

## Art 2203C Three Dimensional Design

<b>Instructor:</b>	Jenny K. Hager	<b>Semester:</b>	Spring 2012
<b>Class Website:</b>	<a href="http://www.havic.org/classes/">http://www.havic.org/classes/</a>	<b>Day/Time:</b>	M/W 9 – 11:50 am
<b>Office Phone:</b>	904.620.4687 office 904.588.2187 (cell) use sparingly	<b>Course Number:</b>	ART 2203C
<b>Office:</b>	2014	<b>Section:</b>	11036
<b>Office Hours:</b>	email for appointment	<b>Building:</b>	45
<b>Email:</b>	<a href="mailto:j.hager@unf.edu">j.hager@unf.edu</a>	<b>Studio:</b>	1500

Email is the best way to reach me. In subject line, please put course #/name in all emails. You MUST check email regularly.

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### Emergency Information/Special Needs Information

<b>Emergency:</b>	911
<b>Escort Service:</b>	Use the orange call boxes or call SafeRide for pickup at ext. 3999

Students with disabilities who seek reasonable accommodations in the classroom or other aspects of performing their coursework must first register with the UNF Disability Resource Center (DRC) located in Honors Hall, Building 10, Room 1201. DRC staff members work with students to obtain required documentation of disability and to identify appropriate accommodations as required by applicable disability laws including the Americans with Disabilities Act (ADA). After receiving all necessary documentation, the DRC staff determines whether a student qualifies for services with the DRC and if so, the accommodations the student requires will be provided. DRC staff then will prepare a letter for the student to provide faculty advising them of approved accommodations. Military and veteran students who return from combat exposure may be utilizing the post-9/11 GI bill to continue postsecondary education goals. For further information, contact the DRC by phone at (904) 620-2769, e-mail ([kwebb@unf.edu](mailto:kwebb@unf.edu)), or visit the DRC website (<http://www.unf.edu/dept/disabled-services>). Military and veteran students may need both physical, emotional, and academic accommodations. Contact Cindy Alderson, director of Military and Veterans' Resource Center, by phone at (904) 620-2655 or by e-mail at [cindy.alderson@unf.edu](mailto:cindy.alderson@unf.edu)

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### Course Description (as outlined in the UNF Catalog) – no pre-requisite

This course is an introductory studio experience in the visual arts, focusing on the structural and spatial exploration of three-dimensional form through a variety of media with an emphasis on design and construction. Students will develop presentation skills and craftsmanship, while formulating problem-solving skills and concept generation.

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### What is Fine Art?

We could discuss fine art and what it is and is not for hours. We would not always agree and I do not expect that we should. I do encourage you to come up with an answer to that question. With that said, my expectation for this class is that you produce strong portfolio-quality pieces, which is very different from the idea that "everything is art." My job is to get you to make work that will take you to the next level as an artist – work that can get you into a graduate art program or be accepted into a show. SO...in this class you are not designing decorations for your home. You are not making beer can sculpture or wet bars for your dorm. You are not making "cute" stuff. You are not using Barbies in your sculpture or making SpongeBob Squarepants. Please stay away from these ideas for this class. Please stay away from cliché or trite imagery altogether.

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### What is 3D?

3D is three dimensions – length, width and depth. 3-dimensional art can take many forms, as sculpture or installation art. Typically, at the university level, 3D Design is a foundations style course designed to supply you with the necessary tools and knowledge for building sculpture. But the tricks you learn in this class will empower you in other classes as well. You may learn tools that can make your work more multi-media. Or you may learn tools that help you make frames for prints or photos. You will definitely learn how to solve complex problems, as 3-dimensional work is very open-ended.

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### Lab Hours

The lab hours are posted by the door of the shop; there are weekend/night lab hours. Please come in and work often but not during other classes. We have several student volunteers who will also be keeping lab hours. They keep the shop open and can answer a lot of your questions as well.

