

DESIGN II

ART 1450

Fall 2019

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ART 309 A
Office Hours M-W 3:30-5:00

Welcome!

LECTURE:
Wednesdays 10-10:50
SAGE 116

LAB:
Instructor Name _____

Instructor Email _____

Instructor Office Hours _____

Instructor Office Location _____

Section Number _____

Classroom Location _____

Course Meeting Days _____

Course Meeting Time _____

COURSE DESCRIPTION (FROM UNT CATALOG)

Combination of lecture and studio in a structured approach to three-dimensional design, incorporating theory, concepts/terminology (relief, free standing and linear forms; effects of light/color on three-dimensional forms) and problem-solving techniques. Students are required to apply concepts and terminology both visually and verbally. Prerequisite(s): ART 1440

COURSE CONTENT

In this course, we will explore how we come up with ideas and how these ideas become objects. Students will build upon previously established design skills as they encounter the conceptual and technical challenges of creating three-dimensional artwork. There will be four major projects over the semester, each of which will manifest through a process of artistic research, design and material experimentation, execution, written reflection, and critique. Every project will be paired with an introduction to a new sculptural technique that students will employ in their artwork, as well related reading assignments. Through this process, students will learn how to communicate their creative intentions through a critical approach to materials and form.

COURSE OUTCOMES AND OBJECTIVES

Outcomes	Objectives
Upon completion of this course, students will be able to:	
Employ artistic research to develop new ideas	Understand the concept of artistic research and how it is used to generate and refine ideas.
Refine their ideas through sketches, maquettes, and material experimentation in the studio	
Select appropriate materials that support their creative intentions	Develop a critical approach to traditional and non-traditional materials. Understand how a material's formal properties and cultural associations will impact the way a viewer perceives an artwork.
Apply design principles in the creation of a three dimensional object.	Understand the principles of design and how they can be used to communicate the artist's intentions.
Demonstrate a high level of craft when working with their chosen materials	Use the technical skills learned in Design I and apply them to working in three dimensions.
Employ the principles of design as well as terminology relating to the concepts and skills covered in class to analyze and evaluate artwork.	Continue developing the ability to analyze visual art and articulate ideas in written and verbal formats.
Clearly articulate their intentions for a finished artwork.	
Contextualize their own work in relation to the artwork shown in lectures and the concepts discussed in the assigned readings.	Understand how an artwork relates to contemporary and historical discourses.
Present documentation and analysis of a finished artwork (including research process) using the ePortfolio platform.	Learn to document and present projects in a clear and professional manner on a virtual platform.
Offer constructive and thoughtful critique of their peers' artwork.	Learn to use critique as a tool to evaluate if an artwork effectively communicates the artist's intentions to the viewer. Learn to offer and listen to articulate and productive feedback.
Be an engaged recipient of peer critique.	

EXPECTATIONS

In Design II you will develop your creative voice and critical thinking skills through visual art, as well as discover the way your work is relevant to the world outside the studio and classroom. This course is designed to be rigorous (art is hard!) and you should expect your

instructors to challenge and support you throughout the semester. You should also expect the class to be an inclusive community where you will give and receive thoughtful criticism and feedback.

In turn, it is expected that you will be an engaged and active member of the classroom community. This means that you will devote equal attention to weekly lectures, assigned readings, class discussions, and studio projects. You should be prepared to spend several hours outside of class each week reading, making artwork, and completing other related assignments such as preparatory sketches and writing project reflections.

COURSE REQUIREMENTS

Participation

Your completion of reading assignments, other occasional homework, and participation in class discussions and critique, are what comprise your participation grade. This is an extremely important component of the class and a significant part of your overall grade.

