ASTU 2801 - 503

BEGINNING SCULPTURE: TRADITIONAL METHODS

FALL 2025
Austin Lewis
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TUE – THU 11:00-1:50

ROOM ART 153

COURSE DESCRIPTION

Introduction to the concepts and process of fabrication for sculptural objects with an emphasis on tools, materials, and techniques used in woodworking, metal fabrication, and mold making - casting techniques. 3 hours (0;6). Prerequisite(s): ART1440 and ART1450.

CONTENT

This course is an introduction to contemporary Sculpture, not limited to its visual, technical, or representational skills but also considering its place in the current world's context.

We will explore materiality through the phenomena of transformation and will develop a three-dimensional language fabricating sculptural objects. We will include and consider recycling the discarded parts from the process and their possible uses. We will discuss contemporary art practices through presentations. There will be short readings for each project, followed by breaking them into small groups to develop further in class discussions.

The projects will explore the possibilities and limitations of different traditional sculpture tools and techniques for wood, metal fabrication, mold making, and casting. The students are encouraged to build up their foundation's knowledge in principles of art & design. The class will learn the safety requirements to operate power tools in the sculpture shop. We will aim for the best quality in presentation, craftsmanship, and finishing.
Each project will be presented to the class in a critique setting, and participation is considered a portion of the project grade. We will expand on the conceptual design and thinking process of the idea behind the sculptural object and the best ways to present it, through critique setting and turning in photographic documentation of the work and an artist statement of the work on Canvas

OUTCOMES & OBJECTIVES & GOALS

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	Knowledge and skills in the use of basic tools, techniques, and processes to work from concept to finished product. Beginning understanding of the possibilities and limitations of various materials.
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	Demonstrated beginning ability to analyze and evaluate works of sculpture.
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.
Use knowledge of art and disciplinary vocabulary to analyze artworks	Utilize basic knowledge of sculpture and the vocabulary of art and design to critique and analyze own works and the works of others.
Participate in critiques of own work and work of others	

ASSIGNMENT & ASSESSMENTS

ASSIGNMENTS	WORTH
Syllabus agreement & Artwork Permission Forms	3 points
Warm up Project Paper, Cardstock & Cardboard Scaling	7 points
Participation in Readings Discussions / Artists Research Presentations and Demos	10 points
Project 1 Woodworking MIG Welding and Metal Fabrication	25 points
Project 2 Mold-making and Casting	25 points
Project 3 Woodworking	25 points
SPOT Course Evaluation (email confirmation)	5 points
Total	**100 points**

COURSE STRUCTURE

We will meet each Tuesday and Thursday following the course schedule as much as possible. We will have some lectures, demos, presentations, brainstorming sessions, individual check-ups, and critiques. I will give updates in advance in case some demos dates change. For demos the group will be divided in two small groups. If you missed a demo is your responsibility to make it up or schedule time for that. You will not be allowed to use equipment if you missed the specific demo.

You should expect to devote 5-10 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. AND FOLLOW THE SHOP RULES. Remember you are not allowed to check out tools outside of the shop area, plan accordingly to finish your work on time.

ASTU 2801 BEGINNING SCULPTURE: TRADITIONAL METHODS
COURSE SCHEDULE

The course schedule is considered tentative. The schedule is subject to change in content and scope at the instructor's discretion.

Week 1
August 19-21
Day A: Syllabus, and Projects walk through
Day B: Safety tour with Shop Tech Jacob Phillips. Shop cards, and process for checking out tools and equipment. (Mandatory attendance)

Week 2
August 26-28
Day A: Lecture on Paper, Cardboard & Cardstock (Processes, joinery) Check-in concept
Day B: Workday, check in construction questions.

Week 3
September 2-4
Day A: Warm up project due Show & Tell. Demo on Lighting and Documenting work.
Day B: Lecture on Metal (Processes, joinery) Project intro. Reading Discussion #1

Week 4
September 9-11
Day A: DEMO for Plasma cutting. Check in concept for apv.
Day B: DEMO Welding, grinder, and belt sanders, Cleaning and painting.

Week 5
September 16-18
Day A: Workday
Day B: Workday. Check in concept for apv.

