

## **ACD500 Independent Study**

Students may enroll in independent study for a maximum of 3 credits. All Independent Studies must be agreed to by the student, the instructor, and the program chair. The terms of the independent study must be spelled out in the application, and all parties must sign off before the independent study can begin. The objectives and goals for the independent study must have measurable means of evaluation, and the independent study may not substitute for a required class in the student's curriculum. 3 cr.

## **ACD501 Studio Practice**

With students' individual spaces located in a workshop environment, this Program embraces an approach to design rooted in the culture of making, and emphasizes learning from materials to ground concepts. A central feature of the studio experience is the one-on-one interaction with a mentor selected by the student and Program Chair. The mentor-student relationship is personal and unique, and is at the heart of the MFA in Applied Craft and Design Program. The mentor acts as advocate, critic, resource, and colleague for the student, providing a supportive setting to pursue self-designed, independent investigation and experimentation. The mentor meets with the student for approximately 1.5 hours per week, guiding the student in his/her explorations, discussing the student's goals, and fostering an awareness of social, environmental and ethical concerns and responsibilities in the student's creative practice. Mentors are selected from a group of accomplished artists, designers, makers, and faculty. The Program will connect the student with a mentor whose expertise is directly relevant to the student's focus. Prerequisite: Courses taken in sequence: grade of C- or better required to move to the next course in the sequence. 6 cr.

## **ACD502 Studio Practice**

Same description as ACD501. Prerequisite: Courses taken in sequence: grade of C- or better required to move to the next course in the sequence. 6 cr.

## **ACD525 Critique Seminar**

This is a graduate level seminar course offered to students in the MFA in Applied Craft and Design. The seminar will meet weekly to critique, in rotation, the work-in-progress of all candidates. The course is intended to help students: present their work in a professional manner; articulate the issues it is intended to address; place the work in the context of historical and contemporary issues, cultural perspectives, and social & environmental concerns; and formulate a basis of evaluation of their work and the work of others. The seminar will include visiting artist lectures, critiques with several academic and industry guest critics, assigned readings, and discussions with visiting artists. Prerequisite: Courses taken in sequence: grade of C- or better required to move to the next course in the sequence. 3 cr.

## **ACD526 Critique Seminar**

Through Seminar, students engage in thorough, critical analysis of work-in-progress, benefiting from in-depth exposure to the wide variety of disciplines represented in the program. This course includes group critiques with guest critics, studio and design firm visits, workshops, and one-on-one dialogue with leading contemporary practitioners and theorists through the Program's Visiting Artists Series. Emphasis is placed on cultivating the synergistic relationship between the act of making and designing, as well as on seeking opportunities for cross-pollination between disciplines. Students working with metal, for instance, are encouraged to look for possibilities to incorporate or adapt conceptual and technical approaches of students working with wood, ceramics, or fibers, etc. In Seminar students explore issues and topics such as: the relationship of identity and status to material processes; the impact of knowledge-based social policy on craft culture; the concept of gesamtkunstwerk in contemporary society; and the potential for integration of the hand-made into computer based, menu-driven design assemblies. Prerequisite: Courses taken in sequence: grade of C- or better required to move to the next course in the sequence. 3 cr.

## **ACD531 Creative Entrepreneurship**

The Creative Entrepreneurship course provides a comprehensive introduction to establishing and sustaining a creative entrepreneurial endeavor, with an emphasis on professional arts practices and strategies for small businesses. The course is structured as a series of modules overseen by the instructor, exposing students to the fundamentals of business, marketing, and financial planning for a hybrid based arts practice or small business. Through intense thematic workshops students develop a creative business pitch, explore strategies for networking and self-promotion, and learn the basic fundamentals related to legal, tax, and accounting issues. Prerequisite: Courses taken in sequence: grade of C- or better required to move to the next course in the sequence. 3 cr.

**ACD532 Creative Entrepreneurship**

Same description as ACD531. Prerequisite: Courses taken in sequence: grade of C- or better required to move to the next course in the sequence. 3 cr.

