



Lee Bontecou
 Untitled, 1962
 welded steel and canvas

Sculpture I - ASTU 2350.503

Spring 2019: Tuesday & Wednesday 2:00 - 4:50pm

Prerequisite: ART 1450
 Room: Art 153
 Credits: 3

Traci O'Dwyer
 Email: traciodyer@my.unt.edu
 Office Hours: By appointment

Course Description

Creation of original forms in clay, wood or metal; mold making, casting, construction and direct carving.

Course Content & 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 Outcomes & Objectives

Outcomes	Objectives
Knowledge: What students should know	
Understand the history, current issues, and direction of the artistic discipline	Beginning knowledge of the history and theory of sculpture, including the traditions, conceptual modes, and evolutions of the discipline.
Place works in the historical, cultural, and stylistic contexts of the artistic discipline	
Use the technology and equipment of the artistic discipline	Knowledge and skills in the use of basic tools, techniques, and processes to work from concept to finished product. Beginning understanding of the possibilities and limitations of various materials.
Skills: What students should be able to do	
Use the elements and principles of art to create artworks in the artistic discipline	Understanding of basic design principles with an emphasis on three-dimensional design, and the ability to apply these principles to a specific aesthetic intent,

Create artwork that demonstrates perceptual acuity, conceptual understanding, and technical skill	including basic abilities in drawing sufficient to support work in sculpture
Analyze and evaluate works of art in the artistic discipline	Demonstrated beginning ability to analyze and evaluate works of sculpture.
Produce artworks demonstrating technical skill and disciplinary knowledge	Produce sculptures that demonstrate emerging technical skill and knowledge of the medium, beginning to develop solutions to aesthetic and design problems.
Use knowledge of art and disciplinary vocabulary to analyze artworks	Utilize basic knowledge of sculpture and the vocabulary of art and design to critique and analyze own works and the works of others.
Participate in critiques of own work and work of others	

Course Requirements

Class meetings will vary in nature from day to day, and involve activities such as slide presentations, technical demonstrations, group discussions and activities, studio workdays, individual meetings, and critiques. There will be formal critiques held at the conclusion of each assignment. You should expect to devote a minimum of 5-10 hours per week to this class outside of scheduled class time to complete those projects. All work will most likely need to be performed in the sculpture shop, not at home or in your dorm room, so please plan your schedule according to the shop hours listed.

We will cover three areas, giving you a foundation in sculptural techniques, and the tools required to achieve them.

Assignment 1	Woodworking	Utilizing all shop tools, basic joinery, and the elements of design.
Assignment 2	Mold making	Life casting & the use of plaster.
Assignment 3	Metal Working	Utilizing basic fundamentals, as well as conceptualization of form.

Throughout the semester you will also be learning research skills, how to display and document your work, and be talking about and creating artist statements.

Required & Optional Course Materials / Textbooks

This is no textbook for this course. However, you will need a sketchbook for the semester. It can be whatever size or style you prefer, and does not need to be dedicated solely for this class. You should bring it every time we meet, along with the tools you require for making notes and drawing (pens, pencils, markers, etc.). You should use your sketchbook to take notes during demos, do research, brainstorming and sketch ideas for assignments, and to record your thoughts and questions about readings and discussions. You will be required to complete sketchbook work for each assignment and I will ask to see your sketches and notes when we talk about your ideas.

The work you do for this course can be executed in the medium and scale of your choice. You will be provided required items to meet specific guidelines for each project, but additional materials

are permitted. With that freedom comes a tremendous amount of responsibility: you will need to source and purchase the materials you wish to realize your individual projects. These items are your responsibility and can be obtained at your discretion. Please plan ahead and come to class prepared with whatever you will need to be productive on studio workdays.

Required Readings

Throughout the semester there will be various readings (& viewings) pertaining to assignments, artists and materials. Readings will be posted on Canvas, along with assignment sheets for each project.

Critiques

Critiques in a studio class take the place of exams and quizzes in a lecture course. Attendance is critical and required both your own critique day & that of your classmates. Not only are make ups not allowed, they are not possible. Projects are due at the beginning of critique sessions, and late work will only be accepted with formal documentation of an excused absence.

