



ASTU 3403.501

Tuesday/Thursday 2:00 pm - 4:50 pm

Ana M. Lopez (she/her/hers)

Office: Art 209

Office hours: Tuesday/Thursday 10:00 am - 11:00 am in Art 172

Studio art office phone (940) 369-7671

email: ana.lopez@unt.edu or through Canvas

Course Description:

Design in metal using intermediate processes with an emphasis on the plastic deformation of metal. Prerequisites: Successful completion of ASTU 2401 and ASTU 2402.

Required Textbook:

The Complete Metalsmith, any edition, by Tim McCreight

Recommended Textbooks:

Silversmithing by Rupert Finegold

Form Emphasis for Metalsmiths Heikki Seppa

Chasing and Repoussé. Nancy Megan Corwin

Metalsmiths's Book of Boxes and Locketts, Tim McCreight

Hydraulic Die Forming for Jewelers and Metalsmiths, Susan Kingsley

Silversmithing: A Contemporary Guide to Making, Brian Hill

Tools:

Students are required to procure the tools below as well as consumable materials needed for each demonstration and finished project to be determined in conjunction with their professor.

- 12” square of 18 gauge copper
- soft cloth for drying (like old dish towel)
- well-fitting work gloves, leather or durable alternative
- A few of each coarse, medium and fine rubber abrasive points (I recommend the polishing points available from Rio Grande) they are \$11 for a pack of ten each so two could easily split an order. Medium and coarse are the most important:
 - 33275210 Blue, Coarse
 - 33276210 Black, Medium
 - 33277210 Brown, Fine

- Additional rubber finishing wheels as needed
- rubber cement
- hearing protection (foam inserts or headset-style, we have foam inserts available)
- 5" jeweler's saw frame
- flush wire cutters
- flat nose pliers
- round nose pliers
- a whole whopping bunch of jeweler's saw blades (size is your choice)
- wax for saw blade (beeswax preferred)
- 8" half-round file
- set of needle files
- steel tweezers
- 2 cheap brushes for flux and yellow ochre
- eye protection/safety glasses if you do not wear glasses and don't want to use ours
- copper, brass, bronze, silver (as needed)
- silver solder - hard, medium, easy
- white paste flux
- fine steel wool - #0000
- abrasive paper - #220, #320, #400, #600 (a few sheets each)
- A reusable plastic storage container for turning in work, at least 2 x 4 x 4” interior

Optional:

- ring clamp
- scribe
- soldering pick

Additional suppliers and details may be found on Canvas.

There are a few extra kits containing what the beginners get in their drawers. If this is your first intermediate course you may inquire about these with Sarah. They will be distributed on a first come, first served basis.

Outcomes	Objectives
Knowledge: What students should know	
Understand the history, current issues, and direction of the artistic discipline	Acquire increasingly sophisticated knowledge of the history, current issues, and direction of metal art media, including functional knowledge of metals techniques.
Place works in the historical, cultural, and stylistic contexts of the artistic discipline	Increased ability to place works in historical, cultural, and stylistic contexts of metals art media.
Use the technology and equipment of the artistic discipline	Develop advanced knowledge of raw materials and technical procedures.
Skills: What students should be able to do	
Use the elements and principles of art to create artworks in the artistic discipline	Utilize the tools, techniques, and processes of metals to create work from concept to finished object.
Create artwork that demonstrates perceptual acuity, conceptual understanding, and technical skill	Create works of metal art that demonstrate advanced perceptual acuity, conceptual understanding, and technical skill.
Analyze and evaluate works of art in the artistic discipline	Participate in analysis and evaluation of works of metal art.
Synthesis: How students will combine knowledge and skill to demonstrate learning	
Produce artworks demonstrating technical skill and disciplinary knowledge	Produce metal art objects demonstrating advanced technical skill and disciplinary knowledge.
Use knowledge of art and disciplinary vocabulary to analyze artworks	Participate in critique of own works and the works of others using the vocabulary of metals media and demonstrating sound understanding of aesthetic principles and design elements.
Participate in critiques of own work and work of others	

