

# GRAVITY

# EBVAILLY

&

# Buoyancy

# BNOYANCY

ART2702C

Fall 2014

M + W periods 8-10

(3 - 6pm)

FAC B1 rm code \_\_\_\_\_

credits 3

INSTRUCTOR: ERIN CURRY

email: [erincurry@ufl.edu](mailto:erincurry@ufl.edu)

office: FAC B4

office hours: TBA

## COURSE DESCRIPTION

This course focuses on three-dimensional media with emphasis on in depth investigations of the fundamental sculptural concepts of *gravity* and *buoyancy*. Students will build a solid understanding of three-dimensional concepts by learning basic sculptural skills and techniques, and will apply these skills within a traditional sculptural context while also relating them to contemporary sculptural issues. As we investigate these two forces of nature through the three-dimensional objects we create, we will also be exploring how our sculptural objects communicate the complexities of gravity and buoyancy. Instead of a literal reading of gravity and buoyancy, this course strives to examine our understandings of weight, mass, density and how they relate to the presence and conceptual integrity of the objects we create. The projects for this course may be based on solid objects as well as objects that float, inflate, or suspend and respond to the space in which they are situated.

The philosophy of this course rests on the foundation that "less is more" in terms of technology and emphasizes quality over quantity and size. Students will utilize basic, rudimentary materials and processes at the outset of the course and gradually build on a mastery of those materials and techniques.

Concurrent with studio projects students will be discussing, researching, and responding to historical and current issues in sculpture.

course website: [www.gravitybuoyancy.weebly.com](http://www.gravitybuoyancy.weebly.com)

# METHODS OF INSTRUCTION

The course structure consists of lectures, demonstrations, process critiques, formal critiques, discussions, and individual guidance. A large amount of class time will be utilized for studio work. Come to class prepared. Studio availability is limited, so it is in your best interest to be productive during appointed class hours. Many class hours will be spent in the woodshop; proper attire is required. Out of class work will be required for research, exercises, readings, and projects.

## COURSE OBJECTIVES

- Introduce students to the fundamental principles of sculptural concerns of form, material, and construction.
- Develop familiarity with historical and contemporary concepts of three-dimensional art.
- Identify spatial concepts, formal issues, and sculptural strategies.
- Investigate various modes of construction as a vehicle for sculptural development.
- Develop and demonstrate visual language and formal construction skills from ideation to proposal to finished object within strict parameters.
- Create works sensitive to forces and activities of the environment around them
- Develop critical thinking and studio research skills
- Begin documentation habits in line with successful professional artists.
- Assess and critique the strengths and weakness of individual works.
- Develop visual ideas and generate personal themes for artmaking

## Requirements

THE FINAL GRADE IS A CUMULATIVE GRADE BASED ON HOW WELL YOU ACCOMPLISHED COURSE OBJECTIVES AND REQUIREMENTS.

## 5 PROJECTS WILL COVER THE FOLLOWING:

- |    |            |                      |
|----|------------|----------------------|
| 1. | WEEK 1-4   | SKELETON AND SKIN    |
| 2. | WEEK 5-8   | VOLUME/MASS/DENSITY  |
| 3. | WEEK 8-11  | THE MULTIPLE         |
| 4. | WEEK 11-13 | KINETIC              |
| 5. | WEEK 14-16 | PERFORMATIVE OBJECTS |

**“Moonlight is  
sculpture.”  
-Nathaniel  
Hawthorne**

Each project will begin with a detailed discussion and description session. Projects will have deadlines and will be critiqued. Reading responses and artist statements will complement each specific project. Each student must be present in the studio and working on workdays. There will be workdays allotted for each project and the last day of each project is reserved for a critique. Critiques are the equivalent of exams. Tardiness on a Critique day will count as two tardies and half a letter grade will be deducted from the project.



DETAIL: LEE BONTECOU

(requirements continued)

## RESEARCH/RESPONSE/PROPOSALS

There will be response papers required based on readings which complement each series of projects. Students will also be required to complete one short, but focused, artist research project. All research aids in the building of a context from which you come to understand the history and ideas of sculpture and the confidence to relate these ideas to others from your perspective. Students will also be required to complete one short, but focused, artist research project and prepare proposals for each project. Project proposals must be completed and approved for the projects to be considered for critique.

