

# Department of Art STUDENT HANDBOOK



EDINBORO UNIVERSITY OF PENNSYLVANIA  
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# Welcome Message

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You have already made the first important step on the path towards your career. The Department of Art at Edinboro University has a wide array of choices to expand your creativity and to build well-rounded artists. There is a tremendous amount of support in the form of art clubs and activities, accessible faculty and various support services to ensure your success as a student and growth as an artist/educator/historian. We look forward to getting to know you.

It takes determination, focus, collaboration and discipline to make your career in the arts come true. Notice talent wasn't mentioned. Hard work is far more important to your success. Talent grows with experience and your classes will provide you with ample opportunity to showcase your work ethic and ability to absorb new ideas.

So join clubs, attend art events, volunteer for extracurricular arts projects and events, talk your friends in to piling in a car and heading for the museums of Erie, Pittsburgh, Cleveland, Buffalo and Toronto. Take advantage of club-sponsored trips to New York and Ottawa. Make the most of all that the faculty, the clubs, the department, the university and the region have to offer you. Your dream career depends on it.

# Art Department

## MISSION

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The Art Department has the responsibility to prepare well-trained artists, art educators and art historians. A wide range of studio and academic offerings exists in each degree area and emphasizes the development of visual literacy, knowledge and skills to meet the demands of individual professional disciplines. The department promotes student success, keeping pace with developing technologies while valuing and providing a fundamental core program in the arts.

### **The Art Department of Edinboro University is dedicated to developing and maintaining:**

- The highest level of instruction in all areas
- An excellent and balanced curriculum of sufficient breadth and scope in each of our programs
- A strong faculty from various artistic and geographical backgrounds, who remain active and vital in their teaching disciplines
- An exciting, creative, and intellectually stimulating environment for the artist in training
- A facility conducive to the attainment of new skills and knowledge
- A motivated administration and staff whose preparation and philosophy enable students to realize their full potential
- Cultural experiences through art events and art study trips, both regional and abroad
- A generous yet realistic admissions standard to serve as many prospective students as is practical
- Connections with students, faculty, and staff, past and present
- The conviction that artists and the arts are essential to the community and society in general
- A thriving graduate program, in keeping with one of the university president's 16 key priorities

# Statement

## OF PURPOSE

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This handbook is a resource for students and faculty in the Art Department of Edinboro University of Pennsylvania. All students advance from the foundations program into the concentrations programs having met a consistent set of standards. This handbook has been compiled to insure that students in the foundations have a common experience and are prepared to meet its academic standards of the freshman year as well as those necessary for entry into the chosen concentration.

The philosophy of the foundations program is included to clarify the goals and expectations for each course. An overview of the philosophy of each concentration is included in the degree sections, as well as entry requirements for each concentration. Specific requirements of the entry reviews vary; this handbook will help you to understand what information the faculty will look for when reviewing your portfolio. It is important to understand that the process of building the skills necessary for entry into the concentrations begins in the first semester of your freshman year.

An art vocabulary is included to assist in standardizing definitions and application of these terms.

# Foundations PROGRAM

## DESCRIPTION & GOALS

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### **abstract**

In art, the treatment of form that strays from realism, in which forms are reduced or simplified to essential geometric or organic elements, and where an original associative subject is implied.

### **abstraction**

The act of representing form by reducing or simplifying form to essential geometric or organic elements, and where the original associative subject is implied. A work of art that is produced by this process.

### **actual shape**

A clearly defined area, with visible contours (as opposed to an implied shape).

### **analogous color**

A hue which is adjacent to another hue on the color spectrum or color wheel (for example, yellow-orange and red-orange are both analogous colors to orange).

Edinboro's foundation program intends to bring a beginning artist to an initial understanding of thinking in terms of visual abstraction, learning observational skills, mastering the basics of the formal vocabulary, learning how to analyze and talk about visual phenomena, building an initial connection to the greater visual tradition, and being able to clearly communicate visually-based thinking in a variety of media.

Foundation courses are not discipline specific in nature. They are purposely designed to be quite the opposite. They serve as a general introduction to concepts integral to all the disciplines that the Art Department offers. In addition to materials and technical concerns, a point of emphasis in the curriculum is critical thinking and the development, testing and revision of ideas. Another is the development of critical perception in a culture which is now dominated by the visual. The foundations faculty aim to increase student sensitivity and conscious awareness of phenomena such as the relative nature of color, the particular measure of space, and the ways in which our perception can alter meaning. This is intended as a first exploration into the fusion of the visual culture with the world of ideas.

Currently, the foundation studio courses consist of two-dimensional design, three-dimensional design, first semester drawing and second semester drawing. Two new half-courses, held conjointly, will be offered beginning in the 2009-2010 academic year: Color and 4D Design. Each of these courses meets specific goals, which are enumerated in course outlines and syllabi. The courses complement and reinforce each other, and their effect is cumulative and unfolds over time. These freshman-year studios provide a strong base upon which all of the discipline-specific coursework of the Art Department rest. They foster interdisciplinary dialogue by introducing a common vocabulary, and provide a transitional period of growth and reflection preparatory to beginning major concentrations.

# Foundations PROGRAM

## DESCRIPTION & GOALS CONT.

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### **approximate symmetry**

The use of similar imagery on either side of a central axis. Each side of the artwork may be very close in appearance, but they are varied to prevent visual monotony.

### **assemblage**

An artistic composition made by combining scraps and found materials (see collage)

### **assimilation**

The optical blending of visual elements due to their visual similarity or lack of visual contrast.

### **asymmetry**

Having unlike or non-corresponding appearances. Without symmetry. An uneven or irregular distribution of visual elements within a composition on either side of a central axis.

These courses are the first and only universally taken set of art courses wherein students experience a sense of near limitless possibility in deciding their chosen art field. Students learn what an artist's life is, how to solve problems visually, what a critique is, how to participate in critiques on both formal and conceptual terms, and to redefine themselves as competent in a wide spectrum of activities. As students gain observational skills, they literally see the world differently, experience it differently, and so, think about it differently. It is genuinely exciting to watch this development in freshmen, and it is an essential element of the success of this program.

Edinboro University recommends that all students pursuing a degree in the Art Department own a laptop computer and Adobe Creative Suite 4 (CS4) Design Premium Software.