Course Structure:

This class meets twice a week for three hours each time for a total of six contact hours. Students are expected to undertake additional studio work and research outside of

class times. It is the responsibility of each student to keep up with weekly assignments and manage their time in order to meet assignment deadlines. Projects will be presented with some or all of the following: image-based lectures, written directions, and technical demonstrations. Videos are available on Canvas to help refresh your memory of in-class demonstrations. There will be assigned due dates for samples, design work and finished projects. On project due dates, there will be an in-class critique in which all students are required to participate. Participation in group critiques includes the presentation of one's own work, discussion of one's own work, and giving constructive feedback about the projects of other classmates. Projects must be handed in at the start of the class during which they are due.

Course Content and Schedule Changes

The course schedule reflects expected class progress in course subject matter and is considered tentative. The course schedule is subject to change in content and scope at the Course Instructor's discretion.

Course Requirements

International Metalworking Research - students will research a person or peoples who utilized some or all of the techniques from this class. They will create six slides about the work according to a proscribed format to be shared with the class. Upon viewing the class's combined presentation, students will be asked to answer a reflective question. See assignment rubric for evaluation criteria.

Demonstration pieces: A series of demonstrations will be given and students will be expected to produce a prescribed example of the following:

- Synclastically raised hemisphere
- Chasing and repoussé lotus or duck
- Hot forged steel hook
- Die formed locket

Demonstration pieces will be evaluated by the degree to which they achieve the technical prescriptions. Rubrics are available on Canvas for each.

Open Project- Students will thoughtfully design and flawlessly execute an object utilizing at least one technique taught this semester. This project will be evaluated by the following criteria in equal measure:

- Craft/Functionality
- Composition
- Creativity/Concept
- Complexity

Final exam - This will be in person and based on technical terminology and procedures covered over the course of the semester.

Extra Credit - Students have the opportunity to earn up to three percentage points of extra credit on their final grade for the class by turning in a lecture reflection. For this they will attend (virtually or in person) one artist's lecture that has taken place during this semester. They will then produce a one page essay that briefly summarizes the experience and thoughtfully reflects upon it. To be turned in on Canvas before the final exam. The grading rubric is available on Canvas.

Student Evaluation

The final grade will be composed of the following elements in these percentages:

International Metalworking Research	5%
Synclasticly raised hemisphere	15%
Chasing and repoussé lotus or duck	15%
Hot forged steel hook	15%
Die formed locket	20%
Open Project	25%
Final Exam	5%

Written or recorded feedback will be given to each student after pieces have been evaluated if the piece was turned in on time. It is important that assignments are present for the class discussion in order that we may all benefit from one another's different perspectives.

Proposed Schedule:

Date	In class	Other Events
Tuesday 1/13	Introductions, syllabus review, health and safety, Metals club, Metalsmithing & Jewelry Program Canvas course, lockers and benches, monitors and building hours, sign health and safety, meet and greet, assignment groups, annealing big things, electric rolling mill Make laser cutter appointments for some time between 2/26 and 3/3	
Thursday 1/15	Demonstrations: chase and repoussé, raising Group A: Chasing and Repoussé Group B: Raising	
Tuesday 1/20	Group A: Chasing and Repoussé Group B: Raising	
Thursday 1/22	Group A: Chasing and Repoussé Group B: Raising	
Tuesday 1/27	Introduce Research Project Group A: Chasing and Repoussé Group B: Raising	
Thursday 1/29	Group A: Chasing and Repoussé Group B: Raising	
Tuesday 2/3	Group A: Chasing and Repoussé Group B: Raising	
Thursday 2/5	First Demonstration piece due Talk along your row about techniques, start new demonstration piece. Group A: Raising Group B: Chasing and Repoussé	Voertman's awards 5-7
Tuesday 2/10	Historic Presentation Due Group A: Raising Group B: Chasing and Repoussé	

