

BFA HANDBOOK | STUDIO ART
School of Design South Dakota State University
 Grove Hall 101, Box 2802
 Brookings, SD 57007

2019-2020 Academic Catalog + Student Handbook

<https://catalog.sdstate.edu/>

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I. About our program

The School of Design offers a Bachelor of Fine Arts (BFA) in Studio Art. Students choose an area of specialization in one of the following:

- Art Education
- Ceramics
- Painting
- Printmaking
- Sculpture

This degree is comprised of in-depth studio experiences, art history courses, and engagement in professional practice. Studio Art majors study a variety of art making methods and techniques that include traditional and contemporary approaches, as well as art history. Students have a number of opportunities to expand their art-making experience in and out of their area of specialization. The department provides specialized and multi-purpose studios, located in Grove Hall, the Barn, and a 5,000 square foot freshman studio, in addition to resources available at the South Dakota Art Museum.

Students earn BFA degrees leading to careers as professional designers and artists. Our program's graduates may also pursue graduate study, receiving advanced degrees in art and design.

The program aims to develop the knowledge base and experience for students to pursue careers as professional artists or in various art related fields. Our commitment to providing real-world experiences is realized through our professional BFA curriculum, internships, practice courses, and travel study to art galleries, museums, and design studios in national and international design centers.

II. Advising Guide Sheets Web Link

<https://www.sdstate.edu/academics/academic-advising-guide-sheets#S>

Minors + Certificates

Students can also take additional courses to receive a Film Studies Minor or a Museum Studies Minor. Students outside the Studio Art majors can earn a minor in Studio Arts or a certificate in any of the areas of specialization or in art history.

Studio Arts Minor

Ceramics Certificate

Painting Certificate

Printmaking Certificate

Sculpture Certificate

Art History Certificate

III. Mission: The Bachelor of Fine Arts (BFA) in Studio Art prepares students to become successful visual artists, creative professionals, designers, and educators that contribute to their profession and their community. We empower students to become leaders who contribute and advocate for the role visual art has in enriching our lives.

Vision: Our vision is to cultivate and sustain a vibrant studio art program that promotes intellectual and artistic excellence through student-centered learning environments. We aim to provide students with rigorous studio and scholarly experiences that challenge them to explore and envision new artistic possibilities. It is our goal for our graduates to contribute to the overall creative impact within the region and beyond, serving to enhance our culture and community.

Guiding Values: Through distinctive academic programs, strategic collaborations, scholarship, research and creative activity the program seeks to:

- Student-centered learning, teaching, advising, and mentoring;
- Research, scholarship, and creative activities that advance the cultivation of knowledge and enhances instructional quality;
- Advocacy of the role art, design, and aesthetic understanding can have in enriching our lives.
- Accountability to our students and our stakeholders.

Goals: Through distinctive academic programs, strategic collaborations, scholarship, research and creative activity the program seeks to:

- Deliver student-focused studio instruction with individual attention to specific interests while promoting diverse perspectives and a collaborative environment;
- Enable direct engagement and mentorship with knowledgeable faculty that are working studio artists;
- Provide meaningful hands-on studio experiences to students that develop fundamental skills and techniques, pushes them to explore process along with discovery while fostering problem solving and conceptual thinking;
- Foster creativity and aesthetic awareness through engaging studio projects, critical analysis, and dialog;
- Develop a broad understanding of social and historical context while engaging students in contemporary issues;
- Engage students with historical and contemporary approaches to art/design, techniques, and concepts that foster innovative approaches to new and existing technologies;
- Advocate for the importance of art, design, and aesthetic awareness in our lives and develop that awareness in students.

IV. STUDIO ART PROGRAM STUDENT LEARNING OUTCOMES (SLOs)

SLO 1-Art and Design Foundations: Students will be able to apply the basic principles of visual organization, in two and three dimensions, to the creation and the analysis of works of art. This includes the application of fundamental drawing skills, design concepts, color theory, and studio specific application.

SLO 2-Studio Practice: Students will be able to generate a body of original works of art in their chosen area of specialization that exhibits a coherent set of artistic/intellectual goals. This includes the application of the relevant technologies and media associated with their area of specialization as well as other studio disciplines.

SLO 3-Art/Design History, Theory, and Criticism: Students will be able to analyze and critically evaluate works of art and design from various cultures and historical periods as well as the ability to apply art historical context to their own work.

SLO 4-Communication Skills: Students will be able to articulate, both orally and written, a critical discourse on their artwork and processes, the artwork of others, and art history through the appropriate application of art and design language and concepts.

SLO 5-Professional Development: Students will be able to demonstrate the skills required by professional artists in the communication, documentation, and exhibition of their artwork and experience.

V. FACULTY + SCHOOL OF DESIGN CONTACTS

<https://www.sdstate.edu/school-design/directory>

Main Office

- Dr. Pat Crawford | School of Design Director
- Donna Dunn | School of Design Professional Academic Advisor
- Cynthia Runia | School of Design Secretary

Academic Advising + Registration

Academic Advising aids students in choosing and completing their academic program. The advising staff provides academic advice and information to undergraduate students to provide resources for all students in need of academic advice. An academic advisor is responsible for assisting students in considering and completing an academic program, including course scheduling and planning. The college assigns all entering students a First-Year Advisor from the Office of Academic Advising. Thereafter, the advising program continues with the professional Academic Advisor at the School of Design. The office is located in Grove Hall, Room 103. All Graphic Design students, prospective students as well as students from other School of Design majors can arrange advising meetings with Donna Dunn.

Donna Dunn | Professional Academic Advisor of School of Design
Donna.Dunn@sdstate.edu | 605-688-4104

Studio Art Faculty

- Diana Behl | Associate Professor, Printmaking + Program Coordinator, Studio Art
- Leda Cempellin | Professor, Art History + Museum Studies Coordinator
- Shannon Frewaldt | Instructor, Ceramics + Foundations
- Peter Reichardt | Lecturer, Drawing + Foundations
- Mark Stemwedel | Lecturer, Painting + Foundations
- Scott Wallace | Professor, Sculpture + Foundations
- Kristy Weaver | Instructor, Art Education
- Molly Wicks | Lecturer, Painting + Foundations
- Elijah VanBenschoten | Instructor, Online Photography

Graphic Design Faculty

- Cable Hardin | Professor, Animation + Film; Film Studies Minor Coordinator
- Young Ae Kim | Associate Professor, Printmaking + Program Coordinator, Graphic Design
- Bev Krum | Lecturer, Graphic Design
- Maris Tenbrink | Instructor, Graphic Design

VI. SDSU STUDIO ART COMPUTER & MEDIA POLICY

BFA students within the Studio Art area(s) are required to have both some type of computer device (Tablet, Laptop, or Desktop) and a camera to document their work throughout their academic career at SDSU. This hardware is an essential resource for the art student and is as important of a tool for the artist as the pencil or brush. Digital computing connects the student to the world of art and will be used in their education and professional practices throughout their studies at SDSU. The computer and camera serve as a resource to the Studio Art student as a way to create, document, edit, and store the artists work for digital portfolios, documents, storage, correspondence, and application to career opportunities.

Access to online content and the ability to view, store, create, and edit digital content are crucial for the Studio Art student and supplement their growth. Students will need to store and access "Cloud" accounts, which may or may not come with devices if ports for external devices such as portable or flash drives are not available. As students progress through the program, their resulting use and need of computer hardware, devices, and software may become more complex and may require upgrades or additional software / hardware on their computing devices.

Digital media requirements for students beginning in their Sophomore Fall semester:

HARDWARE: MAC OR PC: DESKTOP, LAPTOP, OR TABLET

CPU	Current Standards For Processing Documents, Photo, Internet Usage -At Least 1.6 Ghz-2.2ghz	\$500 Or More Depending On Operating System
DISPLAY	13 Inches Or More	
RAM	At Least 8gb, But 16gb Is Great	
CLOUD STORAGE	15gb Or More	To Be Purchased Online
DISK STORAGE	128-256gb Or More	
*OPTICAL DRIVE	External Drive: Dvd +/- R/Rw (Optional)	
FLASH DRIVE	32gb Flash Drive	
OPERATING SYSTEM	Current + Updates When Needed Windows Or Mac	
*TO PURCHASE	University Bookstore	Or Other

To facilitate student competency in top-rated software products demanded by industry institutions, SDSU requires student to purchase current versions of software packages from Adobe. It is imperative that students have the required software packages purchased and properly installed PRIOR to their first day of studio in their second year of the program (FALL of 2nd year).

CAMERA DOCUMENTATION:

CAMERA	DSLR or Point and Shoot	\$100 or more
DPI	300 DPI or more	
PIXEL DIMENSIONS	1000X1000	

SOFTWARE (STUDENT LICENSES)

Students must have basic document software such as word (which will available to them free as SDSU students). They also must have some form of "industry" standard photo documentation software such as Adobe Photoshop or Adobe Lightroom to edit photograph documentation. Other applications may be found for free online for cropping, orientation, editing issues for documentation and maintaining a digital portfolio of their work. Students may be asked to purchase additional software in conjunction with representation electives. Any additional software purchases will be disclosed prior to students' class registration.

BUSINESS	Microsoft Office For Mac 2011 (Free Through Sdsu - Jacks Email Office 365 To Access)	Typ. \$140
DOCUMENTATION	Adobe Light Room Or Other Photo Editing Software	

IMPORTANT NOTES:

SDSU and the School of Design at SDSU prohibit the use of pirated software. Students who have pirated software on their computers will not be serviced and can be reported. Students are expected to maintain proof of ownership for all software, and will be expected to maintain a file cataloging of all software license numbers, serial numbers, etc.

