

Mon-Thur 8:00AM - 11:50PM, Art 153

Associate Professor Alicia Eggert

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Office Hours: Monday 12-1PM or by appointment

Office Location: Art Building, Room 345R

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COURSE DESCRIPTION

3 hours (0;6). An introduction to the concepts and processes involved in the production of sculptural objects, with an emphasis on basic digital fabrication tools and techniques such as 3D modeling, scanning and printing, CNC routing and CNC plasma cutting. Prerequisite(s) : ART1440 and ART1450.

COURSE CONTENT & SCHEDULE CHANGES

This course develops the visual, verbal and technical skills essential for understanding the concerns of contemporary sculpture, along with its history and theories. While learning tools and techniques for adding new objects to the world, we will also heighten our awareness of the objects and materials that already exist, consider the actions and feelings we direct at them, and discuss the ways we determine their value. We will view sculpture through the lens of familiar objects that we interact with daily, and notice how our relationship to an object changes when it no longer exists to serve us functionally. We will explore the potential for forms and materials to convey meaning, through both personal narratives and universal associations.

Assignments will explore the possibilities and limitations afforded by different media in combination with digital fabrication tools and techniques. In addition to teaching students how to utilize and operate CAD and CAM tools, this course will encourage the utilization of the basic elements and principles of art & design, excellent craftsmanship, intentionality, experimentation through iteration, and conceptual motivation. You will be encouraged to incorporate their personal interests and express your beliefs through the work you create in this course. You will also be challenged to make, view and discuss sculpture in the context of current events and social, political and environmental concerns. The course schedule reflects expected class progress in course subject matter, and is considered tentative. The schedule is subject to change in content and scope at the Instructor's discretion.

Note: The Beginning Sculpture: Traditional Methods course covers woodworking, welding, and mold-making and casting. Those tools/techniques will not be taught in this course and you are not permitted to utilize them unless you have already taken Traditional Methods.

COURSE REQUIREMENTS

- Attend all classes and take notes during technical demonstrations.
- Complete three sculptures that utilize the following digital fabrication tools/techniques:
 1. CNC Plasma Cutter
 2. CNC Router
 3. 3D Printer
- Actively participate in group critiques with your classmates and Instructor.
- Complete Quote-Comment-Question worksheets for 3 required readings and actively participate in group discussions.
- Document the artwork you create in this course and submit 1-3 images/videos and an artist statement for each artwork.
- Give one research presentation to the class about an assigned artist, technique, or theory.
- Complete the SPOT Course evaluation and upload a PDF or screen shot of your email confirmation.

COURSE OUTCOMES & OBJECTIVES

Outcomes	Objectives
Knowledge: What students should know	
Understand the history, current issues, and direction of the artistic discipline	Beginning knowledge of the history and theory of sculpture, including the traditions, conceptual modes, and evolutions of the discipline.
Place works in the historical, cultural, and stylistic contexts of the artistic discipline	
Use the technology and equipment of the artistic discipline	
Skills: What students should be able to do	
Use the elements and principles of art to create artworks in the artistic discipline	Understanding of basic design principles with an emphasis on three-dimensional design, and the ability to apply these principles to a specific aesthetic intent, including basic abilities in drawing sufficient to support work in sculpture
Create artwork that demonstrates perceptual acuity, conceptual understanding, and technical skill	
Analyze and evaluate works of art in the artistic discipline	
Produce artworks demonstrating technical skill and disciplinary knowledge	
Produce sculptures that demonstrate emerging technical skill and knowledge of the medium, beginning to develop solutions to aesthetic and design problems.	Produce sculptures that demonstrate emerging technical skill and knowledge of the medium, beginning to develop solutions to aesthetic and design problems.
Use knowledge of art and disciplinary vocabulary to analyze artworks	
Participate in critiques of own work and work of others	
Utilize basic knowledge of sculpture and the vocabulary of art and design to critique and analyze own works and the works of others.	

ASSIGNMENT & ASSESSMENTS

Assignments	Worth
Syllabus Agreement & Artwork Permission forms	3 points
Reading Response Forms for Required Readings (3 points each)	9 points
Research Presentation	10 points
Project 1 - CNC Plasma Cutter	25 points
Project 2 - CNC Router	25 points
Project 3 - 3D Printer	25 points
SPOT Course Evaluation (email confirmation)	3 points
Total	100 points

STUDIO ART IDEA STATEMENT

The Department of Studio Art is committed to fostering an inclusive community that respects and values diverse experiences and viewpoints. We provide a supportive, creative environment where students are encouraged to be curious, explore wide-ranging traditional and unorthodox artistic practices, engage in self-reflection, demonstrate cultural competency, and approach challenges with a critical eye to identify creative solutions. The Department of Studio Art supports the representation and participation of diverse populations,

including but not limited to individuals of many cultures, religions, socio-economic backgrounds, races, ethnicities, abilities, sexual orientations, genders, ages, and intersectional experiences. The department will actively engage in practices that support diversity, equity, and inclusion within our community of faculty, staff, and students.