Date	In class	Other Events
Thursday 2/12	Group A: Raising Group B: Chasing and Repoussé	
Tuesday 2/17	Group A: Raising Group B: Chasing and Repoussé	
Thursday 2/19	Group A: Raising Group B: Chasing and Repoussé	
Tuesday 2/24	Second Demonstration piece due Trip to the fab lab, vector basics and die forming Demonstrate hot forging	
Thursday 2/26	Discuss locket designs Work day: Hot Forged Steel Hook and Die Formed Bolo 2:10 - 3:30 Allen and Ariola 3:30 - 4:50 Artola and Calderon	6-8 Materials Hard and Soft Reception
Tuesday 3/3	Work day: Hot Forged Steel Hook and Die Formed Bolo 2:10 - 3:30 Cervantes and Couvillion 3:30 - 4:50 Dale and Diedbani	Middle of the term
Thursday 3/5	Answer to Canvas Presentation Question Due via OneDrive Work day: Hot Forged Steel Hook and Die Formed Bolo 2:10 - 3:30 Doerr and Duran 3:30 - 4:50 Eagan and Esperon	
March 9 - 14	Spring Break: No Classes	
Tuesday 3/17	Work day: Hot Forged Steel Hook and Die Formed Bolo 2:10 - 3:30 Farina and Moore 3:30 - 4:50 Pena and Roberts	

Date	In class	Other Events
Thursday 3/19	Work day: Hot Forged Steel Hook and Die Formed locket 2:10 - 3:30 Ryan and Vo 3:30 - 4:50 Wagner and ?	
Friday 3/20		Mayu Ueda 11 am - 1 pm Artist Lecture Room 223
Saturday 3/21		CVAD Celebrates
Tuesday 3/24	Locketts due at start of class, group crit	
Thursday 3/26	Hot forged steel hooks due. Discuss open project ideas.	
Tuesday 3/31	Start open Project Work day	
Thursday 4/2	Work day	
Tuesday 4/7	Work day	
Thursday 4/9	Work day	
Tuesday 4/14	Work day	Install lockets at CoLab
Wednesday 4/15		Install lockets at CoLab
Thursday 4/16	Work day	
4/16-4/19		Main Street Arts Festival, Fort Worth
Tuesday 4/21	Work day	
Thursday 4/23	Work day	Lev Manovich Artist Lecture/ Q&A 7:00pm Union Senate Chambers (332)

Date	In class	Other Events
Friday 4/24		Wendy Red Star Lecture 12-1
Tuesday 4/28	Finishing day	
Thursday 4/30	Projects due, group crit.	
Tuesday 5/5	12:30 pm final exam and cleanup	
June 10-13	SNAG Conference, Detroit MI	

Class Participation Expectations

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, you are asked to please refrain from using cellular phones, checking your email or surfing the internet, updating your social networking sites, 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 and Late Work Policies:

Attendance is mandatory for all class times unless otherwise announced by the instructor. Attendance will be taken at 2:05. Students who arrive after 2:05 will be counted tardy, which is the equivalent of 1/3 of an absence. Students who arrive after 2:05 must ensure that the instructor has noted their arrival for the purpose of attendance taking. Students who miss more than an hour of class will be counted as absent for that day. Each student is allowed no more than three unexcused absences. Each additional unexcused absence will result in the student's final grade for the course being lowered by one third of a letter grade. When absent, students are still responsible for material covered, announcements made, handouts given, and amendments made to course requirements. Late work must be turned in at the next class the student attends.

The UNT Policy on attendance may be found here:

https://policy.unt.edu/sites/default/files/06.039_StudentAttendanceAbsence.Pub2_19.pdf

Class Recordings & Student Likenesses

Synchronous (live) sessions in this course may be recorded for students enrolled in this class section to refer to throughout the semester. Class recordings are the intellectual property of the university or instructor and are reserved for use only by students in this class and only for educational purposes. Students may not post or otherwise share the recordings outside the class, or outside the Canvas Learning Management System, in any form. Failing to follow this restriction is a violation of the UNT Code of Student Conduct and could lead to disciplinary action.

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, falsification, 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.