## SKETCHBOOKS: COLLECTION/RESEARCH/METHODOLOGY

Each student is required to keep a sketchbook that is dedicated to this class and used daily for in-class exercises, as well as independent research, ideation, sketching, writing, recording, note-taking, and the collection of other information and resources. Sketchbooks will be checked throughout the course of the semester. Sketchbook guidelines will be handed out and specific requirements will be discussed periodically in class. Sketchbooks will be checked twice during the course of the semester. Students are required to bring their sketchbooks to every class meeting. Minimum size for a sketchbook is 8 x 10 inches.

## ATTENDANCE

- Active participation is required for all sessions.
- After your first two absences, your participation grade will lower by two points (out of 15 possible points) per absence. However, missing project introduction days or critiques will lose three points (or one point if they are during your first two absences). All assignments are still due when class begins even if you do not attend. (See policy on late work.)
- Late arrivals will be marked tardy; leaving early will also be noted. Any three late arrivals or early self-dismissals will count as one absence. You are late if you arrive to class after role is taken.
- If you are more than 15 minutes late, you will be counted as absent. It is your responsibility to see that the record is corrected from an absence to a tardy if you are late.
- **A missed class does not constitute an extension of an assignment.**
- Missing critique makes the assignment was under critique to be reviewed for 50% of its original grade. (Lateness will be calculated first, then 50% less).
- Attending class unprepared for a discussion, critique, workday, or presentation will be considered an absence. You must be actively working on workday, **NO COMPUTERS OR PHONES**. Students must come prepared to every class with proper attire (work shirt, pants, and closed-toed shoes).
- If you miss a class please ask another classmate for information on the material we covered that day.
- Announced changes to the course calendar, demonstrations, or general classroom critiques demand your presence; compensatory work of another kind cannot be accepted in lieu of missed instruction in this area.
- It is vital that you are present on critique days. Missing a critique day is like missing an exam. (please You should only be absent in cases of emergency. If you are going to be absent please contact me via e-mail prior to the class.
- Please check-in via email when you are absent, I am concerned for each of you.

# EVALUATION

YOU WILL BE EVALUATED BY THE EVOLUTION OF YOUR WORK DURING THE COURSE OF THE SEMESTER IN TERMS OF CRAFTSMANSHIP, CONCEPTUAL DEVELOPMENT, PLANNING (SKETCHES, WRITING, DISCUSSION), FULFILLMENT OF THE ASSIGNMENTS, ATTENDANCE AND OVERALL PARTICIPATION. THE SUCCESSFUL COMPLETION OF A PROJECT WILL CONCLUDE WITH A CRITIQUE—YOUR PARTICIPATION IN CRITIQUES IS ESSENTIAL FOR YOUR OWN DEVELOPMENT AND THAT OF THE OTHER STUDENTS IN THIS CLASS. WORK TURNED IN LATE MAY NOT RECEIVE FULL CREDIT.

**YOU ARE CONSIDERED A PROFESSIONAL-IN-TRAINING; APPROACH YOUR WORK WITH RIGOR.**

60%

Projects  
(5 projects 12% each)

Evaluation for each project will be based on the following criteria (in no particular order):

- Evidence of experimentation within the parameters of the project guidelines
- Evolution from proposal to finished work
- Successful resolution of the assigned problem
- Craftsmanship/Skills development/Technical Innovation
- Aesthetic Concerns
- Conceptual Rigor
- Personal Investment with effective work ethic and dedication
- Inventiveness

Develop your ability to solve problems and devise new approaches for achieving not only the course objectives, but also personal goals you set for yourself. New and unusual approaches often lead to discovery in your work, so demonstrate your willingness to move beyond basic requirements and boundaries. TAKE RISKS!

Clear, concise artist statements for each project are also required. **All assignments may be re-worked** and resubmitted for grading provided they were originally turned in on time. Re-worked assignments must be resubmitted within two weeks of the original grade. Assignments may only be re-worked one time. Re-working an assignment does not guarantee a higher grade.

10%

Reading Responses  
/Research/Proposals

All research aids in the building of a context from which you come to understand the history and ideas of sculpture and the confidence to relate these ideas to others from your perspective. There will be response papers required based on readings which complement each series of projects. Students will also be required to complete one short, but focused, artist research project and prepare proposals for each project.

10%

Research books:  
Collection/ Research/  
Methodology

Maintaining an active, organized research book is a crucial component of good studio work, but it requires developing a habit. Each student is required to keep a research book that is dedicated to this class and used daily for in-class exercises, as well as independent research, clippings, photographs, ideation, sketching, writing, recording, documenting maquettes, problem-solving, notes from lectures, demos, videos, and the collection of other information and resources. Research book will be checked throughout the course of the semester. Research book guidelines will be handed out and specific requirements will be discussed periodically in class. There will be multiple research book checks throughout the semester. Students are required to bring their research book to every class meeting. Minimum size for a research book is 8"x 10" inches. Consider this a sketchbook/database/archive.