The Department of Studio Art will:

- Honor student agency and voice. We understand that our students come from diverse backgrounds and bring with them a wealth of experience and culture that informs their actions and ideas. We acknowledge that their education starts before they enter our doors and that we are contributing to a process of life-long learning. We are committed to crafting assignments that rely on a broad understanding of cultural knowledge that is aimed at enfranchising and empowering all our students.
- Equip students with the skills to connect broad ideas and approach the world with curiosity and openness. Our curriculum reinforces concepts of community and justice-oriented citizenship through open discussion, critical analysis, personal accountability, and respect. We foster self-efficacy by scaffolding our curriculum to grow students' confidence and direction.
- Foster anti-racist teaching practices. Coursework at every level is designed to explicitly address histories of oppression and to critique the ongoing social structures that contribute to systemic racism. We provide our students with the necessary tools to recognize, intervene, and dismantle injustice, judgment, and shame. Faculty engage in teaching methods that disrupt conventional pedagogical approaches that reinforce structural discrimination.
- Value contributions and perspectives that are different than our own. We pledge to defuse defensiveness and fear and replace it with generosity, openness, and appreciation. We support intersectional research initiatives and encourage our students to express their personal and complex identity(ies). We recognize the importance of representation and the necessity to recruit and retain diverse faculty, staff, and students. We identify opportunities to highlight under-represented voices through our selection of visiting artists and guest lecturers.
- Respect each other's disciplines and artistic practice. We celebrate our broad-based knowledge and range of expertise that stems from the pursuit of multifarious artistic practices and research agendas. We value the contributions from all members of our community and recognize that we are stronger and have richer intellectual experiences because of our pluralism. We support equal access to opportunities, interdisciplinary pursuits, and the cross-pollination of ideas that lead to growth spread equitably amongst all constituents.
- Attend to the psychological realm of our student, faculty, and staff's experiences. We are mindful of the emotional impact of our course content, academic expectations, and social interactions and that there is a differential impact born by individuals from different backgrounds. We seek to address feelings of invisibility and isolation by broadening community engagement and providing greater access to diverse examples of success.
- Acknowledge this work is ongoing and shared responsibility. Regardless of position within the department, we are equally accountable for upholding the community standards outlined in this document.

COURSE STRUCTURE

Class meetings will vary in nature from day to day, and involve activities such as slide presentations, technical demonstrations, group discussions and activities, studio work days, individual meetings, and critiques. There will be formal critiques held at the conclusion of each assignment. You should expect to devote a minimum of 5 hours per week to this class outside of scheduled class time to complete those projects. That work will most likely need to be performed in the sculpture shop, not at home or in your dorm room, so please plan your schedule according to the shop hours listed.

