Never use found (or “junk”) metals. Use only known metals from professional suppliers.

Melting and Pouring: must be done only under professionally designed local ventilation. It should never be done in a general classroom. Always have a clear area and professionally adequate space. Absolutely enforce professional procedures during pour. Equipment must be kept in flawless condition.

- Never use asbestos or Kevlar clothing or gloves, use leather.
- Have all current safety controls on furnace burners.
- Do not use “homemade” equipment.
- Eyes and skin must be protected from infrared radiation damage.

Molds: sand molds, avoid formaldehyde resins. Local ventilation for all mold making to avoid free silica from sand or clay.

- Never use asbestos in any form.
- Never use plastic foam or other plastics that are highly toxic when burned.
- All burn out procedures require professionally designed local ventilation.
- Burn out equipment must never be located in a general classroom.

Welding: dangers include, electric shock, molten metal burns, infrared radiation burns (eye damage, “sunburn” and possible skin cancer from chronic exposure), acetylene torch burns, equipment explosions (building leveling).

- Do not use arc welders. Rods may contain asbestos or other hazardous fibers and release differing highly toxic metals (use CO₂ shielded line feed welders and plasma cutters. Avoid acetylene welding in schools when possible).
- Welding is to be carried out only under high powered, professionally designed local ventilation. No breathing of fumes from welding operations is acceptable.
- Do not weld surface-coated metals.
- Demonstrate great care when moving metal. Protect eyes and extremities from possible cuts and crushing.

Supply Fees

Studio courses generally have supply fees that pay for expendable materials such as clay, glass, printer ink, model fees, etc. These fees range from \$10 to \$275, plus applicable sales taxes, and are now paid automatically with your tuition at the beginning of each semester (unless otherwise noted).

Bereavement Leave

In the event where several classes will be missed due to a death in the family, students should contact the office of Student Affairs. Assistance such as contacting faculty or recommending a counselor will be provided. Student Affairs is located in Memorial Union 260 and can be reached at 620-341-5269. Students may also email Lynn Hobson at lhobson@emporia.edu.

Scholarships and Awards for Art Majors

ESU Art Student Scholarships

Many continuing art student scholarships are awarded to students to acknowledge their accomplishments. Continuing art students with a cumulative GPA of 3.25 or better are eligible for academic scholarships. Certain scholarships are designated for students concentrating in a variety of areas such as engraving, glass or sculpture and for those students planning to teach art at the secondary level.

Outstanding Senior Award

Each spring, an Outstanding Senior Award is given to a graduating senior. This award is based upon quality of art work, senior exhibition, service to the department and the university, grade point average.

Funding Sources

There is funding available for student activities, such as conference attendance and other field trips, through the Associated Student Government (ASG) official in the Memorial Union. For current procedures and deadlines, contact ASG.

Service & Emotional Support Animals

Qualifying to Have a Service or Emotional Support Animal

For an individual to qualify for having a service animal on campus:

- The student must have a disability as defined by the ADA;
- The accompanying animal must be trained to do specific tasks for the qualified individual; and
- Students must register with the Office of SASS if the service animal will be housed on the campus so that accommodations can be coordinated;
- Must contact SASS and Residential Life as early as possible to permit time to gather and review all necessary documents.

NOTE: If the definition of a service animal is not met, then the use of the animal as emotional support may be allowed as a reasonable accommodation.

For a student to qualify to have an emotional support animal in his or her residence hall:

- The student must have a disability as defined by the ADA;
- The student must be registered with SASS office;
- The student must have an already established relationship with the animal;
- The emotional support animal must be approved through SASS office as an official accommodation, in conjunction with other offices as needed;
- The owner must notify SASS if the animal is no longer needed or is no longer residing on University property. If the animal will be replaced, the owner must submit a new request.

Students who require the use of a service animal on campus are encouraged to contact SASS to register as a student with a disability. Information provided to SASS is confidential and specific information about the disability will not be released without the consent of the student.

For more information or assistance contact Student Accessibility & Support Service at 620-341-6637, disabser@emporia.edu, or Plumb Hall 106.