**ACD533 Internship**

Students may enroll in internships for a maximum of 3 credits. The primary purpose of the internship is education, not experience. Since the internship is part of the curriculum with credit available, the Internship should be one that is artistically, educationally and professionally beneficial. It is also a mentoring, teaching, learning experience, and not simply working autonomously without a supervisor's assistance and support. Employers may not simply expect free work in exchange for academic credit, and students should not expect credit for jobs that do not have a learning/mentoring component. This requirement rules out positions such as sales person, retail clerk, or data entry. Internships should focus on assignments that will challenge and help the student enhance their creative skills. 3 cr.

**ACD551 Modern Craft and Design History**

This is a graduate level course offered to students in the Applied Craft and Design Program. The course provides students with an in-depth understanding of the issues related to modern craft and design history. Beginning with the Arts and Crafts Movements of the 19th century, the course focuses on a series of case studies that represent the defining characteristics of their periods and movements. The course emphasizes a careful engagement with key individuals and movements rather than a comprehensive survey. In this way, students focus not only on the history of these fields, but on the critical assessment of the scholarship that frames them. Classes are a combination of lecture and discussion with a strong emphasis on student participation. Students will lead discussions on assigned reading and develop well-researched projects related to the issues of the course. Students will present the results of their two research projects to the class twice during the semester. Prerequisite: None. 3 cr.

**ACD552 Critical Studies: Theory of the Object**

This course attempts to map productive, perhaps unexpected, interfaces between craft, design, art, architecture, and technology, and develop means for thinking about emerging disciplines and applications that may synthesize them in interesting ways. Our questions include: What are the relations between material culture, thought, creativity, tradition, and innovation? What is a thing in the age of the telematic, and what is its fate? What does it mean to speak of an "impossible object"? What are the relations between hand and mind, human and machine, making and thinking, objects and systems, and what are the ramifications of their interaction for perception, sensibility, and intelligence? Part of our task will entail looking at some things that may or may not be things, from pots, rings, and wheels to puzzles, labyrinths, and column capitals to photographs, money, and prisms to applications that utilize the perennial techniques of craft in novel fashion, for example, textile weaving as a model for 3-D tissue-regeneration scaffolding. Criteria for judgment include scale, texture, contrast, material, dimensionality, process, pattern, hapticity, interactivity, function, and use-value, among others. Readings include works by Flusser, Kubler, Heidegger, Benjamin, Belting, McLuhan, Bachelard, Percec, Summers, Lacan, Ruskin, Tufte, and Focillon. By the end of the course, students will be able to think critically and creatively about questions relevant to their discipline, exhibit mastery of a sophisticated lexicon, and explore interesting conjunctions of theory and practice in their work and that of others. Prerequisite: None. 3 cr.

**ACD555 Critical Pedagogy Seminar 2**

3 cr.

**ACD591 PNCA Coursework**

Administrative use. Local course number under which to record AC+D coursework taken at PNCA.

**ACD601 Studio Practice**

Same description as ACD501. Prerequisite: Courses taken in sequence: grade of C- or better required to move to the next course in the sequence. 6 cr.

**ACD602 Studio Practice**

Same description as ACD501. Prerequisite: Courses taken in sequence: grade of C- or better required to move to the next course in the sequence. 6 cr.

**ACD625 Second Year Critique Seminar**

This is the content, purpose and activities that this Course will deliver. This is a second year, fall semester, graduate level seminar course offered to students in the MFA Applied Craft and Design Program. The seminar will meet weekly to critique, in rotation, the work-in-progress of all candidates. At this midpoint juncture in the program, it is expected that each student has formulated an idea of what he/she wants to explore for the remainder of the academic year. This course is intended to help the student fully envision the ambition of that idea: in the thinking—conceptual, in the making—

technical, and in the final presentation form. And if last year was about formulating a basis of evaluation of their work; this semester is about gaining the ability for more in-depth observations and articulating it with greater purpose. Furthermore, it is suggested that the act of creating is a history of accumulated experiences; the condition of “critical distance” is all the more significant for criticism in general but especially in evaluating one’s own work. You are also expected to place the work in the context of contemporary and historical issues, cultural perspective, and social & environmental concerns. Prerequisite: Courses taken in sequence: grade of C- or better required to move to the next course in the sequence. 3 cr.