Minimum laptop recommendation for all art students (except those concentrating in Film/Video, Animation, and Computer Animation) are as follows:

13" Mac Book  
2.0 GHz  
Intel Core 2 Duo  
2GB DDR2 Memory  
120GB hard drive

Minimum laptop recommendation for art students concentrating in Film/Video, Animation, and Computer Animation are as follows:

Platform: PC or MAC  
17" screen  
2GB RAM  
120 GB hard drive



# Foundations

## COURSE OF STUDY

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### **atmospheric perspective**

The gradual reduction in scale, detail, and value contrast, used to in representational art to create the illusion of pictorial space and spatial recession.

### **background**

Refers to the space or forms in the rear of the picture plane. In non-objective art, there is no literal background, although certain elements may appear to recede on the picture plane.

### **balance**

A principle of design. A sense of equilibrium achieved through implied weight, attention, or attraction, by manipulating the visual elements within the picture plane, in order to achieve unity.

### **Bauhaus**

A German institute of design that flourished between World War I and World War II. The Bauhaus attracted many leading experimental artists in both two- and three-dimensional fields.

## FOUNDATIONS CURRICULAR STRUCTURE

### *First semester:*

Drawing I

2-Dimensional Design or 3-Dimensional Design

Art History Survey or Color/4D

### *Second semester:*

Drawing II

2-Dimensional Design or 3-Dimensional Design

Art History Survey or Color/4D

## FOUNDATIONS COURSE OVERVIEWS

### 2-Dimensional Design: ART 101

2D Design is essentially a course in composition and visual literacy.

It covers the elements of design and the principles of organizing a picture plane. The ability to manipulate elements on a picture plane for optimal expressive effect is expected of all artists, and 2D Design is the first course in this lifelong exploration.

### 3-Dimensional Design: ART 102

3D Design offers a general introduction to the issues involved with form in space. It emphasizes visual decision-making and the development of processes by which students can think by making things. Students learn tool skills, improve eye-hand coordination, think abstractly, and work toward the development of visual analysis and articulation skills.

(cont.)

# Foundations

## COURSE OF STUDY CONT.

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### **biomorphic shape**

An irregular shape that resembles the naturally developed curves found in live organisms.

### **chroma**

A quality of color combining hue and saturation.

### **chromatic**

Pertaining to the presence of color; color phenomena, or sensations. (Example: monochromatic refers to a design created with one color.)

### **chromatic neutral**

A mixed hue of indiscernible color and low intensity; a neutral that has been created by mixed hues, rather than a grey produced by mixing black and white.

### **collage**

1. The combining of various materials, such as newspaper, cloth, or wood, onto the surface of the drawing.

2. A composition which includes these elements.

## **FOUNDATIONS COURSE OVERVIEWS (cont.)**

### **Drawing I: ART 106**

Drawing I introduces students to visual language and communication through two primary means: the development of each student's perceptual abilities, and the development of each student's ability to organize visual information coherently. Sighting skills, technical and media introductions and compositional decision-making are covered while reinforcing concepts, vocabulary and skills in the design courses.

### **Drawing II: ART 107**

Following the development in Drawing I of essential perceptual and compositional skills, greater emphasis is placed on the comprehensive creative process, from the development of a visual idea, to the research and expansion of that idea, to the execution of a visual solution, to the critical analysis of that solution.

# Entry into the

## CONCENTRATIONS

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### **color**

The visual perception of the quality of light reflected from the surface of objects. Pigmented colors absorb certain light wavelengths while reflecting those that define their hues.

### **complementary color**

A hue which is opposite to another hue on the color spectrum or color wheel (for example, orange is complementary to blue).

### **composition**

An arrangement of the visual elements within the picture plane, according to the principles of design, in order to achieve unity. Used interchangeably with design.

### **contour**

In art, line that defines the exterior and interior edges of a form.

Edinboro does not require portfolio reviews prior to admission to the university. However, in order to enter the concentration of your choice, the faculty in that area review a required list of artwork during the sophomore year, after the completion of foundations coursework. This provides all incoming freshman with a chance to succeed while developing their skills during the critical foundations year.

**For a full description of each concentration, its faculty, examples of student work, and more, follow these links:**

**[EUP homepage](#) > [Academics](#) > [Art Department](#) > [Degree Programs](#)**

This is where you will find program sheets.

**[EUP homepage](#) > [Academics](#) > [Art Department](#) > ["For More Info Click Here"](#)**

The Art Department's web pages are where you can access full descriptions of each concentration, faculty, examples of student work, and more.

What follows is an outline, by degree program, of what the concentrations within that program require for portfolio review.

# BFA in Applied MEDIA ARTS

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## **contrast**

A relationship of visual elements characterized by differences of appearance.

## **cross-hatch line**

In art, a technique in which value is created by building up areas of crossing linear strokes called hatch marks.

Hatch marks are usually short, straight linear strokes.

## **curvilinear**

Stressing the use of curved lines; as opposed to rectilinear, which stresses straight lines.

## **design**

A composition in which the visual elements are arranged according to principles, in order to achieve an objective. Synonymous with composition. The act of organizing the visual elements.

This is a general professional degree program which offers the following concentrations: Cinema, Graphic Design and Photography. The Cinema concentration permits students to focus in one of three tracks: Film/Video, Computer Animation or Traditional Animation.

One distinctive goal of the AMA area is to provide students with the knowledge, skills and dispositions required for an entry-level professional position in their chosen concentration. As such, the curriculum aims to address the rapidly evolving standards of the various fields.

## **CINEMA Concentration**

Portfolio requirements:

### **Concentration in Cinema –focus in Traditional Animation**

Complete the proper application for candidacy form and submit it with your portfolio no later than midterm prior to enrollment in ART 353 Intermediate Animation.

*Candidates must submit:*

- 3 projects completed in ART 268 Beginning Animation
- 5 drawings completed in ART 106 or 107, Drawing I or II
- 3 projects completed in ART 101 2-D Design
- optional additional project of student's choice

### **Concentration in Cinema –focus in Computer Animation**

Complete the proper application for candidacy form and submit it with your portfolio no later than midterm prior to enrollment in ART 348 Computer Animation II. Decisions will be made prior to the scheduling period .

# BFA in Applied

## MEDIA ARTS CONT.

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### **design principles**

The rules or guidelines under which the visual elements are organized in order to achieve a desired visual response.

### **dominance**

The state of one or more visual elements assuming greater importance or emphasis than the other elements within a composition. In such an arrangement, the lesser visual elements are subordinate.

### **dynamic**

Having an active visual quality. A dynamic drawing contains an arrangement of marks, shapes, or other visual elements that lead the eye about the entire picture plane, at times suggesting motion. Opposite of static.

### **economy of means**

In art, the idea that compositional focus, clarity, and strength result from simplification and a reduction of distracting excess.