**Many of the same criteria used to evaluate projects are used for assignments.**

15%

Participation/ Preparedness/  
Critiques/ Discussions

Participation, support, and respect in all phases of this course is imperative. The class dynamic depends on your energy, initiative, attitude, productivity, and willingness to get involved in group discussion and critiques. Start early and work through each class to its end. Complete your work – including all facets of the assignment. Use what you know while also challenging yourself. Attend and participate in a responsive manner in every class and during critiques.

Critiques are an essential part of the practice of art. They are necessary and beneficial not only for getting feedback on one's own work, but just as importantly for learning how to look, discuss, and articulate ideas relating to the artwork of your peers. Critiques are mandatory even if your project is incomplete. Each student is expected to contribute significantly. In addition, you are expected to treat your classmates as respected colleagues.

Full participation in class means that you are focused and mentally present. Please do not text, surf the internet, etc, as this prevents your full participation in the studio. You are expected to cleanup as well as practice safe and thoughtful use of materials, tools, and facilities.

Be prepared to work on projects during class time. Working at home is not considered attendance. Students must come prepared to every class with proper attire (work shirt, pants, and closed-toed shoes). Also, each student must bring to every class all necessary materials and tools. **Failure to bring necessary supplies to class will result in an absence for the day and a low participation grade.** (See above for policies relating to attendance)

You may inquire about your participation grade at any point during the semester.

5%

Documentation

Photo-documentation of each project with an image list must be complete and turned in to me during finals week. Guidelines will be discussed in class.

## GRADING EXPLANATION

A - SUPERLATIVE WORK: CAREFUL ATTENTION TO CRAFT AND PRESENTATION. ORIGINALITY OF IDEA AND EXECUTION WORK. GOES BEYOND MERELY SOLVING THE PROBLEM – ONE WHO PERFORMS AT THIS LEVEL IS VISIBLY OUTSTANDING, WORK IS OUTSTANDING IN EVERY RESPECT.

A- /B+ - VERY FINE WORK: ALMOST SUPERLATIVE. A FEW MINOR CHANGES COULD HAVE BEEN CONSIDERED AND EXECUTED TO BRING THE PIECE TOGETHER. AGAIN, GOES BEYOND MERELY SOLVING THE PROBLEM.

B - ABOVE AVERAGE: SOLUTION TO THE PROBLEM AND IDEA WELL PLANNED. EXECUTION WELL DONE. THIS IS AN HONORABLE GRADE.

B- /C+ - A BIT ABOVE AVERAGE: SLIPPING IN LEVELS OF ORIGINALITY, CRAFT, AND PRESENTATION. THE PIECE DOES NOT WORK WELL AS A UNIFIED WHOLE OR STATEMENT, YET EFFORT WAS MADE.

C - YOU HAVE SOLVED THE PROBLEM, THE REQUIREMENTS OF THE PROBLEM ARE MET IN A RELATIVELY ROUTINE WAY INCLUDING YOUR CONCEPTS. YOU HAVE NEGLECTED THE BASIC CRAFTSMANSHIP SKILLS AND BREADTH AND THE DEPTH OF IDEA DEVELOPMENT.

C- /D+ - YOU HAVE SOLVED THE PROBLEM BUT THERE IS MUCH ROOM FOR IMPROVING YOUR SKILLS AND FURTHER DEVELOPING

D - INADEQUATE WORK: THE REQUIREMENTS OF THE PROBLEM ARE NOT ADDRESSED. THE PIECE REPRESENTS CARELESS AND/ OR INCOMPLETE EFFORT. WORK IS SUBSTANDARD.