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## Policy/Class Requirements

### Format

The format of this class is primarily a studio class, however art appreciation, art history and art critique will also be integral parts of the class. Class time will be used for lectures and slide talks, critiques of projects on the project due dates, and for studio time. Students will be expected to work on projects during class time. There will be demos, discussions, etc. during most sessions. The remainder of the class-time should be used for studio time.

### Attendance & Punctuality

Students are responsible for all materials presented in class, discussions, and contributing dialogue during critiques. Be on time for class. Regular attendance is necessary to satisfactorily complete the course. The information presented in lectures and slide talks cannot be adequately repeated. If you miss a lecture or a class, it is your responsibility to find out what material was covered and what assignments were given (from another student). Get the phone numbers/emails of at least 2 students; you will need them.

It is not recommended to miss class, however you are allowed 3 absences in the course of the semester. Each additional absence will result in your final letter grade being lowered by one letter grade (ex. If your grade before absences is an A-, your grade upon missing 4 classes is now a B-, the 5<sup>th</sup> class missed will lower it to a C-, etc.) Don't be late to class; don't expect to leave early. It is very important to me that you are here on time; it is difficult to start class when everyone is not present. Every 3 "lates" or "leave earlies" will count as an absence, therefore dropping you one letter grade. It is my opinion, and therefore my policy, that you will learn more by being present for each and every class. In all reality, you should be here for an education, not a grade...Absences are for emergencies only. Don't use them up unless you have to. The 3 you get are the only 3 you get – to use for being sick, being in a car wreck, being in the hospital, etc. You do not have 3 absences for any occasion. You do NOT have 3 unexcused and 3 excused. You have 3 period; that's it! If you use them for having fun and you need them for emergencies later, too bad. And remember, leaving early or arriving late can add up to one of your 3 absences, so try not to leave early or come late. Prior-planned vacations, concerts or weddings are not excused absences; each day you miss counts as one of your 3 absences.

### Completion of Projects

Assignments should be completed and on time! In order to pass this class, all assignments must be completed. Late work assignments will be marked down a minimum of one letter grade. Assignments more than one week late will not be accepted. You will be allowed to turn in 1 late assignment for the semester. An assignment is counted as late if you are absent on the due date or if you simply don't have it ready on the due date. Incomplete work will not be accepted. The class will follow a strict schedule based on specific goals, with the intention being the coverage of all of the outlined material by the end of the semester. Class assignments and due times will be listed on the class web site. You will be sufficiently notified in class regarding updates to the class schedule and all due dates if anything should change. Therefore: students are responsible for accessing and performing the activities and projects by the dates assigned.

### Critiques

What is critique? Why do we do it? Critique is a process in which we discuss a work of art. The end goal is that by discussing artwork (our own and others) we gain knowledge about how to make better work. We also learn a vocabulary to discuss art on a higher level. To get the most out of a critique, you must be an active participant. Engage people about their art and actively listen to others' suggestions. If you show respect for other's work, they will reciprocate. Feedback is highly encouraged; good feedback is insightful, encouraging, critical and diplomatic. Peer critique is a valuable experience – be active in the critiques. Come prepared to talk about your work – the composition, your concept, the strengths and weaknesses of your piece. ALL WORK CAN BE IMPROVED. Own your mistakes; don't make excuses. I respect that much more. And remember, this process is all about improving your work. Lastly, try to detach yourself from your work during critiques; we are not critiquing you as a person. We are critiquing your art.

Critiques are held at the beginning of class on the project due dates. Be there with your completed project, ready to discuss it and be ON TIME. Critiques are opportunities to look at, analyze and evaluate work in a supportive and constructive way. If you are late or absent to a critique, your project grade will drop one letter grade. Do not be late or absent for critiques! Crits are mandatory and you must be on time. It doesn't matter if you have work to show or not. You have to be there with or without a piece. If you're not there, your work will be marked down 2 letter grades (once for your absence and once for your late project). If you're late to critique, your project will be marked down one letter grade. If your work is submitted late, your work will be marked down one letter grade.