### *Candidates must submit:*

3 projects completed in ART 347 Computer Animation I  
4 projects completed in ART 268 Beginning Animation  
5 drawings completed in ART 106 or 107, Drawing I or II  
3 projects completed in ART 101 2-D Design  
optional additional project of student's choice

### **Concentration in Cinema - Film/Video**

Complete the proper application for candidacy form and submit it with your portfolio no later than midterm prior to your second semester in ART 367 Intermediate Film/Video Production.

### *Candidates must submit:*

3 projects completed in ART 267 Introduction to Film Video  
1 project complete in ART 367 Intermediate Film Video  
2 drawings completed in ART 106 or 107, Drawing I or II  
3 projects completed in ART 101 2-D Design  
optional additional project of student's choice

### **GRAPHIC DESIGN Concentration**

Portfolio requirements:

Complete the proper application for candidacy form and submit it with your portfolio no later than midterm, prior to enrollment in ART 359 Principles of Type.

*Candidates must submit* the following actual work in a 20 x 26 red fiber portfolio, or any 23 x 26 or larger zippered portfolio to a ART 330 Graphic Design Studio Skills Professor. Clearly write your name on the outside of the portfolio, and on all projects submitted.

# BFA in Applied

## MEDIA ARTS CONT.

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### **emphasis**

A design principle which holds that visual elements or areas within a composition may become dominant due to their uniqueness or arrangement with the other elements.

### **expressionistic**

Relating to a style or approach to markmaking in which the artist seeks to describe feelings, emotions, or experience rather than to treat the subject objectively. Related to expressionism.

### **figurative**

Art that represents the human figure or other recognizable objects as visual elements or symbols, as opposed to abstract art. (See representational.)

### **figure**

In art, an object or positive form, including the human form. A mark is also considered a figure on the picture plane.

5 projects completed in ART 256 Introduction to Graphic Design

5 projects completed in ART 101 2-Dimensional Design

3 drawings completed in ART 106 or ART107 Drawing I or II

5 projects completed in ART 358 Intro to GD Software

2 projects completed in ART 358 if currently enrolled

2 projects completed in ART 330 Studio Skills

Complete test administered in ART 330 Studio Skills and print

Submit above projects as .pdf files on cd labeled: your name, F2007,

GD/NASAD. Label project files course number, project (ART 256, Grid 1)

### **PHOTOGRAPHY Concentration**

Portfolio requirements:

Complete the proper application for candidacy form and submit it with your portfolio no later than midterm prior to enrollment in ART 351 Intermediate Photography I.

*Candidates must submit:*

10- 15 finished prints (need not be matted) in a professional portfolio box.\*

\*Prints will be spotted and otherwise produced to the student's best print quality abilities. The portfolios will be accompanied by an artist's statement, and be judged according to the overall creative and conceptual abilities demonstrated, as well as the technical quality of the individual prints.

# BFA in Studio ARTS

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## **figure/ground**

The relationship of positive and negative elements within a composition. The inseparable interrelationship of elements on either side of an edge; seeing the surrounding area or shape as an integral part of any subject, the equivalence of complementary elements on the picture plane.

## **foreground**

The area of a picture or representation nearest to the viewer. The foreground correlates to the lower area of the picture plane. In non-objective art, there is no literal foreground, although certain elements may appear to advance on the picture plane.

## **form**

1. An object or structure.
2. Referring or relating to the visual qualities or arrangement of the visual elements.

The BFA in Studio Art is a professional degree program which offers the following Fine Art or Craft concentrations: ceramics, drawing, jewelry, painting, printmaking, sculpture, weaving and wood.

The Studio Art program emphasizes the development of skills and knowledge to meet the demands of personal and professional endeavors. Outcomes are assessed by creative work, exhibition, and successful entry into a related field or graduate program.

## **CERAMICS Concentration**

Portfolio requirements:

Complete the proper application for candidacy form and submit it with your portfolio no later than midterm prior to the semester before enrolling in your second semester of ART 315 Intermediate Ceramics.

*Candidates must submit:*

Four pieces completed in ART 216 Ceramics I

Four pieces completed in ART 217 Ceramics II

Pieces from ART 315 Intermediate Ceramics- if possible slides or digital images of 3 projects completed in ART 102 Design-3Dimensional

3 drawings completed in ART 106 or ART 107 Drawing I or II

\*Candidates must have taken Ceramics under at least 2 different Edinboro Faculty members at the time of application.

## **DRAWING Concentration**

Portfolio requirements:

Complete the proper application for candidacy form and submit it with your portfolio no later than midterm prior to enrollment in second semester of ART 307 Intermediate Drawing. Successful Candidates Must have a GPA of 2.5 or higher in Foundations and Introductory level art courses.

### **formal**

Of or concerned with the outward form or appearance, distinct from content or subject matter. Concerning the aesthetic qualities or appearance.

### **general to specific**

A principle or method of art-making which maintains that basic visual relationships should be clearly and effectively established before more intricate or detailed elements are added.

This method of art-making emphasizes the use of integrated, simplified forms as the underlying structure for the entire composition.

### **genre**

In visual art, refers to a kind or style of work, typically a type of subject matter (still life, landscape, etc.).

### **geometric**

(Of a design or form) characterized by regular shapes, usually triangles, rectangles, or circles.

### *Candidates must submit:*

2 examples of 2-D Design

2 examples of 3-D Design

4 examples from Foundation Drawing

2 examples from Intermediate Drawing

1 example of student's choice

Attach a short statement (one or two paragraphs) describing why you seek drawing as your concentration.

## **JEWELRY/METALS Concentration**

Portfolio requirements:

Complete the proper application for candidacy form and submit it with your portfolio no later than midterm prior to enrolling in ART 319 Intermediate Metalsmithing.

### *Candidates must submit:*

#### **EITHER**

4 projects created in ART 211 Jewelry Fabricating

2 projects created in ART 215 Jewelry Casting

#### **OR**

2 projects created in ART 211 Jewelry Fabricating

4 projects created in ART 215 Jewelry Casting

## **PAINTING Concentration**

Portfolio requirements:

Complete the proper application for candidacy form and submit it with your portfolio no later than midterm prior to enrolling in ART 232 Painting II. Successful Candidates Must have a GPA of 2.5 or higher in Foundations and Introductory level art courses.



### **Gestalt,**

#### **Gestalt psychology**

A German word for “form”, defined as an organized whole in experience. The Gestalt psychologists, about 1912, advanced the theory which explains psychological phenomena by their relationships to total forms rather than their parts. In art, Gestalt refers to the theory that we respond to a work of art by the totality of the visual elements, rather than the individual parts.