If you are not present for both yours & your classmate's critique sessions your grade for that assignment will be affected.

If you and/or your work are not present for your designated critique you will receive a zero for that assignment.

Despite the title, critique sessions are not intended to be forums for demeaning criticism. Critiques provide you with the opportunity to analyze, understand, evaluate, and speak intelligently about your work and the work made by your classmates. Active participation in the critique of a project demonstrates that you care and that you understand the conceptual and technical basis of that assignment. Critiques will also aim to generate an open dialogue about what we value as individuals and as a society, and to promote a sense of participation in broader cultural discourses. Your participation in critiques will account for a large part of your participation grade.

Project Documentation

Documentation of your work is very important, especially now that the majority of people will see images and videos of your work online as opposed to experiencing it in person. You will be required to submit 1-3 images/videos and an image list of each project you complete in this class. Your documentation will account for 15% of your overall grade for the class.

You are strongly encouraged to make an appointment to get your work photographed in the Photo Documentation Room using this link: <https://cvadservices.acuityscheduling.com/>.

This is an incredible service that CVAD offers free of charge, and the images will be much higher quality than images taken on your own.

Your files should be uploaded to Canvas. Images should be high resolution (300dpi) .jpg images that are named "lastname_firstname_1," "lastname_firstname_2," etc. Your image list should be a Word or PDF file that provides information about each work's title, dimensions, and materials. You will be provided a project documentation cheat sheet that lists all the information required.

Engagements & Extra Credit

Artistic practice is more than just creation of objects or acquisition of skills. It also involves interaction with other artists, hearing about others' practices and seeing others' works. To achieve

this, you will be required to complete 2 engagements. This can be achieved by attending 2 approved events, artist talks or exhibitions. Another option for one of these requirements is to complete your SPOT Evaluation for this class.

Submit a summary, or in the case of the SPOT, forward the confirmation of completion. This is due prior to the first class period after the event via email to traciodyer@my.unt.edu with the subject line “**Engagement.**”

Late summaries receive ½ credit. Only events taking place outside our scheduled class time qualify. Most events are free, but some require fees. Attending faculty or peer shows are encouraged, but will **not** count towards engagement credit. Additional engagements over the already required 2 can count as extra credit.

Final Clean-up

We will conduct a final clean-up of our facilities on the date and time of your class period’s scheduled final. Attendance and participation in final clean-up is mandatory. Absence will result in lowering your final grade by one full letter grade. If you are unable to attend final clean-up, you must schedule an alternate date and time.

Grading

Your grade in this course will reflect your commitment to the quality, creativity and timely completion of research, your work and its documentation, as well as your participation in class discussions, critiques and studio clean-up.

Assignments & Grading

Assignment 1 (Woodworking)	15%	(75 points)
Assignment 2 (Mold Making)	15%	(75 points)
Assignment 3A (Metal Fundamentals)	5%	(25 points)
Assignment 3B (Metal)	15%	(75 points)
Portfolio	15%	(75 points)
Artist Statement	5%	(25 points)
Sketchbook work	5%	(25 points)
Artist Bibliography	10%	(50 points)
Engagements	5%	(25 points)
<u>Attendance & Participation</u>	<u>10%</u>	<u>(50 points)</u>
TOTAL	100%	(500 points)

A = 90 -100% (400-500 points)

B= 80 - 89% (300-399 points)

C = 70 - 79% (200-299 points)

D = 60 - 69% (100-199 points)

F = 0 - 59% (0-99 points)

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.

Attendance Policy

Success in a studio art class is dependent upon your participation in the studio activities and your interaction with other students. This cannot occur if you are not in class. Because it is so important, Attendance & Participation will account for 10% of your grade in this class. Your attendance for the entire class time is absolutely mandatory on all days.