Carefully consider where your work will be displayed at critique. Viewing it in the sculpture lab is less than ideal; this should be avoided if possible. You want to select a clean space without visual distractions. Often, the outdoors works well. However your project is meant to be viewed is how it must be presented. For example, projects that are supposed to hang must be hung at critique. It should not be propped against a wall, etc. This may mean that you have to come up with a hanging device. If not, the project will be considered incomplete and not accepted. Check out the possibilities and spaces prior to critique. Don't come in on the day of critique and try to decide how to hang your work. In fact, come early and make sure it is displayed in an appropriate spot prior to class starting. Consider this at the outset of the project. Remember, presentation is everything. You will hear me say this more than once.

## Clean up & Storage

We share this space with other students, teachers and classes. Please clean up after yourself and do a little extra. We will clean up during the last 10 minutes of class. These 10 minutes aren't for questions regarding your work, for you to add finishing touches to your project, or for you to leave early; it's for clean up. Mainly, we'll re-store all tools in the tool crib, wipe down the tables and make sure the trash is in the trashcans or in the dumpster. Everyone must participate in cleanup. Have integrity...please. Final cleanup of the shop is mandatory. Your grade will be affected if you do not participate at least 100%. Cleanup is worth 100 points of your final grade.

No work can be left in the studio, not at all! Don't store it here. Don't leave it here for someone else to clean up or throw away. All work must be taken home daily. Unfortunately, there is NO STORAGE here. We need all the room we can get for workspace and for tools. If you leave your work here, we will dispose of it. Be warned! Materials must be stored out of the aisles. The aisles must be kept clear on a daily basis. Store backpacks, etc. in a spot that's out of the way (under the tables). I recommend getting a locker upstairs in the Fine Arts Building. You must supply your own lock. First come, first serve. See Tamra or Regan in the Art & Design Office with questions.

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## Assignments

### Text

*Sculpture Magazine* rocks! Get a subscription or check it out at the library for inspiration; I highly recommend it. By getting a subscription you become a member of the ISC as well. <http://www.sculpture.org/> There will not be an assigned textbook this semester. However, *Understanding Three Dimensions* by Jonathan Block and Jerry Leisure, by Prentice-Hall, Inc., 1987, *Launching the Imagination 3D* by Mary Stewart, by McGraw-Hill, 2<sup>nd</sup> edition, 2006, *Principles of Three-Dimensional Design* by Stephen Luecking, by Prentice Hall, 2002, and *Art Fundamentals, Theory and Practice* by OcVirk, Stinson, Wigg, Bone and Cayton, McGraw Hill, 2001 are excellent source books.

### Written Assignments

You will be required to submit a written critique of another student's work. All written assignments are required to be submitted in two formats: hard copy and soft copy (word/pdf) via email. This is mandatory. Email the soft copy to me and bring the hard copy on the day it is due. Email should be sent prior to class on due date. Hard copy should be handed in at the outset of class on due date. If not, it's late.

### Projects & Project Proposals

The majority of your class work will be project-based. Each project will be discussed in detail at the outset of the project and you will receive written guidelines for each project. The web site will have these assignments posted as well as examples of prior student work. You are responsible for research and planning, which I will want to see evidence of.

Additionally, you will be required to submit a project proposal for your assignment and get it approved prior to beginning your project. This proposal should be sketches of a minimum of 3 possible ideas for your assignment. I will provide an example of what is considered an acceptable proposal.

### General Project Procedures

1. Research (online, *Sculpture Magazine*, books, galleries, etc.)
2. Brainstorm (make lists, discuss ideas with people in class) & Thumbnail Sketches
3. Detail Sketches/Project Proposal
4. Maquettes/Templates
5. Final Project
6. Critique

### Final Projects

The final project and final critique are mandatory. There are no extensions on the final project and no alternative dates for final critique. If you don't participate in the final critique, you will receive a failing grade for the class. Your final project should be the best work of the semester. It should be challenging. Take risks; be ambitious. You are here to learn and improve, not to make stuff you already know how to make. You will be graded accordingly.