Week 6
September 23-25
Day A: Workday
Day B: Workday

Week 7
September 30- October 2
Day A: Workday First Round of Research Artists Presentations (rest of the group)
Day B: Workday

Week 8
October 7-9
Day A & B: Project #2 Metal Crit

Week 9
October 14-16
Day A: Lecture on Wood (Processes, joinery) Project intro. Reading Discussion #1
Day B: DEMO Table, Band, Jig, and Miter Saw. Drill (manual and press)

Week 10
October 21-23
Day A: Workday. Check in for concept apv.
Day B: DEMO Carving tools, Joinery, and finishing. Check in concept apv. Workday

Week 11
October 28-30
Day A Workday
Day B Workday, Second Round of Research Artists Presentations (half class presents today)

Week 12
November 4-6
Day A – B Project #1 Wood Crit

Week 13
November 11-13
Day A Lecture on Molding and Casting (Processes, joinery) Project intro.
Day B DEMO Plaster molds. Check in concept for project apv.

Week 14
November 18-20
Day A DEMO Casting concrete / cement. Workday
Day B Workday

Week 15
November 25-27
Thanksgiving break, Shop closed for the break

Week 16
December 2-4
Day A – B: Project #3 Molds and Casting Crit Show & Tell

Week 17
December 9-11

Final Exam: Tuesday December 9: Mandatory clean up, 10:30 a.m. - 12:30 p.m.

REQUIRED READINGS

You can find the readings in this link:

https://drive.google.com/drive/folders/1V2r3QBwtZbwLZoXjh6VSPQApsEjl_WZD?usp=drive_link

Reading 1. Chodzko, Adam, *"Out of Place, 2000, Situation,"* Whitechapel Gallery, The MIT Press, Cambridge Massachusetts, 2009, p. 65-66

Reading 2. Hiller, Susan, *"Truth and Truth to Material, 2003, Materiality,"* Whitechapel Gallery, The MIT Press, Cambridge, Massachusetts, 2015, p. 53-56

GRADING

Grades will be provided regularly through the semester (after assignments are submitted, critique, etc…) and at mid-term.
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)

FINAL CLEAN-UP

We will conduct a final clean-up of the sculpture facilities on December 9 during the class final exam. Attendance and participation in the final clean-up is mandatory. Absence from the final clean-up will lower 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.

Sculpture Materials Charge

In the UNT Sculpture program, we believe it's sometimes necessary to provide students with specific materials that are required for certain projects. For example, we typically provide a 2'x2' piece of 18-gauge steel for the CNC plasma project in Beginning Sculpture: Digital Methods, which is cut from a larger 4'x8' sheet that we buy and transport to campus from a local supplier. This saves students the hassle of buying and transporting the materials to campus on their own. It also saves students money because the materials are often cheaper when bought in bulk.

We require all students taking Beginning Sculpture: Traditional Methods sculpture course to pay a $35 materials charge. This will need to be paid by August 29, 2025. The exact costs covered by that charge are outlined on the charge sheet provided. To pay for this materials charge, please take the charge sheet provided by your instructor to the *Cashiers Services* in the Eagle Student Services Building (the Southwest part of the Union building). After paying, please return this sheet and your receipt to the Sculpture technician, Jacob Philips, and they will mark you off the list. All students must pay the materials charge within the second week of the semester.

Please contact Jacob Philips with questions or budgetary concerns. Jacob.phillips@unt.edu

Class Participation Expectations

I expect you to attend every class. You are responsible for completing all 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 help maintain a classroom environment 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 or beepers, 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) to be counted as excused.
- More than three absences will lower your final grade by one letter grade per additional absence (4 or more)

•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 arrival 5 minutes after the beginning of class.
•Assignments turned in late will receive one letter grade lower per day for each late day.
•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.

Late Work / Make-Up Policy

Late work may be subject to a penalty of 10% deducted from the assignment's value per 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. Grading Grades will be provided regularly through the semester (after assignments are submitted, critique, etc…) and at mid-term. 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)

Academic Integrity *

Academic Integrity Standards and Consequences According to UNT Policy 06.003, 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 *

ADA Accommodation Statement UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one's specific course needs. Students may request accommodations at any time, however, ODA notices of 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 accommodation for every semester and must meet with each faculty member prior to implementation in each class.
For additional information see the ODA website at disability.unt.edu.