- Regular and punctual attendance is mandatory.
- Three absences will be tolerated.
- More than three absences will require a note from a doctor or a note from the art office excusing the absence for a reason covered under UNT policy 06.039 (Student Attendance and Authorized Absences) in order to be counted as excused.
- More than three absences will lower your final grade by one letter grade per additional absence (4 or more)
- Most lectures, demonstrations, and assignments will occur at the beginning of class periods and will not be repeated for those who come in late. If you are late to class, you will need to notify me at the end of the class period to replace an absence with a tardy. Three tardies will constitute an absence.
- Assignments that are turned in late will receive one letter grade lower per day for each day they are late.
- Examinations, quizzes, and in-class assignments missed may only be made up with an official doctor's excuse or note from the art office excusing the absence for a reason covered under UNT policy 06.039 (Student Attendance and Authorized Absences).
- Critiques missed may not be made up and grades will reflect the student's failure to participate in the critique discussions.

Your Participation will be graded on the following criteria:

1. Your ability and willingness to analyze and evaluate your own work and the work of your classmates during critiques.
2. Your attitude and cooperation with classmates in the studio and your adherence to the studio rules, including safety and clean-up guidelines.
3. Your involvement in class discussions and critiques.

Acceptable Student Behavior

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The University's expectations for student conduct

apply to all instructional forums, including University and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at deanofstudents.unt.edu/conduct.

Academic Integrity

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. (UNT Policy 18.1.16).

Office Hours & Email Policy

You are strongly encouraged to make an appointment to meet with me outside of class to discuss your work, interests, questions or concerns. I check my UNT email several times a day, but like you, I am a student. I also teach classes and work in my own studio. I will respond very rarely after 9pm and on the weekend, when I spend time with my family. If you have an emergency, I will get back to you as quickly as I can, but please respect my personal time and don't expect me to respond immediately.

Health & Safety Program

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

Best Practices For Health & Safety / Studio Rules

The sculpture studio is a sacred and highly cooperative environment that must be treated with respect. Here are some rules to follow in order to maintain a safe, clean space conducive to working:

1. The use of cell phones is prohibited in the classroom except for research, photos, or in the event of an emergency. Please turn your phone to silent and keep it out of sight, preferably in your bag or locker. Do not check social media during class. Looking at your cell phone during critique is strictly prohibited and, frankly, rude.
2. The volume on your headphones in the studio should be kept low. Headphones will prevent you from interacting with your classmates and hearing important announcements, and will decrease your awareness in the event of an emergency. Please feel free to use the classroom computer to play and share your favorite music with your peers.
3. Wear appropriate shoes and attire. No open-toed shoes are allowed in the shop **at any time**. Please keep a change of clothes and an extra pair of shoes in your locker so you don't come to class unprepared and find yourself unable to participate in the activities.
4. Respect the shared tools and materials. If you are unsure how to use a tool, ask for help. If a tool doesn't seem to be working properly, please inform me and/or Jeff McClung as soon as possible.
5. Assume responsibility for your own mess. Clean up after yourself, both during and after class.

Emergency Notification & 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.

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.

Sexual Discrimination, Harassment & Assault

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

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

Student Evaluation Administration Dates

Student feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UNT. The survey will be made available during weeks 13 and 14 [04/15/2019-09/02/2019] of the long semesters to provide students with an opportunity to evaluate how this course is taught. Students will receive an email from "UNT SPOT Course Evaluations via IASystem Notification" (no-reply@iasystem.org) with the survey link. Students should look for the email in their UNT email inbox. Simply click on the link and complete the survey. Once students complete the survey they will receive a confirmation email that the survey has been submitted. For additional information, please visit the spot website at www.spot.unt.edu or email spot@unt.edu.