COURSE SCHEDULE

WEEK	DATE	IN CLASS ACTIVITIES	HOMEWORK
1	Monday 5/22	Review syllabus; Distribute shop cards; Review Research Presentation requirements; Folded paper installations	Syllabus Agreement & Artwork Permission forms due on Canvas; Sign up for a research presentation
	Tuesday 5/23	Introduction to Project 1; Demo of Adobe Illustrator pen tool; Demo of laser cutter in Fablab; Discussion about preliminary ideas for project 1	Reading Response forms due on Canvas for Project 1 Required Readings; Work on Research Presentations; Brainstorm for Project 1
	Wednesday 5/24	Required reading discussion; Discussion about Fluxus scores for Project 1; Work on cardboard models for Project 1	Work on Research Presentations; Work on cardboard models for Project 1
	Thursday 5/25	Research Presentation; Demo of tool pathing in VCarve & CNC plasma cutter operation; Work on cardboard models for Project 1	Work on Research Presentations; Finish cardboard models for Project 1
2	Monday 5/29	MEMORIAL DAY - NO CLASS	
	Tuesday 5/30	Research Presentation; Critique of cardboard models for Project 1; Demo of steel fabrication and cold connection techniques (bending, drilling, rivets, grommets); Work on Project 1	Work on Research Presentations; Work on Project 1
	Wednesday 5/31	Visiting Artist Lecture: Kirsten Angerbauer; Work on Project 1	Work on Research Presentations; Work on Project 1
	Thursday 6/1	Research Presentation; Work day – Finish Project 1	Work on Research Presentations; Finish Project 1
3	Monday 6/5	Project 1 critique; Introduction to Project 2	Reading Response forms due on Canvas for Project 2 Required Readings; Brainstorm for Project 2
	Tuesday 6/6	Required reading discussion for Project 2; Demo of 3D Scanner & Blender; Work on files for project 2	Upload Project 2 documentation and artist statements to Canvas
	Wednesday 6/7	Research Presentation; VCarve tool pathing demo for CNC router; Demo of CNC router operation	Begin Research Presentation for Project 2
	Thursday 6/8	Research Presentation; Demo of foam carving/finishing	Work on Research Presentations; Work on files for Project 2
4	Monday 6/12	Introduction to Project 3; Demo of Cura software & operation of 3D printers; Work on Project 2	Reading Response forms due on Canvas for Project 3 Required Readings; Brainstorm for Project 3
	Tuesday 6/13	Required reading discussion for Project 3; Work on Projects 2 and 3	Work on Project 2; Begin 3D printing for Project 3
	Wednesday 6/14	Research Presentation; Finish Project 2	Finish Project 2
	Thursday 6/15	Critique and documentation of Project 2	Upload Project 2 documentation and artist statements to Canvas by EOD Sunday

5	Monday 6/19	Research Presentation; Demo of cleaning/painting/finishing 3D prints; Work on Project 3	Work on Project 3
	Tuesday 6/20	Research Presentation; Work day - Finish Project 3	Finish Project 3
	Wednesday 6/21	Critique and documentation of Project 3	Upload Project 3 documentation and artist statements to Canvas by EOD Sunday
	Thursday 6/22	FINAL CLEAN-UP	

REQUIRED TOOLS & MATERIALS

Required tools/materials that students must acquire and bring to every class or keep in a locker:

- A sketchbook and drawing utensils
- A laptop or smart phone with webcam and Zoom capability
- Transportation to Dallas and museum entrance fees for a visit to the Dallas Museum of Art and Nasher Sculpture Center

Students will be provided with a very small amount of material for each assignment (IE steel, foam, etc). Additional materials will need to be acquired independently as necessary in order to realize individually-motivated projects.

REQUIRED READINGS

In addition to these required readings, you will also conduct independent research about an assigned artist, technique or theory, and present that research to the class.

Project 1: CNC Plasma Cutter

“What is Fluxus?” by Karen Kedmey, for Artsy.net.

<https://www.artsy.net/article/artsy-editorial-fluxus-movement-art-museums-galleries>

“Artist Instructions” by Danielle Johnson, for MoMA.org.

<https://www.moma.org/magazine/articles/407>

“Art in the Making: Artists and Their Materials From the Studio to Crowdsourcing” by Glenn Adamson. (pdf provided)

Project 2: CNC Router

“Entangled: An Archeology of the Relationship Between Humans and Things” by Ian Hodder. (pdf provided)

“Abstracting Craft: The Practiced Digital Hand” by Malcolm McCullough. (pdf provided)

Project 3: 3D Printing

“The Places in which Meanings Are Defined: Site-specific Art and its Relationships with the Institution,” by Andrea Wishart. https://www.uwo.ca/visarts/research/2009-10/bat_2010/awish.html

“The 3D Additivist Manifesto.” By Moreshin Allahyari & Daniel Rourke. <https://additivism.org/manifesto>

CLASS PARTICIPATION EXPECTATIONS

- Come to class prepared & on time.
- Participate consistently in class discussions and critiques. Think critically. Be honest.
- Respect your peers’ opinions, beliefs, orientations, and histories when discussing their work.
- Challenge your classmates and push each other to do your best.
- Share your skills, experiences, and energy to strengthen the community. Give more than you take.

Students are expected to attend every class. You are responsible for completing all of the required assignments. I expect all students to participate in class discussions, contributing ideas and

perspectives on topics or art. All your work should incorporate aspects or issues addressed in class in relation to your personal or professional interests.

You are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that everyone has an opportunity to gain from time spent in class, unless otherwise approved by the instructor, you are prohibited from using cellular phones, checking your email or surfing the internet, updating your social networking sites, eating or drinking in class, making offensive remarks, reading newspapers or magazines, sleeping or engaging in any other form of distraction. Inappropriate behavior in the classroom shall result in, minimally, a request to leave class, which will be counted as an unexcused absence.