ADA Accommodation

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.

Content

Content in the arts can sometimes include works, situations, actions, and language that can be personally challenging or offensive to some students on the grounds, for example, of sexual explicitness, violence, or blasphemy. As the College of Visual Arts and Design is devoted to the principle of freedom of expression, artistic and otherwise, and it is not the college's practice to censor these works or ideas on any of these grounds. Students who might feel unduly distressed or made uncomfortable by such expressions should withdraw at the start of the term and seek another course.

Health & Safety Area Specific Information: Metalsmithing & Jewelry

1. Hazards of Media (inherent)

Chemicals, Metal Etching and Plating

Chemicals used for patinas and plating are toxic and corrosive. There are mild acids and chemicals that are not compatible. Electrical currents are used in some etching/plating processes.

Enamels

Enamels contain silica and heavy metals. Enameling kilns can damage eyes over prolonged unprotected use (IR 3 glasses are recommended for enameling and are available in the studio). High temperatures are used for enameling, be cautious of hot surfaces and objects.

Epoxy, Natural and Synthetic Polymers, 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.

Metalworking

Metalworking produces toxic and/or irritating dust and fumes. Welding produces toxic fumes and radiates UV light. Soldering produces toxic, carcinogenic fumes from flux. Be cautious of hot objects. Soldering bricks and pumice rocks can create irritating dust.

Corrosion products used in patinas (oxides, carbonates, sulfides, or sulfates) produce toxic fumes and irritating dust.

Pickle is corrosive and toxic. Flammable gases are used for soldering and annealing metal.

Buffing and grinding equipment involve high speed rotating disks/wheels that are dangerous if not used properly. Lifting heavy equipment and repetitive processes 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.

Metal Casting Techniques

Metal casting produces toxic fumes. Investment contains silica and produces irritating dust when mixed. Casting torch will damage eyes if proper IR glasses/goggles aren't worn. Be cautious of hot surfaces and objects.

- Stones, Plaster, 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 during mixing.

- Spray Lacquer, 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).

Solvents

Solvents are flammable and toxic. All solvents can cause defatting of the skin and dermatitis from prolonged or repeated exposure. Turpentine can also cause skin allergies and can be absorbed through the skin. Acute inhalation of high concentrations of turpentine or mineral spirits can cause narcosis (dizziness, nausea, fatigue, loss of coordination, coma, etc.) and respiratory irritation. Chronic inhalation of turpentine can cause kidney damage and possible respiratory allergies. Chronic inhalation of large amounts of mineral spirits could cause brain damage. Odorless mineral spirits or turpenoid, which have had the aromatic hydrocarbons removed, are less hazardous.

Pitch, Wax

Pitch is flammable. Overheating pitch degrades it and releases toxic fumes. Never use a torch to heat pitch. Wear eye protection and gloves when heating or breaking pitch.

Overheating wax can release flammable vapors and irritating, toxic fumes. Boiling wax is dangerous and can cause burns.

2. Best Practices

- Only use tools and equipment that instructors have demonstrated during class time.
- If you are ever unsure or uncomfortable using a tool or machine please talk to an instructor or technician. Plan ahead and ask your instructor to demonstrate the tool/machine during class time so that you are properly trained and comfortable to use it on your own during open studio hours.
- Wear the proper safety equipment for each process.
- Wear appropriate personal protection while working at your bench. Eye protection should be worn while using a jeweler's saw, files or flex shaft (prescription glasses are suitable). Dust masks should be worn when using abrasives in flex shaft.
- Wear appropriate gloves when using any type of solvent, acid or chemical. (Long chemical gloves are in the Chemical Room; disposable nitrile gloves are provided throughout the studio.)
- Read and follow posted signs about equipment usage, safety gear and clean-up.
- ALWAYS clean up messes produced by any material or practice to prevent from exposing others to the hazards of that material and/or practice. Use alcohol to clean up resin/mold making materials. Use a wet sponge to clean up enameling areas.
- Use yellow sorbent pads or spill kit to soak up liquid/chemical spills. If chemical is considered hazardous, place soaked pads in plastic bag or bucket, label and notify area technician. Area of spill should be cleaned with mild detergent and water.
- Ear protection is advised when forging, raising, etc. Foam earplugs are provided by the studio.
- Wear a dust mask when enameling. Enamels contain silica and heavy metals.
- Avoid contaminating enamels and powdercoat with other colors, firescale, other debris.
- The powdercoat oven should not be used for any other purpose.
- Do not change programs of Casting or Enameling Kilns. Alert an instructor or technician if a program has been changed.
- Denatured Alcohol, solvents, spray lacquer and finishing wax must be stored in the Flammable Cabinet. Never store alcohol lamps with alcohol in them. When pouring Denatured Alcohol, place lamp or container in sink and use a funnel to minimize spills.