## Project Descriptions

Project Title	Concepts Learned
Wire Project	Line, Cross-sections, Armatures, 3-dimensional form
Cardboard – Volume	Volumetric Forms from Planar Materials
Plaster Armature	Armatures, Simple Construction, Additive Process
Final Project - TBD	Dependent on project chosen

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## Evaluations/Grading

Grades are earned, not given. If you want an A, you must work hard and you must stretch yourself creatively and physically. Seriously, you must work for that A. Go above and beyond. B's are earned by doing what is required. C's are earned by doing slightly less than what is required and so on.

### Project Grades

Each assignment will be discussed and evaluated when it is due. Evaluations/grades will be based on:

- **Concepts:** how well the project followed the parameters and met the goals of the assignment, illustrating the new skills and concepts (without further oral explanation)
- **Craftsmanship:** how the work is executed and presented – presentation is everything!
- **Creativity:** working within the parameters, yet exceeding expectations and pushing the limits of the process, experimentation
- **Commitment:** effort, planning and thoughtfulness given to the project & contribution to critiques
- **Completion:** project completed and on time (including a professional approach to how it is displayed)
- **Challenge Level:** the difficulty level of the project

**Overall Grade** is determined by:

1. Accumulated project grades (some projects will have more weight than others).
2. In order to get an A in this course, ALL assignments must be completed (only students whose work is consistently exemplary and on-time will receive an A).
3. Active participation in all critiques and class discussions. THIS IS A MUST!!!
4. Improvement of skills and effort will also be taken into account.

### Midterm Review

I will meet with students individually at the mid-term to review work and progress.

### Grades

Assignment	Points
Research/Reference Objects	25
Maquettes	50
Project Proposals	50
Projects	200
Written Critique	100
Cleanup	100
Final Project	400

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## Exhibits/Lectures/Competitions/Gallery Openings

Occasionally, I will let you know about exhibits or talks held at museums/galleries at various dates/times. You should plan to participate as often as possible. The lectures are sometimes possibilities for extra credit, but you will be required to submit a one-page typed summary on the lectures. Look at artists! Go to gallery openings. Participate in the student show! Go to senior portfolio review. This is essential to your career as an artist and the success of your own work. Check out exhibitions at:

UNF  
J. Johnson Gallery  
The Cummer Museum  
Museum of Contemporary Art Jacksonville

[www.unf.edu/dept/gallery/](http://www.unf.edu/dept/gallery/)  
[www.jjohnsongallery.com/](http://www.jjohnsongallery.com/)  
[www.cummer.org](http://www.cummer.org)  
[www.mocajacksonville.com/](http://www.mocajacksonville.com/)

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## My Cell Phone

I am providing you with my cell number, although I must admit, I am hesitant. I do not want phone calls saying you'll be late or absent to class. If you're late or absent, it will be recorded when you are late or absent. I do not need a phone call to tell me that. If you must tell me about it, send me an email. I also do not want to field questions that other students in the class can answer. I have too many students to answer your every question (especially if its because you missed class). If you call me too often, I'm going to tell you so! ☺ I will not always pick up. If I am busy or just don't feel like talking on the phone, I will ignore the call. I am here to answer questions when you have difficulties with your project, but I don't want last minute, desperate, frantic phone calls. If you can respect these things, please give me a call. I am also very available via email. I give you my cell phone because I don't think my office phone is a great way to reach me yet I want you to have support. Please, please respect my cell phone policy. I want to be available to you but I do not want to be a slave to my cell phone.

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## Materials/Tools

Art making can be expensive BUT you can save some money by following a couple of rules. Also, you're not buying a text for this course, so consider that when you're purchasing supplies.