In addition to participation, you will be graded on four assignments over the course of the semester:

Project 1... Orders of Magnitude: Scaling Up With Balsa Wood

In this project you will begin translating the skills you learned in Design I and your drawing classes into three-dimensional work. You will find a small object (2" x 2"x 2" or smaller) and build a scaled- up replica of this object in balsa wood. Your sculpture should be at least 9" in one dimension and employ a combination of carving and construction. Through this project, you will use the same close observation that you have practiced in previous classes and learn to convey volume and surface texture in three dimensions. Class lectures and discussions will focus on how the principles of design are applied to three-dimensional objects, with a focus on how artists use scale. You will also become familiar with the idea of "artistic research," a concept that will be reinforced throughout the semester, and the use of drawings, maquettes, and material experimentation.

Project 2... Everyday Objects: Soft Sculpture with Recycled Materials

This project will serve as your introduction to critical thinking about materials. Each student will be asked to examine the tasks they perform on a daily basis (both simple and complex) and create a soft sculpture out of recycled materials that can be used to perform one of these tasks. To create your sculpture, you will deconstruct items that you find at a thrift store and then learn sewing and pattern-making techniques to turn the resulting fabric into original artworks. Building on the concepts established in the previous project, class lectures and discussions will address the topics of choosing materials for their formal properties, emotive qualities, and cultural associations.

Project 3... Future Histories: Fabricating a Series of Objects

In this project, you will collaborate with a group of 3-4 other students to create a series of objects that tell the story of an event that happens in the future. Over the course of this assignment, you will be introduced to the tools in the Foundations classroom (including saws, drills, the drill press, and vises), and learn how you can use them to manipulate different materials. You will then combine this new knowledge with the concepts and techniques that you learned in your two previous projects to create a series of objects. While the objects you make are completely up to your group, you will be required to fabricate them by hand using some of the tools available to you in the classroom. In addition to the technical success of each object, groups will be assessed on the strength of their concept and how well it is communicated through their artwork. Class lectures and discussions will center on the way multiple objects can comprise a single artwork. This will include an introduction to the concepts of installation and multiples, and further discussion of cultural association and narrative.

Project 4... Time Eats All Things: Sculptures That Self-Destruct

In this project, you will create a sculpture that self-destructs. Using the techniques you have learned over the semester, you will employ materials of your choosing to create an ephemeral sculpture. You will have significant material and conceptual freedom in this project. Thus, your work will be assessed on both its formal and conceptual qualities, as well as how your formal and material choices support your conceptual decisions. In class lectures and discussions you will be asked to consider how materials relate to time and how temporary artworks exist beyond their initial manifestations.

ASSESSMENT

You are not expected to be an expert in this class, but you are expected to grow your technical and conceptual abilities over the course of the semester. For each assignment, a portion of your grade will depend on your choice of appropriately challenging subject matter. The remainder of your grade will depend on how well you meet the technical and conceptual challenges you have set out for yourself. Prior to each critique, you will be given a rubric that details how your instructor will be grading the project.

The following chart shows how your final grade will be weighted:

Assignments	Weight / %
Participation	25%
Project 1... Orders of Magnitude: Scaling Up With Balsa Wood	18%
Project 2... Everyday Objects: Soft Sculpture With Recycled Materials	18%
Project 3... Future Histories: Fabricating a Series of Objects	21%
Project 4... Time Eats All Things: Sculptures That Self-Destruct	18%
Total	100%

GRADING

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)

WRITTEN PROJECT STATEMENTS

On the due date for each studio project, a 2-page written response is also due. This statement should address the following questions:

1. How did you come up with your idea for your project? In other words, what was your research process?
2. What were your original intentions for the work and what was the final outcome?
3. How successful do you feel your project is and what do you feel that you could have done differently?
4. How does your work relate to the ideas and artwork presented in lectures and the readings?

Students should bring a printed copy of their written assignment on the day of critique. This statement is a crucial part of each project. Projects will not be considered complete, and thus will not be graded or critiqued, unless they are accompanied by a written response.

REQUIRED COURSE MATERIALS AND TEXTBOOKS

You are not required to buy a textbook for this course, but will instead have assigned readings available on Canvas (see below).

You are required to buy materials for each project. You'll be able to purchase some of the general materials at the start of the semester, although many of your materials will be determined by the individual nature of each of your projects. Please be prepared to buy some materials as-needed throughout the semester. For more information, please look at the detailed supply list attached to the end of the syllabus.