Course Calendar - Sculpture I

Traci O'Dwyer - Tuesday/Thursday 2:00-4:50

Class	Date	Topics and Assignments
1	Tues, Jan 15	First day of class - Syllabus, Introductions
2	Thurs, Jan 17	Shop Orientation with Jeff McClung & Lauren Lake, Shop Cards /
3	Tues, Jan 22	Intro Documentation /Artist Statement /Artist Bibliography
4	Thurs, Jan 24	Intro Project 1 - Wood Demos
5	Tues, Jan 29	Review Sketchbooks / Library Visit (meet in classroom)
6	Thurs, Jan 31	Work Day
7	Tues, Feb 5	Work Day
9	Thurs, Feb 7	Work Day
10	Tues, Feb 12	Work Day
11	Thurs, Feb 14	Work Day
12	Tues, Feb 19	Critique Project 1 - Group A
13	Thurs, Feb 21	Critique Project 1 - Group B
14	Tues, Feb 26	Intro Project 2 - Mold Making Demo
15	Thurs, Feb 28	Mold Making Demo / Work Day
	Mon, Mar 4	Project 1 Documentation & Image list Due (by 11:59pm)
16	Tues, Mar 5	Review Sketchbooks / Work Day
17	Thurs, Mar 7	Work Day / Artist Statement Due
	Mar 11-15	Spring Break - No Class
18	Tues, Mar 19	Work Day
19	Thurs, Mar 21	Work Day
20	Tues, Mar 26	Critique Project 2
21	Thurs, Mar 28	Introduce Project 3A - Metal Demos
	Mon, Apr 1	Project 2 Documentation & Image list Due (by 11:59pm)
22	Tues, Apr 2	Work Day / Surface Demos
23	Thurs, Apr 4	Project 2.A Due / Introduce Project 2.B
24	Tues, Apr 9	Review Sketchbooks / Plasma Demo / Work Day
25	Thurs, Apr 11	Work Day
26	Tues, Apr 16	Work Day
27	Thurs, Apr 18	Work Day
28	Tues, Apr 23	Work Day
29	Thurs, Apr 25	Work Day / Sign-up for final critique
	Mon, Apr 29	Last Day to submit engagements (by 11:59)
Final Critique	Tues, Apr 30	Critique Project 3 (Sign-up)
Final Critique	Thurs, May 2	Critique Project 3 (Sign-up)
	Mon, May 6	Final Portfolio with complete Image list , Final Artist Statement & Artist Bibliography Due (by 11:59am)
Final Clean-up	Tues, May 7	Final Studio Clean-up (2:00 - 3:00 pm)

Possible Engagements (in bold) & Other Important Dates

(More will be announced as the semester progresses)

- Fri, Jan 18th 7:00 pm **Late Night Talk - Behind the Scenes at the DMA**
(Dallas Museum of Art, Curator Talk, \$5)
<https://www.dma.org/programs/event/late-night-talk-behind-scenes-dma>
- Sat, Jan 19th 2:00pm **Fonderia Artistica Battaglia + Power Station**
(Nasher Sculpture Center, Panel Discussion, Free with RSVP)
- Sat, Feb 2nd 1:00-4:00pm **DMA Special Event: The O'Keeffe Sisters and Women of American Modernism**
(Dallas Museum of Art, Multiple Visiting Speakers, \$5)
<https://www.dma.org/programs/event/special-event-okeeffe-sisters-and-women-american-modernism>
- Fri, Feb 15th 7:30pm **Late Night Artist Talk: Soody Sharifi**
(Dallas Museum of Art, Artist Talk, \$5)
<https://www.dma.org/programs/event/late-night-artist-talk-soody-sharifi>
- Wed, Feb 20th **Andy Coolquitt**
(UNT visiting artist - more info to come)
- March **Karla Garcia C-3 Visiting Artist Talk at the DMA**
(Dallas Museum of Art - more info to come)
- Fri, Mar 8th **UNT Fine Art Series - Alison Saar**
(UNT, More info to come)
- Thurs, Apr 4th 6:00pm **PLATFORM Visiting Artist - Bethany Collins**
(Denton Arts Council, Artist Talk & reception)
- Fri, Apr 5th 1:00pm **Nasher Prize Dialogues: Laureate Lecture - Isa Genzken**
(Nasher Sculpture Center, Free)
<http://www.nashersculpturecenter.org/engage/event?id=648>
- Mon, Apr 15th - May 2nd **UNT SPOT Evaluation**
(Although engagements cut-off date is Mon, Apr 29th, so you must complete & submit the confirmation prior to this 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: _____

STUDENT ACKNOWLEDGEMENT*

Provide a “tear off” or separate page with a place for the student(s) to sign a declaration of understanding and agreement with the above syllabus provisions and risk factor. Or similarly, create a required quiz in Canvas/Blackboard.