GENERAL BUILDING HOURS

Monday – Friday: 7am – 10pm
Saturday: 12pm – 5pm
Sunday: 12pm – 5pm
Currently enrolled CVAD students may request UNT identification card, or "swipe," access to the Art Building to gain access to work in the Art Building after regular working hours. Visit this link for more information: https://news.cvad.unt.edu/studentaccess

SCULPTURE SHOP ACCESS & POLICIES

Sculpture Shop Hours
Monday –Thursday 8am- 9pm
Friday 8am- 5pm
Saturday: 12pm-5pm
Sunday: 12pm-5pm

We do NOT sell shop cards! You must be currently enrolled in a sculpture class.
-open only to undergraduate students currently enrolled in a sculpture course
-open to all faculty (as long their presence it not disruptive to a class)
-Digital equipment reserved for undergraduate and graduate students who are currently enrolled in a sculpture course (work must be done while Jacob is working M-F8am-5pm)
-open to full-time faculty for walk-in appointments only Monday-Friday 8am-5pm
-Full-time faculty can reserve the equipment after 5pm M-F and during shop hours Saturday and Sunday. For faculty to use the equipment at night and on weekends, they must attend a training session and know how to operate the software and the machine without supervision. Faculty are required to provide their own router bits for the CNC router, and they must not store their work and the materials in our area (our storage space is already very limited). Faculty must see a tool cage worker to make a reservation on the schedule.

SCULPTURE AREA FACULTY & STAFF

Sculpture Area Coordinator & Assistant Professor: Alicia Eggert
Area Technician and Shop Visual Arts Technician: Jacob Phillips
Adjunct Professors, Studio Art: Sculpture: Veronica Ibarguengoitia, Atinuke Adeleke, Jacob Phillips, Austin Lewis
Teaching Fellows: Nadin Nassar, Mina Forouzadeh

TOOL CHECK-OUT SYSTEM

YOU MUST COMPLETE ALL IN PERSON SAFETY TRAININGS AND SAFETY QUIZ ON CANVAS BEFORE YOU RECEIVE YOUR SHOP CARD!

1.Only students that are currently enrolled in a Sculpture course and have Shop Card are allowed to check out tools from the tool cage in the tool check out system: Check-In 5

2.Tool check-out is for one day (not overnight). The 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. 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 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 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 regresses must ALWAYS remain clear. Make sure artwork/materials are not blocking walkways, doorways, etc.

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.

Best Practices for Health & Safety / Studio Rules *
Health & Safety Area Specific Information: Sculpture
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) produce 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 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 paint, and solvents may not be mixed indoors).
- ·Purchase a good half-faced 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 them 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 load 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 woodshop or metal shop equipment).

3.Links

http://www.uab.edu/ohs/https://www.osha.gov/Publications/woodworking_hazards/osha3157.htmlhttps://www.osha.gov/SLTC/metalworkingfluids/https://www.osha.gov/doc/outreachtraining/htmlfiles/weldhlth.htmlhttp://www.uic.edu/sph/glakes/harts1/HARTS_library/sculpturehazards.txthttp://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 48hours 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 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.

<u>Follow the CVAD CONTAINER POLICY (see below)</u>

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 tool cage. 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%.
Emergency Notification & Procedures *

UNT Emergency Guide:
https://emergency.unt.edu/about-us
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

UNT Learning Management System (LMS) for contingency plans for covering course materials. 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 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 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.
Voertman's Bookstore & Art Supply
The Department of Studio Art recommends purchasing your Studio Art supplies from Voertman's Art Department in the Voertman's College Store located across from campus at 1314 West Hickory St., Denton, TX. They have worked with CVAD for many years to provide the materials needed for our students' success.

Course Safety Procedures

While working in laboratory sessions, students enrolled in UNT Sculpture courses are required to follow proper safety procedures and guidelines in all activities requiring lifting, climbing, walking on slippery surfaces, using equipment and tools, handling chemical solutions and hot and cold products. Students should be aware that UNT is not liable for injuries incurred while students are participating in class activities. All students are encouraged to secure adequate insurance coverage in the event of accidental injury. Students who do not have insurance coverage should consider obtaining Student Health Insurance. Brochures for student insurance are available in the UNT Student Health and Wellness Center. Students who are injured during class activities may seek medical attention at the Student Health and Wellness Center at rates that are reduced compared to other medical facilities. If students have an Page 2 of 4 insurance plan other than Student Health Insurance at UNT, they should be sure that the plan covers treatment at this facility. If students choose not to go to the UNT Student Health and Wellness Center, they may be transported to an emergency room at a local hospital. Students are responsible for expenses incurred there.