Contact the Support Desk with any issues.

Questions about software installation processes should be directed to the SDSU Support Desk sdsu.supportdesk@sdstate.edu | Phone: 605.688.6776

VII. a. STUDIO ART REQUIREMENTS FOR ART EDUCATION SPECIALIZATION

The Art Education specialization is part of the Studio Art Program and prepares majors for careers as art educators in elementary and secondary schools (K-12). Art Education comprises courses from the Studio Art Program and the Secondary Teacher Education Program. The curriculum prepares students for the state educator certification process, which includes the successful completion of a state-designated pedagogy test. Students pursue a Bachelor of Fine Arts (BFA) degree that provides instruction in all the studio art areas focusing on technical and conceptual development along with the coursework in teaching and learning.

https://catalog.sdstate.edu/preview_program.php?catoid=36&poid=8536

Advising Guide Sheets Web Link

<https://www.sdstate.edu/academics/academic-advising-guide-sheets#S>

Bachelor of Fine Arts / Art Education	128 Credit Hours
System General Education Requirements	30 Credit Hours
College of Arts, Humanities and Social Sciences Requirements	3 Credit Hours
School of Design Requirements*	12 Credit Hours
Major Requirements	39 Credit Hours
Teacher Education Requirements	29 Credit Hours
Supporting Coursework	15 Credit Hours
Electives**	0 Credit Hours

*System General Education Requirements, Major Requirements, and Supporting Coursework may satisfy some or all of the above requirements.

**Taken as needed to complete any additional degree requirements.

GPA ACADEMIC REQUIREMENTS

Studio Art students must maintain at least a major **GPA of 2.6** and an overall GPA of 2.5 on a 4.0 scale for the duration of the program.

Art Education students must maintain at least a major **GPA of 2.6**, an overall GPA of 2.5, and education courses **GPA of 2.8** on a 4.0 scale for the duration of the program.

ART EDUCATION Specialization Student Learning Outcomes

The courses in the Studio Art Program are designed to provide students with fundamental experiences necessary in visual knowledge, decision-making and the mechanisms of creative and expressive abilities. The Program offers candidates interested in teaching art in schools (K-12) a strong and diverse program in art

education. Upon completion of our curriculum, the student is prepared for certification as an art teacher to teach levels from kindergarten through high school. The art education curriculum, in accord with the College of Education and Human Sciences Undergraduate Teacher Education Program at South Dakota State University, provides candidates with the skills and experience necessary to develop effective teachers. This includes:

- Expertise in a content area-visual arts
- Knowledge of student learning and development
- Knowledge of diverse student learning needs and preferences
- A variety of Constructivist instructional models, activities, and strategies
- Strategies that create a socially interactive and self-motivating learning environment
- Communication strategies and knowledge of language processes
- Outcome-oriented curriculum and instructional plans
- Formal and informal assessment strategies
- Strategies for principled reflection and professional involvement
- Strategies that foster collaborative relationships with colleagues, parents, and community members.

VII. b. STUDIO ART REQUIREMENTS FOR CERAMICS, PAINTING, PRINTMAKING, + SCULPTURE SPECIALIZATION

A degree in Studio Art prepares majors for careers as fine artists, graduate study in fine arts, and entry-level positions in art and graphic design. The degree focuses on the breadth of general studies combined with visual arts studies where majors receive certificates in one or more of the following areas: Animation, Art History, Ceramics, Painting, Printmaking, Sculpture. A 30-hour visual arts core supports the degree and creates a foundation of success in art related fields.

SUMMARY OF PROGRAM REQUIREMENTS

Bachelor of Fine Arts / Studio Art	120 Credit Hours
System General Education Requirements	30 Credit Hours
College of Arts, Humanities and Social Sciences Requirements	3 Credit Hours
School of Design Requirements*	12 Credit Hours
Major Requirements	60 Credit Hours
Supporting Coursework	12 Credit Hours
Electives**	3 Credit Hours

*System General Education Requirements, Major Requirements, and Supporting Coursework may satisfy some or all of the above requirements.

**Taken as needed to complete any additional degree requirements.

GPA ACADEMIC REQUIREMENTS

Studio Art students must maintain at least a major **GPA of 2.6** and an overall GPA of 2.5 on a 4.0 scale for the duration of the program.

Art Education students must maintain at least a major **GPA of 2.6**, an overall GPA of 2.5, and education courses **GPA of 2.8** on a 4.0 scale for the duration of the program.

Advising Guide Sheets Web Link

<https://www.sdstate.edu/academics/academic-advising-guide-sheets#S>

CERAMICS Specialization Student Learning Outcomes

The study of studio art is both a body of knowledge and a series of activities. Upon completion of the Studio Art major, as defined by the National Association of Schools of Art and Design (NASAD), students demonstrate through advanced writing and senior exhibition the following outcomes:

- Understanding of basic design principles, particularly as related to ceramics. Advanced work in three-dimensional design. The development of solutions to design problems should continue throughout the degree program.
- Knowledge and skills in the use of basic tools, techniques, and processes sufficient to produce work from concept to finished object. This includes knowledge of raw materials and technical procedures such as clays, glazes, and firing.
- Understanding of the place of ceramics within the history of art, design, and culture.
- Preparation of clay bodies and glazes, kiln stacking procedures, and firing processes. Special firing methods such as salt glaze and raku are recommended.
- The preparation of ceramics using relevant techniques and technologies with opportunity to work at an advanced level.

PAINTING Specialization Student Learning Outcomes

The study of studio art is both a body of knowledge and a series of activities. Upon completion of the Studio Art major, as defined by the National Association of Schools of Art and Design (NASAD), students demonstrate through advanced writing and senior exhibition the following outcomes:

- Understanding of basic principles of design and color, concepts, media and formats, and the ability to apply them to a specific aesthetic intent. This includes functional knowledge of the traditions, conventions, and evolutions of the discipline as related to issues of representation, illusion, and meaning. The development of solutions to aesthetic and design problems should continue throughout the degree program.
- Ability to synthesize the use of drawing, two-dimensional design, and color. These abilities are developed by beginning with basic studies and continuing throughout the degree program toward the development of advanced capabilities.
- Knowledge and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product, including knowledge of paints and surfaces.
- Exploration of the expressive possibilities of various media, and the diverse conceptual modes available to the painter. This may deal with direct painting from nature or with alternative approaches to the making of traditional or innovative two- and, at times, three-dimensional images.

PRINTMAKING Specialization Student Learning Outcomes

The study of studio art is both a body of knowledge and a series of activities. Upon completion of the Studio Art major, as defined by the National Association of Schools of Art and Design (NASAD), students demonstrate through advanced writing and senior exhibition the following outcomes:

- Understanding of basic design principles, concepts, media, and formats. The development of solutions to aesthetic and design problems should continue throughout the degree program.
- Knowledge and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product. This includes knowledge of basic materials and technical procedures such as intaglio, relief, lithography, silkscreen, letterpress, or digital processes.
- Mastery of at least one printmaking technique, including the ability both to experiment with technical innovation and to explore and develop personal concepts and imagery.
- Functional knowledge of the history of printmaking.
- The preparation of prints using all basic printmaking techniques with opportunities to work at an advanced level with one or more of these techniques.

SCULPTURE Specialization Student Learning Outcomes

The study of studio art is both a body of knowledge and a series of activities. Upon completion of the Studio Art major, as defined by the National Association of Schools of Art and Design (NASAD), students demonstrate through advanced writing and senior exhibition the following outcomes:

- Understanding of basic design principles with an emphasis on three-dimensional design, and the ability to apply these principles to a specific aesthetic intent. This includes functional knowledge of the traditions, conceptual modes, and evolutions of the discipline.
- The development of solutions to aesthetic and design problems should continue throughout the degree program.
- Knowledge and skills in the use of basic tools, techniques, and processes to work from concept to finished product.
- Mastery in one or more sculptural media.
- Functional knowledge of the history and theory of sculpture.
- The preparation of sculpture using the broadest possible range of techniques and concepts.

VIII. BFA STUDIO ART REQUIRED REVIEW COURSES (1 credit each)

A series of three 1-credit review courses serve as measures of the development of studio art competencies. The reviews are in the format of group critiques and public group exhibits. Art 201 First Review and 301 Second Review are offered every spring, and the Art 401 Thesis Exhibit is offered in both the fall and spring semesters. In addition to preparing for the reviews and exhibit, these courses present professional development methods of preparing artist statements, resumes, cover letters, and guidance on other relevant opportunities. Readings on contemporary methods and ideas are also a course component. Example rubrics are located in the appendix of this document.