- Stay away from the craft stores and art supply stores as much as possible. Materials are twice as expensive. Get friendly with a hardware store like Ace, Home Depot and Lowe's. Ace will be slightly more expensive than the other two and they'll have less of a selection, but of course, its convenient. Harbor Freight is a cheap hardware store. It is on Beach near Southside.
- Collect useful stuff – look ahead on the syllabus and if you see something that might work for a future project, get it.
- There are many cheap places to get materials. Dumpster diving is free. Flea markets, dollar stores, Big Lots and yard/garage sales are also great. Thrift stores rock. Some of them even have ½ off days. Salvation Army has ½ off Wednesdays.
- Be resourceful – ask friends, family or neighbors if they have certain items that they're getting rid of. Sometimes people just want to clear out the clutter. Craigslist.org has a section for free stuff being given away. You can also advertise items that you're looking for or call businesses from the yellow pages (the book is more extensive than online).

You will need a variety of materials and tools for this class. This is a list to get you started. By no means, is this list complete, but you will definitely need the items on this list. For example, you will also need spray paint, but you shouldn't buy any until you know what you're painting.

### MATERIALS LIST (go ahead and purchase these items)

ITEM	WHERE TO FIND IT
○ 1 Heavy Duty Utility Blade and 6-12 replacement blades	Hardware Store (tool crib area)
○ 1 package - 5 minute set epoxy or Liquid Nails (small cont.)	Hardware Store (adhesives aisle)
○ 1 pair – Heavy Duty Needle Nose Pliers/Wire Cutters Combo get a GOOD set with nice grips - spend the money on a good pair as these will kill your hands during the wire project – a nice set will cost about \$15 – do NOT skimp on these!	Hardware Store (tool crib area)
○ Carpenter's Square 24"	Hardware Store (tool crib area)
○ Tape Measure	Hardware Store (tool crib area)
○ Metal Yardstick or 18" ruler	Hardware Store or Office Depot
○ Duct Tape	Hardware Store or Office Depot
○ Heavy Duty Pair of scissors	Hardware Store or Office Depot
○ 2 packages plastic dropcloth (cheap)	Hardware Store
○ Staple Gun and Staples	Hardware Store
○ 1 package t-shank jigsaw blades	
○ Drill with drill bits (combo bits for metal, wood, plastic) and Phillips head screwdriver bit you will keep this and use it forever so if you can invest in a good one, do...if not, get it at harbor freight for cheap	Hardware store (tool crib area)
○ Stanley Surform Shaver Tool 7 1/4" (see image below) (it has a yellow handle and it looks like a cheesegrater with a handle) - its used for sanding plaster	Hardware Store – (Tool Crib area) near files and rasps



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| ○ Hot Glue Gun (for cardboard project ONLY!)                                 | Hardware Store or Craft Store          |
| ○ Hot Glue - Glue Sticks (for cardboard project ONLY!)                       | Hardware Store or Craft Store          |
| ○ 1 roll - Rebar Wire/Construction Form Tie Wire                             | Home Depot/Lowe's (construction aisle) |
| ○ 1 roll – Chicken Wire  | Hardware Store                         |
| ○ 1 roll – Burlap<br>normally used to cover ground/prevent erosion in garden | Hardware Store (garden aisle)          |
| ○ Wood 1 x 2's   | Hardware Store (lumber/construction)   |
| ○ Box of Wood Screws   | Hardware Store (fastener's aisle)      |
| ○ Small Buckets for Mixing Plaster   | Hardware Store                         |
| ○ Package of Drywall Sanding Screen  | Hardware Store (paint aisle)           |
| ○ A bag or toolbox or cart to carry stuff                                    | Hardware Store or Office Depot         |

Collapsible rolling cart with toolbox is best and will be useful for other art classes

- o Set of Cheap Quick Clamps Harbor Freight
- o Thin, deerskin work gloves (about \$5/pair) Harbor Freight  
Not optional - they'll save your hands and you'll use them forever...they cost about \$16/pr. At Home Depot/Lowe's
- o Small sponge and water container (\$1.50) Office Depot (pckg. materials aisle near packing tape)
- o Protractor Office Depot
- o Compass for drawing circles Office Depot
- o French Curves Office Depot
- o Masking Tape Office Depot
- o Posterboard (2-3 sheets of any color) Office Depot
- o Calculator Office Depot
- o Pencils & Sharpie Markers Office Depot, Reddi Arts
- o Sketchbook Reddi Arts
- o Oil Clay – plasticine, plastilina, plasticina, modeling clay (goes by all of these names) - Reddi Arts or Michael's (do not get water based clay)