### **ground**

1. The surface upon which the artist works. 2. The negative space between positive forms, or the plane upon which objects are situated (the picture plane).

### **harmony**

The quality of relating the visual elements of a composition. Harmony is achieved by the repetition of characteristics that are the same or similar. These factors create a pleasing visual interaction.

#### *Candidates must submit:*

2 examples of 2-D Design

2 examples of 3-D Design

4 examples from Foundation Drawing

2 examples of painting from observation from Painting-1

1 example of student's choice

Attach a short statement (one or two paragraphs) describing why you seek painting as your concentration.

### **PRINTMAKING Concentration**

Portfolio requirements:

Complete the proper application for candidacy form and submit it with your portfolio no later than midterm prior to enrolling in ART 325 Intermediate Printmaking.

#### *Candidates must submit:*

3 prints completed in ART 221 Printmaking I

3 projects completed in ART 101 2-Dimensional Design

3 drawings completed in ART 106 or ART 107 Drawing I or II

### **SCULPTURE Concentration**

Portfolio requirements:

Please complete this form fully and submit with your portfolio no later than midterm prior to enrolling in ART 227 Sculpture II.

#### *Candidates are encouraged to submit:*

A project completed in ART 226 Sculpture 1

Slides or digital images of 3 projects completed in ART 102 Design- 3Dimensional

3 drawings completed in ART 106 or ART 107 Drawing I or II

### **hatch marks**

Short parallel, adjacent lines that are perceived as value in a drawing. Hatch marks can also be used to indicate the quality of planar surfaces, and to imply contours.

### **horizontal**

Parallel to the plane of the horizon, at right angles to the vertical.

### **hue**

Designates the common name of a color and indicates its position in the spectrum or on the color wheel. Hue is determined by the specific wavelength of the color in a ray of light. A color (red, blue, green, etc.).

### **illusionistic space**

The pictorial representation of three-dimensional space on a two-dimensional surface.

In non-objective art, there is no literal space, although certain elements may appear to advance or recede within the composition.

## **WOOD Concentration**

Portfolio requirements:

Complete the proper application for candidacy form and submit it with your portfolio no later than midterm prior to enrolling in ART 237 Wood Furniture II.

*Candidates must submit:*

1st project completed in ART 236 WOOD FURNITURE 1

slides or digital images of 3 projects completed in ART 102

Design-3 Dimensional

3 drawings completed in ART 106 or ART 107 Drawing I or II

# BS in Art

## EDUCATION

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### **implied**

A suggested or invisible element, such as line.

A (line, shape) whose direction continues beyond where the (line, shape) stops.

An implied line or shape is conceptually completed by the viewer based upon the movement that is suggested by the visible elements. See Gestalt.

### **intensity**

The relative brightness or vibrancy of a color. Pigments have a characteristic intensity which is altered when other pigments are mixed with it, or seen in proximity to it.

A vivid color is of high intensity, and a dull color is of low intensity.

### **intermediate color**

A color produced by the mixture of a primary color and a secondary color.

### **line**

One of the visual elements. A mark made by a drawing implement upon a ground.

The Art Education program provides a high level of instruction with faculty who are committed to providing an intellectually stimulating environment for pre-service art educators. The program prepares pre-service art educators with breadth and scope in artistic expression and curriculum development. In addition, the program emphasizes the extent to which art and artists benefit community and society with a variety of cultural perspectives and experiences.

Entry into the Art Education is by state-mandated gateways and candidacy. Eligibility for candidacy proceeds in the following manner:

**Before applying for candidacy, a student must have completed ALL of the following:**

At least 45 credit hours including current semester; Minimum QPA of 2.8 at time of application (will need 3.0 to graduate); Pass PRAXIS I (Reading Writing and Math) as soon as possible; Attend one 2-hour Career Development Workshop (posted each semester); All of the following courses: ENG 101 or 102, English Literature course, Two Math courses at 100 level or above, ARED 250 Sophomore Field.

Note: Students should apply for candidacy during the semester (Oct 1, March 1) in which they complete all candidacy requirements.

**Sophomore Year:** Apply for Teacher Candidacy. Candidacy applications are available in the art office.

**Junior Year:** Take ARED 314, followed by ARED315. You must be accepted into candidacy before taking ARED 315. These courses must be completed before taking Junior Field Experience. SPED 330 is taken after candidacy, preferably with Junior Field.

### **local color**

The use or application of objectively observed color to an observational or representational artwork, typically used to depict form and light as visually perceived.

### **local value**

The objective tone of an observed form or subject, as it actually appears in relation to other tones.

### **mass**

In art, the representation or illusion of a form's expanse (which can include weight, volume, and density).

### **media**

In visual art, refers to the materials that the artist uses to create a work of art.

### **middle ground**

The area in pictorial space that is situated between the foreground and the background, located at a middle distance from the viewer.

In non-objective art, there is no literal space, although certain elements may appear to occupy a middle ground.

**Before Student Teaching:** Pass PRAXIS II (Fundamental Subjects Content Knowledge, and Art Content Knowledge), Junior Field should be completed, clearances obtained for Act 34 (Criminal Background Check), Act 151 (Child Abuse Clearance), and a negative TB test result. Time your clearances: they are effective for twelve months only. Forms are available in the Student Teaching Office at 152 Miller Research Learning Center, or at [www.psp.state.pa.us/patch/site/default.asp](http://www.psp.state.pa.us/patch/site/default.asp), or at [www.dpw.state.pa.us](http://www.dpw.state.pa.us).

**Student Teaching:** Students cannot make their own field or student teaching placements. Students should not contact schools directly. Students who ignore this policy will not receive any placement they arrange.

**Certification:** Apply for certification and submit a graduation card at the beginning of the last semester of your program. Certification forms may be obtained and returned to Miller 152. Graduation cards may be obtained and returned to Student Services in Hamilton Hall.

This is a summary of the path you will follow in the BS program for Art Education. More information is included on the program sheets for your degree, located in the Art Office or online, in the university catalog (where an eight-semester sequence of classes is listed), and informally from your advisor. Your progress may be charted online using the degree evaluation tool. There are advisors who specialize in Art Education majors, and you may request one if needed.

There is another path to becoming an art teacher if it suits you. Some students choose to enter a BFA program (either Studio Arts or Applied Media Arts) and take all the course requirements for certification as well. Some instructors refer to this as the BFA plus TC, but it is not a degree program, per se. It is simply another way to make yourself eligible to become a certified teacher. If you choose this path, you'll want to do three things: make your choice as early as possible (to minimize or eliminate extra semesters necessary to graduate), announce your intention to both your advisor and the art office, and stay in regular contact with your academic advisor.