- **Art 201 First Review, 1 credit** (Spring)
Students' progress is measured in Art 201 First Review, which is a faculty review of first and second year artwork and a written dossier. The review is a group critique in which each student has approximately 15 minutes with Q&A. Students must successfully complete the course with a C or above before enrolling in advanced courses. Quantitative and qualitative feedback is provided to the student in the form of rubrics and written comments.
- **Art 301 Second Review, 1 credit** (Spring)
Students' progress is again measured in Art 301 Second Review, which is a faculty review of late sophomore to junior level artwork and a written dossier. This review takes the form of a short exhibit in the Ritz Gallery in which students curate a small collection of artwork for critique by the Studio Art faculty and their classmates. The review is a group critique format in which each student has approximately 30 minutes with Q&A. The 301 critique and review progresses with greater intensity than the 201. Quantitative and qualitative feedback is provided to the student in the form of rubrics and written comments.
- **Art 401 Thesis Exhibit, 1 credit** (Fall or Spring)
BFA Studio Art students present their upper division work in Art the 401 Thesis Exhibit. Each student plans and executes an exhibit of their most advanced body of work in a group exhibition setting in the Ritz Gallery. Each student is required to construct a dossier containing relevant statements about their ideas and promotional materials advertising the BFA exhibit. A committee of 3 Studio Art faculty members evaluates the student during a one-hour review that takes place in the gallery to discuss their body of work, technical mastery, and artistic/intellectual goals. Quantitative and qualitative feedback is provided to the student in the form of rubrics and written comments.

IX. EXHIBITION + SCHOLARSHIP OPPORTUNITIES

Ritz Art Gallery

The Ritz Gallery is housed in Grove Hall and functions as a teaching gallery. It hosts the annual faculty and alumni exhibitions, the Stuart Artist-in-Residence activities, the *Annual Juried Student Art and Design Exhibit*, and a rotating schedule of student exhibits for ART 301 and ART 401. All events are open to the public.

Juried Exhibit for Students

The *Annual Juried Student Exhibit* announces a call for entries every April and is juried by professional artists and designers. Typically students are able to enter up to 3 works. Cash awards are also given for Director's and Juror's Choice, Honorable Mention, and First and Second Place in both the Studio Art and Graphic Design categories.

Juried Student Exhibition Documents:

<https://www.sdstate.edu/school-design/juried-student-art-design-competition-and-exhibition>

Scholarship Opportunities

An annual review of portfolios occurs in the early spring semester for merit-based scholarships. Portfolios are submitted in the Ritz Gallery. An online application is also required (see below). Scholarship recipients are announced later in the spring semester.

Online Application:

In addition to the portfolio submission, you will also need to fill out the University's continuing student online application and the School of Design scholarship application (paper copy, available during the scholarship entry period).

Log on to <https://mystate.sdstate.edu> to complete and submit the application. If you experience technical difficulties, please contact the Scholarship Office at 605-688-5201 or via e-mail at SDSU.scholarships@sdstate.edu.

Guidelines:

1. All Scholarship applicants must apply online AND via School of Design guidelines.
2. Student submissions should include five original works (five only - no more, no less).
3. Works must be presented in a manner complementary to the media/medium and content of the work. Poorly presented work will be rejected.
4. Applications must be complete. All Graphic Design/Studio Arts applicants, including Jackrabbit Guarantee Scholarship students, must fill out an online application.

5. Log on to <https://mystate.sdstate.edu> to complete and submit the SDSU Continuing Student Scholarship Application.
6. School of Design application (paper copy) deadline is 5:00 pm on January 22, 2020.

Available Scholarships for Graphic Design + Studio Art majors:

- Alice Berry Memorial – GPA 2.0+ required
- Anita Moore Scholarship in Art – Jr./Sr. ; 2 letters of reference; 2.5+ GPA
- Dr. Scotty and Ardelle Roberts Scholarship in the Arts – good academic standing
- Eileen and J. Huber Denn Scholarship in Visual Arts – Jr./Sr.; overall 2.5+ GPA and major 3.0+ GPA
- Ila and Ernest Telkamp Award in Visual Arts – Jr./Sr. in Painting/Printmaking/Drawing; statement of goals and objectives;
NOTE: awardee will be required to exhibit artwork in the Grove Hall North Gallery (near main office)
- Kenneth and Elizabeth Redman Scholarship in Art – No criteria specified
- Larson Manufacturing Company Scholarship in Visual Arts – Jr./Sr. in Graphic Design; 2 letters of reference; overall 2.5+ GPA and major 3.0+ GPA
- Madeline Ritz Memorial Art Scholarship (award from SDAM) – No criteria specified
- Visual Arts Group Scholarship – overall 2.5+ GPA and major 3.0+ GPA

X. CAREER OPPORTUNITIES + PATHS

a. CAREER SERVICES

The Office of Career Development offers centralized, comprehensive, and coordinated career development, through appointments, sessions, and workshops, building relationships and longstanding collaborations between students/alumni and potential employers. The Office moved dynamically to the era of social media utilizing Facebook and LinkedIn. The variety of programs and services offered to students and alumni include: counseling sessions about career advising and graduate studies advising; an outline test which identifies strengths and personality preferences aiming to assist the students in their selection of a major, career networking events; career days where the students have the opportunity to have a short interviews with company representatives; international internships; skills workshops about job search and interview techniques. The Office of Career Development is located in the Student Union.

Office of Career Development

Sherry Bordewyk, Director of Career Development

sherry.bordewyk@sdstate.edu

<https://www.sdstate.edu/career-development>

605-688-4425

Facebook Page

<https://www.facebook.com/SDStateCareerDevelopment/?fref=ts>

Career Fairs for Students

<https://www.sdstate.edu/office-career-development/career-fairs-sdsu-students>

Internship and Professional Career information

<https://sdstate.joinhandshake.com/login>

b. STUDY ABROAD

The Study Abroad program not only brings US and international students together, it also sends SDSU students to several partner universities in the US and other countries. The international internship and Study Abroad program provide a significant career and academic program for all undergraduate students. Students have the opportunity to analyze events in Germany or the Republic of Ireland and Northern Ireland and the resulting effects on the land, people and government and how this experience will impact their own college career and field of study. In addition, students can take a trip to international location with a professor on a faculty-led program. International Affairs.

sdsu.intlstud@sdstate.edu

<https://www.sdstate.edu/international-affairs/study-abroad>

605-688-4122

Study Abroad Program List

<https://sdstate-sa.terradotta.com/index.cfm?FuseAction=Programs.FeaturedPrograms>

Singing up for a Program

<https://www.sdstate.edu/international-affairs/study-abroad/how-sign-program>

c. STUDIO ART POSSIBLE CAREER PATHS

Animation + Film

Appraiser

Framer

Archivist

Art Consultant

Art Historian

Art Critic + Writer

Art Therapist

Art Director

Art Educator

Art Handler

Artist

Art Assistant

Book Editor

Art Supply Retail

Carpenter

Character Designer

Conservation

Curator

Designer

Entrepreneur

Fabricator

Fashion Designer

Foundry Applications

Furniture Restoration

Gallery Owner/Assistant

Graduate Studies

Illustrator

Master Printer

Museum Staff

Photo Re-toucher

Photographer

Preparator
Printer + Pre-Press
Public Art
Retail Display Design
Self-Publisher
Set Designer
Story-Board Artist
Theater Director
TV/Film Creator
Video Game Designer
And More

XI. STUDIO ART STUDIOS & LOCATIONS

<https://www.sdstate.edu/about-us/campus-map>

Design Studio, Grove Hall, The Barn, SD Art Museum

- Art History | South Dakota Art Museum Auditorium (lower level)
- First-Year Studio | Design Studio, Building #21
- Ceramics Studio | The Barn, Rooms 108 + 109
- Painting Studio | Grove Hall, Room 106
- Printmaking Studio | Grove Hall, Rooms 118 + 103
- Sculpture Studio | The Barn, Room 111

Other School of Design Studios & Locations

- Architecture | AME Building
- Landscape Architecture | BioStress
- Interior Design | Wagner Hall

XII. EXIT INTERVIEWS

Students enrolled in Art 401 will complete a written exit interview as an opportunity to reflect on their experience and provide feedback on the program. The information completed is anonymous and is used to continually make improvements to best serve our students. An example exit interview is located in the Appendix of this document.

XIII. SOUTH DAKOTA STATE UNIVERSITY | SCHOOL OF DESIGN STUDIO ART Safety, Rules, & Information Manual

School of Design Main Office
101 Grove Hall • 605.688.4103

Ceramics Studio Room 108 + 109, The Barn	Page 3
First-Year Studio Design Studio, Building #21	Page 8
Painting Studio Room 106, Grove Hall.....	Page 10
Printmaking & Letterpress Studio Room 118 + 103, Grove Hall	Page 17
Sculpture Studio Room 111, The Barn	Page 22
University Building Evacuation Procedures	Page 26

EMERGENCY NUMBERS:

POLICE/FIRE/AMBULANCE

From a cell phone: **911**

From a campus phone: **111**

University Police Department: **605.688.5117**

Hazardous Materials: **605.688.4264**

UNIVERSITY EVACUATION PROCEDURES:

<https://www.sdstate.edu/evacuation-procedures>

ENVIRONMENTAL HEALTH + SAFETY AT SOUTH DAKOTA STATE UNIVERSITY

Public website:

<https://www.sdstate.edu/safety-security/environmental-health-and-safety>

RESOURCES AND REFERENCE MATERIALS

- *Artist Beware, Updated and Revised: The Hazards in Working with All Art and Craft Materials and the Precautions Every Artist and Craftsperson Should Take*, Michael McCann, PhD, CIH
- *The Artist's Complete Health and Safety Guide*, Monona Rossol
- *Making Art Safely: Alternative Methods and Materials in Drawing, Graphic Design, and Photography*, Merle Spandorfer
- *Painter's Handbook: Revised and Expanded*, Mark David Gottsegen
- ASTM International provides information on a number of materials, including art supplies.
<https://www.astm.org/COMMIT/SUBCOMMIT/D0157.htm>

PROGRAM GUIDELINES

- Health and Safety information should be posted in the respective studio/shop area, on the program website, and D2L.
- Health and Safety information should be discussed with students at the beginning of each semester.
- Applicable MSDS sheet should be posted or cataloged in a binder located where materials are stored.
- Emergency contacts should be posted in the studio area.
- Instructor or approved shop technician must be present when students are using power tools.
- Power equipment should be have approved lockout mechanism.
- Material disposal policies and procedures should be posted in studio areas.
- First-aid kits should be available in studio areas.
- Students must be instructed in the proper use of tools and machines along with personal safety before being allowed to use equipment.
- No eating or drinking inside the studio.

a. School of Design Ceramics Studio
Studio Location: Room 108 + 109, The Barn
Open Shop Hours: Access only with current course enrollment

GENERAL SHOP RULES AND SAFETY PROCEDURES

Accidents can and must be prevented. To do so requires safe work practices safe work practices and guidelines. These policies and guidelines are not all-inclusive and cannot cover every possible problem or danger. As the semester progresses, these safety procedures and studio policies, as well as others, will be reviewed and discussed. **Always use your safety common sense.** The faculty cannot guarantee results and does not take any responsibility if you follow these suggestions and still are injured.