### **ACD626 Second Year Critique Seminar**

Through Seminar, students engage in thorough, critical analysis of work-in-progress, benefiting from in-depth exposure to the wide variety of disciplines represented in the program. This course includes group critiques with guest critics, studio and design firm visits, workshops, and one-on-one dialogue with leading contemporary practitioners and theorists through the Program’s Visiting Artists Series. Emphasis is placed on cultivating the synergistic relationship between the act of making and designing, as well as on seeking opportunities for cross-pollination between disciplines. Students working with metal, for instance, are encouraged to look for possibilities to incorporate or adapt conceptual and technical approaches of students working with wood, ceramics, or fibers, etc. In Seminar students explore issues and topics such as: the relationship of identity and status to material processes; the impact of knowledge-based social policy on craft culture; the concept of *gesamtkunstwerk* in contemporary society; and the potential for integration of the hand-made into computer based, menu-driven design assemblies. Prerequisite: Courses taken in sequence: grade of C- or better required to move to the next course in the sequence. 3 cr.

### **ACD671 Practicum I**

This course is about Research, Stakeholder, and Application, in that order of importance. By Research I mean critically assessing the relevant work of others, contemporary and historical, in order to establish the cultural and creative context for your project, and identifying precedents upon which your project is based. Find your voice in your tribe, don’t reinvent the wheel. (More in Research Overview section of this document). Stakeholder refers to a person or group has something at stake, and/or what is at stake in the making and realization of your project. To whom does it matter, and/or why? Application concerns use. How will your project be used, of what use is it? Envisioning your Practicum project through these three lenses is intended to help you describe the what, why, and how of your project clearly and compellingly. You are primarily going to use writing as a tool to think through and communicate your point of view regarding the issues and concerns your project explores, and to specifically describe what your project is going to do in response to those issues and concerns. By the end of the course you should be able to: Write more clearly; Develop a line of inquiry through your work; Establish your own research process; Situate your project in its specific context; and Define the scope of your project. Prerequisite: Courses taken in sequence: grade of C- or better required to move to the next course in the sequence. 3 cr.

### **ACD672 Practicum II**

The Practicum is similar to a Thesis, but emphasizes practical application of knowledge or skill in a new way, through an independent project approved by the student’s committee. The main thrust of the Practicum is to create work through engagement with a specific community, client, or user, and with an emphasis on addressing social and environmental concerns. The type and scale of projects students pursue for the Practicum ranges widely, but is centrally informed by the act of making and design-thinking. The Practicum is intended to be an externalized expression of the work produced in Studio Practice, and requires a capstone paper. In preparing the rationale for their proposal, students pursue rigorous methods of applied research, as well as utilizing strategies to identify and interact with various stakeholders. Students present reports of their progress to their committee at preliminary and intermediate stages. Upon completion, the Practicum culminates in a formal public presentation. Prerequisite: Courses taken in sequence: grade of C- or better required to move to the next course in the sequence. 3 cr.

### **AH101 History of Art: Survey of Western Art I**

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. Prerequisite: None. 3 cr.

### **AH102 History of Art: Survey of Western Art II**

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. Prerequisite: None. 3 cr.

### **AH301 Art and Craft of the Early Americas**

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. Prerequisite: AH101, AH102 and 6 semester credits of Humanities. 3 cr.

### **AH302 Modern and Contemporary Craft**

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. Prerequisite: AH101, AH102 and 6 semester credits of Humanities. 3 cr.

### **AH303 Artists and the Sciences**

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. Prerequisite: AH101, AH102 and 6 semester credits of Humanities. 3 cr.

