



GENERAL STUDIES / ACADEMIC

Art History

AH101 History of Art: Survey of Western Art *3 semester credits*

An overview of the major artistic developments in Western Art from the Paleolithic to the fourteenth century, this course analyzes works of art and architecture as part of a cultural continuum with emphasis on content, meaning and function in addition to aesthetic concerns. The goal of the course is to equip students with an understanding of the history of Western art and the ability to describe and analyze works based on that framework. It provides an important foundation for subsequent courses in the College's curriculum by familiarizing students with major individuals and movements in Art History and providing them with the critical tools to chronologically place and assess works of art. No prerequisite. Required text: Gardner's Art through the Ages: The Western Perspective, Volume I, 14th edition by Fred S. Kleiner, ISBN 9781133954811.

AH102 History of Art: Survey of Western Art *3 semester credits*

Addressing the major artists and movements, relating them to their historical context, this course provides an overview of the visual arts from the Renaissance to the early 20th century. Special attention will be paid to the major philosophical, political and social developments—the Renaissance, the Reformation, the Enlightenment, the Industrial Revolution—and the ways in which they affected cultural production. The class also charts the radical shifts in visual culture and visual literacy that attended these developments. As in the first half of the survey, students will analyze the ways in which works of art reflect political, religious and social values, the intentions of the artists, and the reception of those works by the public. No prerequisite. Required text to be determined.

AH301 Art and Craft in the Early Americas *3 semester credits*

Focused on the Central Andes and Mesoamerica, two major cultural centers in the early Americas, this course examines the development of art and craft media within the

broader context of environmental, social, political, religious and economic influences. The Central Andes includes the Chavin, Paracas, Nasca, Moche, Wari, Tiwanaku, Chimú, and Inca cultures, while Mesoamerica includes the Olmec, Zapotec, Mayan, West Mexican, Toltec and Mexica/Aztec civilizations. Prerequisites: AH101, AH102 and 6 semester credits of Humanities. Required text: The Art of Mesoamerica: From Olmec to Aztec (Fourth edition) by Mary Ellen Miller, ISBN 0500203927, \$21.95; Art of the Andes: From Chavin to Inca (Second edition) by Rebecca Stone-Miller, ISBN 0500203636, \$19.95.

AH302 Modern and Contemporary Craft *3 semester credits*

Delving into an exploration of the history of craft, this course begins with the nineteenth-century Arts and Crafts movements and ends with a survey of contemporary craft artists. Students will be expected to document the development of craft, providing an historical and critical context that draws on art history, aesthetics, material and visual culture, and the nascent field of craft theory. The course will address the relationship of art, craft, and design and the reasons why they have been defined as distinctive practices. The goal of the course is to equip students with a general understanding not only of the history of craft in the 20th and 21st centuries, but also the ways in which it has been theorized and contextualized. Prerequisites: AH101, 102 and 6 semester credit hours in Humanities. Required text to be determined.

AH303 Artists and the Sciences *3 semester credits*

Art and science have long been engaged with many of the same issues, influencing and, at times, indistinguishable from one another. Studies of space, time, optics, color, mechanics, astronomy, botany and biology can be found in the art and science of cultures both ancient and modern and reflect the larger concerns and characteristics of those cultures. In the 20th and 21st centuries, the interests of scientists and artists continue to evolve, often in tandem. This course will explore the work of contemporary artists who draw upon the physical, natural, and social sciences as a

source for their work. Prerequisites: AH101, AH102 and 6 semester credits of humanities. Required text to be determined.

AH306 Art Since 1945

3 semester credits

Focusing on works produced in the second half of the twentieth century, this course explores the visual arts – painting, sculpture, photography, performance, and video. Students will investigate the ways in which the avant-garde defined itself and its artistic strategies in relation to broader cultural concerns. These include not only aspects of a shifting visual culture - advertising, industrial production, television, the computer, and consumer culture - but also the social and political struggles that characterized the recent past: the civil rights movement, feminism, environmentalism, the anti-war movement, and globalization. In addition, the class will consider the critical constructs of Modernism and Postmodernism and the ways in which they have been applied by artists and critics alike. Together with AH101 and AH102, this course completes the comprehensive survey of Western Art. Prerequisites: AH101 and AH102 and 6 credits of humanities.

Humanities and Social Sciences

HU/SS101 Origins of Modernism

3 semester credits

In order to understand the evolution of a present-day society, students examine the material, social and cultural consequences of the rise of “modern” Euro-American culture. This first semester of a yearlong sequence begins with the period in the late 18th century leading up to the French Revolution, and concludes at the end of the nineteenth century. Using historical, literary and philosophical writings, students examine the relationship between an emergent democracy, the spread of mass culture, the shifting canons and practices of art, and the development of industry and the sciences. No prerequisite. Required text to be determined.

HU/SS102 Modernism in the 20th Century

3 semester credits

In this second term of the class, students explore the development of modernist literature and art in Europe and the United States, beginning in the first decades of the 20th century. Chronologically, the course tracks the changing ideas and preoccupations of consciously modern societies: rebellious new forms of art

at the beginning of the century; World War I and its ramifications; the restlessness and reforms of the twenties and thirties; the trauma of the Second World War; the tension between cultural consensus and dissent in the post-war period; and the emergence of countercultures in politics, art and literature in the sixties. The course emphasizes the interplay between innovation and tradition in the spheres of literature, music, film, and the visual arts. No prerequisite. Required text to be determined.

HU205 Art and War: Protest and Propaganda, 1900-1945

3 semester credits

An exploration of literature and visual arts of the first half of the twentieth century in the context of the political and cultural shifts created by World Wars I and II, this course examines the emergence of Modernism and the contested cultural ground between the Right and Left, the individual and society, between genders and generations. Divided into four sections, the course will consider the avant-garde of pre-war Europe, World War I, rationality and irrationality in the inter-war period, and World War II and its aftermath. Prerequisite: HU/SS101 and HU/SS 102 or consent of the instructor. Required text: Slaughterhouse-Five (2005) by Kurt Vonnegut, ISBN 0-385-33384-6; Regeneration (1993) by Pat Barker, ISBN 0-452-27607-3; Rites of Spring (2000) by Modris Ecksteins, ISBN 0-395-93758-2.

HU207 Race and Nation: Native American and African American Literature

3 semester credits

Beginning with the study of African American slave narratives and concluding with contemporary Native American writing students are introduced to Native American and African American literature, and examine basic premises of the American story. Through a close scrutiny of selected works, additional perspective is provided as students examine equally contested versions of both racial and American identity, while examining the role that ethnic literature plays in the reinterpretation of American culture. Offered fall semester alternate years. Prerequisite: HU/SS101 and HU/SS102 or consent of instructor. Required text to be determined.

SS204 Nature and Culture

3 semester credits

Where does human nature leave off and the natural world begin, and how/where/why do we differentiate between them? The purpose of this class is to study and assess the relation-

ship between human constructs (culture) and the facts of the nonhuman world. How much of what we believe about our relationship to the natural world is simply mythology? Can we accept our placement in the larger scheme of things? How have other cultures engaged with the natural world? These questions will be approached from various points of view: anthropological, historical, scientific, religious, and aesthetic. Offered spring semester, alternate years. Prerequisite: HU/SS101/102 or consent of the instructor. Required text to be determined.

SS206 The Primitive and the “Other” in Culture and Art

3 semester credits

An examination of the various meanings and uses of the concept of the Primitive, this course discusses its persistence as a paradigm in the modern world, and the role of art in that process. Utilizing primary anthropological, scientific, critical and historical texts, the students will begin with some of the earliest writings from antiquity and continue to discover the “Other” in the 21st century. Offered spring semester alternate years. Prerequisite: HU/SS101 and HU/SS102 or consent of instructor. Required text to be determined.