AN UNORGANIZED AND/OR DIRTY STUDIO IS AN UNHEALTHY ENVIRONMENT.

- **Clean up any mess before you leave the studio.**
- **Do not eat or drink in the studio.**
- No shoes, no shirt, no work. Wear proper clothes and protective equipment as required by the job.
- Clean up wheels, sinks, tables, countertops, the floor and any other piece of equipment you have used
- Keep both work tables and storage areas clean by wiping them down with a wet sponge that you rinse frequently. After washing work areas with water, spray with spray cleaner. Make sure that tales aren't left with a clay film when you are finished working.
- Floors will be kept clean. Immediately mop up spilled clay, water, slip, and other materials. Mops are available for use in the studio.
- **Clean up all spills** as soon as they occur. Use the mop in the studio.
- **Avoid sweeping in the studio.** It stirs up dust and contaminants. Use the HEPA vacuum and/or wet mop. It is located by the sink.
- Try to avoid sanding greenware if possible. Instead try to fine-tune craftsmanship on work while it is in the wet or leather hard stage. If you need to smooth greenware, use a wet sponge. If it is absolutely necessary to sand greenware, use the spray booth and wear your dust mask.
- **Wash hands after working** especially after handling chemicals even if you are wearing gloves. Always wash hands prior to eating, drinking, or smoking.
- Put your work on your shelf when you are done working. Do not leave work out on the tables unless you have permission.
- Recycle clay scraps in slurry buckets. Make sure slurry in bucket is covered with water.
- Return chemicals to the proper storage area.
- Always label all containers.

- Put work in-progress away on your shelves when you are finished working unless you have permission. If you leave it out, it can get broken and others may need the workspace.
- Do not leave newspaper or plastic laying around on the tables or floors.
- Keep walkways clear.
- Be willing to clean up a dirty area even if you didn't make the mess. Remember that a clean studio is a safe studio and teamwork requires effort on the part of all.
- Never turn on electrical appliances with wet hands.
- **Know the locations of all fire exits, fire extinguishers and first aid kits (first aid kits are located over the sinks).**
- Do not work in the studio if under the influence of alcohol or drugs.
- Do not leave valuables around the studio.
- Discard trash before leaving the studio.
- REPORT ANY EQUIPMENT PROBLEMS TO THE INSTRUCTOR IMMEDIATELY.

CLOTHING

- It is best to wear old clothing in the studio as some clay materials can stain.
- It is strongly suggested that you wear close-toed shoes in the studio.
- Long hair should be tied back out of the way when working with equipment.
- Remove jewelry while working in the studio. Place it in a SAFE PLACE before working (not on a table or in a pocket).

PROTECTIVE EQUIPMENT

- **The appropriate NIOSH respirator must be worn (N95)** when making clay, glazes or any activity that causes high amounts of dust.
- **Goggles must be worn** when using the grinder and scraping kiln shelves. Ask the instructor where you can find goggles. Eyeglasses are not appropriate protection.
- **Appropriate dark goggles** must be worn when looking into kiln peep holes. They are necessary to protect your eyes from infrared radiation. They are in the kiln room. Silver suits or leathers, facemasks, and the appropriate gloves or mitts must be worn when removing raku ware from the kiln.

POTTERS WHEELS

- Please turn off the toggle switch on the electric wheels after use.
- Clean up wheels and splash pans when done working.
- Scrape off bats when done using them and return to the bat pile.

- Do not leave work on the wheels when you are done working. Use bats and remove the work to your shelf.

GENERAL GUIDELINES FOR KILN ROOM SAFETY

- **Always assume that the kilns are hot** until you determine otherwise.
- Wear kiln gloves when necessary.
- Always wear the appropriate dark goggles when looking into a kiln.
- Do not place items on top of kilns (gloves, goggles, etc.)
- Always fire with pyrometric cones.
- Turn the exhaust system on when firing a kiln.
- Never place a kiln shelf directly on the floor of the kiln. Use a 1" post under the shelf so that the heat is distributed evenly.
- When loading ware, be sure it is dry. If it isn't dry, don't put it in the kiln.
- Always allow the kiln to cool for the same amount of time that it took to fire. Ware should only be removed from the kiln when it is cool enough to remove with a bare hand (no glove).
- Always use safety goggles when scraping shelves. NEVER brush a kiln shelf with your bare hands. Jagged pieces of glaze can easily tear skin.
- Vacuum the kiln before loading if necessary.
- Restack shelves and posts in appropriate location after unloading.
- Keep carts and other items a safe distance from kilns.
- **Always check to make sure the kilns are off when finished firing.**
- Always use care with kilns of soft brick construction. The bricks are fragile and can be damaged easily.

GENERAL GUIDELINES FOR THE GLAZE AREA

- The appropriate NIOSH (N95) mask **MUST** be worn while making glazes.
- Return chemicals to their proper place after use. Make sure the lids are on tight.
- Always wash hands thoroughly when through and before leaving the work area even if you wore gloves.
- When pouring dry materials, try to keep the dust to a minimum.
- Keep your hands out of the bucket when mixing with the drill.
- Wet wipe the counters and spray booth.
- If a bin is low, fill it.
- Let the instructor know if a chemical is low so it can be ordered.

GENERAL GUIDELINES FOR THE CLAY MIXING ROOM

- The appropriate NIOSH mask **MUST** be work while making clay.
- Turn on the exhaust system.

- Loose clothing and jewelry that could become tangled while operating machinery may not be worn. Long hair must be tied back.
- Do not put your hand or any other object into clay making equipment while it is running. Stop the machine first.
- Never guess at what a material is. Always ask to make sure you are using the right material.
- Clean the clay mixer when done and place plastic in it.
- Clean up any buckets or tools that you used.
- Fill garbage cans if they are low. Try to create as little dust as possible. Make sure you are putting the right clay in the right bucket.
- Throw empty clay bags in the garbage can.
- Lift with your legs rather than your back.
- Report to the instructor if we are running low on a material.
- Use the HEPA vacuum to clean the floor and other areas.
- AVOID SWEEPING if possible. Use the vacuum.
- **REPORT ANY HAZARDOUS SITUATION IMMEDIATELY TO APPROPRIATE UNIVERSITY PERSONNEL.**

CERAMIC KILNS:

APPROACH ALL EQUIPMENT AND TOOLS AS IF THEY ARE HOT.

- In Ceramics I, kilns may NOT be fired without the instructor's signature/permission on a completely filled-in kiln log. Permission must be obtained from the instructor prior to firing kilns.
- Two or more students will fire kilns. Kilns will never be fired by less than two students. Kilns may only be used after proper instructional training.
- Ceramics II, III, and IV may fire alone, but still must have signature and permission on filled in kiln log.
- Kiln sheets will be used and posted for all firings. All information must be provided and firing charts kept accurately.
- Students must remain in the area after the kiln is turned to "HIGH".
- Exhaust fan must be on. If the fan does not turn on, lower the thermostat temperature to approximately 60 degrees F.
- Kiln firing sheets will be used and kept up to date.
- When the kiln is unloaded:
 - a. Stilts stack on proper shelves
 - b. Shelves scraped and put away
 - c. Kilns swept clean
 - d. Floor swept if necessary
 - e. Shelves washed and stacked
- All ware must be removed from kiln and put on proper shelves.

- If the kiln has a kiln sitter, safety cones must be used as well. Use the proper cones and make sure they are visible in peephole.
- Always use proper kiln wash if firing glazed ware. If no glaze is on ware, kiln-washed shelves are not necessary.
- Be cautious when pulling peep plugs and peering into spy holes. Wear dark goggles and use mitts.

b. School of Design First-Year Design Studio**Studio Location:** Design Studio, Building #21**Open Shop Hours:** 24/7 Card Access for School of Design students enrolled in Art 121 + DSGN 152**GENERAL SHOP RULES AND SAFETY PROCEDURES**

The Design Studio is your space to explore design for the next semester. Please take advantage of the space. However, there are two other classes scheduled in this space—DSGN 152 TTH 2:00 pm–4:50 pm and ART 111 MWF 8:00 am–9:50 am. Other than those times, students should be able to access the studio through the card reader on the west-side door. Because there are other students working in the space, please be considerate by putting away projects and supplies when not in class. Store materials in your drawers or on top of the storage drawers.

The faculty urges students to engage with your peers not only during class time. You will spend many other hours in this space working on the design projects for the class. This is your space. Please use it.