REQUIRED READINGS

You will complete several readings over the semester, all of which have been uploaded to Canvas as PDF files. Most of these readings are short, but their content is important and will be the subject of class discussions in your lab sections. Make sure you have the readings completed by the date on the class schedule that indicates "reading due." On these days, come to the class with the reading printed or on a laptop (not on your phone) and be prepared to discuss it with the class.

Project 1:

Stewart, Mary. Launching the Imagination. New York: McGraw Hill Education, 2018. Pp. 191, 228-241.

Handout: *Orders of Magnitude* chart and *March 31, 1966* by Dan Graham.

Project 2:

Cash, Stephanie. "A-Z and Everything in Between." *Art in America*, April 2006.

Lipschutz, Yael. "A NeoHooDoo Western: Noah Purifoy, Spirit Flash, Art, and the Desert" (excerpt). Published in Noah Purifoy: Junk Dada. Los Angeles County Museum of Art, 2015.

Project 3:

Turkle, Sherry. Evocative Objects: Things We Think With. Cambridge, MA: MIT Press, 2007. Pp. 3-10.

Appiah, K. Anthony. "Fred Wilson: a Conversation with K. Anthony Appiah." *Pace Wildenstein*, 11 Mar. 2006, pp. 4-9.

Project 4:

Iampolski, Mikhail. "In the Shadow of Monuments: Notes on Iconoclasm" (excerpt). Published in Visual Culture in Late Twentieth-Century Russia. Ed. by Nancy Condee. Bloomington, Indianapolis, London: Indiana University Press-BFI Publishing, 1995.

Handout: Documentation of ephemeral and immaterial artworks.

ATTENDANCE POLICY

You are expected to attend all classes and arrive on time. You should be both physically and mentally present in both lectures and labs, meaning that you should be awake with your phone and headphones put away. If an instructor has to ask you more than once to put away a device or take out your headphones, you'll be asked to leave and it will count as an absence. You may be able to use your headphones when you are working independently during lab time, but this is at the discretion of your instructor. You may use a laptop to take notes during the lecture.

If you are experiencing anything in your life that may interfere with your regular attendance or ability to be otherwise present in class, please let your instructor know as soon as possible so that we can work with you to determine your options before your grade is affected.

The following bullet points outline the specifics of the attendance policy:

- Regular and punctual attendance is mandatory.
- You are allowed three absences, but be aware that being absent from a lab and lecture on the same day will count as two absences.
- More than three absences will require a note from a doctor or a note from the art office excusing the absence for a reason covered under UNT policy 06.039 (Student Attendance and Authorized Absences) in order to be counted as excused.
- Absences for religious or cultural holidays/observances are permitted and excused, but it is your responsibility to make your instructor aware of your absence in advance. Your instructor has the right to request the involvement of the Dean of Students to excuse your absence. For this reason, it is important that you make arrangements with your instructor as soon as possible.
- More than three absences will lower your final grade by one letter grade per additional absence (4 or more)
- A tardy is considered to be arrival 5 minutes after the beginning of class.
- Three tardies will constitute an absence.
- 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).

LATE WORK

Any late work will be subject to a 10% (one letter grade) deduction per day it is late. This may be waived by your instructor in the case of extreme unforeseen circumstances, but it is your responsibility to communicate with them as soon as possible if something like this occurs. Remember that your project must be accompanied by your written project statement in order to be considered "turned in."

ACADEMIC INTEGRITY

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

DISABILITY ACCOMMODATION

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

Access website at <http://www.unt.edu/oda>. You may also contact ODA by phone at (940) 565-4323.

Because of the varied kinds of work we will be doing in this course, it is extremely important that you obtain your accommodation letter from the ODA as soon as possible. Even if you think a disability will not interfere with your work in this particular class, remember that art is unpredictable! Your work will take you in unexpected directions and you'll probably be doing things later in the semester that you are cannot predict at the present moment. Thus, it is imperative that you have all accommodations in place to make sure you are fully supported when you decide you decide to make a 9-foot tall ostrich sculpture out of grape Jell-O.

