ASTU 4400.501
Tuesday/Thursday 2:00 pm – 1:50 pm
Ana M. Lopez  (she/her/hers)
Office: Art 209
Office hours: Tuesday/Thursday 10 am - 11am
Studio art office phone (940) 369-7671
Email: ana.lopez@unt.edu

Course Description:
Advanced studies in metalsmithing and jewelry with an emphasis on in-depth individually generated projects. Students will focus on professional development and portfolio preparation. Students will work on developing technical skills, materials and processes appropriate to their concepts as well as aesthetic sensibilities including the use of historic and contemporary references in metalsmithing and jewelry and other arts, criticism and expression of personal concepts in works.

Prerequisite(s): Three of the following courses: ASTU 3401, ASTU 3402, ASTU 3403, ASTU 3404, ASTU 3405. Must have passed metals and jewelry entry review.

Recommended Textbooks:

Tools:
- Students are required to procure the tools and consumable materials needed for each finished project to be determined in conjunction with their professor.
- Please see Canvas for suppliers and resources
- Two reusable plastic storage containers for turning in work

Class Materials for Remote Instruction
Remote instruction may be necessary if community health conditions change or you need to self-isolate or quarantine due to COVID-19. Students will need access to the
following at the location in which they self-isolate to participate in fully remote portions of the class:

- Internet access
- A computer that can access and work with Linkedin Learning, Zoom and Tinkercad and that meets Canvas specifications: https://community.canvaslms.com/t5/Canvas-Basics-Guide/What-are-the-browser-and-computer-requirements-for-Canvas/ta-p/66
- A digital camera with which you can upload photos to Canvas. Phone camera is fine.
- You should also make every effort to have the required hand tools for this class with you while you are self-isolating
- Information on how to be successful in a remote learning environment can be found at https://online.unt.edu/learn.

**Course Outcomes and Objectives**

<table>
<thead>
<tr>
<th>Outcomes</th>
<th>Objectives</th>
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<tbody>
<tr>
<td>Knowledge: What students should know</td>
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</tr>
<tr>
<td>Understand the history, current issues, and direction of the artistic discipline</td>
<td>Acquire expert knowledge of the history, current issues, and direction of metal art media, including functional knowledge of application of metals techniques.</td>
</tr>
<tr>
<td>Place works in the historical, cultural, and stylistic contexts of the artistic discipline</td>
<td>Demonstrate proficiency in placing works in historical, cultural, and stylistic contexts of metal art media.</td>
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<tr>
<td>Use the technology and equipment of the artistic discipline</td>
<td>Develop professional knowledge of raw materials and technical procedures.</td>
</tr>
<tr>
<td>Skills: What students should be able to do</td>
<td></td>
</tr>
<tr>
<td>Use the elements and principles of art to create artworks in the artistic discipline</td>
<td>Utilize the tools, techniques, and processes of metals to create work from concept to finished object.</td>
</tr>
<tr>
<td>Create artwork that demonstrates perceptual acuity, conceptual understanding, and technical skill</td>
<td>Create works of metal art that demonstrate expert perceptual acuity, conceptual understanding, and technical skill.</td>
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<tr>
<td>Analyze and evaluate works of art in the artistic discipline</td>
<td>Participate in analysis and evaluation of works of metal art.</td>
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<tr>
<td>Synthesis: How students will combine knowledge and skill to demonstrate learning</td>
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<tr>
<td>Produce artworks demonstrating technical skill and disciplinary knowledge</td>
<td>Produce metal art objects for exhibition demonstrating professional technical skill and disciplinary knowledge.</td>
</tr>
<tr>
<td>Use knowledge of art and disciplinary vocabulary to analyze artworks</td>
<td>Participate in critique of own works and the works of others using the vocabulary of metals media and demonstrating professional understanding of aesthetic principles and design elements.</td>
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Syllabus - Ana M. Lopez
Course Structure:

This class will meet two days a week for three hours. Projects will be presented with some or all of the following: image-based lectures, written directions, and technical demonstrations. Some videos from last year 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.