On that note, please consider the following:

1. It is expected that all students will respect this space, fellow students, and their projects.
2. When you work at night, please work in a buddy system. This building is isolated, so we ask that you come here to work with at least one other person at night or on the weekend at all times.
3. Should you need to call Security Services to be escorted to your dorm or car, do not hesitate to call 688-5117; a UPD safety escort will happily be of service
4. When you work inside and outside of class in the Design Studio, be aware that lack of alertness or complacency can be dangerous; even a small little x-acto blade can be dangerous. You must be alert and responsible when you are working in the Design Studio.
5. Though you are able to keep your work here in the Design Studio, make sure to keep your space decently tidy. You are asked to throw away scraps/remnants and clean up as we move along through the semester.
6. **NO SPRAY PAINT** is allowed to be used in and around the Design Studio. It is important to respect this space to maintain a positive learning environment.
7. There is **NO PARKING** available near the Design Studio unless you have the appropriate parking permit. Students are not allowed to park on the gravel around the Design Studio. Students are responsible for any citation or fine

they receive from parking in a lot they do not have a permit to park in. There are NW, E, and CC permit lots south of the Design Studio.

Use of safety glasses/goggles is required anytime anyone in the room is using hammers, chisels, etc. or power tools. All students must supply their own approved safety glasses. No dark or reflective glasses are acceptable.

c. School of Design Painting Studio
Studio Location: Room 106 Grove Hall
Open Shop Hours: Access only with current course enrollment

GENERAL TOOL AND MACHINE SAFETY RULES

- Operation of power equipment is only permitted after proper instruction, with permission of the instructor or shop technician, and only when the instructor or other appropriate university personnel are present. Each student must check individually with instructor or shop technician before operating each machine for the first time.
- Use of safety glasses/goggles is required anytime anyone in the room is using hammers, chisels, etc. or power tools. All students must supply their own approved safety glasses. No dark or reflective glasses are acceptable.
- Use of shop and equipment can only be used for projects associated with a School of Design course students are currently enrolled in. No personal projects.
- The use of spray paint is not allowed in this building or on the ground outside of this building.
- Each student must clean up area around equipment, tables and floor surfaces where work was performed.
- Given safety concerns, the use of any electronic device will not be allowed by anyone who is operating a stationary or portable power tool. All devices need to be shut off. All cords associated with electronic devices should not be visible on an individual who is operating a power tool. Also, if an individual is using a personal listening/music device, in the room where others are operating power tools, it is recommended that only one ear bud be in place or volume be low enough to allow the individual the ability to be alerted in the event of an emergency.
- The use of dust masks is recommended when dust is present. Students need to supply their own N-95 dust masks. Available at the SDSU Bookstore.
- Safety glasses must be worn at all times when using power equipment.
- Wear no loose clothing.
- Tie back hair.
- Keep machine tables clear of tools and materials.
- Keep floor around machines clear of shavings, scraps, tools and materials.
- Only the operator should be in the safety zone.
- The operator should turn the machine on and off.
- Be sure machine is turned off when you leave it.
- Keep the guard in place and/or in the proper position.
- Keep your mind and attention on the operation. Do not talk or look around.
- Use caution and be aware of where your hands are headed when cutting curves.

- Stop the machine before making adjustments.
- Do not crowd around the machine when set-ups are being made.
- Do not distract persons who are operating machines.
- Approach every machine with the assumption that it is running.
- Please ask supervisor if you are unsure about any procedure or set up on any equipment in the studio.
- Check with supervisor if you have any doubts regarding machine's performance or if blades or belts need replacement.

POWER MITER SAW

All GENERAL MACHINE SAFETY RULES apply with the use of the power miter saw.

- Do not use the power miter saw if your instructor is not present. The saw should remain locked up at all other times.
- Do not use the power miter saw the saw blade guard is not functioning properly.
- Lock wheels on saw when in use.
- Unplug the saw when making repairs or adjusting blades and guards.
- Regularly check and tighten blade and guard.
- When cutting wood, let the saw blade come to a complete stop at the bottom of the cut before raising the saw blade.
- Make sure the blade has come to a complete stop before removing wood or reaching into cutting area.
- Cut with smooth, controlled, and fluid movements. Cutting quickly can increase the possibility of accidents. It also can make messier cuts.
- Keep the fingers away from in front of the saw blade.
- Do not cross hands over saw to hold boards.
- Use clamps to secure wood. Have a fellow student assist supporting the wood if you are cutting a long piece.
- Do not attempt to cut small pieces.
- All appropriate personal safety equipment must be used this includes approved safety glasses
- Remove jewelry like bracelets and rings
- Tie back long hair, scarves, hoodie drawstrings, or apron strings
- Roll-up long sleeves and tuck in any loose or baggy clothing
- Footwear should cover and properly protect entire foot and provided necessary traction
- Be present and aware while you are using the saw. Minimize all distractions. Know where your fingers are.
- Students are responsible for cleaning up all saw dust and wood. Keep the area clean and clear from clutter as you are cutting.

HAND TOOLS

- Follow all safety procedure stated in previous sections that apply to hand tools. This includes battery or electric tools such as drills and reciprocating saws.
- All tools must be used for the purpose they were intended and in accordance to their directions.
- All appropriate personal protective equipment must be used.
- No distractions, focus on the specific task at hand
- Working area should be free from clutter. Make sure to have ample space around the working area
- Clean up area and replace tools to proper place when finished.
- Lock tool cabinet. Do not give combination of lock to anyone.

PAINTING

Read Gamblin's information on studio safety and material handling.

<https://gamblincolors.com/studio-safety/guideforschools/>

<https://gamblincolors.com/studio-safety/studio-safety-create-without-compromise/>

- No eating or drinking in the painting studio. It is important to wash your hands before eating, drinking, or smoking.
- Material Safety Data Sheets MSDS are posted in a binder next to the Yellow Flammable Cabinet.
- All hazardous/flammable materials must be stored in the Yellow Flammables Cabinet or disposed of properly.
- The emergency eye wash station is located in room 106A (the room with the vent booth).
- First-aid kit is locate on the west wall by the sink.
- Emergency contact information is posted on by the sinks
- Students must follow all the safety procedures described in this document.
- All oil, oil painting medium, and odorless mineral spirits must be stored in the Yellow Flammables cabinet.
- All waste oil, oil paint, oil painting medium, and odorless mineral spirits must be disposed of according to the procedures described in this document.

OIL PAINT

There is nothing inherent to oil paint that makes it toxic. Oil paint is typically made with drying oils that may include linseed, walnut, safflower, or poppy seed oil. All of these binders are non-toxic and safe to use. However, some pigments are made with substances that can be toxic if not handled properly (See list of below of pigments to be cautious of). Typically, oil and acrylic use the same pigments. The odorless mineral spirits that is often used to thin oil paint and to wash oil painting brushes is also toxic if not used or disposed of appropriately. Historic or traditional painting mediums were often quite toxic. None of those are used in this studio. The painting mediums that are

used here are much safer, but caution and care should always be taken when working with mediums. Developing safe and healthy working habits starts now.

Binders/Vehicle

Linseed oil
Walnut oil
Safflower oil

Additives in Oil Paint

Aluminum stearate - to limit separation on oil and pigment
Calcite or silica - as fillers

Mediums

Galkyd - Gamblin <https://gamblincolors.com> - an alkyd painting medium
Gamblin Solvent Free Fluid - includes poppy seed oil
Liquin - Winsor Newton www.winsornewton.com - an alkyd painting medium
Linseed oil (refined or cold-pressed) - the same as the binder for most oil paints
Stand Oil - Vacuum bodied linseed oil

ACRYLIC PAINT

Acrylic paint is a water-soluble paint made of pigment suspended in an acrylic polymer emulsion. It dries much quicker than oil paint, can be diluted with water, and cleans up with water. Acrylic paint dries through the evaporation of water allowing for the acrylic polymers to link together.

Acrylic paint typically uses the same pigments found in oil and watercolor paint. It is the binder, acrylic resin or acrylic polymer emulsion, that defines its particular working properties.

Binders/Vehicle

Acrylic Polymer Emulsion

Additives in Acrylic Paint

Ammonium Hydroxide
Propylene Glycol
Biocides as preservatives - isothiazolinones

PAINT/PIGMENT

Historically, many of the pigments paint was made with were toxic materials. These included mercury, arsenic, and lead. Many contemporary paint manufacturers have worked for years to create replacement colors for pigments that match their working properties but not their possible toxicity. There are still paint colors available that contain toxic substances. Lead white and cadmium colors are still produced and

provide specific qualities that many artists feel can't be replicated. See Gamblin's Studio Safety page for more information - <https://gamblincolors.com/studio-safety/studio-safety-create-without-compromise/>.

With typical use of these paints, the possibility of being effected is extremely low. None the less, it is important to instill safe habits in the studio. The greatest risk to ingestion of these substances is when they are in powder form. If you mix your own paint from powdered pigment you must wear an appropriate respirator and other personal protective equipment including protective clothing. Paint mixing should take place in a specific room with proper ventilation. Dust from sanding a painting, putting pigment particles into the air, and then breathing in the airborne particles is another way these substances can enter the body. The same type of personal safety equipment should be worn when sanding a painting.

This studio generally doesn't use any of those pigments just to be cautious. However, if used properly, they are safe.

ODORLESS MINERAL SPIRITS (OMS)

Students are not allowed to bring their personal OMS or oil paint medium into the painting studio. These will be provided by the program.