ATTENDANCE POLICY

- Regular and punctual attendance is mandatory.
- Three absences will be tolerated.
- More than three absences will require a note from a doctor or a note from the art office excusing the absence for a reason covered under UNT policy 06.039 (Student Attendance and Authorized Absences) in order to be counted as excused.
- More than three absences will lower your final grade by one letter grade per additional absence.
- Most lectures, demonstrations, and assignments will occur at the beginning of class periods and will not be repeated for those who come in late. If you are late to class, you will need to notify me at the end of the class period to replace an absence with a tardy. Three tardies will constitute an absence.
- A tardy is considered to be an arrival of 10-30 minutes after the beginning of class. If you arrive more than 30 minutes after the class begins, you will be marked absent for the day.
- Assignments that are turned in late will receive one letter grade lower per day for each class day they are late.
- Examinations, quizzes, and in-class assignments missed may only be made up with an official doctor's excuse or note from the art office excusing the absence for a reason covered under UNT policy 06.039 (Student Attendance and Authorized Absences).
- Critiques missed may not be made up and grades will reflect the student's failure to participate in the critique discussions.
- COVID-19 impact on attendance:
Students are expected to attend class meetings regularly and to abide by the attendance policy established for the course. It is important that you communicate with the professor and the instructional team prior to being absent, so you, the professor, and the instructional team can discuss and mitigate the impact of the absence on your attainment of course learning goals. Please inform the professor and instructional team if you are unable to attend class meetings because you are ill, in mindfulness of the health and safety of everyone in our community.
If you are experiencing any symptoms of COVID-19 please seek medical attention from the Student Health and Wellness Center (940-565-2333 or askSHWC@unt.edu) or your health care provider PRIOR to coming to campus. UNT also requires you to contact the UNT COVID Team at COVID@unt.edu for guidance on actions to take due to symptoms, pending or positive test results, or potential exposure.

LATE WORK / MAKE-UP POLICY

Late work will receive a penalty of 10% deducted from the assignment's value per class day the work is late, unless the student provides proof of an acceptable mitigating circumstance: serious illness, death of a family member, or other circumstance if approved by the instructor.

FINAL CLEAN-UP

We will conduct a final clean-up of the sculpture facilities during the very last class period. Attendance and participation in final clean-up is mandatory. Absence from the final clean-up will result in lowering your final grade by one full letter. If you are unable to attend the final clean-up, you must schedule an alternate date and time with your instructor.

GRADING

Grades will be provided regularly through the semester (after assignments are submitted, critique, etc...) and at mid-term. Note: There are no pluses and minuses given at UNT.

A = Excellent (100-90%)

B = Above Average (89-80%)

C = Average (79-70%)

D = Inferior (69-60%) [passing but not necessarily satisfying degree requirements]

F = Failure (59% or below)

SCULPTURE SHOP ACCESS & POLICIES

Sculpture Shop Hours for Summer 2023:

Monday-Friday: 8am - 5pm

The shop is only open to undergraduate students who are currently enrolled in a sculpture course, OR who have taken a sculpture course in the past and have purchased a Shop Card (\$50/semester for undergraduate students, free for graduate students).

SCULPTURE TOOL CHECK-OUT SYSTEM

1. Only students that are currently enrolled in a Sculpture course or who have bought a Shop Card are allowed to check out tools from the tool cage.
2. Tool check-out is for one day (not overnight), unless it is a long term checkout item (like welding jackets). Tools must be returned before the shop closes that day. Tools not returned by the time the shop closes and that haven't been checked out overnight will be considered a Shop Rule Violation.
3. Some tools may be checked out overnight but permission must be obtained from the Shop Supervisor or a faculty member in advance. Tools checked out overnight must be returned by 9am the next morning unless permission has been granted in advance by a faculty member or the Shop Supervisor. Please plan accordingly. Tools returned after 9am will be considered a Shop Rule Violation.
4. All tools must remain in the building unless you have received advanced permission to take them elsewhere from a faculty member or the Shop Supervisor.
5. Never leave your tools unattended. If you need to leave the area for a short time (for example, to use the restroom), please ask someone in the shop to look after your tools for you. Please check your tools back in if you need to leave the Sculpture area for more than 10 minutes. Tools found unattended will be checked back in by a Tool Cage Worker, and this will be considered a Shop Rule Violation.
6. You are financially responsible for all the tools you have checked out. If a tool is lost or stolen under your care, you will be charged for its replacement.
7. Report any broken or damaged tools to a Cage Worker or the Shop Supervisor. Tools break all the time, so you won't be punished if that happens, but we need to know about it so that we do not hand a damaged or broken tool to the next student who needs it.