PERMISSION TO USE STUDENT ARTWORK

We would like to use your work to spread the news about the amazing art made at CVAD! Please help us put your talent on display by allowing us to photograph and exhibit your art on CVAD's social media, websites and paper advertising. Thank you!

I hereby grant permission to UNT and CVAD to use, copy, reproduce, publish, distribute, or display any and all works created in my classes while at UNT. Additionally, I consent to the use of my name to coincide with images of my artwork.

1. **Scope of Permission.**

This permission extends to the use of the described work and images of such work: (1) for academic purposes in order to demonstrate examples of student work to current and future UNT students; (2) for public display in the galleries or on the campus of the UNT or on the UNT website; (3) for promotional materials created by UNT in all forms of media now known or later developed, including but not limited to exhibition catalogues, direct mail, websites, advertising, social media, and classroom presentations. My permission is on-going, but can be revoked by giving the professor of record for this course written notice of my wish to revoke permission and use of any images of my artwork. UNT will have three months from the date of my notice to stop all use agreed with this permission.

2. **Certificate of Ownership.**

I am the owner of all work submitted and the work is not subject to any restriction that would prevent its use consistent with this permission. All aspects of the work are original to me and have not been copied. I understand that as owner of the work I have the right to control all reproduction, copying and use of the work in accordance with U.S. copyright laws.

3. **Privacy Release.**

I hereby authorize and consent to the release, maintenance and display of my name if necessary and any other personally identifiable information that I have provided in connection with the work and its use described in this Agreement.

4. **Signature.**

By signing below, I hereby grant the permissions indicated above. I understand that this grant of permission relates only to the use of the described work. This is not an exclusive right, and I may sell, give or otherwise transfer the rights to such work to others on a non- exclusive or exclusive basis. However, in the event that I do sell, give or otherwise transfer ownership or the exclusive right to use my work to another party, I will notify UNT immediately in writing through the professor of record for this course. UNT will have three months from the date of my notice to stop all use in accordance with this permission.

Printed name: _____
Signature: _____
Date: _____
Name of Course: _____

WARM UP PROJECT: PAPER, CARDSTOCK, CARDBOARD SCALING

PROMPT

From a variety of recycled materials (cardstock from food packaging, sturdy moving boxes, Amazon boxes, and newsprint from the shop)

Choose any organic form, such as fruit, vegetables, plants, animals, or rocks, and replicate one of those forms. You must create three models using EXACTLY the same design, but scale them proportionally using the three found materials: paper, cardstock, and cardboard.

DESCRIPTION

You will be introduced to the material and the formats you can purchase at commercial stores. We will briefly review methods of joining and processing the material by cutting, gluing, or attaching. With this knowledge, you must make three models: one 2 x 2 inches, one 4 x 4 inches, and one 8 x 8 inches. The same thing, three different scales, three different materials. Keep it simple, and I mean simple.

MATERIALS

Found materials

Cassandra Kato
Untitled,
2024

SUBMISSIONS MATERIALS (Max. 7 points)

Show and tell

Express clearly your concept and fabrication method.
Canvas
Photographic documentation (three images minimum) with good light, and one paragraph describing the conceptual idea behind your project. (No description on how you made it)

PROJECT # 1

METAL STRUCTURES

PROMPT
You will develop an armature or structure that will be a public art for the sculpture garden at UNT. Think of any idea that can resonate with UNT's vibe. The metal as a structural component can be covered with any material that can endure weather, such as drylock, metal mesh with spray paint, fibers, plastic beads, or rope.

DESCRIPTION
You will be introduced to the material and the formats you can purchase at commercial stores. You will transform the material by processing it by bending, Plasma cutting, grinding, drilling, and sandblasting. We will work on joining methods using MIG welding. With this knowledge, you must include welding as the leading joinery of your sculpture. Write an Artist Statement for this project that reflects your use of materials and

MATERIALS
2 10-footrods of steel at 1/4 inch
Any scrap metal you can find available at the metal shop
Tools from the cage

If you need more materials, there are options at the cage, Lowe's, or Home Depot if you decide to purchase more. You can add different types of wire, metal hangers, or any other form of metal. Not all are good for welding. Ask first

SUBMISSION'S MATERIALS ON CANVAS (25 points)

Ratu Adil, In the Beginning, 2023

- **Conceptual**
  Developing investigation and presentation by research, sketches, or cardboard models (include 2 minimum).
  Include an Artist Statement for this project that reflects your conceptual idea and transformation effect from a two-dimensional surface into a three-dimensional object.