### **AH304 Tradition and Subversion: Art vs. Craft in the Late Twentieth**

This course identifies some of the major dualities in the cultural definitions of Art and Craft and examines how exhibition histories and spaces have determined our contemporary notions of Art and Craft. After assessing the ways in which these definitions are formed, the emphasis shifts to emerging trends which have mitigated, and to some extent, openly challenged these traditional categories. Students discuss a number of theoretical readings as well as case studies. The final project consists of an oral presentation and an accompanying research paper of 12-15 pages. Offered spring semester alternate years. Prerequisite: 6 credits of humanities. 3 cr.

### **AH305 Topics in Crafts History**

This team-taught course consists of six slide lectures each in the media of Book Arts, Ceramics, Fibers, Metals and Wood. Specific topics related to the history of these crafts are presented, representing a wide range of geographic areas, time periods and artistic movements. Prerequisite: 6 credits of humanities. 3 cr.

### **AH306 Art Since 1945**

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. Prerequisite: AH101, AH102 and 6 semester credits of Humanities. 3 cr.

### **AH310 Advanced Topics in Art History**

Presents a focused topic in art history. Topics vary by semester. 3 cr.

### **AH501 Art and Craft of the Early Americas**

Same description as AH301. 3 cr.

### **AH503 Artists and The Sciences**

Same description as AH303. 3 cr.

### **BA109 Survey Beginning Book Arts**

This course is an introduction to the concepts, materials, techniques and structures related to the book and the book arts. Weekly assignments challenge the student to explore the book on different conceptual levels. Students learn a variety of traditional and nontraditional binding structures, some basic editing and low-tech printing techniques. Some projects involve collaboration and exchanges with other students. Offered fall semester. No prerequisite. 3 cr.

### **BA110 Beginning Letterpress**

This course elaborates on the book arts techniques and concepts introduced in BA109, with an emphasis on the letterpress as a tool for generating both text and image. Students explore basic principles of typography while setting type and printing by hand. Students study the history of printing and examine book art activity throughout the 20th century. Experimental and traditional image-making processes on the Vandercook printing press are covered along with simple edition-friendly binding structures. Students print a limited edition book or related project as a culmination of this experience. Prerequisite: Survey Beginning Book Arts 3 cr.

### **BA201 Bookbinding**

This course elaborates on the book arts techniques and concepts introduced in BA101, with an emphasis on the letterpress as a tool for generating both text and image. Students explore basic principles of typography while setting type and printing by hand. Students study the history of printing and examine book art activity throughout the 20th century. Experimental and traditional image-making processes on the Vandercook printing press are covered along with simple edition-friendly binding structures. Students print a limited edition book or related project as a culmination of this experience. 3 cr.

### **BA202 Design Concepts**

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 BA102 are also taught. Students produce a limited edition book or related independent project. 3 cr.

### **BA203 Book and Box Structures**

This course elaborates on the book arts techniques and concepts introduced in BA101, with an emphasis on the letterpress as a tool for generating both text and image. Students explore basic principles of typography while setting type and printing by hand. Students study the history of printing and examine book art activity throughout the 20th century. Experimental and traditional image-making processes on the Vandercook printing press are covered along with simple edition-friendly binding structures. Students print a limited edition book or related project as a culmination of this experience. 3 cr.

### **BA204 Integrated Book Arts**

This class investigates the relationships of time and sequence and structure and content within the form of the book and the design of the page. Assignments, readings, research and presentations encourage new directions in content generation, print techniques and book structures. Students have the opportunity to bring together formal, conceptual and technical skills they have acquired in previous book arts courses. The course culminates in the production of a limited edition book or related project. 3 cr.

### **BA206 Printmaking: Beginning Intaglio and Photo Transfer**

This elective degree class continues the exploration of printmaking processes begun in the fall semester and is available to beginning students with no prior printmaking experience. This class introduces intaglio printing (metal plate etching), which covers the classic techniques of soft ground, hard ground and aquatint. It also covers contemporary photo applications with printmaking, including polymer plates and transfer techniques. Students study historical and contemporary approaches through demonstrations, lectures and viewing examples. The course culminates with a multi-plate color print using photo transfer and intaglio techniques. 3 cr.