All flammable/combustible materials must be stored in the Yellow Flammables Cabinet when not in use.

Used OMS should be disposed of in the appropriate red canister next to the yellow cabinet. Students must consult the instructor prior to changing out their OMS. It is a good studio habit to produce the least amount of waste OMS as possible. Often students want to change their brush washer OMS before it really needs to.

To dispose of the used OMS, tightly screw the cover on your brush washer and shake vigorously. This will disperse the pigment sediment into the OMS. Using the funnel provided, pour that into the OMS waste container.

Refill your brush washer with Gamblin's Gamsol located in the yellow cabinet.

Disposal of Oil Paint Mediums

Any rags or towels that have oil paint, oil painting medium on them need to be disposed of in the red flammable cans. Take only enough oil painting medium that you plan do use in your painting session. If you have oil painting medium leftover, scoop it out with a paper towel or rag and dispose of it in the red flammable cans. This goes for any of the alkyd mediums, stand oi, linseed oil, etc.

As oil and oil painting mediums dry (technically oxidize), the chemical reaction produces heat. If left bundled up with ample oxygen, these rags can spontaneously combust. Therefore, it is imperative that you follow these safety procedures.

Disposal of Acrylic painting Mediums

There are numerous acrylic painting medium available. They can be used to alter the working properties, change the surface quality to make it more glossy or more matte, or give the paint more body or texture. Most acrylic mediums include acrylic polymer emulsion in some fashion along with other additives from matting agents to silica for texture. Most, if not all of these, should be water soluble.

Paint Disposal

No paint should be put down the sewer, neither acrylic or oil. It is best to scrape or wipe off any leftover paint into a rag or towel and disposed of in the appropriate receptacle. Any rags or towels that have oil on them should be placed in the red flammable cans. Due to the slow drying nature of oil paint, it can be left on the palette and used later.

HAZARDOUS/FLAMMABLE/TOXIC MATERIALS

Online paint material safety information

<https://gamblincolors.com/studio-safety/studio-safety-create-without-compromise/>

<https://gamblincolors.com/studio-safety/guideforschools/>

Material Safety Data Sheets are available in the labeled binder stored next to the yellow flammable material cabinet.

If you get OMS or other oil painting hazardous materials:

In your eye

Use the Emergency Eye Wash Station

- Wash with clean water for at least 15 minutes. If irritation persists, get medical attention.

On your skin:

- Wash skin thoroughly with soap and water.

In your mouth:

- Rinse mouth. Seek medical attention.

Proper Brush Cleaning

When finished with a painting session, it is important to wash your brushes to prolong their life and usability.

<https://gamblincolors.com/studio-safety/guideforschools/>

How to Clean Oil Painting Brushes

First, use a rag to wipe any excess paint that is on the brush.

Clean out in your brush washer by lightly rubbing bristles of brush back and forth on the screen in the bottom.

To see how clean they are, lightly scrape against the top lip of the brush washer to see how much color comes out.

Once the brushes are as clean as they are going to get from the brush washer, lightly dry them off with a rag.

At the sink take a drop of dish soap in the palm of your hand and with a circular motion lightly rub the brush into the soap to work the soap up into the bristles.

Continue circular motions on your palm as you rinse the soap out of the brush. Do this until there are no more suds and the water is clean.

How to Clean Acrylic Painting Brushes

First, use a rag to wipe any excess paint that is on the brush.

At the sink take a drop of dish soap in the palm of your hand and with a circular motion lightly rub the brush into the soap to work the soap up into the bristles.

Continue circular motions on your palm as you rinse the soap out of the brush. Do this until there are no more suds and the water is clean.

d. School of Design Printmaking & Letterpress Studio
Studio Location: Room 118 + 103 Grove Hall
Open Shop Hours: Access only with current course enrollment

GENERAL SHOP RULES AND SAFETY PROCEDURES

Eyewash Stations

- An eyewash station is located in the etching area and is attached to the sink.
- Another eyewash station is located in the Clean-Up Room adjacent to the painting studio.

First Aid Kit

Is located on the wall at the doorway adjacent to the painting studio

Health Labeling on Art Materials

via Gamblin Artist Colors

- ASTM (American Society for Testing and Materials) wrote the health labeling standard adopted into Federal Law based on toxicology reports so consumers can easily recognize materials that pose potential health risks.
- Look for this language on the label:
"Health Label conforms to ASTM D-4236."
- If there is a safety concern associated with any of our materials, a health warning will be clearly printed on the label.

GENERAL SHOP RULES AND SAFETY PROCEDURES

- Use of safety glasses/goggles is required anytime you are using solvents, filing metal plates, or working in the etching area. It is advised that students supply their own approved safety glasses, but there are glasses available for community use. No dark or reflective glasses are acceptable.
- Gloves must be worn when working with solvents, ferric chloride, and during screen clean-up.
- Solvents must only be used in the vent hood with the switch turned to ON.
- Spray paint is only allowed for aquatints and grounds. The use of spray paint for any other purpose or on the grounds outside the building is prohibited.
- Each student must clean up areas around presses, tables/counters, and floor surfaces where work was performed.
- Given safety concerns, the use of any electronic device will not be allowed by anyone who is operating a press. All devices need to be shut off.
- The use of dust masks is recommended when dust is present, such as when using the rosin aquatint box or sanding. Students need to supply their own N-95 dust masks. Available at the SDSU Bookstore.
- Always be alert regarding where your hands and fingers are when operating the press.

- No eating or drinking inside the studio.
- Alcohol or drug use is strictly prohibited. Please be present, sober, and alert when working in the studio.
- No sleeping in the studio.
- No children in the studio.
- No pets or animals in the studio.
- No open toed shoes or flip-flops worn in the studio to prevent injuries or exposure.
- All containers must be labeled and dated.
- MSDS/SDS sheets are available to each person using the printmaking & letterpress studio to reference material safety, and are located in a comprehensive binder.
- Regardless of what you have been working with it is good practice to wash your hands thoroughly with soap and water before taking a break to eat, use your phone or computer, use the restroom, or finish in the studio for the day.

IF YOU GET SOLVENTS OR ANY HAZARDOUS MATERIALS IN YOUR EYE:

- Use the Emergency Eye Wash Station
- Wash with clean water for at least 15 minutes. If irritation persists, seek medical attention.

On your skin:

- Wash skin thoroughly with soap and water.

In your mouth:

- Rinse mouth. Seek medical attention.

CHEMICAL HAZARDS**Ink, Solvent, and Oil Disposal**

- No ink should be put down the drain and sewer, this includes watercolor paint and acrylic inks (for Screenprinting) or oil-based inks (for Intaglio, Relief, and Monoprinting). It is best to scrape or wipe off any leftover ink into a rag or towel and disposed of in the appropriate receptacle. Any rags or towels that have oil on them should be placed in the red flammable cans.
- Solvents and grounds should never be put down the drain and sewer.
- Vegetable or baby oil should never be put down the drain and sewer.

Metal Type

via Letterpress Commons

<https://letterpresscommons.com/>

Type metal has lead in it, along with antimony and tin. People tend to stop listening after they hear the word "lead." There is no question that there are proven, known hazards that can be traced to lead exposure, but, with an understanding of how and

why lead enters the body, metal type can be handled safely for decades, just as it has been by 600 years worth of printers. A very small chemistry and biology lesson is needed to understand safe type handling.

There are many chemical forms of “lead.” The important distinction in this case is the difference between metallic lead, which is the form in type metal, and lead salts (oxides or carbonates), which were used in house and artists paints. In general, metallic lead is not biologically active. It doesn’t enter body through the skin, can only be inhaled if it is finely powdered (and even then acts more like a nuisance dust), and even if ingested in “bulk,” i.e. a piece of type, will pass through the gastrointestinal tract with little absorption.

Lead salts, however, are a different story. Most common ones, such as white lead, used in “flake” white oil paints and house paint, and red lead, used in some metal primers, are biologically active. They can be absorbed, even when bound in dry paint, through the lungs as dust, and via ingestion when eaten as flakes or dust. Their toxicity is particularly acute in children, which is the basis for the restrictions currently in place regarding paint formulations and remodeling activities. Summaries of the effects of lead salts on children and adults are readily available on the EPA website.

That said, how should you keep yourself safe when working with metal type? First and foremost are basic shop hygiene practices: don’t eat, drink, or smoke while you’re working. Wash your hands well before that sandwich. Wear an apron. Don’t put type in your mouth. Be particularly aware of any type that has a white chalky surface. That’s probably lead carbonate, with all its dangers. Seriously consider scrapping it. If you decide that you want to keep oxidized type you’ll need to clean it using a wet method; you don’t want to get that material airborne by blowing it off. And remember that the cleaning materials are now contaminated with lead as well.

EPA webpage on lead

<https://www.epa.gov/lead>

PHYSICAL HAZARDS & EQUIPMENT USE

You may only use equipment and areas you have been shown how to use by your instructor. This varies for each class. Always ask a faculty member for assistance if you are unsure of how to use a piece of equipment or how to do a particular process.

Printmaking Presses

Printing presses that are properly operated are safe to use. Never place your fingers under or near the rollers. Always be aware of where your fingers and hands are at all times when operating the press. Keep your hands away from the press bed or any moving parts when the press is in use. You should only have your hands on the handle or designated areas when operating the presses. Remove jewelry or secure loose

clothing or hair that could get caught in the press. Keep track of loose clothing, apron strings, and long hair. Never force anything through the presses.