- **Fabrication**
  Execution of the art object focusing on the conceptual aspects and craftsmanship. Think of the installation of the object and lighting.

- **Photo Documentation**
  There should be two general views of the final piece and one detailed view with a good source of light. Think of which views are more informative for the viewer who is not looking at the piece in person.

- **Critique**
  Presenting on time, verbally clearly expressing the concept of your idea and how you approached it. Participation in your peer's critiques (we learn from each other). There are no total points if you skip critique or miss your peers' critiques. (No show up to critique don’t even ask for this section of points)

PROJECT # 2
WOOD
TRANSFORMING THE SQUARENESS

PROMPT
You will make an object that can function as a container. Think of the contents of the box as precious, ephemeral items that need to be kept secure. Think of double bottoms, hidden doors, secret drawers. It needs to have a lid to close it. You can use commercial hinges, but you must not use nails or screws to build it. You must use at least one type of joinery (glue does not count as joinery).

DESCRIPTION
You will be introduced to the material and the formats you can purchase at commercial stores. We will work departing from a 2 x 4 piece of plywood; from that, you will transform that piece into a three-dimensional object. We will transform the material by processing it by sawing, drilling, shaping, sanding, and finishing. Write an Artist Statement for this project that reflects your conceptual idea and transformation effect from a two-dimensional surface into a three-dimensional object.

MATERIALS
½" 4 x 2 plywood + scraps
Tools from the cage
If you need more materials, there are some options at the cage, Lowe's, or Home Depot, where you can purchase.

Sunny Simmons, Untitled, 2024

SUBMISSIONS MATERIALS ON CANVAS (25 points)

- **Conceptual**
  Developing investigation and presentation by research, sketches, or cardboard models (include 2 minimum).
  Include an Artist Statement for this project that reflects your conceptual idea and transformation effect from a two-dimensional surface into a three-dimensional object.

- **Fabrication**
  Execution of the art object focusing on the conceptual aspects and craftsmanship. Think of the installation of the object and lighting.

- **Photo Documentation**
  There should be two to three views of the final piece with a good source of light (it can be two views and one detail). Think of which views are more informative for the viewer who is not looking at the piece in person.

- **Critique**
  Presenting on time, verbally clearly expressing the concept of your idea and how you approached it. Participation in your peer's critiques (we learn from each other). There are no total points if you skip critique or miss your peers' critiques. (No show up to critique don't even ask for this section of points)

PROJECT # 3

MOLD MAKING – CASTING
MAKE, CAST, REPEAT

PROMPT
Thinking of mold making's ability to create repetition and accurate replications, we will create mixed media sculptures standing at least 5 feet tall that combine mold-making with other material processes

DESCRIPTION
You will be introduced to mold-making and casting techniques.
Find or fabricate an object (preferably a small 3 x 3-inch hard and rounded-edged object), and from it, we will make a mold. When the mold is done, we will make castings of the object.

Using the skills you have developed during the metal and woodworking projects, along with any outside knowledge you may have, create a sculptural structure that stands at least 5 feet tall. You must incorporate mold making into this structure in some way, but how you choose to do that is up to you.

I encourage you to go taller than 5 feet, but if you do let me know and keep me informed about the project to ensure safety.