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>.

In an emergency, call 911.

BEST PRACTICES FOR HEALTH & SAFETY IN THE STUDIO

Over the semester, you will be learning to use many new tools. Any tool can be dangerous if you do not use proper safety precautions, so it is important that everyone learns the best practices for staying safe in the studio. On certain days, you will be asked to come to class wearing appropriate "work clothes" (closed-toed shoes, no loose-hanging clothing or jewelry, long hair pulled back). If you fail to do this, your instructor will ask you to go home and change before you come back to class. You may also be asked to use safety goggles, earplugs, dust masks, or other safety equipment when using certain tools. If you fail to follow these rules, you'll be asked to leave class and it will count as an absence. Finally, please refrain from using any toxic materials in the Foundations classroom. If a need arises to use materials such as spray paint or epoxy, please alert your instructor so that they can help you find a safe way to do so. They may be able to help you find comparable non-toxic alternatives and/or find a safe way to use proper facilities and precautions. If you are not sure whether or not a material is toxic, please ask!

Full health and safety information for the Design Foundations classrooms is available here: https://art.unt.edu/sites/default/files/Design_Foundations.pdf

The following bullet points outline the general best practices for working in the Design Foundations classrooms:

- All students must abide by all rules set forth by the Instructor and Technician. During your class all shop rules and policies are presented as well as a discussion of the proper and safe use of shop tools.
- If you are ever unsure or uncomfortable using a tool or machine during open studio time, please make sure that you get an instructor or technician to help you. Plan ahead and ask the instructor to personally demonstrate the tool during class time so that you are properly trained and comfortable to use it on your own time during open shop hours.
- Please read Monona Rossol's *The Artist's Complete Health and Safety Guide* for more information.
- Work in a well-ventilated area (or outside) while working with any material or practice that produces toxic or irritating fumes or dust (Resins, chemicals, oil-based paints, and solvents may not be mixed indoors).

- 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.
- Closed toe shoes and safety goggles are required when using a power tools or drills.
- Wash hands (including under fingernails) after using toxic materials and chemicals (even if you were wearing gloves).
- Wear protective 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.
- Always use common sense, avoid distractions and concentrate on the task at hand.
- Artist 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.

BUILDING HOURS

For many of your projects, you may be coming to work in the CVAD building outside of class time. The following are the building hours for the Fall 2019 semester:

General building hours:

Monday – Friday 7:00 a.m. – 10:00 p.m.

Saturday 8:00 a.m. – 5:00 p.m.

Sunday 8:00 a.m. – 10:00 p.m.

Building closures:

Labor Day, Monday, September 2: building closed.

Thanksgiving, Thursday/Friday/Saturday, November 28, 29, & 30. (Reopens on Sunday)

Finals Week hours:

Monday, December 9 – Thursday, December 12, 7:00 a.m. – 10:00 p.m.

Friday, December 13, 7:00 a.m. – 5:00 p.m.

Building closed for semester break:

December 14, – Sunday, December 15

Restricted hours:

Monday, December 16 – Friday, December 20, 7:00 a.m. – 5:00 p.m.

No lab or classroom hours

EMERGENCY NOTIFICATION & PROCEDURES

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.

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

ACCEPTABLE STUDENT BEHAVIOR

In addition to the expectations outlined above, you are expected to conduct yourself in accordance with the UNT Code of Student Conduct. If you engage in behavior that interferes with your instructor's ability to conduct a class or other students' opportunity to learn, your instructor will ask you to leave the classroom. Instructors also have the right to refer disruptive students 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.

ADMINISTRATION OF STUDENT EVALUATIONS

Your 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 semester to provide you with an opportunity to evaluate how this course is taught. You will receive an email from "UNT SPOT Course Evaluations via IA System Notification" with the survey link. You should look for the email in your UNT email inbox. Simply click on the link and complete the survey. Once you complete the survey you 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, HARRASSMENT & 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.