PROJECT AND MATERIAL STORAGE

1. Projects and materials may be stored in the Sculpture area only if they are labeled with a current Storage Tag. Tags can be acquired from the tool cage.
2. A Storage Tag will permit you to store that item on one of the shelves in the classroom for two weeks. If additional time is needed to store the same item(s), you must receive special permission for a new Storage Tag from a faculty member or the Shop Supervisor.
3. If your Storage Tag expires, a Cage Worker will replace it with a red Removal Tag. At that point you will have one week to remove or renew your belongings. If the item is not removed or renewed by the date on the Removal Tag, it will be put in the dumpster or allocated as scrap material. This will be considered a Shop Rule Violation.
4. Emergency egresses must ALWAYS remain clear. Make sure artworks/materials are not blocking walkways, doorways, etc.

5. Perishable items such as food are not be stored in the Sculpture area. If you are incorporating perishable items into a sculpture or performance, please speak with your instructor or the Shop Supervisor about their proper use, clean-up and disposal.

TOOL RESERVATIONS ON BOOKED SCHEDULER

The digital fabrication tools in the Sculpture area may only be reserved by students who have learned how to operate the equipment in a Beginning Sculpture course, or by students who have gained that knowledge in other ways and have received permission from a sculpture instructor or the Shop Supervisor. These tools include the Large-Format PLA Printer, the CNC Plasma Cutter, and the 3-Axis CNC Router. They can be reserved using Booked Scheduler at this link: <https://itservices.cvad.unt.edu/reservations>

MATERIAL PURCHASES FROM THE TOOL CAGE

Some materials are available for purchase at the Sculpture Tool Cage for your convenience, and those materials are always sold at cost (UNT is not making any profit from the sale). The tool cage workers will create a document to keep track of your purchases over the course of the semester. At the end of the semester, students must visit the tool cage to receive a slip showing the total amount due. Students will need to take that slip to pay the Eagle Student Services in the UNT Union to pay it, and then bring the receipt back to the Tool Cage as proof of payment. Proof of payment needs to be submitted before the last day of Final Exam Week in order to receive a final grade in the class.

CONSEQUENCES FOR SHOP RULE VIOLATIONS

The following consequences will be faced for health and safety, material storage, and/or tool-check out violations.

1. First Violation: Warning from instructor and Shop Supervisor.
2. Second Violation: Meeting with course instructor and shop supervisor, and loss of tool checkout privileges for 3 days.
3. Third violation: Meeting with program coordinator, course instructor and shop supervisor, and loss of tool checkout privileges for one week.
4. Fourth violation: Meeting with studio art department chair, and indefinite loss of tool checkout privileges.

HEALTH & SAFETY PROGRAM

Students are required to follow the Department of Studio Art Health and Safety guidelines and are required to complete training for each studio course. The goal of the Studio Art Health and Safety Program is to protect the health and welfare of all faculty, staff, and students and to cooperate with the University of North Texas' Office of Risk Management. Please visit the website for details and the departmental handbook: <https://art.unt.edu/healthandsafety>.

HEALTH & SAFETY INFORMATION (SCULPTURE SHOP)

1. Hazards (Inherent)

Metal Shop and Wood Shop Equipment

Most wood and metal shop equipment/hand tools involve high speed rotating or revolving blades or sanding disks that can be dangerous if not used properly. Lifting heavy materials, equipment, and tools can lead to strain injuries. Electric tools cause vibrations, which can also lead to strain on the muscles. Noise from percussive equipment and tools can damage hearing.

Metals and Metal Compounds

Metalworking produces toxic and/or irritating dust and fumes. Welding, heat cutting/bending and brazing produces toxic fumes and radiates UV light. Both electrical and structural soldering produces toxic fumes from flux (hydrochloric acid and phosphors). Solder may contain lead, which is toxic. Corrosion products used in patinas (oxides, carbonates, sulfides, or sulfates) produce toxic fumes and irritating dust.

Metal Casting and Mold Techniques

Metal casting produces toxic fumes. Cast mold techniques (resin bonded sand, traditional investment and ceramic shell) produces fumes and/or irritating dust and generates liquid hazardous waste. Silica sand generates toxic, irritating dust when mixing, and exposure can cause silicosis.