Natural Science and Mathematics

MTH203 Computation: The Business of Art

3 semester credits

Computation is part of everyday life and a necessary skillset for both personal and occupational success. This course is an introduction which allows students to apply the basic concepts of computation including quantitative analysis, interpretation of tabular/graphical documents, estimation, budgeting, basic financial record keeping, and statistics used by individuals, business owners, product designers, contractors, and artists. Economic concepts including the time value of money, purchasing power, resource management, and transfers of resources between time periods (credit/debit, investment/savings) will also be presented in a participatory learning environment. No prerequisites.

NS203 Pacific Northwest Plant Ecology

3 semester credits

We reside in a diverse and dynamic floristic province: The Pacific Northwest. In this course we follow a 200 mile transect and investigate six major plant communities of the Columbia Basin. We begin our journey on the Oregon coast in a

temperate rainforest where it can rain four inches in one hour and end in a Juniper/Sagebrush desert where it may rain as little as four inches in one year. With an ethnobotanical history of 13,000 years, we learn how indigenous people utilized the flora that we encounter. Additionally, basic ecological principles and climatic processes that govern patterns observed in nature will be examined. From an applied perspective, it is critical that we understand how ecology works as insights and solutions to many of the environmental issues we are confronted with today may be revealed. Lectures present concepts and biota, labs are “hands on” using plant material provided to evaluate plant anatomy, to construct diagnostic keys and to construct an illustrated flora of Pacific NW plants. No prerequisite. Required texts: Plants of the Pacific Northwest Coast— Revised Washington, Oregon, British Columbia and Alaska by Jim Pojar and Andy MacKinnon, ISBN-13: 978-1-55105-530-5, \$28.952 and Plant Identification Terminology: An Illustrated Glossary 2nd ed. by James G. Harris, ISBN: 0964022168. Provided by instructor and covered by your lab fee.

NS204 History of Plants: Ethnobotany, Shamanism, and Culture

3 semester credits

Ethnobotany is the study of historical use of plants by native cultures. The field involves a spectrum of inquiry from botanical training for the identification and preservation of plant specimens, exploring the history of plant domestication and conservation of plant genetic resources, to the bioengineering of new crops. In this class we will study plants with significant economic and cultural importance and investigate both their evolutionary and cultural history. Using local and traditional plants we will learn about the history of dye stuff and paper and will extract dyes and make paper. Students will assess medicinal properties of selected native plant species through bio-assay and we will learn about the origins of chocolate, coffee, beans, and corn. We will also explore the historical use of plant alkaloids. Along the way we will learn about plant anatomy, ecological principles, mechanisms of evolution and revelations of the geologic time scale. No prerequisite. Required text to be determined.

Writing

All applicants to the BFA program without one year of transferable college writing classes at a B

or better will automatically be enrolled in WR151 or WR152. Applicants for the Certificate in Crafts program will be required to complete a writing sample prior to the first day of classes.

WR151 The Writer's Craft I

3 semester credits

Success in the art/craft world today demands not only proficiency in technique, but a clear understanding of ideas and the ability to articulate those ideas to oneself and others. Geared toward today's working maker, this course covers topics such as expository and persuasive writing, rules of grammar and punctuation, self-editing, reading for analysis, research methods, and conventions of writing college level papers. No prerequisite. Required text: *Seeing & Writing 4* by Christine and Donald McQuade, ISBN-10: 0312476043, ISBN-13: 978-0312476045, \$50, used for \$40.

WR152 The Writer's Craft II

3 semester credits

The aim of this course is to continue deepening the craft student's mastery of research and persuasive writing. Topics covered in this second half of the class include: organizing and managing a research-based essay using the MLA documentation style; making sense of a variety of sources; evaluating the credibility of sources; and understanding the relationships among sources; practicing and perfecting writing skills necessary for research paper writing: paraphrasing, summarizing, quoting, citing and documenting; and demonstrating control of research by approaching subject with original claims rather than simply documenting information from other sources. No prerequisite. Required text to be determined.

WR301 Writing for Artists

3 semester credits

This is a course devoted to the forms of writing that artists use, find inspiring, or encounter in the course of their work. Students read and emulate models of excellent writing drawn from journals, non-fiction books, reviews and periodicals. Guided by the assumption that writers learn to write through the spontaneous, as well as the deliberate writing act, this course emphasizes learning to edit oneself by listening to the prose of others, as well as by revising one's own work. Prerequisite: To be taken in the pre-thesis year; non-matriculated students by consent of instructor. Required text to be determined.

WR302 Writing for Artists

3 semester credits

Encouraging evolution from writing about self in non-arts settings as practiced in WR301, to writing about students' art and the works of others, this course culminates with the artist's statement. The thesis paper is included in this course. Prerequisite: WR301, non-matriculated students by consent of instructor. Required text to be determined.

GENERAL STUDIES / STUDIOS AND SEMINARS

Concept Seminars

CS301 Concept Seminar: Time and Sequence

3 semester credits

As part of the concept seminar sequence, this course is designed to complement students' academic and studio practices. It will deal with the themes of time and sequence in art and the multivalent ways in which these larger themes are expressed. Students will examine the marking of time, the assessment of time as personal experience and as memory, and time as a marker of identity – of the past and our relation to it. Based on these larger categories, we will examine the work of contemporary artists and writers who grapple with ways in which to express these concepts. These include time-based work like performance and film as well as work that comments or depends on the effects of time's passing. Sequencing will be addressed directly in the first two projects and will probably form some part of the third and final project. Prerequisites: FDR102, FDR104 and one year (6 semester credits) in student's concentration. Required text to be determined.

CS302 Concept Seminar: Beauty

3 semester credits

What is beauty? How do we know what is beautiful? Concept Seminars are upper-division interdisciplinary studio classes that involve a great deal of reading/discussion centered on a concept, style or historical topic. In this seminar, students are required to read and discuss various aspects of aesthetics and anti-aesthetics as practiced historically and in contemporary art practice. Intellectual and academic concepts developed throughout the class will be explored and tested as students create work and participate in critiques based on the vocabulary of beauty. Prerequisite: FDR102, FDR104 and one year (6 semester

credits) in student's concentration. Required text: *Beauty and Art* by Elizabeth Prettejohn, ISBN-10: 0192801600, \$26.00.

**CS303: Concept Seminar:
Contemporary Issues**

3 semester credits

Art can never be explained in purely formal, artistic, intellectual or individual terms, without reference to the time and place of its origin. It is always created in a political, social, or other public context. In this course, students investigate controversial contemporary issues to motivate their ideas and influence their work. The class will examine the work of a variety of contemporary artists whose work is issue-based. Students will learn to research issues and then create artworks that effectively address the topics they find consequential. Students may work in any medium. Prerequisite: FDR102, FDR104 and one year (6 semester credits) in student's concentration. Required text to be determined.

Interdisciplinary Studies

CS310 Into the Wilderness

3 semester credits

This class combines practical instruction on backcountry travel with a series of art projects and readings designed to illuminate the possibilities of making art in, and in response to, remote natural landscapes. The structure of the course is immersive: students will travel together for the duration, embarking on a sequence of backpacking and camping trips separated by brief resupply stops. Through a suite of individual and collaborative projects in various media, students will explore and actualize the potential for relocating their studio practice, working 'on site' and far from civilization. Readings, discussions, and visiting scholars will invite students to consider the rich natural and human histories of the region and weigh various perspectives on an artist's role as it relates to wilderness and wildness. This is not a course in survivalism, but will impart the basic skills of preparation and self-sufficiency for safe and ethical wilderness living using the tenets of 'leave-no-trace.' Students will complete a significant self-directed project, combining course content with research from the 'frontcountry.' The class will culminate in a 36-hour 'solo,' a period of stillness and solitude for self-reflection. Prerequisite: FD102, FD104. This course is offered through a partnership with Signal Fire, and students must enroll

through OCAC as well as be admitted through a separate, free application via signalfirearts.org. Offered summer semester only.