### **modulated (color)**

A color surface that is characterized by frequent shifts of hue. In a non-objective design, modulated colors may optically mix to create a particular color sensation. Values may also be modulated to optically mix and create a value sensation. (See pointillism.)

### **movement**

A principle of design. Relating to the organization of marks or visual elements within the picture plane, in order to direct the viewer's eye as it scans the picture plane.

### **negative space**

The unoccupied or empty areas within a picture plane, which are situated between the positive elements. If the negative shapes are organized and controlled within the picture plane, they can function as design elements or shapes.

Your advisor and the art education faculty can help you understand the relative merits of being in one program versus the other.

The Art Education program is engaged in a number of pre-professional activities to help ensure student success. There is a very active art education club, and attendance at professional conferences is encouraged and organized. Classroom visits, relationships with cooperating teachers and student teaching are important experiences which occur at appropriate intervals in your education

# BA in Art History

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## **neutral**

Having no discernible hue; typically refers to a low-intensity mixture of hues. A hue may be neutralized by the addition of its complement so that the original sensation of hue is lost or grayed.

## **non-local color**

The subjective use or application of color to an observational or representational painting, typically for expressive purposes.

## **non-objective**

A type of art that is not derived from anything visually perceived by the artist. The visual elements, their organization, and their treatment by the artist are personalized. Consequently, they are not associated by the viewer with natural forms or objects.

The Art History area aspires to offer a strong background in the history of western and non-western art for majors as well as to provide a firm foundation in art history for the department's Studio, Applied Media and Art Education majors. Courses prepare students to develop visual and critical vocabularies, expose them to art theory, criticism and methodologies, and provide them with a sound grounding in art's social context. The Bachelor of Arts degree and the minor in Art History provide students with a general knowledge of western and non-western art, preparing graduates to pursue advanced degrees in art history or museum studies. Internships have helped students train in museum administration, establish digital image banks and perform art appraisals.

# Art Department

## INFORMATION & POLICIES

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### **non-representational**

Artwork encompassing non-recognizable imagery that varies from pure abstraction (implied forms that are derived from recognizable objects) to non-objective (non-recognizable forms derived from the imagination).

### **objective**

The opposite of subjective. In art, that which is based upon physical actuality or optical perception. Such art tends to appear natural or real.

### **organic shape**

A shape whose contours relate to nature, having free-flowing or biomorphic qualities rather than geometric.

### **orientation**

Referring to the position of a form or the picture plane. (i.e. horizontal, vertical, diagonal)

### **Academic Advising and Counseling**

You have been assigned an academic advisor in the art department. Your advisor's office number and hours are posted in each art building. Stop by or make an appointment to meet your advisor well in advance of the registration season, even if only to say hello and introduce yourself. Your advisor will help you navigate your way through the program of your choice in a timely manner and untangle any confusions you may have. Most of your needs can be handled by your advisor, but it may be necessary to seek tutoring or career counseling at some point. Help in this regard may be found at Academic Support Services: 732-2218 and the Center for Career Services: 732-2781. Other potentially useful offices are the Office for Non-Traditional Students: 732-5555 and the Office for Students with Disabilities: 732-2462.

### **Accreditation**

The art department is fully accredited by the National Association of Schools of Art and Design (NASAD).

### **After Hours Passes**

To work after 9pm in Hamilton Hall, students must obtain an after hours pass each semester from the campus police, located in Earlley Hall. Bring your Edinboro ID when you visit the police station. It is necessary for you to be in the building by 9pm; you will not be able to enter after that time. Passes are not needed for any other art building. Either the studios are open 24 hours, or there are monitored labs which may not be utilized after hours.

### **Art Clubs**

There are a great variety of vibrant student clubs within the art department, and you are strongly urged to join one or more during your freshman year. In addition to enlarging your social circle, with discipline-specific clubs you will get an advance look at your chosen concentration. Ideally, it will help you to understand what you're working towards and to make necessary connections. Sometimes, it helps you to decide on a more appropriate choice. In either case, it is time well spent. Across all disciplines, the Student Art League is invaluable in enriching the environment for art majors, and joining will teach you valuable organizational skills.

# Art Department

## INFORMATION & POLICIES CONT.

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### **parallel**

(Of lines or planes) that exist side by side and having the same distance continuously between them.

### **pattern**

Any composition with a repeated visual element and/or design. These may be varied, and often produce interconnections and directional movements.

### **perpendicular**

Situated at a right angle (90°) to a line or plane.

### **picture frame**

The outermost limits or boundaries of a picture plane.

### **picture plane**

The actual space or surface on which the visual elements are organized.

### **Student Art League**

The SAL is a department-wide club which has been in existence in some form for over 80 years. Its activities are to arrange for a fair jury process for students to submit work in the Bates Gallery; to maintain the Bates Gallery for professional quality exhibitions of student work; and to organize the Visiting Artist and Scholar Series, including concerts, performances, lectures, workshops and demonstrations.

### **Discipline-specific Clubs:**

Animation Club, Anime Club, Art Education Club, Clay Club, Metals Club, Drawing and Painting Club, Film Club, Graphic Design Club, Metals Club, Photography Club, Print Club, Wood Club. See area faculty or the art office for more information.

### **Art Office**

The Art Office is located in Doucette Hall, room 113. The phone number is 732-2406. Mr. Jim Parlin is the chair of the art department, and Mr. Geoffrey Beadle is the assistant chair. Ms. Barb Paszkowski and Ms. Debbie Rodgers are the staff members working in the art office.

### **Attendance**

It is expected that students will be present for all classes. University policy allows a maximum of two absences without penalty for studio courses. Beyond that, most instructors penalize absenteeism. Refer to individual instructor's syllabi, as this may vary.

**NOTE: IF ABSENT ON THE FIRST DAY OF ANY CLASS, YOU WILL BE AUTOMATICALLY DROPPED FROM THE ROSTER**

### **BFA plus Teacher Certification**

Students who wish to pursue a BFA with Teacher Certification (TS) must announce this intention to both your advisor and the art office. BFA/TC students are tracked with a form, available in the art office, which assists us in providing adequate staffing and advising. It is imperative that you hand in a completed form as soon as you have decided to go this route.



# Art Department

## INFORMATION & POLICIES CONT.

23

### **plane**

A flat, continuous two-dimensional surface having height and width, which extends in three-dimensional space.