Woodworking Sanding and Cutting

Sanding and cutting wood produces toxic and/or irritating dust. The organic chemicals produced by trees (terpenes, paraffin, fatty acids, phenols, phthalic acid esters, sterols, stilbenes, flavonoids, and cyclic or acyclic tannins) can be toxic if absorbed through the skin, the respiratory tract, or orally. Lumber intended for use in contact with the outdoor elements is chemically treated with additives (fire retardants, pesticides, and preservatives) and produce highly toxic fumes and dust. Plywood and Composition Boards contain wood glues and adhesives (urea-formaldehyde, phenol-formaldehyde resins or urethane plastics) which cause toxic fumes and irritating dust when cutting or sanding.

Spray Paint, Stains, Solvents, Paint Stripper and other Aerosol Sprays

Spray paint, stains, Paint Strippers and other aerosol sprays produce toxic fumes, skin irritants and generates liquid hazardous waste in excess paint and solvents used in cleaning (acetone, mineral spirits).

Epoxy, Natural and Synthetic Polymers, Polyester Resins

Epoxies, resins, glues, plastics/acrylics and body fillers produce toxic fumes, skin irritants and generate both toxic and liquid hazardous waste. All of these (including some stones) can contain silica causing toxic fumes when sanded. Some polyester resins, plastics, urethane rubbers, and silicon rubbers are used in mold making and can be even more toxic and irritating to the skin when in liquid form.

Stones, Plaster, Cement and other Dusts, Clays and Powders

Minerals in stone, ceramics, glass, and abrasives (e.g. flint, steatite, dolomite, fluorspar stone, silica, garnet) produces toxic and irritating dust. Plaster is calcium sulfate, which produces toxic, irritating dust when mixing. Cement is a mixture of finely ground lime, alumina, and silica, which produces toxic, irritating dust and skin irritation when mixing. Cement is also highly alkaline and can burn then skin when exposed.

2. Best Practices

- All students must attend an orientation before using the wood and metal shops. During the orientation all shop rules and policies are presented as well as a discussion of the proper and safe use of shop tools.
- If you have never before used a specific tool or machine, please ask an Instructor, Shop Technician, or Graduate Student Assistant for a hands-on demonstration of the equipment. You must demonstrate your ability to properly operate the equipment prior to using it without supervision.
- Work in a well-ventilated area (or outside) while working with any material or practice that produces toxic or irritating fumes or dust (Resins, chemicals, oil-based paints, and solvents may not be mixed indoors).
- Purchase a good half face respirator that fits snug on your face (3M is a good brand)
- Never share your respirator with another peer (exchanging germs can cause illness)
- It's best to get a respirator that has a filter for both vapors and particulates
- Shave facial hair so respirator fits face snug
- When not in use, store respirator in a plastic bag to prolong the longevity of the filters – the filters will continue to work if not properly sealed.
- Change filters often depending on use (see instruction manual of specific respirator)
- ALWAYS clean up all messes produced by any material or practice to prevent from exposing others to the hazards of that material and/or practice.
- Steel-toed boots or metatarsal covers are best for many practices in the sculpture area.

- Shield eyes with approved safety wear. Safety goggles and face shields are most commonly used for many different sculpture methods.
- Wash hands (including under fingernails) after using toxic materials and chemicals (even if you were wearing gloves). Pumice hand cleaners are available in the shop.
- Wear Nitrile gloves and use plastic drop cloth to contain chemicals, paints, and stains when applying.
- Make sure to wear the proper safety gear for each process.
- All spray painting must be done in spray booth and you must put wood, plastic, or cardboard down on the surface that you are spraying on as to prevent any permanent back spray.
- Welding, soldering, and brazing should be done in a well-ventilated area. Never produce metal sparks or fire near the wood shop. All hot metal working needs to be done in the designated area or outside.
- Always use common sense, avoid distractions and concentrate on the task at hand.
- To prevent hearing loss, use proper hearing protection when working with loud equipment/tools. Earplugs are available in the shop.
- Sculpture materials can sometimes get messy. Make sure to wear clothes that you are ok with getting dirty or you may want to purchase an apron (note: an apron cannot be used with all materials, it can sometimes be a danger when working with wood shop or metal shop equipment).

3. Links

<http://www.uab.edu/ohs/>
https://www.osha.gov/Publications/woodworking_hazards/osha3157.html
<https://www.osha.gov/SLTC/metalworkingfluids/>
<https://www.osha.gov/doc/outreachtraining/htmlfiles/weldhlth.html>
http://www.uic.edu/sph/glakes/harts1/HARTS_library/sculpturehazards.txt
<http://web.princeton.edu/sites/ehs/artsafety/sec14.htm>

4. Area Health & Safety Rules

All users of the studio classrooms are expected to follow studio area rules at all times. If you have any questions, ask your instructor.