**EC208GL Drawing and Glass: Iteration,
Variation and Translation**

3 semester credits

Referencing the multi-disciplinary approaches of artists such as Kiki Smith, Louise Bourgeois and William Kentridge, this course will focus on the evolution of ideas and how as artists we translate concepts between media. By working in both a drawing studio and a kiln-glass studio, students will focus on a series of related projects that will explore the ways in which ideas evolve and develop a theme in two distinct media. Working in these two media fosters a dialogue about the meaning of materials. This course will use iteration, variation and translation between media to emphasize a constantly growing creative process. Students will be challenged to critically examine their studio practice in order to find the most essential, translatable concepts. Prerequisite: FDR102, FDR104 and one year (6 semester credits) in student's concentration. Required text to be determined. Offered summer semester only.

ID202 Attachments and Connections

3 semester credits

Materials and techniques range from primitive to contemporary, traditional to innovative and temporary to permanent. Methods for connecting these materials include surface bonds; wet and heat activated adhesives; mechanical and structural connections; sewing and other soft material connections; simple woodworking; and basic welding in metal and plastic. This purpose of this course is to present a variety of ways of attaching or connecting various materials to each other or to themselves. Materials and techniques are introduced as tools for developing personal artistic direction. Students will be assigned a research project to broaden their understanding of the art field and or the history of a technique. Through demonstrations, technical and conceptual information and the use of historical and contemporary examples, students will be asked to think critically and inventively about the materials and techniques introduced throughout the semester. Coursework and critiques will emphasize development of the idea, personal expression and technical proficiency. Prerequisite: One year (6 semester credits) in student's concentration or consent of instructor. Required text to be determined.

ID203 Text and Image

3 semester credits

The purpose of this class is to explore text and image relationships from historical, conceptual and technical perspectives. Students will investigate the inclusion of text in 2-D, sculptural, installation and time-based arts, read and discuss essays on conceptual and theoretical approaches to the subject, and explore a variety of text-to-surface techniques to add to the technical repertoire of the student. Prerequisite: One year (6 semester credits) of student's concentration. Required text to be determined.

ID204 Digital Design and Fabrication for Artists

3 semester credits

Students are exposed to a wide variety of digital fabrication tools and techniques as a means of supplementing their studio practice with new and emerging technologies. Approaches to 2D and 3D applications are covered through a variety of projects, including the production of digital drawings; models for molds; plans for large-scale works and installations; tools and guides for assisting traditional processes; and finished objects. Various 3D modeling and visualization strategies using CAD software and computer-driven technologies for the fabrication of works are explored, including 3D printing, 3D scanning, laser cutting and CNC machining. Strategies for production design and entrepreneurial opportunities are addressed. Students explore new and innovative uses of digital tools to support their individual ideas and artistic goals.

ID205 Beyond Color Theory

3 semester credits

Intended to broaden the historical, practical and conceptual knowledge of color as a key element in art making, this course explores the function and effect of color in two-dimensional, sculptural, installation, decorative and utilitarian objects. Topics include the history of color theories, the cultural contexts of color, color and science, symbolism and language. Design experiments with research-based materials and techniques expand the practical and conceptual capabilities of the student. Prerequisite: One year (6 semester credits) in student's studio concentration. Required text: Chromophobia by David Batchelor, ISBN1861890745, \$17.05 or from \$9.97 used.

ID207ME Resins, Moldmaking and Casting Alternative Materials

3 semester credits

Students will embark on a sculptural exploration

of resins, flexible moldmaking, cold casting and basic ferrous metal fabrication. This course will investigate two part resins, including rigid epoxies, flexible silicones and various types of moldmaking: plaster, latex, silicone and alginate. The instructor will lead the class in casting alternative materials such as plaster, concrete, paper and resin (there will be no metal casting). In order to build structural armatures for the castings, the fundamentals of ferrous metal fabrication will be covered: torch cutting, drilling, filing, welding, forming and finishing. Each student will be expected to complete two sculptural projects and multiple samples. Offered spring semester. No prerequisite. Required text to be determined.

ID222PH Digital Media for Artists

3 semester credits

This project-based course provides students working in any concentration with practical instruction in some of the two-dimensional design and imaging tools available through the Adobe Creative Suite. While students learn to use digital cameras, scanners, and printers, they'll develop the kinds of individualized workflow strategies needed to incorporate these new tools into their existing creative practices. As students learn Photoshop, Light Room, and InDesign, they'll explore some basic studio tools and techniques needed to physically incorporate the fruits of their "virtual" efforts into their studio work. The technical focus of this course is balanced by lectures, readings, discussions, creative projects, and group critiques that encourage students to explore these exciting concepts, tools, and techniques while challenging historical boundaries between mediums. No prerequisite. Required text to be determined.

ID401 Installation Art

3 semester credits

Installation art is site-specific work that is assembled or constructed for a particular space within a gallery or the landscape. Through a series of projects, students experience first hand the issues of site, scale, context, and meaning. Slide lectures, individual research, and visits to galleries and museums will familiarize the class with the variety of expression possible in this rich art form. This is a 400 level all-school class for CP/BFA students who have completed their 3rd year requirements or have equivalent experience, or permission of instructor. Prerequisite: Two years (12 semester credits) in student's concentration or consent of instructor. Required text to be determined.

ID403 Production Design

3 semester credits

Students will explore the issues and challenges of working in multiples with the goal of designing a limited production line of their work. Through research, design and production, students create a prototype “product line” utilizing their individual creativity and skills. They investigate existing markets and production lines, adapting and improvising, jobbing- out and subcontracting, fabricating, packaging and graphic identity, pricing and other related issues. Presentations by working artists and offsite visits will supplement discussion, demonstration and assignments. Prerequisites: Two years (12 credits) in student’s concentration or consent of instructor. Required text to be determined.

Seminars and Thesis Courses

PB301 Post Baccalaureate Critique Seminar

1.5 semester credits

Providing a platform for cross disciplinary interaction within OCAC’s Post Baccalaureate community this seminar involves studio visits, group critiques, and relevant discussions. Students will spend the semester engaged in a critical dialog concerning their work and the work of their peers. Limited to students accepted into the Post Baccalaureate program, this course is required for every semester a student is enrolled in the program. There are no prerequisites. Required text to be determined.

PP101 Professional Skills Seminar

Degree requirement

Students will begin their academic journey and explore OCAC as new members of the community. This includes an introduction to the college and its resources, development of study skills and personal resource management skills. Upon completion, students will have increased awareness of their learning styles, time management, research strategies, stress management, and the focus to make meaning out of their academic and studio experiences at OCAC. The Professional Skills Seminar emphasizes the ability for students to think critically and engage in scholarly discourse, succeed in college and strategize for the future beyond college. Prerequisite: All new first-year students in the undergraduate program with less than 30 credits must take this course.

PP409 Professional Practices Internship

1-3 semester credits

Off campus internship; approved by faculty advisor. Prerequisite: Completion of one year of degree or certificate program. See page 48. Required text to be determined.