- Flammable gases are located at soldering and annealing stations. Only use gases through the control of torch handles. Torches may only be used at designated soldering/annealing stations.
- Flammable items, including paper towels, pitch and wax, may not be used at soldering/annealing stations.
- Use ventilation for tasks that create fumes, including soldering, pickling and enameling.
- There are many hazardous chemicals stored in the Chemical Room as well as equipment that can cause you harm if used improperly. Return chemicals to the proper storage place. Notify area technician of missing labels or damaged containers. All containers and funnels should be thoroughly rinsed and dried before and after use. If a container or other item has a dedicated chemical use, do not use it for any other purpose.
- Label patina containers with your name, type of patina, date and class. Store container in Blue Corrosive cabinet. See area technician about proper disposal of chemicals.
- Do not leave hot plates unattended, unplug when finished using. Never allow patina or wax to boil. Use heat guns to heat pitch.
- Use copper tongs for taking work in and out of pickle solution. Avoid getting pickle on skin or clothing, avoid splashes and spills. Use baking soda to neutralize pickle spilled on clothing.
- Do not pour pickle solution down sink drains. Dispose of used pickle by carefully pouring into collection container (labeled 'Spent Pickle'). Use a funnel to pour and wipe up any spilt liquid.
- Do not leave Liver of Sulfur out. If the solution can still be used, pour into the labeled brown bottle. If the solution is spent, pour in collection container (labeled 'Spent Liver of Sulfur').
- Sharp objects, including X-acto and saw blades, should be disposed of in approved 'Sharps' container. Metal should be disposed of by placing into scrap bins, never regular trash.
- Skin and eye irritation can occur when using mild acids. If acid (including pickle) come in contact with skin, wash the area with soap and water. If acids come in contact with eyes, rinse eyes at an eyewash station for 15 minutes. Eyewash stations are located at the sinks in room 170 and 172. If irritation persists, seek medical attention.
- When working in the studio outside of class time, be aware of other students in other areas of the metals studio. Identify the monitor on duty in case you have a question or emergency. If you are the last to leave the studio, turn off all

equipment (the only exception is kilns being used for casting). Properly turn off soldering torches and bleed hoses. Check the 'STOP SIGN' list' before leaving.

- Monitors will unlock tool cabinets during their shifts. Cabinets should be locked at the end of the night or if no monitor is available.
- Monitors and graduate students are not to not share lock combinations with other students.
- Put away tools when you are done using them so that they are available for other students.
- Use sign-in sheets for processes including electroforming, etching, and forging. This allows other students to use the equipment in shifts. Failure to sign-in and follow rules may result in loss of privileges to use that equipment.
- Spray lacquer or paint in vented booth only, never in the Metals studio. There is a spray booth in the Sculpture studio, room 159AA.
- Do not use damaged tools or equipment. Report damages immediately to an instructor or technician. If damages occur outside of class time, place a visible sign on the damaged equipment.
- Drink containers must have lids. Food is not allowed in the studios, go to designated area to eat.

3. Links to more information on Health & Safety for the discipline

-

<https://info.risd.edu/environmental-health-safety/#environmental-health+-safety>
<https://www.ganoksin.com/topic/jewelry-studio/workshop-health-and-safety/>
<https://www.ganoksin.com/article/potentially-harmful-metalsmithing-substances/>
<http://www.silversmithing.com/1safety.htm>

Chemical Safety:

<https://ehs.princeton.edu/laboratory-research/chemical-safety>

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 or area technician.