- Follow all CVAD Health and Safety handbook guidelines (the handbook should be reviewed by your instructor and can be found here: <https://art.unt.edu/healthandsafety>)
- Follow the CVAD Waste Management Chart in the classroom and other health & safety guidelines posted
- In case of emergency, call campus police at (940)565-3000 or call 911
- File an incident report (forms may be found in the CVAD H&S handbook and in the main office. Turn completed forms into the Studio Art Departmental Office within 48 hours of the event).
- Do not prop classroom doors. Doors are to remain closed to ensure the building HVAC and ventilation work properly.
- No food or drink in the studio.
- Report any safety issues IMMEDIATELY to your instructor or the shop technician.
- Use best practices for material handling. If you have questions about a material, ask an instructor for guidance or check the MSDS sheet.
- Familiarize yourself with the closest eyewash station and first aid kit. Notify your instructor if first aid supplies are low.
- Do not spray any aerosols in any CVAD classroom/studio/doorway or exterior wall/floor. Use the spray booth.
- No eating, consumption of alcohol or smoking is permitted in the studios.
- Wear close-toed shoes only – NO SANDALS!
- Tie up any long hair and remove any loose jewelry or clothing.
- ALWAYS clean up all messes produced by any material or practice to prevent from exposing others to the hazards of that material and/or practice.
- ALWAYS make sure that you are 100% sober and awake! Drugs, smoking and alcohol are not allowed in the studio and anyone under the influence should not attempt to use the facilities.
- Make sure to wear the proper personal protective equipment (PPE) for each process. The proper eye protection, hearing protection, clothing, shoes, and gloves must be worn when using any power tools/

equipment. Earplugs, welding jackets, leathers, face shields, welding helmets and goggles, leather gloves, and Nitrile gloves are available in the shop. Students need to purchase their own dust masks, respirators and safety goggles (do not share – exchanging germs can cause illness).

- Students are prohibited from taking home any UNT property.
- Newspaper or plastic must be used to protect table and floor surfaces from paint, glue, stains and plaster.
- Any trash that does not fit in the trash can must be immediately taken to the dumpster. Broken glass must be packed inside paper and labeled on the outside as broken glass and walked to the dumpster. The trash guidelines are to ensure the safety of anyone encountering the trash. Liquids, medical waste, yard waste, appliances and pallets are prohibited from disposal in the dumpster.
- Students are prohibited from storing materials or projects in the wood or metal shops, please use the shelves & lockers provided.
- Do not use stationary equipment to cut painted, recycled or chemically treated lumber.
- Never wear head phones when working with power tools/equipment (you need to hear the machine or other people if something goes wrong).
- Dust off tools and/or equipment, tables and sweep the floor when finished using any equipment and tools
- Do not block doorways or walkways with materials.
- Put back all tools, safety gear, and extension cords in their designated location.
- Scrap material must be relocated in the designated scrap wood bin or scrap metal bin. Please do not leave any materials out or on the shelves that you do not want. Properly discard any unwanted materials in the trash or the Satellite Waste Management area and properly labeled.
- No hazardous materials, cement, wax or plaster down the sinks.
- Do not block doorways or block access to lights.
- Do not remove furniture from rooms or borrow furniture from rooms without permission from the area coordinators.
- Do not create “daisy chains” with multiple electric cords.
- No hazardous materials down sinks.
- Store all flammables in the flammable cabinet. Keep flammable cabinet closed at all times.
- All courses must engage in an end of the semester clean up.
- Follow the **CVAD CONTAINER POLICY** (see below)

There are 3 types of labels used in CVAD.

All containers must have a label identifying the contents at all times.

UNIVERSAL LABELS (while chemical is in use)

All secondary/satellite containers for hazardous materials (or what might be perceived as hazardous -i.e. watered-down gesso, graphite solutions, satellite containers of solvents, powders, spray paints, fixatives, oils, solvents) must be marked with content, your name and the date opened. All unmarked containers will be disposed of with no notice. Labels can be found in the studios. All containers must be marked with your name, contents and date opened.

UNIVERSAL WASTE LABELS (when material is designated as waste)

All containers solely containing a universal waste must have a universal waste label identifying the contents as “Universal Waste - (type of universal waste)” that are designated as waste for proper disposal. The label must also include the date the first item of universal waste entered the container.