- o 1 wire bending jig (you can make your own or buy) Michael's, JoAnn's (found in wire jewelry section)



- o interesting found objects – old, unusual, unknown purpose yard sales, garage sales, grandparents' attic, flea mrkt.
- o Old T-Shirts
- o 4 x 8 Sheets of Cardboard (you'll purchase later in the semester)
- o Moulding Plaster (you'll purchase later in the semester)

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## Tips for Success in this Class (and beyond this class)

- Work hard! I respect this immensely. Work outside of class. Use class time wisely as well.
- Show up on time and get right to work! Be professional. Get stuff done. I like to walk into class and see people working. You're there – get to work!
- Make use of lab hours. Spend time in the lab outside of class. Work in groups at the lab.
- TRY! Try something you've never tried to do before. Be open-minded. Try a different approach. If you've never sand-blasted something, ask for a demo.
- Be ambitious in your endeavors. This is how you excel.
- Get inspired – do research for your projects. Look at other professional artists' work. Check out a few books at the library. See some shows.
- Careful planning will help you immensely. Planning your work will not only make it more successful, but it will also save you time, money and frustration.
- Build relationships with people in the class as soon as possible; have fun! This will make the class more enjoyable, but it will also be very helpful. Sculptors are great at helping each other out. Build a community!
- Ask for help (from me, other students in the class, the person at the hardware store, people in the community). Believe it or not, people actually like to help.
- When you get advice from me about the best way to do something, please TRY it. I have worked with a number of materials/tools and although creative problems are always slightly different, I can give you a pretty good idea of how to do something most efficiently, cheaply or best aesthetically. If I don't know the answer, I will tell you I don't know... I'm not always right (I would never claim that), but I'll usually give you a very good place to start.
- Stay away from hot glue unless I specifically say to use it. It is not an all-purpose glue and it is a pet peeve of mine to see students using hot glue for everything. I do not want to see hot glue. I repeat NO HOT GLUE!
- Always have your sketchbook and pencil handy. ALWAYS. I will refer to your project proposal often. I cannot see the image you have in your head. I am a visual person, too. Please have your sketchbook handy daily.
- Come to class with your materials – always bring your sketchbook, calculator, measuring tools, cutting tools and adhesives. ALWAYS.
- Armatures and bases are important to 3-dimensional work. Consider how the work will stand or be displayed before building it. This will save you much agony.
- Gravity is a huge factor with 3-dimensional work. Figure out how the project will stand BEFORE you build. For example, tall, skinny pieces need help with gravity. Will it have a post that goes underground, etc.? This is extremely important. Ask for help with how best to deal with gravity.
- Measure twice; cut once! In fact, go ahead and measure 3 times.
- Make a maquette or a template. Working out problems on a small scale will help you in the long run. It seems like an extra step, but its not. Its essential.
- Work smart. Ask yourself if you're doing things the most efficient way. If you're cutting wood with a butter knife, the answer is probably no.
- Ask a lot of questions. If you're not working smart, get some advice on how to solve the problem more efficiently.
- Art is magic. Try not to show your hand... (for example, if something is meant to float, we should not see a big device holding it up) In general, we should not see how things are put together unless it is for aesthetic reasons. I'm not even a big fan of fishing line. I want magic.
- Invest in tools. You know that a computer is necessary for going to college. Tools are necessary for artists. Besides, you will keep them and use them forever.
- Try to find opportunities to show your work. Participate in art walk! Participate in the student shows on campus. Get your work out there. Add it to your resume. And by the way, its fun!

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## Mark Your Calendar!