### **BA208 Beginning Lithography and Photo-Litho**

This beginning course introduces students to lithography and the art of the hand-pulled print. Students explore both hand drawn and low-tech photographic applications on ball-grained aluminum plates and photopositive litho plates. Four assignments focus on developing a visual voice with lithography, including crayon drawing, washes, transfers and photographic applications. The class begins with traditional lithographic drawing techniques to become comfortable with processing and printing the plate and concludes with experimental use of photographs and computer images. This class will be taught with demonstrations, lectures on the history of lithography, print viewing, field trips, slides, books, open work sessions and critiques. Prerequisite: Design Foundations: Three-Dimensional 3 cr.

**BA301 Bookbinding**

The materials, structures and methods for creating a variety of book and box structures are covered in this course. Students create models of historic structures such as wooden-boarded Coptic and Southeast Asian palm leaf books, and contemporary structures such as Kelm wire-edge and Frost sewn-boards. Students also explore paper decoration, adhesive preparation, clasp and enclosure possibilities, binding history and contemporary examples. 3 cr.

**BA302 Design Concepts**

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 BA102 are also taught. Students produce a limited edition book or related independent project. 3 cr.

**BA303 Book and Box Structures**

This course covers the materials, structures and methods for creating a variety of book and box structures. These include the clamshell box, German case binding and round back binding as well as other contemporary and innovative book constructions. Students explore paper decoration, adhesive preparation, clasp and enclosure possibilities, binding history and contemporary examples. 3 cr.

**BA304 Integrated Book Arts**

This class investigates the relationships of time and sequence and structure and content within the form of the book and the design of the page. Assignments, readings, research and presentations encourage new directions in content generation, print techniques and book structures. Students have the opportunity to bring together formal, conceptual and technical skills they have acquired in previous book arts courses. The course culminates in the production of a limited edition book or related project. 3 cr.

**BA305 Combined Print Media**

This intermediate-level course is designed to build 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 will be on the role of the multiple or book edition, as well as installation and sculptural possibilities for bringing prints off the wall. Students 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 media 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. 3 cr.

**BA401 Book and Print Tutorial**

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. 4.5 cr.

**BA503 Book and Box Structures**

This course elaborates on the book arts techniques and concepts introduced in BA101, with an emphasis on the letterpress as a tool for generating both text and image. Students explore basic principles of typo-graphy while setting type and printing by hand. Students study the history of printing and examine book art activity throughout the 20th century. Experimental and traditional image-making processes on the Vandercook printing press are covered along with simple edition-friendly binding structures. Students print a limited edition book or related project as a culmination of this experience. 3 cr.

**BA509 Survey Beginning Book Arts**

This course is an introduction to the concepts, materials, techniques and structures related to the book and the book arts. Weekly assignments challenge the student to explore the book on different conceptual levels. Students learn a variety of traditional and nontraditional binding structures, some basic editioning and low-tech printing techniques. Some projects involve collaboration and exchanges with other students. Offered fall semester. No prerequisite. Prerequisite: Graduate standing. 3 cr.

### **BA510 Beginning Letterpress**

This course elaborates on the book arts techniques and concepts introduced in BA109, with an emphasis on the letterpress as a tool for generating both text and image. Students explore basic principles of typography while setting type and printing by hand. Students study the history of printing and examine book art activity throughout the 20th century. Experimental and traditional image-making processes on the Vandercook printing press are covered along with simple edition-friendly binding structures. Students print a limited edition book or related project as a culmination of this experience. 3 cr.

### **BP109 Book Arts Survey**

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. Prerequisite: None. 3 cr.

### **BP110 Beginning Letterpress**

Building upon the book arts techniques and concepts introduced in BP109, 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. Prerequisite: BP109 for students in Book and Print area of study; none for students in other areas. 3 cr.

### **BP201 Bookbinding**

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. Prerequisite: BP110 for students in Book and Print area of study; FD102 and FD104 for students in other areas. 3 cr.