Potter & Reprex Proofing Presses

via Letterpress Commons

<https://letterpresscommons.com/>

Hand cranked proofing presses are some of the safer machines in the print shop. Be aware of leaving stray things on the press bed, more to avoid damaging the press than damaging the operator. Do keep track of loose clothing, apron strings and long hair—many presses have exposed gearing that could catch wayward bits. Again, it seems obvious, but don't do anything silly that would put your hand under the cylinder.

TOOL SAFETY

- Keep carving tools sharpened, and carve away from your body.
- Do not place your hands or fingers in front of where you are carving.
- Use a bench hook or non-skid surface to help keep your hands and fingers safe.
- Take care with sharp points of the etching tools.

HANDLING TYPE CASES

- Ask for assistance when removing an entire case
- Slightly open the case below to help support the case from which you're working.
- No open toed shoes or sandals. Type or type cases can fall on your toes or feet and cause injuries.

RAG SAFETY

- Oil and solvent soaked rags can spontaneously combust and must be handled properly with care.
- All oil or solvent soaked rags and newsprint must be placed in a red bin.

BEFORE YOU LEAVE...

You have not finished working until you have cleaned:

- All oil-based ink is cleaned up with vegetable oil followed by Simple Green.
- Brayers and rollers thoroughly cleaned with no remaining ink or oil.
- Rollers cleaned and rags are properly disposed of in Safety Cans.
- Tables have been cleared of paper and other materials.
- Work surfaces have been wiped down with Simple Green.
- No squeegees, tape, ink, or solvents in the sinks..
- The last person to leave must turn off the lights, shut off any running water or electrical equipment.
- Double check the water is shut OFF.

- Double check the hot plate is OFF and temperature gauge is at zero.

RESOURCES

Gamblin Artist Colors

<https://gamblincolors.com/studio-safety/studio-safety-create-without-compromise/>

Letterpress Commons

<https://letterpresscommons.com/>

e. School of Design Makers Space (Sculpture Studio)
Studio Location: Room 111 The Barn
Open Shop Hours: Canceled

GENERAL SHOP RULES AND SAFETY PROCEDURES

- **Operation of power equipment is *only* permitted after proper instruction, with permission of the instructor or shop technician, and *only* when the instructor or other appropriate university personnel are present. Each student must check individually with instructor or shop technician before operating each machine for the first time.**
- Use of safety glasses/goggles is *required* anytime anyone in the room is using hammers, chisels, etc. or power tools. **All students must supply their own approved safety glasses.** No dark or reflective glasses are acceptable.
- Use of shop and equipment can only be used for projects associated with a School of Design course students are currently enrolled in. No personal projects.
- All students using the Sculpture Studio during open shop hours must sign-in and sign-out on the sheets provided by the shop supervisor.
- **No green or brown treated wood allowed inside the shop.**
- Spray paint, oil-based paints and varnishes are *not allowed* in the Building. The use of spray paint on the grounds outside the building is also *prohibited*.
- Personal power equipment is *only allowed* in the sculpture studio when classes are in session or during supervised open shop hours. Use of personal power equipment may also be restricted during open shop time. Check with instructor or shop supervisor before using any personal power equipment.
- Each student must clean up area around equipment, tables and floor surfaces where work was performed.
- Given safety concerns, the use of any electronic device will not be allowed by anyone who is operating a stationary or portable power tool. All devices need to be shut off. All cords associated with electronic devices should not be visible on an individual who is operating a power tool. Also, if an individual is using a personal listening/music device, in the room where others are operating power tools, it is recommended that only one ear bud be in place or volume be low enough to allow the individual the ability to be alerted in the event of an emergency.
- The use of dust masks is recommended when dust is present. Students need to supply their own N-95 dust masks. *Available at the SDSU Bookstore.*
- School of Design students who are using the shop for projects, other than sculpture projects for sculpture courses, must remove all materials and projects from the building when leaving the building.
- No eating or drinking inside the studio

GENERAL MACHINE SAFETY RULES

1. Safety glasses must be worn at all times when using power equipment.
2. Wear no loose clothing.
3. Tie back hair.
4. Keep machine tables clear of tools and materials.
5. Keep floor around machines clear of shavings, scraps, tools and materials.
6. Only the operator should be in the safety zone.
7. The operator should turn the machine on and off.
8. Be sure machine is turned off when you leave it.
9. Keep the guard in place and/or in the proper position.
10. Keep your mind and attention on the operation. Do not talk or look around.
11. Stop the machine before making adjustments.
12. Do not crowd around the machine when set ups are being made.
13. Do not distract persons who are operating machines.
14. Approach every machine with the assumption that it is running.
15. Please ask supervisor if you are unsure about any procedure or set up on any equipment in the studio.
16. Check with supervisor if you have any doubts regarding machine's performance or if blades or belts need replacement.

TABLE SAW

1. Do not saw freehand, and only saw when either rip fence or miter gauge is used.
2. Do not stand directly in front of or in line with the blade. In most cases, the operator will stand to the left of the blade.
3. Do not place hands above or behind the blades unless they are well protected by the guard.
4. Use the push stick when necessary.

BAND SAW

1. Do not stand to the right of the band saw.
2. Adjust the upper guide close to the stock.
3. Do not back the blade out of a cut.
4. Keep the fingers away from in front of the saw blade.
5. Use caution and be aware of where your hands are headed when cutting curves.

JIG SAW

1. Unplug before changing blades.
2. Install the blade with the teeth pointing down.
3. Adjust for tension by raising the tension sleeve the correct amount.
4. Turn the pulley over by hand before turning on the power.
5. Make sure the blade guide and hold-down are adjusted properly.

DRILL PRESS

1. Make sure the stock is clamped properly before drilling or boring.
2. Never attempt to use a hand auger bit in the drill press, use only drills and bits designed for machine use.
3. Always position the hole in the center of the table beneath the drill and place a piece of wood beneath the work to keep from drilling holes in the table.
4. Use brush to keep table free of sawdust.
5. Never attempt to stop the machine by taking hold of the chuck after the power is off.
6. On deep cuts, back bit out often to clean out the hole.

SANDER

1. Work must rest securely on table. Table can be angled, see instructor or shop technician.
2. Check rotation of belt for proper placement of work on table.
3. Use only light pressure - just enough to hold the work against the abrasive.
4. Sand parallel with the grain whenever possible to obtain a smooth finish.
5. Sand only dry wood.
6. Use a fixture to hold small pieces of wood when machine sanding (see instructor).

f. School of Design Online Photography**Studio Location:** Online + on site**GENERAL SAFETY PROCEDURES**

The digitally-based online art courses follow closely with the analogous in-person courses on health and safety policies. Online Digital Photography includes a section on the syllabus that details safety guidelines for taking photographs out in the field.

Photography isn't as dangerous as some other mediums, but it's still worth mentioning some important safety issues to remember throughout the semester:

1. Please obey all laws and local ordinances while you're taking your photographs. Also, ignorance of the law is not a good defense! If you're going out somewhere new to photograph, it's your responsibility to check on this. Maybe take a minute to search online for anything that might pertain to you in that area.
2. On a similar note, please do not trespass on private property! Unfortunately, a lot of really cool abandoned structures that are great for photos can also be incredibly dangerous and potentially problematic with trespassing. It's often unclear when and where it's okay to explore new places for photographs. When in doubt, try to ask permission or simply skip it if it seems risky. Your personal safety is your first priority.
3. I'll state that again: Your personal safety is your first priority! Sometimes it'll be tempting to put your body in odd places and positions to get a shot. Please do not take any unnecessary risks that may put you in physical danger. Stay aware of your surroundings!
4. Take care to avoid photographing anything that may be private or copyrighted. Your photographs could be considered an invasion of privacy if, for instance, you took a photograph looking into someone's window. For copyright issues, it's mostly a concern of photographing someone else's artwork in a way that could be reproducible. Generally, just use common sense and your personal discretion on these issues.

g. UNIVERSITY BUILDING EVACUATION PROCEDURES

Building Evacuation

If a fire alarm sounds or if asked to evacuate, leave the building immediately.

The purpose of evacuating a building is to remove the occupants from dangerous and potentially life-threatening conditions presented by:

- A fire
- A suspected explosive device
- A hazardous material release
- Air contamination
- Active shooter
- Other life-threatening situation

When evacuating a building:

- Remain calm
- Proceed to the nearest safe exit
- Do not use the elevators
- Assist disabled persons: if the person cannot be moved to the exit, ask the person to remain at that location, leave the building, and advise a firefighter or police officer of the person's location.
- Once outside, stay at least 500 feet from the building unless otherwise directed by a public safety official. Do not return until directed by a public safety official.

Campus Evacuation

An emergency requiring the evacuation of the SDSU Campus is likely to be part of a larger evacuation. It is important to follow evacuation instructions.

Evacuating in a vehicle the primary egress routes for those leaving the campus in a vehicle are:

- Medary Ave, North to the Hwy 14 bypass or South to the City of Brookings
- 11th Street East to 22nd Ave and then North to the Hwy 14 bypass or South to the City of Brookings
- 8th Street West to Medary or East to 20th Ave. then South to 6th Street

XIV. South Dakota State University School of Design | Studio Art EXIT SURVEY

1. Please indicate the studio art degree(s) and certificate(s) you expect to complete at SDSU. Indicate degree (studio art specialization), the year you expect to complete the degree and number of years it took to complete.