Grades and evaluative comments will be given to each student after pieces have been evaluated if the piece was turned in on time. These will use an assignment rubric on Canvas. The final grade may also be adversely affected by attendance problems. For every start-of-class that an assignment/project is late, the final grade for that sample/project/assignment will be dropped by 10%. Students are encouraged to develop and express their own opinions regarding the artworks and issues discussed in class. No matter what your opinion is, however, you must always express it in a professional and collegial manner.

Course Requirements

Meet with a Career Counselor. This may be to review your resume, find a job, find an internship, practice your interview skills, ANYTHING they are there to do for you. Grade is pass/fail and requires proof of completion.

The Group Exhibition will focus on professional competencies and consideration of display, context and presentation.

The Competition Application will help the student develop the professional skills to apply for and participate in competitive opportunities in the field.

The Projects (1,2,3) are professionally-oriented research undertakings of the student determined in conjunction with the professor within the three major professional
areas of metalsmithing and jewelry practice: one-of-a-kind work, commissions, multiple production.

The Final Exam will be based on technical, historical and professional knowledge.

For the Decade Research Project students will be compiling an overview of an aspect of the history of Metalsmithing, Jewelry, Enameling or Blacksmithing from one decade between 1960 and 1989 and presenting this information to the class.

The Senior Portfolio Module is required of all seniors in the studio art program and is administered through their Senior Studio. It includes an Artist’s statement, images of work, image list and image release.

The Project (1,2,3) assignment grades will be determined by the following five criteria:
• Craftsmanship/Functionality
• Composition
• Creativity/Concept
• Complexity
• Documentation

Rubrics for the evaluation of all projects are available on Canvas.
# Assignments and Assessments

<table>
<thead>
<tr>
<th>Assignments</th>
<th>%</th>
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<tbody>
<tr>
<td>Meet with Career Counselor</td>
<td>4%</td>
</tr>
<tr>
<td>Group Exhibition</td>
<td>4%</td>
</tr>
<tr>
<td>Exhibition/Craft Show/Design Competition Application OR Participate in craft sale by making and selling</td>
<td>4%</td>
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<tr>
<td>Completion of Senior Portfolio Module</td>
<td>4%</td>
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<tr>
<td>Project 1</td>
<td>25%</td>
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<tr>
<td>Project 2</td>
<td>25%</td>
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<tr>
<td>Project 3</td>
<td>25%</td>
</tr>
<tr>
<td>Final exam, written</td>
<td>4%</td>
</tr>
<tr>
<td>Decade Research Project</td>
<td>5%</td>
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<tr>
<td>Total</td>
<td>100%</td>
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## Proposed Class Schedule