### **pointillism**

A style or movement in art concerned with the creation of color and form through a highly stylized method of paint application, in which modulated dots of pigment optically mix to create colors, shapes, and forms. Non-local colors are typically used as the modulated pigment ingredients.

### **positive space**

1. The visible marks on the page. 2. The visible objects or forms which are organized within the picture plane.

### **primary color**

The fundamental colors from which all other colors are derived through mixing. The three primary colors are red, yellow, and blue.

### **Care of Facilities**

As one of the largest departments on campus, taking care of our facilities is an ongoing challenge. The faculty and staff perform overtime duty trying to stay on top of things. In crowded situations especially, it is critical that students take every opportunity to leave an area the way they found it or better.

### **Exhibition Opportunities**

Opportunities to exhibit your work abound in the art department. There is a constant stream of competitive juried shows in the Bates Gallery, the annual juried student exhibition in the Bruce Gallery, the juried and award-winning art and literary journal Chimera, Silvervision for photographers, the annual student animation/film/video festival, as well as numerous informal hallway displays of current work in all disciplines. Participation in many of these will provide you with experience in the ups and downs of competitive exhibitions.

### **Food and Drinks**

Eating and drinking is generally not permitted in classrooms or studios. In studios, it presents a health hazard and is prohibited by our accrediting agency, NASAD. See individual course syllabi for slight variations.

### **Grades**

Letter grades provide a standard of reference by which to measure your progress. See individual course syllabi for elaboration.

- A** work of consistently outstanding and exemplary quality
- B** consistently good work
- C** average work
- D** below average work
- F** failure to meet standards of course

# Art Department

## INFORMATION & POLICIES CONT.

24

### **proportion**

The relative qualities of size, quantity, or visual emphasis when a visual element is compared to other visual elements. Scale is established when proportional relationships of size are relative to a gauge or specific unit of measure.

### **proximity**

The placement or spacing of elements in relation to other elements or points within the picture plane.

### **realism**

A practice and style of art in which forms are regarded and represented as they actually appear in nature.

### **rectilinear shape**

A shape whose boundaries consist entirely of straight lines.

### **Letters of Recommendation**

At times, you will need to request letters of recommendation from the faculty. Knowing the following rules of etiquette will ease the process for all involved:

Faculty are not obligated to write in support of you. It is best to have good working relationships with most of your instructors so you have a selection of people willing to write a letter for you. Strong letters result from strong relationships.

It is customary to make the request in a polite and informative manner. Include all the information the instructor will need: where you're applying, deadlines, and any particulars you'd like mentioned.

Provide addressed, stamped envelopes, along with any other items your instructor has requested (recent images, transcripts, etc.)

General letters kept on hand "just in case" are without any value in job searches and squander the time and goodwill of your instructor. Request letters when they are needed or anticipated in the very near future. Making the request at least two weeks in advance is an expected courtesy.

### **Majors**

The art department offers four undergraduate degrees, with a variety of concentrations. These include:

#### **Bachelor of Science in Art Education**

#### **Bachelor of Art in Art History**

#### **Bachelor of Fine Arts in Applied Media Arts**

(Cinema, Graphic Design, Photography)

#### **Bachelor of Fine Arts in Studio Arts**

(Ceramics, Drawing, Jewelry/Metals, Painting, Printmaking, Sculpture, Wood)

\*While not a degree, the option of getting a BFA with Teaching Certification also exists.

# Art Department

## INFORMATION & POLICIES CONT.

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### **relative**

In art, the idea that the formal properties (scale, shape, proportions, texture, value, color, etc.) or attributes of all visual elements are perceived in comparison to the physical attributes of other forms within a subject or in a composition.

### **repetition**

The use of the same visual element or effect a number of times within a composition. Repetition may produce unity, a feeling of harmony, dominance of an element, a visual pattern, or a rhythmic movement.

### **representational**

A type of art in which forms are depicted so that their physical appearance is portrayed. Seeking to portray the physical appearance of forms. See realism.

### **right angle**

An angle of 90°. Synonymous with perpendicular.

### **Minors**

Minors are available in art history, ceramics, cinema, drawing, graphic design, jewelry/metals, painting, photography, printmaking, sculpture, and wood.

### **Mobile Phones**

Phones must be turned off in class. Calls may be made only during break-times, and only out of hearing range of any classes. Most instructors make exceptions for students who are parents or have a uniquely urgent situation. See individual course syllabi.

### **Personal Counseling**

Freshman year is often a difficult transitional period. It is extremely common to suffer homesickness, to feel that you may not have what it takes to succeed in college, to be unnerved by no longer being the “art star” of your high school, or to wonder if you will find a peer group here. Your foundation instructors can and should be considered your first resource in dealing with these and other difficulties. They have seen these problems frequently.

There may be a time when you desire more, or more anonymous, help. On campus, you are encouraged to call either the Ghering Health Center: 732-2743 or Psychological and Counseling Services: 732-2252.

### **Plagiarism and Academic Dishonesty**

Plagiarism is a term familiar to most students, but academic dishonesty has a broader scope which applies to studio classes as well as more traditional class settings. It includes acts such as handing in artwork that is not one’s own and handing in your own artwork for more than one grade in different courses. This is usually not the intent of the instructor. When the instructor has no knowledge of your decision to limit your work and learning in this way, that instructor has the option of calling a campus judicial hearing on the matter. Refer to the undergraduate catalogue under Student Conduct for more information.

# Art Department

## INFORMATION & POLICIES CONT.

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### **rhythm**

A principle of design. A regularly recurring sequence of visual elements within a picture plane, organized in order to create eye movement or unity in a composition.

### **saturation**

The relative purity of a pigment from the addition or mixture with other pigments, tints, or shades.

### **scale**

The size of a form in relation to the viewer or to the size of other forms or dimensions.

### **secondary color**

A color produced by the mixing of two primary colors. The three secondary colors are orange, green, and violet, which are situated between the primary colors on a color wheel. The secondary colors are derived from mixing two primary colors, and each is the complementary color to the remaining primary color. For example, violet is derived from mixing red and blue, and is complementary to yellow.

### **Program Sheets**

These important resources are available from the art office and on the EUP web site. It is crucial that you pick up the program sheet which matches your degree program. These sheets list all the course requirements for your program and, together with your advisor, will help you move through the program in a timely manner. Add to the sheet when you've completed courses, and bring it with you whenever you meet with your advisor.

Keep the program sheet that is in effect during your freshman year. Degrees requirements frequently change, but students are expected to meet the curricular requirements as printed during your entry into the Art Department.

### **Safety**

Students must know the safety policies of the areas in which they work. Each area has safety rules and yellow MSDS sheets posted.