Degree/Program Certificate/Minor	Focus of Studies	Year Conferred
Number of years to complete degree	Years full-time	Years part-time

2. Please list your opinions regarding the following areas. (*N.O.* = *No Opinion*)

	Low Quality					High Quality
Overall quality of the SDSU School of Design (Studio Art)	1	2	3	4	5	N.O.
Quality of specific focus of studies in question 1 above	1	2	3	4	5	N.O.
Quality of SDSU overall studies outside of art/design	1	2	3	4	5	N.O.

3. Please list the full- and part-time art/design-related positions you have occupied while attending SDSU and the years in each position. (*If you have never held a full-time position in art/design, please skip to question 4.*)

Position	Employer, Location	Years
_____	_____	_____
_____	_____	_____
_____	_____	_____

4. Please list your present goals upon completing your degree (teach art, practice graphic design, attend graduate school, become a professional artist).

5. Please list your opinions regarding the quality of instruction at SDSU in the following areas: *(If you did not have any classes in a specified field, circle N.O. for No Opinion.)*

	Low Quality					High Quality		
Studio Art Foundations	1	2	3	4	5		N.O.	
Major Studio Area (Art or Art Education)	1	2	3	4	5		N.O.	
Minor Studio Areas (Art)	1	2	3	4	5		N.O.	
SGR and IGR	1	2	3	4	5		N.O.	
Teaching Methods/Art Education	1	2	3	4	5		N.O.	
Art/Design History	1	2	3	4	5		N.O.	
General Education/Liberal Arts	1	2	3	4	5		N.O.	

6. Please describe any course you think should be added for art/design majors/students at SDSU and explain why.

7. Please list any courses you were *required* to take that you think should not be required and explain why.

PLEASE NOTE: Questions 8 and 9 are only for those who undertook a senior exhibit or project while at SDSU. *If you did not do any of these, please skip to question 10.*

8. Do you feel that the breadth of your studies prepared you adequately for doing your senior exhibit or project?

Yes _____

No _____

9. Were your senior exhibit or project committee members helpful?

Yes _____

No _____

10. Given your major or professional emphasis, do you feel you had adequate opportunities to work in the following situations? (Circle appropriate response for each item.)

Independent studio work in your major	Yes	No	N/A
Collaborative projects	Yes	No	N/A
Participation in exhibitions	Yes	No	N/A
Internships/cooperative employment	Yes	No	N/A
Student teaching	Yes	No	N/A

11. What was the general influence of these working opportunities (question 10) on your personal career development?

	No Influence			Tremendous Influence		
Independent studio work in your major	1	2	3	4	5	N/A
Collaborative projects	1	2	3	4	5	N/A
Participation in exhibitions	1	2	3	4	5	N/A
Internships/cooperative employment	1	2	3	4	5	N/A
Student teaching	1	2	3	4	5	N/A

12. Would you recommend SDSU to someone considering studying art/design?

Yes _____

No _____

Please explain your answer:

13. What advice would you give to present art/design students in regard to preparation for a career in art/design? Emphasize your current career in art/design.

14. How important were the following elements in your decision to attend SDSU?

	Not Important			Very Important	
Location	1	2	3	4	5
Cost of tuition	1	2	3	4	5
Recommendations of a teacher	1	2	3	4	5
Recommendations of an acquaintance	1	2	3	4	5
Assistantship/Scholarship	1	2	3	4	5
Quality of education	1	2	3	4	5
Reputation of the school/department of art/design	1	2	3	4	5
Presence of particular faculty member(s)	1	2	3	4	5
"Portfolio Day" experience	1	2	3	4	5

15. Do you have any comments or suggestions regarding the School of Design?

OPTIONAL

Name

Phone

Address

City/State/Zip

Email Address

Thank you for taking the time to complete this survey. Please return it to:

South Dakota State University / School of Design

101 Grove Hall, Box 2802 / Brookings, SD 57007

STUDENT:		ART 201 First Review / 100 total points *Note to faculty: please total points					
GRADE:		A (25-23 points)	B+ (22 points)	B (21 points)	C (20-18 points)	D (17-16 points)	F (below 15)
CRITERIA 25 points each		EXCEEDS EXPECTATIONS, EXCEPTIONAL	MEETS ALL EXPECTATIONS, VERY SOUND EFFORT	MEETS EXPECTATIONS, SOUND EFFORT	SATISFACTORY, IMPROVEMENTS NEEDED	UNSATISFACTORY, SIGNIFICANT IMPROVEMENTS NEEDED	UNACCEPTABLE
Media & Technical Control The technical control, craft, and presentation of the medium and materials are all clearly understood throughout the work. Unique selection and use of design and materials were employed. The presentation of your work is clear and professional. Appropriate time management is evident.							
Content & Concepts Artwork demonstrates a level of challenge and imagination within the construction and resolution of projects. The approaches to problem solving, research, and visual organization are unique and challenging. The level of understanding is clear, effective, and inventive. Student developed sensitivity in the development of content & concepts.							
Discussion Engagement & Initiative Student exhibits an independent ability to think through concepts and ideas presented within the portfolio and critique. Student has developed a deeper understanding of their work and ideas through this process. Level of initiative exhibits depth. Appropriate time management is clear.							
Written Materials Responses are deeply thoughtful. The writing shows obvious personal awareness and a heightened appreciation for reflection on the topics. The dossier is polished, complete, and thorough. Appropriate time management is clear. <i>The 201 dossier includes 4 documents: activities and personal statement, resume, and image list.</i>							
Comments							

STUDENT:		ART 301 Second Review / 100 total points *Note to faculty: please total points					
GRADE:		A (25-23 points)	B+ (22 points)	B (21 points)	C (20-18 points)	D (17-16 points)	F (below 15)
CRITERIA 25 points each		EXCEEDS EXPECTATIONS, EXCEPTIONAL	MEETS ALL EXPECTATIONS, VERY SOUND EFFORT	MEETS EXPECTATIONS, SOUND EFFORT	SATISFACTORY, IMPROVEMENTS NEEDED	UNSATISFACTORY, SIGNIFICANT IMPROVEMENTS NEEDED	UNACCEPTABLE
Media & Technical Control The technical control, craft, and presentation of the medium and materials are all clearly understood throughout the work. Unique selection and use of design and materials were employed. The presentation of your work is clear and professional. Appropriate time management is evident.							
Content & Concepts Artwork demonstrates a level of challenge and imagination within the construction and resolution of projects. The approaches to problem solving, research, and visual organization are unique and challenging. The level of understanding is clear, effective, and inventive. Student developed sensitivity in the development of content & concepts.							
Discussion Engagement & Initiative Student exhibits an independent ability to think through concepts and ideas presented within the portfolio and critique. Student has developed a deeper understanding of their work and ideas through this process. Level of initiative exhibits depth. Appropriate time management is clear.							
Written Materials Responses are deeply thoughtful. The writing shows obvious personal awareness and a heightened appreciation for reflection on the topics. The dossier is polished, complete, and thorough. Appropriate time management is clear. <i>The 301 dossier includes: artist statement, resume, and image list.</i>							
Comments							

ART 401 Thesis Exhibit • 200 points				STUDENT NAME			
FACULTY EVALUATOR:				DATE OF REVIEW:			
SCORE	/ 200 points	A (25-23 points)	B+ (22 points)	B (21 points)	C (20-18 points)	D (17-16 points)	F (below 15)
CRITERIA 25 points each		EXCEEDS EXPECTATIONS	MEETS ALL EXPECTATIONS	MEETS EXPECTATIONS	IMPROVEMENT NEEDED	UNSATISFACTORY	UNACCEPTABLE
Media & Technical Control The technical control, craft, and presentation of the medium and materials are all clearly understood throughout the work. Unique selection and use of design and materials were employed. The presentation of your work is clear and professional. Appropriate time management is evident.							
Exhibition Installation & Design The exhibition installation and design is professional, polished, and executed with care. Work is presented and hung or installed with intention and understanding.							
ART 401 Dossier The statement and documents are deeply thoughtful and thorough. The writing shows obvious personal awareness and a heightened reflection on the work and content. The dossier is complete and thorough. Appropriate time management is evident. <i>Evaluate: artist/designer/or teaching philosophy statement, resume, and image list.</i>							
Art History Paper/Abstract The paper is deeply thoughtful and thorough. The writing demonstrates a unique viewpoint, and involves a complex approach to discussing the topic with appropriate research. Appropriate time management is evident.							

TOTAL POINTS	A (50-45 points)	B+ (44 points)	B (43-40 points)	C (39-35 points)	D (34-30 points)	F (below 29)
CRITERIA 50 points each	EXCEEDS EXPECTATIONS	MEETS ALL EXPECTATIONS	MEETS EXPECTATIONS	IMPROVEMENT NEEDED	UNSATISFACTORY	UNACCEPTABLE
<p>Portfolio of Work Presented in Thesis Exhibit Work demonstrates a level of challenge, inventiveness, and imagination within construction and resolution. The imagery and approach to problem solving or research are unique and challenging. A range of skills is demonstrated throughout the exhibit. The level of personal understanding is clear and effective.</p> <p>The work in the exhibit demonstrates advanced skill in the student's major. The student has developed sensitivity in the development of content & media. Appropriate time management is evident.</p>						
<p>Discussion Engagement & Initiative in Review Student exhibits an independent ability to think through concepts and ideas presented within the portfolio and critique. The student has developed a deep understanding of their work and ideas and was able to communicate this content through the thesis exhibit review.</p>						
<p>Comments Evaluation of Student's Strengths & Weaknesses</p>						