Definitions

Service Animal

A service animal as per the ADA is defined as: “Any dog that is individually trained to do work or perform tasks for the benefit of an individual with a disability, including a physical, sensory, psychiatric, intellectual, or other mental disability. Other species of animals, whether wild or domestic, trained or untrained, are not service animals for the purpose of this definition. The work or tasks performed by a service animal must be directly related to the owner’s disability. Examples of work or tasks include, but are not limited to, assisting individuals who are blind or have low vision with navigation and other tasks, alerting individuals who are deaf or hard of hearing to the presence of people or sounds, providing non-violent protection or rescue work, pulling a wheelchair, assisting an individual during a seizure, ...retrieving items such as medicine or the telephone, providing physical support and assistance with balance and stability to individuals with mobility disabilities, and helping persons with psychiatric and neurological disabilities by preventing or interrupting impulsive or destructive behaviors. The crime deterrent effects of an animal’s presence and the provision of emotional support, well-being, comfort, or companionship do not constitute work tasks for the purposes of this definition.”

Emotional Support Animal

The Fair Housing Act defines an emotional support animal as any animal that provides emotional support, well-being, or companionship that alleviates or mitigates symptoms of the disability; the animal is not individually trained. Emotional support animals are not limited to dogs and can be other species of animal. Emotional support animals are not family pets and not considered as service animals. In order to bring an emotional support animal to campus, the Owner must contact the Office of Student Accessibility and Support Services (SASS) no less than 60 days prior to arrival, in order to permit time to gather all necessary documentation. Animals should not be brought to campus prior to approval being granted. ESA’s are not family pets.

The University will make an individual assessment of each proposed emotional support animal. Dogs must be completely trained and housebroken. The use of “puppy pads” will not be permitted. For dogs under 12 months old that are not already living with the student at the time the ESA is requested, SASS will ask a statement that the puppy is housebroken from the breeder, adoption agency or person providing the animal to the student. For animals already known to the student, the student can self-attest to the housebroken status of the animal.

Faculty & Staff Contact Information

| Faculty and Staff | Phone # | Email (@emporia.edu) |
|---|----------------|---------------------------------|
| Roberta Eichenberg, MFA, Department Chair | 5571 | reichenb |
| Administrative Specialist | 5247 | |
| Student Office Assistant | 5246 | artuser |
| Luke Ball, MFA | 5246 | lball |
| Eric Conrad, MFA | 5687 | econrad |
| Jared Macken, PhD | 5691 | jmacken |
| Marie Dolembro, MA | 5246 | mdolembro |
| James Ehlers, MFA | 5682 | jehlers |
| Gregory Folken, MFA | 5246 | gfolken |
| Downi Griner, Ph.D. | 5694 | dgriner |
| Matthew Hoelscher, MFA | 5246 | mhoelsch |
| Stephanie Lanter, MFA | 5695 | slanter |
| Patrick Martin, MFA | 5692 | pmartin |
| Deborah Maxwell, MA | 5246 | dmaxwell |
| Derek Wilkinson, MFA | 5696 | dwilkin2 |
| Morgan Willingham, MFA | 5329 | mwillin1 |
| Gallery and Visual Resource Library | 5689 | eppinkartgallery |

Other Important Numbers:

| Faculty and Staff | Location | Phone# |
|---|--------------------|---------------|
| ACES | WAW Library 209K | 5033 |
| Career Services | Memorial Union | 5407 |
| Cashier & Student Accounts | Plumb Hall 104 | 5135 |
| Degree Analysis | Plumb Hall 108H | 5150 |
| ESU Writing Center | WAW Library 209C | 5380 |
| Financial Aid & Scholarships | Plumb Hall 103 | 5457 |
| Police & Safety | Police & Safety | 5337 |
| Student Accessibility & Support Service | Plumb Hall 106 | 6637 |
| Student Advising Center | Plumb Hall 106 | 5421 |
| Student Affairs | Memorial Union 260 | 5269 |
| Student Wellness Center | Morse Hall SW 250 | 5222 |
| Transcript Evaluation | Plumb Hall 108G | 5152 |
| Veterans Services | Plumb Hall 103 | 5457 |