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. There will be a link provided to you via Canvas for you to complete permissions. Thank you!

SCHEDULE

Week	Date	Topics	Assignments Due
		LAB 1: Introductions and found objects activity.	
1	8/28	LECTURE: Welcome! Opening remarks and Introduction to Design II. Syllabus.	
		LAB 2: Balsa wood demo. Practice techniques.	Bring balsa wood and carving tools to class.
		LAB 1: Scale workshop. Contour drawings and beginning construction and carving. (No class for labs meeting Monday).	Bring your objects to class, have three contour drawings completed at the beginning of class (for T-Th labs).
2	9/4	LECTURE: Refresher on the principles of design with a focus on scale. What happens when artists change the size of an object, and how does this change the viewer's associations with the object?	Bring your objects to class, have three contour drawings completed at the beginning of class (for M-W labs).
		LAB 2: Reading discussion/terminology review. Continue construction and carving.	Reading due.
		LAB 1: Discussion of what happens in a critique. Continue construction/carving.	Have critique handout read before coming to class.
3	9/11	LECTURE: Scale continued and expanded: Size, distance, and duration. Study Abroad.	
		LAB 2: Critique. Documentation demo.	Project 1 and written reflection due.
		LAB 1: Finish critiques. Intro to Project 2 and preparation for "everyday tasks" workshop.	
4	9/18	LECTURE: Recap project 1. Intro to Project 2: What are "found" materials and where do we find them? Materials and their emotive qualities.	
		LAB 2: Discussion of possible subject matter for projects and how to select appropriate materials. (tentative) Visit to Texas Fashion Collection. Sewing demo and practice.	Bring sewing supplies to class.
		LAB 1: "Everyday Tasks" workshop presentations. Demo on pattern-making.	Be prepared for your 2-minute workshop. Bring sketches for three possible topics to class and have one selected by the end of class.
5	9/25	LECTURE: Soft sculpture and artists who make work about everyday life. Materials and their cultural associations. Reminder for Edgar Heap of Birds lecture on 9/30.	
		LAB 2: Reading discussion. Continue sewing practice.	Reading Due.
		LAB 1: Demo on ePortfolio. Continue sewing.	
6	10/2	LECTURE: History of the found object in art: The Readymade, "Junk Art," and how contemporary artists use found objects.	
		LAB 2: Small group in-process feedback sessions. Continue sewing.	
		LAB 1: Critique.	Project 2 and written reflection due.
7	10/9	LECTURE: Recap project 2. Intro to Project 3: What happens when you put multiple objects together?	

		LAB 2: Finish critiques. Intro to Project 3 and group assignments.	ePortfolio due.
		LAB 1: Demo and practice with classroom tools. Group meetings.	
8	10/16	LECTURE: Fabricating objects and fabricating narratives: How artists speculation and fabrication to counter dominant narratives.	
		LAB 2: Demo and practice with classroom tools continued. Group meetings.	Bring your scrap materials to class.
		LAB 1: Artistic research workshop. Studio time with your group to finalize plans for objects.	
9	10/23	LECTURE: When multiple objects comprise a single work of art: discrete objects vs. installation.	
		LAB 2: Reading discussion. Group studio time.	Reading due. Plans with sketches due by the end of class.
		LAB 1: (tentative) Visit to Library Special Collections.	
10	10/30	LECTURE: Site specificity, art in public spaces, and other artworks that live outside the studio/gallery.	
		LAB 2: Discussion of display strategies. Group studio time.	
		LAB 1: Workshop on installing art. Group studio time.	
11	11/6	LECTURE: How are installations activated? Performance, participation, and duration.	
		LAB 2: Group studio time.	
		LAB 1: Critique.	Project 3 and written reflection due.
12	11/13	LECTURE: Recap project 3. Intro to Project 4: Ephemeral artwork.	
		LAB 2: Finish critiques. Intro to Project 4.	
		LAB 1: Workshop on time. Studio time.	
13	11/20	LECTURE: Materials and their relationship to time: Ephemerality vs. Permanence. How do ephemeral artworks exist beyond their initial manifestations? Trace, ephemera, and documentation.	
		LAB 2: Class discussion and feedback on possible project ideas. Studio time.	Three project ideas with sketches due.
		LAB 1: Workshop on the monuments and memorials on UNT campus. Studio time.	Maquette due.
14	11/27	LECTURE: Permanence: Can an artwork last forever? Materials we associate with permanence, Land Art, monuments and memorials.	
		LAB 2: Reading discussion for M-W classes. Studio time. (No class for labs meeting Thursday).	Reading due for M-W classes.
		LAB 1: Reading discussion for T-Th classes. Small group in-process feedback sessions. Studio time.	Reading due for T-Th classes.
15	12/4	LECTURE: "There's no art in here!": Immaterial artwork.	
		LAB 2: Workshop for tools moving forward. Studio time.	
		LAB 1: Critique.	Project 4 and written reflection due.
16	12/11	LECTURE: Farewell Address!	
Final Critique		Finish critiques. Clear out of Foundations studio.	