Date	Event	Place	Time	Cost
1 <sup>st</sup> Wednesday of Month	Jacksonville Art Walk	Downtown	5 – 9 pm	FREE
2 <sup>nd</sup> Tuesday of Month	Beaches Art Walk	Beaches	5 – 9 pm	FREE
1 <sup>st</sup> Friday of Month	5 Points Art Walk	5 Points		FREE
1 <sup>st</sup> Friday of Month	St. Augustine Art Walk	St. Augustine	5 – 9 pm	FREE
Saturdays (April – Dec.)	Riverside Arts Market (on Riverside Ave.) under bridge	Fuller Warren Bridge	10 am – 4 pm	FREE
TBD	Iron Pour – UNF/FSCJ	TBD	TBD	FREE

Week	Date	In Class
<b>Week One</b>	Monday, January 2	
	Wednesday, January 4	Syllabus, Slideshow – Student Work/My Work, Quickfire
<b>Week Two</b>	Monday, January 9	CRIT: Quickfire; Intro, Demo & Sketches: Wire
	Wednesday, January 11	DUE: Sketches/Practice; Studio: Wire (double twisted wires)
<b>Week Three</b>	Monday, January 16	NO CLASS: MARTIN LUTHER KING, JR. DAY (observed)
	Wednesday, January 18	Studio: Wire (general form & cross-sections)
<b>Week Four</b>	Monday, January 23*	Studio: Wire (general form & cross-sections)
	Wednesday, January 25*	Studio: Wire (details) DUE: Written Critique Assignment (due by midnight Monday, January 25 <sup>th</sup> )
<b>Week Five</b>	Monday, January 30	CRIT: Wire (Line); Exercise: Volumetric Forms
	Wednesday, Feb. 1	Exercise Due; Intro & Demo: Cardboard, Maquettes
<b>Week Six</b>	Monday, Feb. 6	DUE: Finished Maquettes for In Progress Critique; Studio: Cardboard (cutting)
	Wednesday, Feb. 8	Studio: Cardboard (cut & begin assembly)
<b>Week Seven</b>	Monday, Feb. 13	Studio: Cardboard (assembly)
	Wednesday, Feb. 15	Studio: Cardboard (assembly)
<b>Week Eight</b>	Monday, Feb. 20	Studio: Cardboard (assembly)
	Wednesday, Oct. 22	Studio: Cardboard (surface treatment)
<b>Week Nine</b>	Monday, Feb. 27	CRIT: Cardboard (Volume) Intro: Plaster (Armature)
	Wednesday, Feb. 29	Demo: Plaster; Oil Clay Maquettes & Sketches
<b>Week Ten</b>	Monday, March 5	Studio: Plaster (build rough form with wood)
	Wednesday, March 7	Studio: Plaster (apply chicken wire, burlap, plaster)
<b>Spring Break</b>	Monday, March 12	NO CLASS: SPRING BREAK
	Thursday, March 14	NO CLASS: SPRING BREAK
<b>Week Eleven</b>	Monday, March 19	Studio: Plaster (rough sanding)
	Wednesday, March 21	Studio: Plaster (rough sanding)
<b>Week Twelve</b>	Monday, March 26	Studio: Plaster (surface treatment)
	Wednesday, March 28	CRIT: Plaster, Intro: Final Project (4 options)
<b>Week Thirteen</b>	Monday, April 2	DUE: Sketches; Studio: Final Project
	Wednesday, April 4	Studio: Final Project
<b>Week Fourteen</b>	Monday, April 9	Studio: Final Project
	Wednesday, April 11	Studio: Final Project
<b>Week Fifteen</b>	Monday, April 16	Studio: Final Project
	Wednesday, April 18	CRIT: Final Project
<b>Week Sixteen</b>	Monday, April 23	FINAL CLEANUP: Mandatory TIME: 9 – 10:50 am; DUE: Reflection Statement
	Wednesday, April 25	NO CLASS: FINAL EXAMS WEEK

\*Hager in Baltimore for Exhibition but class will be in session and attendance will be taken.