I _____(print your full name)
acknowledge that I have read the course syllabus. I understand the course structure, grading and attendance policies. I hereby agree to the syllabus and its provisions.

Course number and section		Risk Rating
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Student phone #, e-mail address (print)	Signature	Date
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Faculty Name	Signature	Date
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SHOP HOURS AND ACCESS

Monday-Friday: 8:00am - 9:00pm (8-5 on weekdays reserved for enrolled Sculpture students)

Saturday: 12:00pm - 5:00pm

Sunday: 12:00pm - 9:00pm

1. Only students that are currently enrolled in Sculpture are allowed to work in the shop from 8am-5pm on weekdays. Students not taking sculpture in the current semester, but who have taken Sculpture I or Graduate Sculpture Studio in the past, may buy a Shop Card that will give them access to the equipment that they have been trained on in a previous Sculpture class. Shop Cards costs \$50 per semester and only grant access to equipment after 5pm on weekdays and on the weekends.
2. Students may continue to work in the classroom or metal shop when the wood shop and tool cage are closed.
3. Faculty members and the Shop Supervisor are responsible for the instruction and safety of the students using the shop facility. Do not ask a fellow student for instruction, especially on any piece of equipment you have never used before.
4. Shop access should be considered a privilege, and used only for art projects pertaining to course work.

TOOL CHECK-OUT

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

PROJECT AND MATERIAL STORAGE

1. Projects and materials may be stored in the Sculpture area only if they are labeled with a current Storage Tag. Tags can be acquired them from the tool cage.
2. A Storage Tag will permit you to store that item on one of the shelves in the classroom for no more than two weeks. If additional time is needed to store the same item(s), you must receive special permission for a new Storage Tag from a faculty member or the Shop Supervisor.
3. If your Storage Tag expires, a Cage Worker will replace it with a red Removal Tag. At that point you will have one week to remove or renew your belongings. If the item is not removed or renewed by the date on the Removal Tag, it will be put in the dumpster or allocated as scrap material.

CONSEQUENCES FOR SHOP RULE VIOLATIONS

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

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

Health & Safety Area Specific Information: Sculpture

1. Hazards (inherent)

Metal Shop and Wood Shop Equipment

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

Metals and Metal Compounds

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

Metal Casting and Mold Techniques

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

Woodworking Sanding and Cutting

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

adhesives (urea-formaldehyde, phenol-formaldehyde resins or urethane plastics) which cause toxic fumes and irritating dust when cutting or sanding.

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

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

Epoxy, Natural and Synthetic Polymers, Polyester Resins

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

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

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

2. Best Practices

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

- All spray painting must be done in spray booth and you must put wood, plastic, or cardboard down on the surface that you are spraying on as to prevent any permanent back spray.
- Welding, soldering, and brazing should be done in a well-ventilated area. Never produce metal sparks or fire near the wood shop. All hot metal working needs to be done in the designated area or outside.
- Always use common sense, avoid distractions and concentrate on the task at hand.
- To prevent hearing loss, use proper hearing protection when working with loud equipment/tools. Earplugs are available in the shop.
- Sculpture materials can sometimes get messy. Make sure to wear clothes that you are ok with getting dirty or you may want to purchase an apron (note: an apron cannot be used with all materials, it can sometimes be a danger when working with wood shop or metal shop equipment).

3. Links

<http://www.uab.edu/ohs/>

https://www.osha.gov/Publications/woodworking_hazards/osha3157.html

<https://www.osha.gov/SLTC/metalworkingfluids/>

<https://www.osha.gov/doc/outreachtraining/htmlfiles/weldhlth.html>

http://www.uic.edu/sph/glakes/harts1/HARTS_library/sculpturehazards.txt

<http://web.princeton.edu/sites/ehs/artsafety/sec14.htm>

4. Area Health & Safety Rules

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

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

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

There are 3 types of labels used in CVAD.

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

UNIVERSAL LABELS (while chemical is in use):

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

UNIVERSAL WASTE LABELS (when material is designated as waste):

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

HAZARDOUS WASTE LABELS

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

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