PP495 Professional Practices

3 semester credits

Designed for advanced students who are ready to begin a career as a working artist, this course prepares students to function competently in the business area. Topics covered include: professionalism and goal setting; artist’s portfolios; grants; galleries; teaching and other art employment; commissions; project proposal writing; pedestals and wall hanging systems; crating and shipping; insurance, copyrights, contracts, consignment, dispute resolution, forms of doing business and taxes. Prerequisites: BFA/CP students take this course concurrently with BFA Thesis/Certificate Project classes; non-matriculated students must have a fine arts degree or three years work experience and consent of instructor. Required text to be determined.

PP496 Professional Practices

3 semester credits

Intended for advanced students who are ready to begin a career as a working artist, this course prepares students to function competently in the business area. Topics covered include: artists’ bios and artist statements; press release writing; show announcement and postcards; health hazards and insurance; introduction to web design; and how to set up a studio. Prerequisites: BFA/CP students take this course concurrently with BFA Thesis/Certificate Project classes; non-matriculated students must have a fine arts degree or three years work experience and consent of instructor. Required text to be determined.

ST401 Senior Seminar I

3 semester credits

This course positions the fall semester of the thesis year as a transition from assignment-driven coursework to independently generated work. Team-taught by one academic and one studio faculty, the course is a seminar-studio hybrid which emphasizes conceptualization and the exploration of process. Through a combination of directed readings, studio investigations and discussion, students will address aspects of conceptual and material processes culminating in the written and oral articulation of their thesis project in the form of a proposal and the completion of one component of that project. Prereq-

quisites: Students must have passed pre-thesis review. Required text to be determined.

ST402 Senior Seminar II

3 semester credits

The second semester of Senior Seminar is devoted to drafting, critiquing, editing and rewriting the thesis paper, and to creating, practicing and polishing the required public presentation of the thesis work. Students will also write artist statements to accompany their thesis artwork. They may also evaluate ongoing thesis work during group studio visits. Required text to be determined. Prerequisite: ST401. Required text to be determined.

TH495 Thesis Studio–Fall

3 semester credits

Students complete thesis work under the supervision of their advisor. Prerequisite: Student must have passed pre-thesis review. Required text to be determined.

TH498 Thesis Studio–Spring

6 semester credits

Students complete thesis work under the supervision of their advisor. Prerequisite: Student must have passed pre-thesis review. Required text to be determined.

BOOK ARTS

BA109 Book Arts Survey

3 semester credits

An introduction to the concepts, materials, techniques and structures related to the book and the book arts is presented through weekly assignments that are designed to challenge the student to explore the book on different conceptual levels. Students have the opportunity to learn a variety of traditional and non-traditional binding structures, basic editioning and low-tech printing techniques. Some projects involve collaboration and exchanges with other students. Offered fall semester. No prerequisite.

BA110 Beginning Letterpress

3 semester credits

Building upon the book arts techniques and concepts introduced in BA109, an emphasis is placed on using letterpress printing as a tool for generating both text and image.

Students have the opportunity to explore basic principles of typography while setting type and printing by hand, as well as studying the history of printing and examining book art activity in the last 50 years. Experimental and traditional image-making processes on the Vandercook printing press are covered along with simple edition-friendly binding structures. The culmination of the coursework will be printing an edition book or related multiple project. Offered spring semester. Prerequisite: BA109 or consent of instructor.

BA201 Bookbinding

3 semester credits

Covering the materials, structures and methods for creating traditional and non-traditional book and box structures, this course provides information about the basics of adhesives, materials and procedures needed to create boxes such as the portfolio, clamshell, and lidded box. Traditional book structures covered are the German case binding and round-back binding, as well as innovative structures such as the Kelm wire-edge binding, the Frost sewn-boards binding and others. Students have the opportunity to learn paper decoration, adhesive preparation, clasp and enclosure possibilities, and examine contemporary artists' examples. Offered fall semester alternate years. Prerequisite: BA110 for students in book arts concentration; one year (6 semester credits) in student's concentration for all others.

BA202/302 Design Concepts

3 semester credits

Explore the dynamic elements and relationships within the book and the printed page, focusing primarily on the relationship between text and image. Readings and examples of contemporary art are discussed in class and assignments relate to the material covered. Letterpress techniques building on those covered in BA109 are also taught. Students are expected to produce a limited edition book or related independent project. Offered spring semester alternate years. Prerequisite: BA110 for students in book arts concentration; FDR102, FDS104 and one year (6 semester credits) in student's concentration for all others.

BA203 Book and Box Structures

3 semester credits

Investigating the materials, structures and methods for creating traditional and historic book and box structures, this course offers students the opportunity to learn the basics of adhesives,

materials and procedures needed to create boxes such as the portfolio, clamshell, and lidded box. Traditional book structures covered are the German case binding and round-back binding, as well as historic structures such as a wooden-boarded coptic binding, decorative long-stitch, 16th century papercase binding and others. In addition, students will have the chance to learn about paper decoration, adhesive preparation, clasp and enclosure possibilities, and examine the history of book structure. Offered fall semester alternate years. Prerequisite: BA110 for students in Book Art concentration; one year (6 semester credits) in student's concentration for all others.

BA204/304 Integrated Book Arts

3 semester credits

Expanding on the technical information covered in Book Arts Survey, Bookbinding, and Letterpress, this course provides the opportunity for students to strengthen their conceptual connection to the book. Rotating themes addressed in this class include: response to historic work and the work of other book artists, contemporary issues, chance operations, and personal history. Demonstrations and short exercises are given to refine and expand letterpress and bookbinding skills. Students are expected to complete a variety of short and long-term projects, create prints and models in class, and discuss selected readings during the semester. Prerequisite: BA110 for students in book arts concentration; FDR102, FDS104 and one year (6 semester credits) in student's concentration for all others.

BA205 Printmaking: Relief, Monotype, Collagraph and Drypoint

3 semester credits

This elective class is an introduction to a variety of printmaking processes with a focus on relief printing, including the linoleum cut and woodcut. The printmaking techniques of monotype, collagraph and drypoint are also covered. Students explore new ways of creating imagery and surfaces unique to printmaking, and gain expertise and control over a range of tools and materials. Printing single and multiple plates, in black and white and color, will help students explore both consistent and variable editions. Students study historical and contemporary approaches to printmaking by viewing actual print examples. The course culminates in an editioned print portfolio exchange and exhibition in the colleges' Centrum Gallery. Offered fall semester.

Prerequisite: DR102 or consent of instructor.

BA206 Printmaking: Beginning Intaglio and Photo Transfer

3 semester credits

An elective class exploring traditional metal plate etching on copper and contemporary photo-polymer plate making -- available to students with no prior printmaking experience -- the class begins with an introduction to intaglio printing (metal plate etching), covering the classic techniques of softground, hardground and aquatint. Photo applications are also covered with low-tech transfer techniques and exposing and developing photo-polymer plates for intaglio printing. Students have the opportunity to study historical and contemporary approaches and view actual print examples. The course finishes with a multi-plate color print using photo-transfer and intaglio techniques. Offered spring semester alternate years. Prerequisite: FDR102 or consent of instructor.

BA207 Beginning Lithography and Photo-Litho

3 semester credits

A beginning course designed to introduce students to lithography and the art of the hand-pulled print, the class begins with traditional lithographic drawing techniques allowing students to become comfortable with processing and printing the plate and concludes with the experimental use of photographs and computer images. Students have the opportunity to explore both hand drawn and low-tech photographic applications on ball-grained aluminum plates and photo-positive litho plates. Through demonstrations, lectures on the history of lithography, print viewing, field trips, slides, books, and open work sessions and critiques, the four assignments focus on developing a visual voice with lithography, including: crayon drawing, washes, transfers and photographic applications. Offered spring semester, alternate years. Prerequisites: FDR102, FDS104.