- 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) 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
 - Practice best practices for material handling. If you have questions about a material, ask your instructor for guidance.
 - Do not spray any aerosols in any CVAD classroom/studio/doorway or exterior wall/floor. Use the spray booths provided.
 - No consumption of alcohol or smoking is permitted in the studios.
 - Clean up after yourself- wipe down counters and benches with a wet sponge, sweep or vacuum floors.
 - 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 should be poured down sinks.
 - Store all flammables in the flammable cabinet. Keep flammable cabinet closed at all times.
 - First aid kits are found in each studio. Notify your instructor or area technician if supplies are low.
 - Report any safety issues IMMEDIATELY to your instructor or area technician.
 - All courses must engage in an end of the semester clean up.
 - Children, pets and non-enrolled persons are not allowed in the studio for their own safety.
 - Follow all appropriate safety procedures as demonstrated by instructor. Do not use any tools or equipment that you have not been trained on.

- Always wear closed-toe shoes. Tie long hair back and avoid wearing loose clothing or dangling jewelry (hazardous with power tools and soldering).
- Studio Monitors are not allowed to teach new techniques or supervise casting.
- Follow proper safety procedures for turning gas on and off at soldering and annealing stations.
- Wear a dust mask when appropriate (enameling, sand-blasting, powder-coating, etc.).
- Eye protection should be worn during most processes. Safety glasses, face shields, tinted kiln and casting goggles are available throughout the studio.
- If you are the last person to leave the studio, check the 'STOP SIGN' list. If you are unsure about any thing listed ask your instructor, technician or a studio monitor.
- Do not use Chemical Room unless under special instruction. Refer to posted signs for proper procedures, safety and clean-up.
- Turn ventilation hoods and snorkels on for processes such as soldering, pickling, enameling, casting, etc.
- Only use Buffing Room equipment if you have been trained by an instructor. Follow posted directions on safety and clean-up.
- Do not enter the Graduate Studio without permission.
- Any long-term unattended use (more than 4 hours for a piece to cure/set/etc.) of a shared workspace must be approved by the technician, and should not conflict with the needs of the faculty or any scheduled courses.
- Safety Data Sheets (SDS) for studio materials are maintained by area technician.
- 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%.

Students who are pregnant or will become pregnant during the course of the semester are advised to check with their doctor immediately to determine if any additional risks are reason to postpone this course until a later semester. Upon request, your professor will provide a list of chemicals and safety issues for your doctor to review. Material Safety Data Sheets are available on all chemicals. It will be up to you and your doctor to determine what course of action to take.

Emergency Notifications and Procedures

UNT Emergency Guide: <http://guidebook.com/app/emergency/guide/unteitmerge...>

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.

Sexual Discrimination, Harassment and 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.

Artificial Intelligence (AI) Use Policy

AI can be a useful tool but incorporating it in your coursework should not replace systems that are fundamental to the intended learning outcome of an assignment. It is permissible to use AI to generate ideas for projects, but it may not take the place of the required number of sketches or maquettes to be submitted for discussion. You may not use AI to generate any portion of your International Metalworker Research project, but you may use it to check your grammar. Please speak individually with your faculty member about instances of AI that are not touched upon by these examples.

The instructor retains the right to change the syllabus at any time with or without notice.

Course Contract

I _____ (print) acknowledge that I have read the course syllabus. I understand the course structure, grading and attendance policies as well as the risk factor rating. I hereby agree to the syllabus and its provisions.

Course number and section : ASTU 3403.501

Student e-mail address *that you check regularly*:

Signature

Date

Faculty Name: Ana M. Lopez

Signature

Date

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 (**required**): _____

Signature (**sign ONLY if you consent**): _____

Date: _____

Name of Course: Intermediate Metalsmithing & Jewelry: Plasticity