E - UNACCEPTABLE WORK AND EFFORT

A (100-95) / A- (94-90) / B+ (89-87) / B (86-82) / B- (81-80) / C+ (79-77) /

C (76-72) / C- (71-70) / D+ (69-67) / D (66-62) / D- (61-60) / E (59-0)

(UF GPA equivalency A 4.0; A-3.67; B+3.33; B 3.00; B-2.67; C+2.33;

C 2.00; C- 1.67; D+1.33; D 1.00; D-.67; and E, I, NG, S-U, WF 0.00)

(Note: a grade of C- or below will not count toward area requirements)

UF Grading policy: <http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html>

#### LATE WORK POLICY

All projects, reading responses, and research projects must be completed on time. Specific due dates are stated on each project sheet and are announced in class. Failure to complete any project on time will result in a drop of one full letter grade, and failure to complete any other assignment, such as response papers, in-class exercises, or other class work, on time will result in a drop of ½ letter grade. If the timeline states that a project is due at the beginning of class, turning it in at the end or after class is considered late. Broken printers are not an excuse. You must have work finished and installed before the start of class on critique days, or your work will not be critiqued and your project grade will be lowered. Any assignment not completed by the end of the semester will result in course failure. Students who miss work deadlines with excused absence are responsible for submitting the work due to the instructor before the beginning of the next class meeting to avoid being considered late. If excused absence has affected the student's ability to work, the student is responsible for discussing this with the instructor before the due date. Unexcused absence will not suspend due dates, and the work will be considered late.

To be approved for an incomplete:

1. Students must have completed the major portion of the class with a passing grade of C or better.
2. The student is unable to complete course requirements because of documented circumstances beyond his or her control.
3. The student and instructor have discussed the situation prior to the final critique (except under emergency conditions)

#### ACADEMIC HONESTY POLICY

All students are required to abide by UF's Academic Honesty Guidelines. This includes, among other things, sanctions for cheating, misrepresentation, plagiarism, and illegal use of copyrighted materials. This will be strictly enforced. For complete information please see: <http://regulations.ufl.edu/chapter4/4017.pdf>

#### CODE of CONDUCT

The University of Florida is an institution which encourages the intellectual and personal growth of its students as scholars and citizens. As an educational institution, the University recognizes that the transmission of knowledge, the pursuit of truth, and the development of individuals require the free exchange of ideas on any subject whether or not controversial, self-expression, and the challenging of beliefs and customs. The University also endeavors to teach students to communicate effectively in all aspects of their lives and on all manners of subjects. This often (although not always) requires respectful speech and conduct. In order to maintain an environment where these goals that are critical for the University's educational mission can be achieved safely and equitably, the University requires civility, respect, and integrity in the curricular program and encourages these behaviors in other activities among all members of the student community. <http://www.dso.ufl.edu/sccr/honorcodes/conductcode.php>

#### CLASS DEMEANOR

Students are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that all students have the opportunity to gain from time spent in class, unless otherwise approved by the instructor, students are prohibited from engaging in any form of distraction. Inappropriate behavior in the classroom shall result, minimally, in a request to leave class.

#### RELIGIOUS HOLIDAYS

"Students, upon prior notification of their instructors, shall be excused from class or other scheduled academic activity to observe a religious holy day of their faith. Students shall be permitted a reasonable amount of time to make up the material or activities covered in their absence. Students shall not be penalized due to absence from class or other scheduled academic activity because of religious observances. Further, a student who is to be excused from class for a religious holy day is not required to provide a second party certification of the reasons for the absence."

CRITICAL DATES on the university calendar may be viewed at –

<https://catalog.ufl.edu/ugrad/current/Pages/dates-and-deadlines.aspx>

## COUNSELING

University Counseling Services/ Counseling Center  
301 Peabody Hall  
P.O. Box 114100, University of Florida  
Gainesville, FL 32611-4100

If you are experiencing problems or difficulties with the academic requirements of this course you may also contact the Departmental Advisor in Fine Arts: +1 (352) 392-0207. Further, the Dean of Students Office can assist you with a range of support services. <http://www.dso.ufl.edu/supportservices/>

## ACCOMODATION FOR STUDENTS WITH DISABILITIES

If you require accommodations because of a disability, please make an appointment during office hours so that we may discuss your needs in accordance with the UF official policy: "Students requesting classroom accommodation must first register with the Dean of Students office. The Dean of Students office will provide documentation to the student who must then present this documentation to the instructor when requesting accommodation." DOS can be contacted at 352-392-1261 or <http://www.dso.ufl.edu/drp>

## ADDITIONAL GUIDELINES

### UPDATES

Students must check their school email accounts regularly. Students are responsible for any information, deadlines, and updates emailed to their UF webmail accounts and should keep a careful eye on the class website. Students should check with another student about assignments when they miss a class.

### LOCKERS/STORAGE

The SA+AH is not responsible for items in lockers or cubbies. Please watch for posted signs on lockers regarding their use. You are responsible for keeping the locker form attached AT ALL TIMES to your lockers. Lockers will be cleaned out at the end of each semester. When storing materials you must write your name on everything with a black marker, the course you are in, and the instructor's name. The SA+AH is not responsible for items left in classrooms.