BA301 Advanced-level Bookbinding

3 semester credits

Building on the skills and structures covered in the 200-level bookbinding course, new structures are introduced that offer an opportunity for independent research and advanced-level work. Students should spend time in Special Collections at the Central Library, research-

ing an object that has a structural or binding element they wish to learn more about and leading to the creation of an object based on this experience. Students also have the prospect to learn partial leather binding, innovative structures such as the Kelm wire-edge binding, the Frost sewn-boards binding and others. Offered fall semester yearly. Prerequisites: 200 level book binding or consent of instructor.

BA305 Combined Print Media

3 semester credits

An intermediate-level course, Combined Print Media is designed to elaborate on the information and skills covered in Beginning Letterpress and/or the 200-level Printmaking courses by further developing the technical and conceptual use of the printing press as an image and bookmaking tool. The focus is on the role of the multiple or book edition, as well as installation and sculptural possibilities for bringing prints off the wall. Students have the opportunity to engage in critical discussions about contemporary prints, book editions, and multiples as they seek to define their own work within this field. A variety of mediums will be investigated, including letterpress, relief printing, intaglio, planographic printing, collagraph, and stencil printing. The course is supplemented with advanced readings, samples of work, demonstrations, and discussions. Prerequisite: BA110 or consent of instructor.

BA490/491 Book Arts Tutorial

3 semester credits

Designed for post-baccalaureate students, the tutorial provides an opportunity for students to work directly with faculty mentors to gain knowledge and insight not available in regularly scheduled classes. Together they design a curriculum which includes a number of individual projects to enhance skill level and direct students toward their goals. As individual problems arise, students develop solutions in conjunction with their mentors, providing an intense learning situation for the students. Prerequisite: Consent of instructor.

CERAMICS

CE109 Handbuilding

3 semester credits

Clay making, electric kiln firing, and ceramic history are addressed by introducing students to handbuilding techniques and low temperature surface decoration including underglazes, glaze, china paint and luster. Functional and sculptural works are assigned with an emphasis

on craftsmanship and personal expression. Offered fall semester. No prerequisite. Required text to be determined.

CE110 Wheel Throwing

3 semester credits

Focused on the techniques used to create functional and sculptural forms using the potter's wheel, students have the opportunity to explore throwing a wide variety of functional and sculptural forms, trimming, handles, altering, combining multiple thrown pieces and the use of handbuilding in conjunction with thrown pieces. An extensive survey of decoration and firing techniques is intended to increase the students' vocabularies and understanding of surface treatments. Craftsmanship and creative problem solving are emphasized. Offered spring semester. Prerequisite: CE109. Required text to be determined.

CE202 Ceramic Materials and Surfaces

3 semester credits

Emphasizing clay body, engobe and glaze formulation, the empirical method of glaze calculation is presented as well as experimental methods to adjust glazes. Extensive testing, analysis and problem solving is employed with a focus on ceramic toxicology and safe use of studio materials. Offered spring semester. Prerequisite: CE110 or consent of instructor. Required text to be determined.

CE203 Mold Making and Molding

3 semester credits

Providing a strong foundation in the creative and production possibilities available through the use of molds, a variety of mold making materials are employed to produce models and molds primarily for ceramics. Alternative moldable materials are addressed. Students have the opportunity to explore both single and multiple part molds in solving creative problems. Slip casting formulation and processes as well as press molding techniques are covered. Offered fall semester. Prerequisite: CE 110 or consent of instructor. Required text to be determined.

CE301 The Vessel

3 semester credits

An investigation of the vessel, this course examines the use and concept of vessels from the functional to the sculptural. Students have the opportunity to consider the vessel in relationship to decoration and image on form, multiples, object translation, ritual, symbol and narration. Students also study and explore historical and contemporary vessels. Offered

fall semester. Prerequisite: CE 202 or consent of instructor. Required text to be determined.

CE304 Ceramic Sculpture

3 semester credits

Within the context of ceramic sculpture, a variety of methods are presented from which students can choose to explore and develop their personal approaches to making ceramic sculpture. Topics discussed include the figure, the vessel, installation, mixed media, contemporary and/or personal issues. Offered spring semester. Prerequisite: CE 301 or consent of instructor. Required text to be determined.

CE490 Ceramics Tutorial

3 semester credits

Intended for post-baccalaureate students, the tutorial provides an opportunity for a student to work directly with a faculty mentor to gain knowledge and insight not available in regularly scheduled classes. Together they design a curriculum that includes a number of individual projects based on skill level, which helps direct the student toward his/her goals. As individual problems arise, the student develops solutions in conjunction with the mentor, providing an intense learning situation for the student. Prerequisite: Consent of instructor. Required text to be determined.

DRAWING AND PAINTING

DR106 Introduction to Painting

3 semester credits

An introduction to studio practices for painting, the class covers instruction in the safe use of oil and acrylic paint; including the choice, construction and preparation of supports, and appropriate grounds and mediums for both types of paint. Setting up a palette, instruction in color theory as it applies to color mixing will also be covered. Initially, students have the opportunity to gain technical experience with the medium through a variety of observational approaches to imagery; with the objective of achieving basic skills in rendering with paint. Progressing from fundamentals to experiments with expressive and abstract imagery and the use of three dimensional or alternative supports, students will break into all aspects of a foundational painting practice. Non-toxic studio procedure with oils and solvents will be taught. Offered every year. Prerequisite: FDS 103, FDR 101 or consent of instructor.

DR113 Drawing: Color and Process

3 semester credits

To develop the students' drawing practices, drawing is explored as a process that is both conventional and idiosyncratic. The practicalities of understanding and using color with dry drawing media are presented. Drawing from direct observation using limited palettes this class is intended to strengthen the students' perceptual muscles while helping them manage the complexities of color. Focus on process and mark making along with time-based assignments, both short and long, are intended to help students expand their definition of observation by selecting elements of the observed and the imagined world to use in their drawings. The course ends with two assignments that allow ample exploration of personal symbols, color palettes and processes. Students are evaluated on developing observational skills in conjunction with innovation of technique and ideas and will be expected to work with a wide range of representation from abstraction to careful depiction, and with the notion of drawing as a non-precious activity as well as a unique and finished end product. Offered every fall semester. Prerequisite: FDR 101 and FDS 103, concurrently with these classes or equivalent.

DR202 Beginning Life Drawing

3 semester credits

Students have the opportunity to become familiar with the basic approaches to drawing the human figure as they develop their observational skills and discover the expressive potential of drawing from a live model each week. Offered once a year. Prerequisite: FDR 101 and FDS 103 or consent of instructor.

DR205 Painting Studio

3 semester credits

Intended to build on the foundational experience of the 100-level painting course, a range of approaches to the paint medium, painting technique and to imagery will be covered with continued practice in all aspects of painting. Students will be expected to develop skill with observational styles as well as experiment with abstract approaches. Color management, composition, sensitivity to surface, scale and appropriate choices with supports and grounds will be emphasized. Students will have the opportunity to gain knowledge about the conceptual issues implicit in a contemporary painting practice such as development of subject matter and source material, under-

standing the complex relationship between photography and painting and translating ideas into imagery. The first weeks will be focused on handling materials, the use of color, and building surfaces through the translation of other imagery such as photography and painting. Subsequent weeks will be spent working observationally to develop color and surface while introducing issues of space and representation. Both historical and contemporary approaches to observation and the picture plane will be addressed. A final project consisting of a small body of paintings will be required. Offered once a year. Prerequisite: DR (100 level) Introduction Painting, or by consent.