HAZARDOUS WASTE LABELS

All hazardous waste containers must have a label identifying the contents as hazardous.

Labels should include all constituents in the waste mixture as well as an approximate percentage of the total for that item. All constituents should equal 100%.

ACADEMIC INTEGRITY

According to UNT Policy 18.1.16, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University.

DISABILITY ACCOMMODATION

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking reasonable accommodation must first register with the Office of Disability Access (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with a reasonable accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request reasonable accommodations at any time, however, ODA notices of reasonable accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of reasonable accommodation for every semester and must meet with each faculty member prior to implementation in each class. Students are strongly encouraged to deliver letters of reasonable accommodation during faculty office hours or by appointment. Faculty members have the authority to ask students to discuss such letters during their designated office hours to protect the privacy of the student. For additional information, refer to the Office of Disability Access website at <http://www.unt.edu/oda>. You may also contact ODA by phone at (940) 565-4323.

ACCEPTABLE STUDENT BEHAVIOR

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The University's expectations for student conduct apply to all instructional forums, including University and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at deanofstudents.unt.edu/conduct.

STUDENT EVALUATION ADMINISTRATION DATES

Student feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UNT. The survey will be made available during weeks 13 and 14 [insert administration dates] of the long semesters to provide students with an opportunity to evaluate how this course is taught. Students will receive an email from "UNT SPOT Course Evaluations via IASystem Notification" (no-reply@iasystem.org) with the survey link. Students should look for the email in their UNT email inbox. Simply click on the link and complete the survey. Once students complete the survey they will receive a confirmation email that the survey has been submitted. For additional information, please visit the spot website at www.spot.unt.edu or email spot@unt.edu.

INCOMPLETE GRADES

An Incomplete Grade ("I") is a non-punitive grade given only during the last one-fourth of a term/semester and only if a student (1) is passing the course and (2) has a justifiable and documented reason, beyond the control of the student (such as serious illness or military service), for not completing the work on schedule. In consultation with the instructor, complete a request for an Incomplete Grade. This form can be found on the department website and must be turned into the department chair prior to the last day of classes (not the exam date). Note: A grade of Incomplete is not automatically assigned to students.

SEXUAL DISCRIMINATION, HARASSMENT & ASSAULT

UNT is committed to providing an environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you (or someone you know) has experienced or experiences any of these acts of aggression, please know that you are not alone. The federal Title IX law makes it clear that violence and harassment based on sex and gender are Civil Rights offenses. UNT has staff members trained to support you in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and

more. UNT's Dean of Students' website offers a range of on-campus and off-campus resources to help support survivors, depending on their unique needs: http://deanofstudents.unt.edu/resources_0. UNT's Student Advocate she can be reached through e-mail at SurvivorAdvocate@unt.edu or by calling the Dean of Students' office at 940-565-2648. You are not alone. We are here to help.

EMERGENCY NOTIFICATION & PROCEDURES

UNT Emergency Guide: <https://emergency.unt.edu/emergency-guidelines-0>

UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to the course management system for contingency plans for covering course materials.

ADOBE CREATIVE CLOUD

Adobe Creative Cloud is available to students to purchase at a heavily discounted price. The price of a student subscription through our program is \$50 (+\$5.55 processing fee). The subscriptions will be valid for the full 2021-2022 Academic Year, through August 31st. On or before August 1st, they will have the option to renew their subscription for the same price for the 2022-2023 Academic year. Further details and the option to purchase a subscription are available here: <http://www.unt.edu/adobe>. This offer is only available to students.

A subscription to Adobe Creative Cloud allows for on and off-campus use of all of the applications: on UNT or personally-owned laptops, as well as on the remote lab computers.

If a student is currently paying for a subscription through Adobe (\$239-\$359 per year) but would like to take advantage of the lower cost of a subscription through this program: they are eligible to cancel an existing subscription without an early termination fee or further obligation once they have purchased a subscription through our program. They must contact Adobe Customer Care within fourteen days of purchasing this subscription to inform Adobe of their wish to opt-out of an existing subscription in order to have the early termination fees waived. Adobe will not provide a refund, however – only the months left on the current subscription will be canceled. We are not able to process the opt-outs on their behalf. The subscription they would be opting out of is an agreement between the student and Adobe. The subscription through our program would be a new subscription, not an extension of the current subscription.

Adobe Customer Care can be reached by phone at 1-800-833-6687, you may also visit their support [website](#) and talk to someone via chat. Please contact us at untadobe@unt.edu if you have any further questions.