<table>
<thead>
<tr>
<th>Date</th>
<th>Activities</th>
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<tbody>
<tr>
<td><strong>Tuesday 1/17</strong></td>
<td>Meet at 11, Introductions, syllabus review, health and safety, sign health and safety, discuss paperwork, Institutional review volunteers, Practice CRP with Grads, Do assigned paperwork</td>
</tr>
<tr>
<td><strong>Thursday 1/19</strong></td>
<td>11-12:30 seniors talk to Ana about their concrete and well thought out plans for creative research this semester. Review paperwork and adjust schedule. 12:30 - 2 grads (Ana is available for individual meetings or demonstrations)</td>
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<tr>
<td><strong>Tuesday 1/24</strong></td>
<td>Seniors 11-2 Grads 1-2 (Ana is available for individual meetings or demonstrations)</td>
</tr>
<tr>
<td><strong>Thursday 1/26</strong></td>
<td>Grads 11-2 Reading discussion, essays by Kvaran and Wasz. Ana introduces Curatorial Assignment Seniors 1-2</td>
</tr>
<tr>
<td><strong>Tuesday 1/31</strong></td>
<td>Seniors 11-2 Grads 1-2 (Ana is available for individual meetings or demonstrations)</td>
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| **Thursday 2/2** | Grads 11-2 (Ana is available for individual meetings or demonstrations)  
Seniors 1-2 |  |
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<tbody>
<tr>
<td><strong>Friday 2/3</strong></td>
<td></td>
<td>6-8pm Materials Hard and Soft Opening. Feb. 3-5 is SNAG at Tucson</td>
</tr>
</tbody>
</table>
| **Tuesday 2/7** | Seniors 11-2  
Grads 1-2, (Ana is available for individual meetings or demonstrations) |  |
| **Thursday 2/9** | Grads 11-2, all praxis students present in-progress work  
Seniors 1-2 |  |
| **Saturday 2/11** |  | Texas Metals Symposium, Lubbock TX|
| **Tuesday 2/14** | Seniors 11-2  
Grads 1-2, pdf's for Barbara Gifford due via email (Ana is available for individual meetings or demonstrations) | Grad pdfs for Barbara due |
| **Thursday 2/16** | Grads 11-2, Curatorial presentations due in class  
Seniors 1-2 |  |
| **Tuesday 2/21** | 11-1 Grads meet with Barbara Gifford on Zoom  
Seniors 1-2 |  |
| **Thursday 2/23 - Saturday 2/25** |  | Yuma Art Symposium, Yuma, Arizona|
| **Thursday 2/23** | Seniors 11-2 Critique 1  
Grads 1-2, (Ana is available for individual meetings or demonstrations) |  |
| **Tuesday 2/28** | Seniors 11-2 Ana Introduces Decade Research Project  
Grads 1-2, (Ana is available for individual meetings or demonstrations) |  |
<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
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| Thursday 3/2 | Charles Lewton Brain Workshop:  
  9am - 12pm Fold Forming for Enameling  
  12:30 - 1:30 Lunch and Lecture  
  2 - 4 practice foldforming  
  4 - 5 additional demo and wrap-up |
| Tuesday 3/7  | Joy Ude Visits                                                                     |
| Thursday 3/9 | Grads 11-12, All Praxis students meet with Ana for a mid-semester check-in  
  12 Rob Glover Virtual Artist's Talk  
 Seniors 1-2 |
| March 13 - 17 | Spring Break: No Classes                                                           |
| Tuesday 3/21 | First year graduate reviews. Independent work day.                                  |
| Wednesday 3/22 | First Year Graduate Reviews                                                        |
| Thursday 3/23 | Grads 11-2, all praxis students present in-progress work  
 Seniors 1-2 |
<p>| Tuesday 3/28 | Seniors 11-2 Decade Research Project Presentations                                 |
| Thursday 3/30 | Grads 11-2 (Ana is available for individual meetings or demonstrations)             |
| Tuesday 4/4  | Seniors 11-2 Critique 2                                                            |
| Thursday 4/6  | Grads 11-2 (Ana is available for individual meetings or demonstrations)             |</p>
<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
<th>Overrides/Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuesday 4/11</td>
<td>Seniors 11-2</td>
<td></td>
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<tr>
<td></td>
<td>Grads 1-2 (Ana is available for individual meetings or demonstrations)</td>
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<tr>
<td>Wednesday 4/12</td>
<td>Install Senior Show at CoLab</td>
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<tr>
<td>Thursday 4/13</td>
<td>Grads 11-2, (Ana is available for individual meetings or demonstrations)</td>
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<td></td>
<td>Seniors 1-2</td>
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<tr>
<td>Friday 4/14</td>
<td></td>
<td>Exhibition reception at UNT CoLab?</td>
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<tr>
<td>Tuesday 4/18</td>
<td>Seniors 11-2 one on one with Ana about artist statements</td>
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<tr>
<td></td>
<td>Grads 1-2, (Ana is available for individual meetings or demonstrations)</td>
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<tr>
<td>Thursday 4/20</td>
<td>Grads 11-2, (Ana is available for individual meetings or demonstrations)</td>
<td>Exhibition reception Adeleke, MFA candidate</td>
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<tr>
<td></td>
<td>Seniors 1-2</td>
<td></td>
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<tr>
<td>Friday 4/21</td>
<td></td>
<td>Exhibition Reception at CoLab?</td>
</tr>
<tr>
<td>4/20 to 4/23</td>
<td></td>
<td>Main Street Arts Fest</td>
</tr>
<tr>
<td>Tuesday 4/25</td>
<td>Deinstalling exhibitions at CoLab</td>
<td></td>
</tr>
<tr>
<td>Thursday 4/27</td>
<td>Work Day, Ana available on demand</td>
<td></td>
</tr>
<tr>
<td>Tuesday 5/2</td>
<td>Work Day, Ana available on demand</td>
<td></td>
</tr>
<tr>
<td>Thursday 5/4</td>
<td>11-12:15 Seniors Critique 3</td>
<td></td>
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<tr>
<td></td>
<td>12:15 - 2 Grads final critique</td>
<td></td>
</tr>
<tr>
<td>Tuesday 5/9</td>
<td>10:30 am</td>
<td>Seniors: Final Exam and studio cleaning</td>
</tr>
<tr>
<td></td>
<td>Seniors: Final Exam and studio cleaning</td>
<td>Grads: Final Presentations of Research</td>
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<tr>
<td></td>
<td></td>
<td>Last chance to submit proof of competitive application</td>
</tr>
</tbody>
</table>