DR300 Advanced Topics in Drawing and Painting

3 semester credits

Focusing on further developing drawing and painting skills, students have the opportunity to draw, paint or may elect to work with mixed media working independently on long term projects from a particular set of topics. Idea generation and contemporary responses to the practice of painting/drawing and collage will be explored through the development of content and source material in specific brainstorming exercises culminating in a set of visual and written proposals to be critiqued. Based on their proposals, students will then embark on two independent projects, each lasting approximately five weeks. There will be an interim two-week period for critique and revision. In consultation with the instructor, students will be required to determine scope, scale, subject, content, supports and materials to be used in each project. The projects may or may not be related in subject, content or materials. Students will be encouraged to develop a personally expressive approach to the media they choose. Field trips will be included. Offered spring semester. Prerequisite: Foundations, 100 and 200 DR courses, or by consent.

DR303 Advanced Life Drawing

3 semester credits

Students have the prospect of taking prior observational drawing experience with the human figure to a new level, experimenting with color and scale while using a variety of media (their choice of charcoal, pastel, ink and mixed media). Elements of line, shape and value are reinforced with a greater emphasis on composition and viewing the model within an environment. Students will be encouraged to create finished works and develop a "figurative visual voice." Offered fall semester. Prerequisite: Drawing and

Design Foundations and at least one semester of Life Drawing or by consent.

DR490/491 Drawing Tutorial

3 semester credits

Designed for post-baccalaureate students, the tutorial provides an opportunity for a student to work directly with a faculty mentor to gain knowledge and insight not available in regularly scheduled classes. Together they design a curriculum that includes a number of individual projects based on skill level, which helps direct the student toward his/her goals. As individual problems arise, the student develops solutions in conjunction with the mentor, providing an intense learning situation for the student. Prerequisite: Consent of instructor.

FIBERS

FT111 Surface Design

3 semester credits

A survey of fiber materials, processes and forms with its content structured for art majors wishing to develop their skills in visual communication through surface design, Basic properties of cellulose and protein fibers using MX reactive dyes are investigated. Studied processes include immersion dyeing, direct applications such as painting and screen printing, and resist dyeing processes including gutta and wax resist. Students are encouraged to express well-developed ideas through layers of colors, textures, and patterns on fabric. Both historical and contemporary textiles are discussed to expand technical skills and concepts. Demonstrations and critiques are a significant part of the course in order to learn critical thinking and problem solving skills. Prerequisites: None.

FT112 Resist Dyeing and Weaving

3 semester credits

Introducing the comprehensive processes of creating works in fibers, traditional dyeing and weaving techniques in a contemporary context are covered. Included are surface design techniques using natural dyes, such as Shibori, a Japanese resist dyeing process that allows creating patterns on the fabric and three-dimensionally manipulating the structure of the fabric. Weaving will also be introduced as an expressive medium. In relationship to resist dyeing, Ikat and warp painted weaving will be explored to integrate the surface and structure of the weaving in addition to learning

to use basic weaving patterns and the hand manipulated weaving technique; brocade. By discovering the interrelationship of color, design, and texture through fiber choice and structural variation, students are encouraged to develop an individual expressive style. The series of demonstrations, lectures, and reviews will be an integral part of the class that will allow students to become proficient at various skills and concepts. Prerequisites: None.

FT 210 Papermaking

3 semester credits

An introduction to papermaking as an art medium, students have the opportunity to learn to use related fibers, tools and equipment to become proficient at making paper using three traditional papermaking techniques: Eastern, Western and Nepalese. The first assignments are aimed at mastering the process of making production paper and challenging students to explore a variety of techniques followed by an exploration of the many ways pulp can be manipulated to manifest the students' individual ideas and concepts in paper. The studied techniques include: pulp painting, inclusions, watermarks and collage, as well as creating unique papers as a surface for other two and three dimensional work. Assigned projects encourage students to develop new approaches to papermaking and learn a vocabulary to describe their work. Research projects, presentations, readings and examples of contemporary art supplement the lectures and critiques. Prerequisites: None. Required text to be determined.

FT215 Survey of Wearables

3 semester credits

A survey of the functional and conceptual elements of textiles through the investigation of historical and contemporary garment construction, students are introduced to techniques such as pattern making, draping and fitting, armatures and garment infrastructure, slipcovers, joining and closures, appliqué and insets, and non-fabric constructions. Lectures and critiques include discussions of the conventional and unconventional use of materials and forms as well as the relationship between the body, contemporary culture and personal expression. Prerequisites: FT112 for fibers concentration and no pre-requisite for non-fibers concentration.

FT216 Dimensional Fiber Forms

3 semester credits

An investigation of the structure of three-dimensional fiber forms through the creative

transformation of surface and structure by using soft and flexible materials and both traditional and alternative processes. With an introduction to felt-making, students have the opportunity to investigate how color and imagery converge in the structure of this non-woven surface. Exploration of blocking and molding techniques in felt-making will allow students to work three-dimensionally. In addition, the alternative textile processes such as shibori forming, knitting, crocheting or coiling may be investigated. With these techniques, the relationship between a single element and the structured form, the repetitive nature of the processes, and their technical and conceptual link to historical textiles are emphasized. In combination with studio projects, researching modern and contemporary fiber art is introduced to emphasize the range of forms and content inherent in the fibers medium. Students are encouraged to explore technical and conceptual problems and develop individual direction. Offered spring semester, alternate years. Prerequisites: FT110 for students in fibers concentration; FDR102, FDS104 and one year (6 semester credits) in student's concentration for all others.

FT315 Weaving: Pattern & Structure

3 semester credits

Focusing on weaving as a means of fabric making and structure forming, students will be introduced to pattern weaving through learning the use of weaving pattern design software. Students will have the occasion to weave a variety of woven pattern samples on the floor loom and the AVL dobby loom, which will be developed further into fabric yardage or into 3D objects. The historical value of weaving and woven objects will be discussed to encourage personalized ideas. Students will then have the opportunity to explore weaving with manipulated woven structure, surface and form and unconventional materials. The techniques may include tapestry, double weave and pulled warp along with many other potentials of structural manipulation. The projects will focus on encouraging students to be proficient in creating weaving pattern and structure and to be able to take advantage of what the medium can offer. Lectures will provide an overview of the use of weaving in historical, modern and contemporary fibers and assist students in developing ideas and pursuing individual direction. Prerequisites: FT216 for students in fibers concentration; FT112 for students in non-fibers concentration.

FT318 Experimental Fashion

3 semester credits

Experimental Fashion addresses the relationships, crossover and theories of fashion, costume, sculpture and culture. Students are presented with the opportunity to explore fashion as an expression of identity, values, and form. Demonstrations include methods of pattern-making and alteration, surface embellishment on pliable/flexible planes, fabric manipulation and stiffening, and working with armatures and structural materials. Additionally, immersion dyeing and screen-printing techniques are reviewed. Students are encouraged to integrate their skill set to create work that is printed, patterned, structural, and interdisciplinary. Structured around student's experimentation with a development of a multifaceted research and creative practice, this course supports their artistic concerns. Readings, discussions and research enhance the student's skills in interpreting and articulating their understanding of art, fashion, costume and theory. Coursework and critiques emphasize development of the idea, personal expression, and technical proficiency. Prerequisite: FT215.