### **BP202 Design Concepts**

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. Prerequisite: BP110 for students in Book and Print area of study; FD102 and FD104 for students in other areas. 3 cr.

### **BP203 Book and Box Structures**

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. Prerequisite: BP110 for students in Book and Print area of study; FD102 and FD104 for students in other areas. 3 cr.

### **BP204 Integrated Book Arts**

This class investigates the relationships of time and sequence and structure and content within the form of the book and the design of the page. Assignments, readings, research and presentations encourage new directions in content generation, print techniques and book structures. Students have the opportunity to bring together formal, conceptual and technical skills they have acquired in previous book arts courses. The course culminates in the production of a limited edition book or related project. Prerequisite: BP110 for students in Book and Print area of study; FD102 and FD104 for students in other areas. 3 cr.

### **BP205 Printmaking: Relief, Monotype, Collagraph and Drypoint**

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. Prerequisite: BP110 for students in Book and Print area of study; FD102 for students in other areas. 3 cr.

### **BP206 Printmaking: Beginning Intaglio and Photo Transfer**

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: BP110 for students in Book and Print area of study; FD102 for students in other areas. 3 cr.

### **BP207 Beginning Lithography and Photo-Litho**

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. Prerequisite: BP110 for students in Book and Print area of study; FD102 for students in other areas. 3 cr.

### **BP301 Bookbinding**

Same description as BP201. 3 cr.

### **BP302 Design Concepts**

Same description as BP202. 3 cr.

### **BP303 Book and Box Structures**

Same description as BP203. 3 cr.

### **BP304 Integrated Book Arts**

Same description as BP204. 3 cr.

### **BP305 Printmaking: Relief, Monotype, Collagraph and Drypoint**

Same description as BP205. 3 cr.

### **BP306 Printmaking: Beginning Intaglio and Photo Transfer**

Same description as BP206. 3 cr.

### **BP307 Beginning Lithography and Photo-Litho**

Same description as BP207. 3 cr.

### **BP315 Combined Print Media**

This intermediate-level course is designed to build 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 will be on the role of the multiple or book edition, as well as installation and sculptural possibilities for bringing prints off the wall. Students 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 media 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: BP205, BP206, or BP207. 3 cr.

### **BP402 Book & Print Tutorial**

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. 4.5 cr.

**BP505 Printmaking: Relief, Monotype, Collagraph and Drypoint**

Same description as BP205. 3 cr.

**CE101 Handbuilding**

This course introduces students to handbuilding techniques and low temperature surface decoration including underglazes, glaze, china paint and luster. Clay making, electric kiln firing, and ceramic history are addressed. Functional and sculptural works are created with an emphasis on craftsmanship and personal expression. 3 cr.

**CE102 Wheel Throwing**

Focused on the techniques used to create functional and sculptural forms using the potter's wheel, this course allows students to explore throwing and altering, combining multiple pieces, and throwing and coiling techniques. An extensive survey of glaze decoration and firing techniques increases the student's vocabulary of surface treatments. Craftsmanship and creative problem solving are emphasized. 3 cr.

**CE109 Handbuilding**

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. Prerequisite: None. 3 cr.

**CE110 Wheel Throwing**

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. Prerequisite: None. 3 cr.

**CE201 The Vessel**

An investigation of the vessel, this course examines the use and concept of vessels from the functional to the sculptural. Students consider vessel forms in relationship to decoration, ritual, symbol, narrative, function and individual creative ideas. Students explore historical and contemporary vessels and their firing techniques. Prerequisite: Wheel Throwing 3 cr.

**CE202 Ceramic Materials and Surfaces**

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. Prerequisite: CE109 or CE110 for students in Ceramics area of study; FD102 and FD104 for students in other areas. 3 cr.