In addition:

- Do not take any unnecessary risks.
- Report malfunctioning equipment to the area faculty or art office immediately.
- Report facilities problems to the area faculty or art office immediately.
- Leave workplace clean and orderly.
- Before leaving, take a moment to look around and evaluate how you are leaving the studio .
- If working late at night, work in groups. Accidents can happen, especially when tired.

**Campus Police: 732-2921**

**OR to dial 911 from a campus phone: DIAL x2911**

### **Scholarships**

Scholarships in varying amounts are available annually on a competitive basis. See the art office for details.

# University & REGIONAL RESOURCES

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## **shade**

A color or pigment that has been mixed with black or its complementary color. Shading typically reduces the intensity and saturation of a color, and darkens the value.

## **shape**

The two-dimensional configuration of an object. Shape is one of the visual elements.

## **sighting**

A measurement technique used by the artist to determine proportion or placement relationships of forms within the picture plane. This is accomplished by relating an observed form to a standard measuring device, such as a vertical line, or to other observed forms. See general to specific, structural line.

## **space**

In two-dimensional art, the representation or treatment of three-dimensional volume, as characterized by height, width, and depth. Some two-dimensional art seeks to portray illusionistic space, and some art treats space in two-dimensional terms (height and width only).

## **Art Supplies**

Campus Bookstore, University Center: 732-2456

Locally, limited art supplies may be found at AC Moore, Michael's, and Walmart.

Online sources for general art supplies include:

Daniel Smith: [danielsmith.com](http://danielsmith.com)

Pearl Paint: [pearlpaint.com](http://pearlpaint.com)

Dick Blick: [dickblick.com](http://dickblick.com)

New York Central Art Supply: [nycentralart.com](http://nycentralart.com)

Utrecht: [utrechtart.com](http://utrechtart.com)

Discipline-specific vendor information will be provided by faculty in your concentration.

## **Bruce Gallery**

Doucette Hall, lower level. Exhibits work by regional, national and international artists in every medium, and is the location of the competitive student annual. The gallery director is Mr. John Bavaro: 732-2513.

## **Bates Gallery**

Loveland Hall, first floor. Student gallery run by the Student Art League and partially funded by the Student Government Association. Exhibits a rotating selection of juried student work and MFA thesis exhibitions.

**Baron Furness Library**, Edinboro University: 732-2273

**Baron Furness Library Exhibition Space**, Edinboro University: 732-2273

**Piper Press, Copies and related services**, Edinboro University: 732-2739

**spatial**

Of or concerning space.

**static**

Having an inactive, stationary, or stable quality. A static drawing contains forms, marks, or shapes that are arranged in a manner that inhibits eye movement. Opposite of dynamic.

**structure**

A whole constructed unit. The way in which a design is constructed. A set of interconnecting parts of any complex thing; a framework.

**strutural line/mark**

Marks which visually define the physical structure or space in which interconnecting parts or objects exist. In drawing, these marks are typically established in the initial sequence of marks, and provide a framework for subsequent marks and elements. See general to specific, sighting.

**MUSEUMS and GALLERIES**

Erie Art Museum  
411 State Street  
Erie, PA 16501  
814-459-5477  
[www.erieartmuseum.org](http://www.erieartmuseum.org)

Hoyt Institute of Fine Arts  
124 East Leasure Avenue  
New Castle, PA 16101  
[www.hoytartcenter.org](http://www.hoytartcenter.org)

Butler Institute of American Art  
524 Wick Avenue  
Youngstown, OH 44502  
330-743-1711  
[www.butlerart.com](http://www.butlerart.com)

Cleveland Museum of Art  
11150 East Boulevard  
Cleveland, OH 44106  
888-CMA-0033  
[www.clemusart.org](http://www.clemusart.org)

Museum of Contemporary Art  
8501 Carnegie Avenue  
Cleveland, OH 44106  
216-421-8671  
[www.contemporaryart.org](http://www.contemporaryart.org)

The Sculpture Center  
1834 East 123rd Street  
Cleveland, OH 44106  
216-229-6527  
[www.sculpturecenter.org](http://www.sculpturecenter.org)

The Mattress Factory  
500 Sampsonia Way  
Pittsburgh, PA 15212  
412-231-3169  
[www.mattress.org](http://www.mattress.org)

Carnegie Museum of Art  
4400 Forbes Avenue  
Pittsburgh, PA 15213  
412-622-3131  
[www.cmoa.org](http://www.cmoa.org)

Andy Warhol Museum  
117 Sandusky Street  
Pittsburgh, PA 15212  
412-237-8300  
[www.warhol.org](http://www.warhol.org)

Albright Knox Art Gallery  
1285 Elmwood Avenue  
Buffalo, NY 14222  
716-882-8700  
[www.albrightknox.org](http://www.albrightknox.org)

# Foundational

## BIBLIOGRAPHY

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### **subject**

1. In descriptive art, subject refers to things represented, as well as the artist's experiences, that may serve as inspiration. 2. In abstract or non-objective forms of art, subject refers to visual signs or elements employed by the artist. In this case, the subject has little to do with anything experienced in the natural environment.

### **subjective**

The opposite of objective. In art, the inclusion of personal idiosyncrasy or opinion; proceeding from the individual consciousness or perception; imaginary, partial, or distorted.

### **subordinate**

In art, refers to visual elements of secondary or inferior importance or visual emphasis.

### **symmetry**

The exact duplication of appearances in a mirror-like fashion on either side of a (visible, implied, or imaginary) central axis within a picture plane.

### **temperature**

The relative warmth or coolness of a color or tone.

Although many instructors do not require the purchase of a textbook for studio courses, the following books are used in foundations classes regularly. A general familiarity with them will greatly expand your comprehension of concepts introduced in class. It would be a good idea to explore each of these books, and more, in the Baron Forness Library and to consider purchasing one you find particularly helpful. This, as well as your art history textbook, may be the beginning of your personal art reference library, which will undoubtedly grow as you move into your concentration.

Albers, Josef. *Interaction of Color*. CT: Yale University Press, 2006

Chaet, Bernard. *The Art of Drawing, 3rd Edition*. CA: Wadsworth, 1983

Goldstein, Nathan. *The Art of Responsive Drawing, 6th Edition*. NJ: Prentice Hall, 2006

Goldstein, Nathan. *Design and Composition*. NJ: Prentice-Hall, 1997

Itten, Johannes. *The Elements of Color*. NY: Van Nostrand Reinhold, 1970

Lauer, David, et al. *Design Basics, 6th Edition*. TX: Harcourt Brace, 2004

Ocvirk, Otto, et al. *Art Fundamentals, 10th Edition*. NY: McGraw-Hill, 2005

Sale, Teel, et al. *Drawing: A Contemporary Approach*. CA: Thomson Wadsworth, 2008

Stewart, Mary. *Launching the Imagination, 2nd Edition*. NY: McGraw-Hill, 2006

A word of advice: Resist any temptation to resell art books, regardless of discipline, for at least ten years. These grow into a wonderful, permanent resource which you will rely on for the rest of your career in the arts.