FT490 Fibers Tutorial

3 semester credits

The tutorial setting allows the student to work one-on-one with a faculty mentor to gain knowledge and insight not available in regularly scheduled class. Together they design a curriculum that includes a number of individual projects based on the student's skill level to help direct the student toward his/her goals. As individual problems arise, the student develops solutions in conjunction with the mentor, providing an intense learning situation for the student. Prerequisite: Consent of instructor.

FOUNDATIONS

FD101 Image: Perception and Context

3 semester credits

Students explore the fundamentals of image production through elements and principles of drawing, basic design, and problem solving. Within the context of our shared world experience the focus of this course is to unite a fruitful process of ideation with the making of work. Integrating an understanding of the formal elements of design and color with observational drawing, students explore two-dimensional images through a variety of materials and techniques. Examples of relevant historical and contemporary images are studied to link see-

ing, making and interpretation. Emphasis is on effective creation, improving perception, and enhancing the understanding of how images function meaningfully for the artist and the viewer. Offered fall semester. No prerequisite.

FD102 Image: Interpretation and Content

3 semester credits

Building on the fall semester experience, students move into experimenting with two-dimensional works that are more complex. Longer projects allow for a deeper exploration into visual possibilities, a broader exposure to potential ideation processes, as well as greater contextual intention and meaning. Students examine and use several color palette limitations in order to highlight the potential of each of the color contrasts. Working in the drawing media, style, and format of their preference, students choose the best way to communicate their intentions, while integrating drawing with their craft concentration when appropriate. This semester concludes with a three week Series proposal and project of the student's own design.

Prerequisite: FD101 Image: Perception and Context or consent.

FD103 Object: Form and Materials

3 semester credits

Students are introduced to the fundamental principals of design as it relates to the perception and creation of form. Working in collaborative teams and on individual projects, this hands-on course emphasizes creative problem solving, explores different design strategies and develops manual building skills. A variety of 3D tools, techniques and materials are explored. This studio environment encourages exploration, promotes the exchange of ideas and supports calculated risk-taking as a component of the making process. Relevant historical and contemporary images are shown to link seeing and making. The focus of this course is to unite a fruitful process of ideation with the making of work in order to a grow understanding of form. Relevant technologies are explored for ideation, documentation and building skills that can be applied to a variety of disciplines. Prerequisites: None.

FD104 Object: Construction and Concept

3 semester credits

Building on the fall semester experience, students move into creating three-dimensional works that are more complex. Longer projects allow for a deeper exploration into visual possibilities, a broader exposure to ideation strategies, as well as greater contextual inten-

tion and meaning. Students examine a broader set of construction skills while exercising their ability to effectively comprehend, visualize, and communicate the fundamental principles of design as they relate to concepts of objects in space. The relationship of the body to the built environment, narrative, and a greater correlation between object and concept are explored. Prerequisite: FD103 Object: Form and Materials or consent.

METALS

ME109 Fundamentals of Metalsmithing

3 semester credits

Students begin with an introduction to jewelry and metalsmithing to prepare them for further work in the field. Basic fabrication skills such as sawing, filing, soldering, basic forming, cold joining and a variety of finishing metals are covered. Other techniques such as forging, sweat soldering, and chain-making are studied, as well as the investigation of some surface treatments including stamping, roller printing, etching and embossing. These skills build the framework for the creation of several pieces of jewelry and metal projects. Offered fall semester. No prerequisite.

ME110 Surface Treatments and Stone Setting

3 semester credits

Focusing on a combination of surface treatments and stone setting, techniques from the previous class (ME109) are continued as students have the opportunity to examine further surface treatments such as chasing and repoussé, reticulation, laminate inlay, and other surface fusion techniques. Other processes taught include Masonite™ die forming, tool making and creating ingots from scrap silver. As an introduction to stone setting, students have the opportunity to focus on the basics while looking at the relationship between stones and metal. Round, oval and square cabochon stone setting, simple faceted, tube and prong settings are taught. Assignments encourage personal imagery, and with the techniques presented, students have the opportunity to improve their fabrication skills, their personal imagery within their work, design skills and innovative approaches. Prerequisite: ME109.

ME201 Casting and Electroforming

3 semester credits

Two methods of creating three-dimensional forms in metal are exercised: casting and electroforming. Students have the opportunity to investigate centrifugal, vacuum, direct methods of casting, and work with a variety of waxes, plastics, found objects and other models for the casting process. Techniques such as sprueing, investing, burnout, finishing and rubber mold making are explored as are methods to create lightweight hollow forms with the electroforming process on either a small sculpture or jewelry scale. Students may prospectively gain technical skills in electroforming and examine a variety of matrices including wax, plastic, found and natural objects, in addition to investigating a variety of mold making technologies which allow experimentation in forming multiples. Throughout the semester, students are expected to combine new technologies with previously learned skills. Prerequisite: ME110

ME202 Hollow Forms and Mechanisms

3 semester credits

With consideration to sculptural and jewelry scale, hollow forms in metal along with mechanisms for jewelry are explored. Hollow forming techniques include anticlastic and synclastic forming, hydraulic die forming and seamed vessel construction. Mechanisms include various types of hinges, catches, clasps and fasteners, the use of taps and dies, as well as some alternative mechanical configurations. Students also may explore detailing with an emphasis placed upon acquiring accurate layout skills and precision fabrication techniques. Conceptually based assignments inspire the incorporation of technical proficiency and observations. Offered spring semester, but subject to change to alternate years. Prerequisite: ME201.

ME 207 Resins, Mold Making and Casting Alternative Materials

3 semester credits

Designed as a sculptural exploration of resins, flexible mold making, cold casting and basic non-ferrous metal fabrication, two part resins, including rigid epoxies, flexible silicones and various types of mold making: plaster, silicone and alginate are investigated. Students have the opportunity to explore casting alternative materials such as plaster, concrete, salt, paper and resin (there will be no metal casting). In order to build structural armatures for the castings, the fundamentals of non-ferrous

metal fabrication will be covered: cutting, drilling, filing, soldering, forming and finishing. Each student must complete three sculptural projects and multiple samples. Offered spring semester. No prerequisite.

ME303 Color and Holloware

3 semester credits

Students have the opportunity to gain an understanding of coloring techniques on metal and holloware, which compliment one another in jewelry, sculpture and functional work. The process of raising, planishing, finishing and the additional construction techniques of copper, brass or silver bowls and cups is investigated, as are various coloration techniques, such as: heat patination; chemical patination; hot and cold applications of chemicals on copper, bronze and brass through samples; and actual patination on finished pieces. Enameling is introduced with basic firing techniques using opaque and transparent enamels, stenciling, the use of foils and cloisonné and champlevé processes. Over and underglaze pencils and paints is also covered. Offered fall semester. Prerequisite: ME202.

ME304 The Teapot

3 semester credits

Students will delve into design and create a functional, hand-raised teapot from sterling silver or copper. In this intensive course, raising, forming, and the fabrication of larger scale non-ferrous metals, including soldering and fitting processes are covered. Additional technical methods related to holloware and raising are taught, including key and lap seam joints, the formation of spouts, bases, feet, finials and fitted keyed lids. Students have the opportunity to make decisions about construction methods and design, choose materials for handles, and look at historical and contemporary examples of teapots and other holloware. Offered spring semester, but subject to change to alternate years. Prerequisite: ME303.

ME490 Metals Tutorial

3 semester credits

Designed for post-baccalaureate students, the tutorial provides an opportunity for a student to work one-on-one with a faculty mentor to gain knowledge and insight not available in regularly scheduled classes. Together they design a curriculum, which includes a number of individual projects based on skill level, guiding the student toward his/her goals. As individual problems arise, the student will have the opportunity to develop solutions in conjunction

with the mentor, with the intention of creating an intense learning situation for the student. Prerequisite: Consent of instructor.