SUPPLY LIST

Listed below are the supplies you will need for each project, as well as the general supplies you will use regularly in class. If you already have any of these things left over from previous classes, feel free to use them instead of buying new. Items marked with an asterisk (*) will be purchased by the school for you in *limited supply*. This means that you do not need to buy them to get started, but may need to purchase additional quantities if your project requires it.

Many items are marked “as-needed,” meaning that you do not need to purchase them immediately, but should get them when/if your individual project requires them. Finally, an important aspect of this class is learning how to select the appropriate materials to suit your individual project ideas. In projects 2-4, you will be responsible for determining what materials you need in order to accomplish your project and then bringing these things to class. While you may not need to buy a large number of items at the beginning of the semester, be prepared to purchase additional materials on a project-by-project basis.

General Supplies:

- Drawing pencils
- Good quality erasers
- Sharpie
- Sketchbook for keeping track of your research and ideas (5" x 8" or larger)
- Drawing paper (Strathmore or equivalent is fine. Individual sheets can be purchased as-needed)
- X-Acto Knife with extra blades
- Metal ruler
- Masking or drafting tape
- Blue painter's tape
- Adhesives: super glue, hot glue, gorilla glue, and wood glue (Can be purchased as-needed)
- Good sharp scissors

Project 1... Orders of Magnitude: Scaling Up With Balsa Wood:

- One Balsa Block 3"x4"x12"
- Balsa sheets in various thicknesses
- Additional balsa sheets and sticks (Can be purchased as-needed)
- Carving tools
- Sandpaper (medium and fine grit)*
- Sanding sponge (not required, but you may find it helpful)

Project 2... Everyday Objects: Soft Sculpture with Recycled Materials:

- Scrap fabric to practice sewing techniques*
- Sewing needles
- Thread
- Seam ripper
- Thimble
- Straight pins
- Clothing and/or other found fabric items bought from a thrift store (Can be purchased as-needed, we will discuss in class)
- Other stuffing materials (Can be purchased as-needed and will be determined by the nature of your individual project)

Project 3... Future Histories: Fabricating a Series of Objects:

- A selection of wood in various sizes to practice with as you become familiar with the classroom tools:
 - Cutoffs of various shapes and sizes from the wood shop*
 - 1 in. x 2 in. x 8 ft. pine furring strips*
 - 24 in. x 24 in. masonite sheet*
- 24 gauge steel wire*
- Hardware
 - Screws in various lengths*
- Adhesives
 - Wood glue*
 - Gorilla glue*
- Duct tape*
- Sandpaper (coarse, medium, and fine grit)*
- Additional materials and found objects for your project purchased from SCRAP Denton, the Habitat for Humanity ReStore, Home Depot and/or other sources (Your selection will depend on your group's project, we will discuss further in class before you make your purchases.)
- Acrylic paint and brushes (Can be purchased as-needed)

Project 4... Time Eats All Things: Sculptures That Self-Destruct:

- Your materials for this project will be completely determined by your ideas. Be prepared to purchase what you need and bring it to class.