# The Successful

## ART STUDENT

30

### **tension**

The manifested energies and forces of the visual elements as they pull or push in affecting balance or counterbalance. A balance maintained in an art work between opposing forces or elements.

### **tertiary color**

A color produced when a primary color is mixed with its adjacent secondary color from the color wheel. For example, when yellow (primary color) is mixed with green (secondary color), the result is yellow-green (tertiary color).

### **texture**

A visual element, which can be actual or implied. Actual texture refers to the tactile character of a surface, such as rough or smooth. In much 2-D art, texture is implied or simulated through the use and juxtaposition of visual elements, often including pattern.

### **tint**

A color or pigment that has been mixed with white. Tinting typically results in reducing the intensity and saturation of the color, lightening its value, and cooling its temperature.

With combined teaching experience of over five hundred years, the faculty in the art department have seen a tremendous number of students pass through the art programs. Naturally, the personality traits and work habits of the successful ones stand out and create a repeating pattern. Here is a list of qualities possessed by our best students for you to consider. Each of these traits can be developed and nurtured if not fully present when you arrive. Beyond talent, these are the intangibles which will help you succeed.

### **Intellectual Curiosity**

This is the habit of finding nearly everything, on some level, interesting. Geology class, music theory, the way different birds build their nests, and on and on. Sometimes you may find something interesting for its own sake, while at other times it is the connections you build which are of most value. Surprisingly often, that geology class will teach you how not to make generic-looking boulders in the animation you are working on. Or music theory can provide alternate ways to generate unique visual patterns. Or watching the bird may provide you with the perfect solution for your problem in sculpture. This sort of curiosity, connection-building and application is a hallmark of the best and brightest students and all professional artists.

### **Great Work Ethic**

This is straightforward; it takes more work than you think to make good quality work look effortless. You may have to do the project several times in order to get a result you are proud to show at a critique.

### **Organization**

Between your irregular class schedule and your activities' schedules, you will need a reliable way to stay organized. Buy a paper or digital organizer and use it. Being late or missing a session looks flighty and unprofessional, so avoid doing it by staying on top of your schedule and taking care of yourself physically and emotionally (which being organized makes so much easier).



### **tone**

The relative lightness or darkness of a visual element (a form or mark).  
Synonymous with value.

### **unity**

A principle of design. In visual art, the result of arranging various visual elements within a picture plane in such a way as to achieve a balance between variety and harmony. When unity is achieved, the visual elements combine to create a sense of wholeness.

### **value**

The relative lightness or darkness of a visual element (a form or a mark).  
Synonymous with tone.

### **value scale**

A scale with graduated steps in tonal range from white through gray to black.

### **variety**

A principle of design. Characterized by the difference or contrast in appearance of the visual elements. Variety is employed in order to introduce visual interest to the composition.

### **High School is History**

A key difference between high school and college is that you chose to come here. Sometimes, a student arrives for freshman year with lingering attitudes from high school: that the teacher is the enemy, that it is good to “get one over” on the teacher, that students who do good work and are proud of it are “stuck up”, that sort of thing. These are damaging attitudes (even in high school) and are wholly inappropriate in college. Your classmates are now your peer group in the arts. Your instructors want you to succeed, and they are part of the arts community you will join in a few short years, not your adversaries.

### **Understanding the Role of Failure**

It can be difficult, particularly for “A” students, to understand that failure is actually a valuable part of the artistic process. Successful art students often struggle through a problem and arrive at a workable solution after many attempts, with each attempt helping to shape the final outcome. We learn far more from our failed attempts than we can from our successes, but that may not be easy on the ego for a while.

### **Understanding the Role of Critiques**

If critiques have not been a part of your previous art education, they can be disorienting at first. Initially, it can be difficult to know what to say or how to say it. There may be reluctance to say anything remotely negative out of respect for the artist. However, all artwork moves forward with critical input from a variety of sources, of which critiques may be the most formal. Your instructors will guide you in ways to communicate. A good starting place is to make a commitment to participate in each critique, and to answer the question “In what ways could this artwork be improved, and why?”

### **Networking**

Develop relationships with people in other disciplines, in other departments, your faculty, other arts programs and places you may visit. Being somewhat antisocial with nothing to say at critiques places you at a distinct disadvantage. A surprising amount of support will come from these relationships and, in the arts, we need all the help we can get.

# The Successful

## ART STUDENT CONT.

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### **vehicle**

The liquid medium in which pigment particles are suspended to create paints. In acrylic paint, the medium is polymer, a water-soluble synthetic material. In gouache paint, the medium is gum arabic, produced from the sap of trees. In oil paint, the most commonly used vehicle is linseed oil, which is pressed from flax seeds.

### **vertical**

At a right angle to the horizontal plane. In a direction extending towards the top and bottom of a picture plane.

### **vertical placement**

A visual device, typically used in illusionistic 2-D art, which suggests that forms positioned higher up on the picture plane are farther back in space.

### **visual elements**

The design ingredients. Any visible mark, shape, or form within a picture plane. The visual elements are organized according to design goals within a picture plane in order to create a composition.

### **Being Pre-Professional**

Start thinking of yourself as the pre-professional you are for the first two years of your education. Excuses, lateness, sloppiness, et cetera, have no place in professional life, so begin cleaning up your habits in anticipation of being a working artist.

### **Being Professional**

In the final year or two before graduating, most successful art students have already begun the process of entering professional life. Taking small commercial jobs in the arts, entering juried exhibitions (both on and off campus), and interning are some of the ways you develop a feel for your place in the arts before graduation. This early activity has the added benefit of easing the transition from college to work, which can be terrifying for a new graduate who performed only class assignments for an instructor. The faculty in your discipline will be able to guide you towards appropriate opportunities.

### **Sense of Humor**

You will need one. Enough said.

### **A Final Note**

Your faculty is behind you one hundred percent, but they can only support your efforts. They cannot compensate for moderate interest or effort. This is your time to take full responsibility for your education, and to take every opportunity to increase your visual and verbal sophistication. Your faculty will support you in every way possible and see you through the transition to your career.