Proposed Class Schedule

Other Events

Syllabus - Ana M. Lopez

8
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, 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 and Late Work Policies:

Attendance is mandatory for all class times unless otherwise announced by the instructor. Attendance will be taken at 11:05. Students who arrive after 1:05 will be counted tardy, which is the equivalent of 1/3 of an absence. Students who arrive after 11:05 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. Late work may be subject to a penalty of 10% deducted from the assignment’s value per class day the work is late if the reason for its tardy delivery has not been excused.

It is important that you communicate with the professor prior to being absent, so we can discuss and mitigate the impact of the absence on your attainment of course learning goals. Please inform the professor if you are unable to attend class meetings because you are ill, in mindfulness of the health and safety of everyone in our community.
Excused absences for temporary illnesses or extenuating circumstances will be processed through the Dean of Students office. The following is from the Dean of Students website:  
[https://deanofstudents.unt.edu/resources/temporary-illness](https://deanofstudents.unt.edu/resources/temporary-illness)

While attendance is an important part of succeeding in this class, **your own health, and those of others in the community, is more important.**

**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.

**Course 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.
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.

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.
• Wearing a dust mask when enameling is advised. Enamels contain silica and heavy metals.
• Avoid contaminating enamels and powder coat with other colors, firescale, other debris.
• The powder coat 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.
• Monitors will unlock studio rooms 174-178 during their shifts. Rooms 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.
• Use spray lacquer or paint in spray booth only, never in the Metals studio.
• 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/article/potentially-harmful-metalsmithing-substances/
http://www.silversmithing.com/l/safety.htm
https://www.depts.ttu.edu/art/Programs/graduate/studio_art/jewelry/includes/jewelry_studio.pdf

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, turn off any equipment. If you are unsure about anything 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.
• 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%.

**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.

**Course Risk Factor**

According to University Policy, this course is classified as a category three course. Students enrolled in this course are exposed to significant hazards which have the potential to cause serious bodily injury or death. In this class, those risks are related to the use of power tools, chemical substances, open flames and similar metalworking equipment. Students enrolled in this class will be informed of potential health hazards or potential
bodily injury connected with the use of materials and/or processes and will be instructed about how to proceed safely.

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.

Financial Aid Satisfactory Academic Progress

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. Please visit http://financialaid.unt.edu/satisfactory-academic-progress-requirements for more information about financial aid Satisfactory Academic Progress. It may be wise for you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course before doing so.

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: ART 4400.501
Risk Rating: 3

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: __________________________________________________________
Signature: __________________________________________________________________
Date: ___________________________________________________________________
Name of Course: _________________________________________________________