### STUDIO/CRITIQUE ROOM USE

The instructor, the School of Art and Art History, and the Sculpture Department are not responsible for student work left in workspaces, installation spaces, the critique space, the shops, or the classrooms.

Projects and materials are not to be stored in the wood or metal shops without consulting Brad Smith.

**Each student is responsible for ensuring that his/her projects and materials are safely stored, displayed, installed, and removed from the classroom and critique space. Projects must be set up and removed from the critique space at the times and spaces designated for each project.** As a rule students will plan to install projects for critique after 6pm the night before and remove projects from critique space the same day as critique, as directed by the instructor. Since five other sculpture classes, graduate students, and many other students use the critique room, it is important that students install and remove work in the time allotted for each critique and repair any damage promptly, including nail and pin holes. Work that is not removed from the space in a timely manner and/or repairs not made will result in the lowering of the project grade.

### SPRAY BOOTH

You must use the spray booth located in FAC211A for all aerosol spray tasks.

### CLOSED and LOCKED DOORS

We have safety measures in place to prevent harm to students and reduce theft. Please respect them. Do not prop doors open or allow strangers in the building.

# HEALTH AND SAFETY POLICY

This course will adhere to the School of Art and Art History's Health and Safety Policy which will be reviewed in class. All students are required to sign and submit to the office (FAC 103) the SA+AH Health and Safety Student Signature page. The handbook can be found online at:

<http://saahhealthandsafety.weebly.com/handbook.html>

Appendix F: Health & Safety Area Specific Information: Sculpture

## 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.
- Work in a well-ventilated area while welding; cover all skin.
- Shield eyes with approved lens safety wear.
- Work in well-ventilated area while sanding wood.
- All spray painting must be done in spray booth.
- Resins may not be mixed or cured indoors.
- Wear rubber gloves and use plastic drop cloth to contain chemicals when used.
- Silver soldering should be done in a well-ventilated area.

## AREA 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 SA+AH Health and Safety handbook guidelines (the handbook should be reviewed by your instructor and can be found at: [www.arts.ufl.edu/art/healthandsafety](http://www.arts.ufl.edu/art/healthandsafety))
- Follow the SA+AH Satellite Waste Management Chart in the classroom and other health & safety guidelines posted for your media.
- In case of emergency, call campus police at 392-1111
- File an incident report (forms may be found in the SAAH H&S handbook, the SAAH faculty handbook and in the main office.) Turn completed forms into the SAAH Director of Operations within 48 hours of the event.
- Get permission from shop supervisor before beginning work
- Sign in to use the wood shop
- Eye protection must be worn when using any power tools
- Long hair must be tied back
- Hearing protection is available
- Familiarize yourself with the closest eyewash unit
- Shirttails must be tucked in and loose sleeves rolled up
- Shoes must cover toes
- No loose jewelry allowed in the shop areas
- Clean up your mess
- Students are prohibited from taking home any SA+AH property
- All painting and sanding must be done in the courtyard when weather permits.
- Newspaper or plastic must be used to protect table and floor surfaces from paint, glue and plaster
- Students are prohibited from storing materials or projects in the wood or metal shops
- Do not use stationary equipment to cut painted, recycled or pressure treated lumber

- Dust off tools, tables and sweep the floor when finished using wood tools
- Scrap material must be disposed of immediately.
- Tools and shop equipment must be put away in its proper place
- The table saw, jointer and planer are to be used only under the supervision of Brad Smith and any unauthorized usage will result in expulsion from the shops
- No food or drink in the shops
- Only students enrolled in current SA+AH courses who have attended the orientations may use the shops. No visitors while you work.
- 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 if supplies are low.
- Locate the nearest eyewash unit and familiarize yourself with its functions.
- Report any safety issues IMMEDIATELY to your instructor.
- All courses must engage in an end of the semester clean up.
- Follow the SA+AH CONTAINER POLICY (see policy below)

There are 2 types of labels used in the SA+AH-- yellow and white. Both labels are found at the red MSDS box and are supplied by the SA+AH. Each is used for a different purpose.

**White: All new and or used product in containers** (hazardous or what might be perceived as hazardous - i.e. watered down gesso, graphite solutions, satellite containers of solvents, powders, spray paints, fixatives, oils, solvents, etc...) must be labeled within the SA+AH to identify their contents. Labels can be found at the MSDS box in each studio and work area. All containers must be marked with your name, contents and date opened. All secondary/satellite containers for hazardous materials must be marked with content, your name and the date opened. All unmarked containers will be disposed of with no notice.