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## Laboratory Safety Rules and Procedures

There are many tools in the shop and we will not cover all of them in this class. If you are respectful of them and understand them, you can operate them safely and use them to make your work much easier. You will receive training on some of the tools that will be particularly useful to the class projects; others will be on an as-needed basis. You may not use any tool if you have not had training from the instructor or shop tech. We will walk you through tools multiple times if necessary. Do not use a tool until you are comfortable. With that said, learning tools can be rewarding and beneficial. I encourage you to learn as many tools as possible. For 3D, we will not deal with welding or casting tools. If you are interested in learning those processes, please sign up for sculpture.

General safety rules are as follows:

1. Do not work alone. Have another 3D or sculpture student in the shop with you (non-3D and non-sculpture students should not be in the shop and they should definitely not be working or using tools in the shop EVER).
2. Have a phone handy for emergencies. Utilize the red phones in the courtyard area in the event of an emergency.
3. Know where the fire extinguisher is.
4. Know where the eyewash station is.
5. Don't work when you're tired. This is when accidents happen.
6. Notify your instructor of all spills, accidents, or problems with equipment.
7. Wear appropriate clothing
  - Wear shoes with closed toes in the shop. No student wearing flip-flops or sandals will be permitted to work in the lab. If you come in open-toed shoes, you will be counted absent and sent home. \
  - Long pants should be worn when possible. Students working with metal are required to wear steel-toed boots.
  - Avoid excessively loose or flowing clothing that may cause a fire hazard or may become tangled on equipment. Wear enough clothing to protect your skin.
  - Avoid wearing long, dangling jewelry to lab.
  - Long hair must be tied back, or covered, with something sufficient so that hair does not become tangled with equipment or exposed to fire or chemicals.
  - Do not wear contacts when working with acid.
  - Wear leathers and appropriate face shield/eye protection for all welding and casting processes.
8. Use eye protection, ear protection and respiratory protection when necessary.
9. While working in the lab, never put anything into your mouth. This includes food, gum, candy, fingernails, pens, etc.
10. Do not ever attempt to use any tools, equipment or metal working materials without full knowledge about its function; ASK FIRST!
11. Do not attempt any unauthorized experiments with chemicals or equipment.
12. Use caution working all hot materials.
13. Dispose of waste materials in the proper waste receptacles. These include:
  - Trash Can – any paper or plastic items that have not been contaminated with acid or solvent.
  - Solvent Waste Container – any rags that have been in contact with flammable solvents. No paper in the can.
  - Flammable Cabinet - store all flammables in the flammables cabinet. No exceptions. Mark with your name. May not be stored ANYWHERE else (no cubbies, no lockers).
14. Keep the lab clean. Before being dismissed from class, all tabletop surfaces must be cleaned first with soap and water.
15. Thoroughly wash your hands before leaving the lab.
16. Alcohol is not permitted in the studio. Working while intoxicated is prohibited. No illegal drugs allowed on campus.
17. No painting (spray paint or brush-on paint) without a large drop cloth under the piece and behind the piece. Do not paint near the Fine Arts Building. Do not get paint on the sidewalk, the road, the building, or anything else. Make sure paint only goes on your piece.
18. In the event that a fire alarm sounds, unplug all equipment, gather your belongings and leave the studio in a quick but orderly manner. Students should then report to the meeting area outside the building designated by your instructor.
19. All work exhibited on campus must have "ART TAG" with student name, Art & Design, dates it will be exhibited and student contact phone number.

By signing below, I acknowledge that I have read the Safety Rules and Procedures and agree to comply with the requirements as discussed above. Further, I acknowledge that the Safety Rules and Procedures are not intended to only protect myself from injury but also to insure the safety of others who utilize the University's laboratories. Finally, I understand that if I fail to comply with the Safety Rules and Procedures, my laboratory privileges may be suspended and that I may be referred to University's Student Conduct office for imposition of appropriate discipline.

Student (print name): \_\_\_\_\_

Student signature: \_\_\_\_\_ Date: \_\_\_\_\_

Instructor signature: \_\_\_\_\_