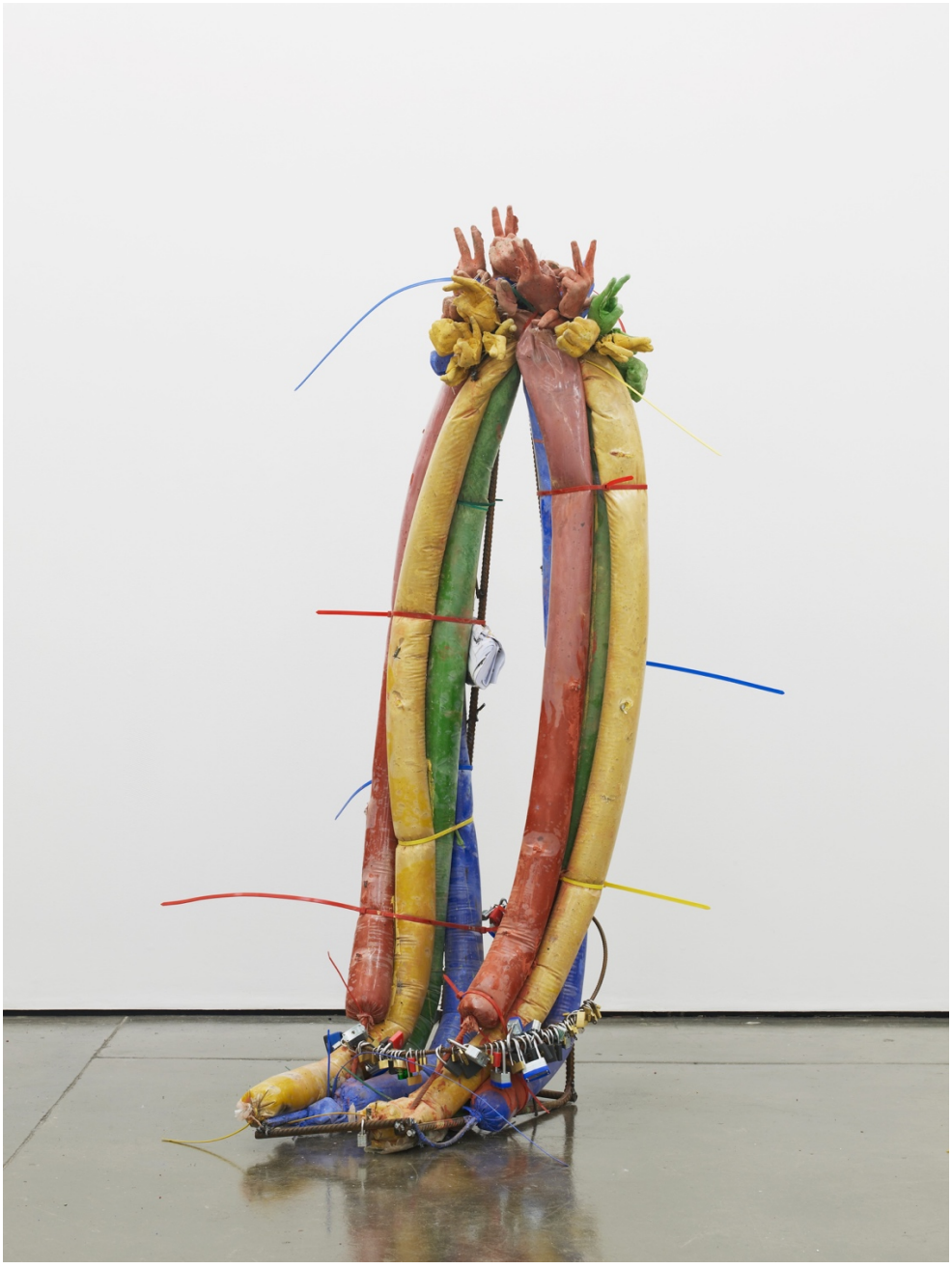
Consider what kind of structure you want to create. Would it be architectural? Bodily? Organic? or something else?

Write an Artist Statement for this project that reflects your use of materials and concepts.

MATERIALS
You will work with limited plaster, silicon, gauze, and alginate. There will be more material at the cage for purchase if you need more.

When choosing the materials to create your structure consider how long you want it to exist. Do you want it to outlive you? Do you want it to last just long enough to critique and document? Or something in between?

I encourage you to create this structure inexpensively using discarded or scrap materials.



LLLLOLLLL (Working Title), 2018

Michael Dean

Sculpture
Concrete, steel reinforcement, plastic and cable ties
Artwork size
195.0 x 80.0 x 95.0 (cm)
76.8 x 31.5 x 37.4 (inch)

Canvas
Photographic documentation with good light, one paragraph describing the conceptual idea behind your project. (No description on how you made it)

You will need 3 images, one of the mold, one of the three casts including two views of them.