PHOTOGRAPHY

PH109 Photography I

3 semester credits

Beginning with the early history of photography, compositional design strategies, camera controls, metering, and exposure, students will receive guidance on how to see and capture meaningful images with the camera. Continuing with archival black and white film processing and printing procedures, and ending with finishing and presentation techniques, students are encouraged to develop their individual creative voice as they create a well printed, strongly presented group of images. Offered fall semester. No prerequisite.

PH110 Photography II

3 semester credits

The black and white, intermediate level introduction to medium and large format cameras emphasizes the continued refinement of negative quality through applied Zone System techniques. Considerable attention is paid to technical detail and craft regarding photographic manipulations and processes, the behavior and control of both natural and artificial light, and the use of photography as a language for personal expression. Students are introduced to a variety of photographic genres through lectures, readings, and discussions about the history and contemporary practice of photography that are directly tied to four visual problems: landscape, portraiture, still life and the figure. Offered spring semester. Prerequisite: PH109 or consent of instructor

PH201/301 Alternative Photo Processes

3 semester credits

The Alternative Processes classes encourage students to explore methods and possibilities for combining photographic imagery with a variety of unconventional materials such as fine art papers, textiles, wood, clay, metal, glass, plastic and stone, among others. This course serves as an introduction to 19th century photographic processes through cyanotype and van dyke brown prints, orthochromatic film use, camera and film manipulations, image transfer techniques, and the use of liquid

photographic emulsions. Students are also introduced to the use of digital technology for creating enlarged photographic negatives for contact printing. The technical focus of this course is balanced by midterm and final projects that encourage students to push the limits of concepts, materials, and techniques. Offered fall semester alternate years. Prerequisite: PH109 or consent of instructor.

PH202/302 Alternative Photo Processes II
3 semester credits

Picking up where PH201/301 leaves off, students have the opportunity to investigate the peculiarities and expressive possibilities of salt printing, albumen printing, handmade silver gelatin emulsions, the platinum/palladium process, and the use of digital technology to create enlarged photographic negatives for contact printing. The technical focus is balanced by midterm and final projects that encourage students to marry techniques with concepts. Offered spring semester alternate years. Prerequisite: PH201/301 or consent of instructor.

PH203/303 Digital Imaging I
3 semester credits

Beginning with an introduction to Photoshop and moving through the use of cameras, scanners, and printers, students will break into exploring the ethical, philosophical, and technical considerations involved in contemporary digital imaging. Working with scans from traditional photographic materials and found objects, prior to moving forward to digital camera use, students have the opportunity to learn how to input, manipulate, and print their own digital images. Technical exercises, creative projects, lectures, and class discussions are intended to encourage the development of streamlined workflow strategies, color management techniques, and fine printing methods as students work to produce a final portfolio of color images. Offered fall semester, alternate years. Prerequisites: PH110, FDR102, and DR104 or consent of instructor.

PH204/304 Digital Imaging II
3 semester credits

A platform for combining contemporary digital imaging techniques with traditional (and not so traditional) photographic practice using a blend of technical, philosophical, and playful approaches to image making, students have the opportunity to explore various forms of unconventional camera vision with pinhole, toy, and vintage cameras, while honing their

Photoshop skills to create meaningful and evocative new work. Students also have the opportunity to explore mixed media strategies and techniques for making digital negatives for both silver gelatin and other printing methods. The technical focus on scanning, manipulation, and output is balanced by creative exercises, long-term projects, lectures, and class discussions that encourage experimentation with new tools and techniques for integrating digital technology with a variety of traditional studio practices. Offered spring semester, alternate years. Prerequisite: PH203/303 or consent of instructor.

PH490/491 Photography Tutorial
3 semester credits

Designed primarily for post-baccalaureate students, the Photography Tutorial provides an opportunity for the student to work closely with a faculty mentor to gain knowledge and insight not available in regularly scheduled classes. The instructor and student design an individualized course of study based on the student's current needs and long-term goals. The typical Photography Tutorial utilizes a series of technical assignments designed to improve the student's understanding of the tools, techniques, and materials relevant to contemporary photographic practice. The Tutorial includes independent research and critical writing assignments and/or a research paper designed to improve the student's understanding of the history, theory, and critical discourse. The tutorial focuses on a long-term project designed to test the student's ability to apply new skills while strengthening their personal creative practice. As individual problems arise, the student develops solutions in conjunction with the mentor, providing an intense learning situation for the student.

WOOD

WD111 Introduction to Woodworking
3 semester credits

Through exploring the tools, processes, and skills necessary for using wood as an expressive and practical material, students have the opportunity to learn and practice subtractive and additive woodworking processes, creating wooden forms and basic furniture. While students are instructed in the proper use and maintenance of hand tools, they are also introduced to basic milling processes utilizing machine tools and are exposed to technical drawing, wooden joinery,

surface preparation, and basic finishing techniques. Prerequisite: None.

WD112 Process and Practice

3 semester credits

This foundation encompassing the processes and practices of woodworking expands on the previous semester in which students have the opportunity to learn and practice the safe and proper use of machine tools. Emphasis throughout the course is placed on the construction of jigs to enhance the capabilities of woodworking tools and building processes. Wood technologies, technical drawing methods and joinery techniques that are appropriate to furniture making are highlighted. Preparations of surfaces for hand-applied, opaque, and pigmented finishes are also covered. Prerequisite: WD111.

WD201 Shape Form and Transformation

3 semester credits

Building upon basic woodworking knowledge and skills, students are introduced to various methods of manipulating and shaping wooden forms. Creativity, innovation, and expression are encouraged, as students are asked to develop complex three-dimensional objects, while continuing to strengthen skills in planning and executing joinery, as well as other woodworking processes. Students also have the opportunity to explore the creation and use of mechanisms as integral components of their furniture projects. Prerequisite: WD112 or consent of the instructor.

WD202 Vessels and Cabinetry

3 semester credits

Through investigating conceptual and practical issues of containment, students are challenged to create meaningful and poetic spaces that investigate the use of narratives, metaphor, and artistic expressions through furniture form. Students have the opportunity to study and practice methods of cabinet and carcass construction, learning to create sculptural form as well as good cabinetry. Prerequisite:

site: WD 112 or consent of the instructor.

WD303 System and Drawers

3 semester credits

Exploring issues of function as well as personal expression, students are presented with an investigation into the design and construction of drawer and compartmental systems. Students are challenged to seek viable solutions through thorough and thoughtful design processes that are informed by material choices, building techniques, and purposeful intent. Students are expected to excel in the fabrication of wooden forms, while exploring the depth of their ideas. Prerequisite: WD112 or consent of the instructor.

WD304 Chairs

3 semester credits

Students have the opportunity to examine the quintessential, iconic piece of Western furniture through discussions of style, precedent, and ergonomics. Students are expected to develop thoughtful and conceptual based ideas, while investigating the tectonics and construction of chairs. This course is designed as a pre-thesis experience that challenges a student to seek the full potential of their ideas, concepts and designs, while demonstrating strong control of their medium. Prerequisite: WD112 or consent of the instructor.

EC106/206WD Alternative Processes in Wood

3 semester credits

Students are presented with the opportunity to create form through woodturning and wood shaping techniques that incorporate the use of both hand and power tools. Historical and contemporary examples associated with the art, design, and craft of these processes are presented and discussed in class. It is essential that students practice the proper use and maintenance of the wood lathe, and tools such as chisels, rasps, and gouges, as well as body grinders and chainsaws. Additionally, students