**Yellow: WHEN HAZARDOUS ITEMS ARE DESIGNATED AS WASTE.**

All containers must have a yellow label identifying the contents that are designated as trash for weekly EHS pick up.

Flammable solid containers (red flip top) must have a yellow hazardous waste label on the outside (top).

- 5 gallon jugs must have a yellow hazardous waste label on the outside.
- Fibrous containers must have a yellow hazardous waste label on the outside (top).
- Each item in the blue bin must have a yellow hazardous waste label.

Note: Hazardous Waste labels should include all constituents in the waste mixture as well as an approximate

percentage of the total for that item and must add up to 100%.

Labels should also include the Bldg and room number of the shop generating the waste along with the Waste

Manager for your area, this is located on the SWMA sign posted at the sink or at the Waste Management Area.

## IMPORTANT

LISTEN TO AND BE NICE TO THE SHOP TECHS AND BE ESPECIALLY GOOD TO BRAD.

In case of emergency, call 911 or campus police at 392-1111.  
You are in Fine Arts Building C Ground Floor, Room B1  
UF building 599, 1370 Inner Road

## REQUIRED TOOLS and MATERIALS

THE MATERIALS AND TOOLS REQUIRED IN THE COURSE OF THE SEMESTER VARIES WITH THE PROJECT. REQUIRED MATERIALS AND TOOLS WILL BE DISCUSSED AT THE BEGINNING OF EACH PROJECT. PROJECT-SPECIFIC MATERIALS, SOMETIMES TOOLS, AND COSTS WILL LARGELY BE LEFT UP TO STUDENTS TO DETERMINE AND MANAGE. THERE ARE MANY COST-EFFECTIVE RESOURCES AVAILABLE FOR STUDENTS AND THESE WILL BE DISCUSSED IN CLASS. IN ADDITION TO PROJECT-SPECIFIC MATERIALS AND TOOLS, STUDENTS WILL BE RESPONSIBLE FOR BUYING A TOOLBOX IN WHICH TO KEEP THE ITEMS FROM THE LIST THAT FOLLOWS. THESE ITEMS WILL NOT ONLY PREPARE YOU FOR THIS COURSE, BUT ARE DESIGNED TO BE FUNCTIONAL BEYOND IT. STUDENTS SHOULD HAVE THEIR TOOLBOXES IN ORDER BY THE THIRD CLASS, AND THEY SHOULD BE AVAILABLE AT THE START OF EACH CLASS THEREAFTER.

NOT BRINGING TOOLS TO CLASS MAY RESULT IN AN ABSENCE.

SKETCHBOOK (AT LEAST 8" X 10")

3-RING BINDER FOR

WORK SHIRT/APRON-KEEP IN LOCKER

CLOSED-TOE SHOES-KEEP IN LOCKER

MASKING TAPE

SCOTCH TAPE

3 INEXPENSIVE DISPOSABLE BRUSHES OF  
DIFFERENT SIZES

GLUE STICK

SCISSORS

HAMMER

STANDARD PLIERS

NEEDLE-NOSE PLIERS WITH WIRE CUTTERS

+ PHILLIPS HEAD SCREWDRIVER

— FLAT HEAD SCREWDRIVER

UTILITY KNIFE/CRAFT KNIFE

EXTRA BLADES

TAPE MEASURE

STRAIGHT EDGE (METAL RULER)

PENCILS

DUST MASK

RUBBER, NITRILE, OR LATEX GLOVES

LOCK FOR YOUR LOCKER

CAMERA (POINT-N-SHOOT OR PHONE

CAMERA IS FINE FOR MOST)

SEWING KIT (THREAD/NEEDLES/PINS)

OPTIONAL

CORDLESS DRILL AND BITS

QUALITY EXTENSION CORD

WORK GLOVES

SAFETY GOGGLES

\*\*FIND FRIENDS WITH A PICK-UP TRUCK  
AND DSLR; MAKE THEM COOKIES

CRITIQUE DATES: 1.28, 2.18, 3.18, 4.08, 4.27

MANDATORY SCULPTURE CLEAN-UP: 4.29

DATES ARE SUBJECT TO CHANGE WITH PRIOR NOTICE BY INSTRUCTOR

"There is something you find interesting, for a reason  
hard to explain. It is hard to explain because you have  
never read it on any page; there you begin. You were  
made and set here to give voice to this, your own  
astonishment."

-Annie Dillard

detail Janet Echelman