**CE203 Mold Making**

Mold making and casting allows for the reproduction of found objects and original designs in clay, wax and other castable materials. Plaster, casting slip, multiples, reproducibility, and industrial processes are explored. Providing a strong foundation in creative and production possibilities, a variety of materials are employed to produce models and molds. Casting slip formulation, press molding techniques, and alternative moldable materials are covered. Students explore sculpture, installation, product design, and utilitarian forms while developing material knowledge and resolved presentation strategies. This course adds to the repertoire of materials and techniques covered in Hand Building and Wheel Throwing, moving beyond the creation of discrete objects and into realms of installation and production design. Prerequisite: CE 109 or 110 for students in Ceramics area of study; FD102 and FD104 for students in other areas. 3 cr.

**CE204 Ceramic Sculpture**

Within the context of ceramic sculpture, this course promotes a variety of methods from which students may choose to explore and develop their personal approach to sculpting. Topics discussed include the figure, the vessel, installation, contemporary or personal issues and mixed media. Prerequisite: Wheel Throwing 3 cr.

**CE301 The Vessel**

An investigation of the vessel, this course examines the use and concept of vessels from the functional to the sculptural. Students consider vessel forms in relationship to decoration, ritual, symbol, narrative, function and individual creative

ideas. Students explore historical and contemporary vessels and their firing techniques. Prerequisite: Wheel Throwing 3 cr.

### **CE302 Ceramic Materials and Surfaces**

This course emphasizes clay body and glaze formulation. The empirical method of glaze calculation is presented as well as experimental methods to adjust glazes. The course also focuses on ceramic toxicology and safe use of studio materials. Decal making and photo transfer techniques are discussed. Prerequisite: Wheel Throwing 3 cr.

### **CE303 Mold Making & Mixed Media**

A variety of mold making materials are employed to produce molds for ceramics, glass, cement and plaster. Students develop single- and multiple-part molds for use in artwork construction. The course examines the symbolic and historical meanings of mixed materials as students combine materials to creatively solve problems. Prerequisite: Wheel Throwing 3 cr.

### **CE304 Ceramic Sculpture**

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. Prerequisite: CE202 for students in Ceramics area of study; CE109 for students in other areas. 3 cr.

### **CE305 Advanced Ceramics**

Clay carries social, cultural, personal, and historical significance and associations. This layered material legacy allows for the ceramist to highlight or obfuscate clay's inherent meanings to serve their creative pursuits. Students are required to research areas of personal interest and apply an understanding of relevant fields of art, craft, and design towards projects utilizing clay and ceramics. Advanced wheel throwing, surface treatments, and construction techniques are demonstrated. Concepts regarding both sculptural and utilitarian approaches are addressed through group discussion and technical demonstration. Prerequisite: CE202 or CE203 for students in Ceramics area of study, CE110 for students in other areas. 3 cr.

### **CE501 The Vessel**

An investigation of the vessel, this course examines the use and concept of vessels from the functional to the sculptural. Students consider vessel forms in relationship to decoration, ritual, symbol, narrative, function and individual creative ideas. Students explore historical and contemporary vessels and their firing techniques. 3 cr.

### **CE502 Ceramic Materials and Surfaces**

This course emphasizes clay body and glaze formulation. The empirical method of glaze calculation is presented as well as experimental methods to adjust glazes. The course also focuses on ceramic toxicology and safe use of studio materials. Decal making and photo transfer techniques are discussed. 3 cr.

### **CE503 Mold Making and Mixed Media**

Same description as CE203. 3 cr.

### **CE504 Ceramic Sculpture**

Same description as CE304. 3 cr.

### **CM401 Cross Media Tutorial**

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 4.5 cr.

### **CP301 Certificate Project I**

Through research and reflection this course provides an opportunity for students to explore a wide range of materials, processes, approaches, and conceptual thought. Students will be encouraged to set goals for their continued practice and career. Students individually work with an instructor, selected and approved by their academic advisor. Prerequisite: Completion of 51 credits, including WR301 and WR302. 3 cr.

### **CP302 Certificate Project II**

Taking up where Certificate Project I left off, students continue to pursue individually established goals by working closely with an instructor, selected and approved by their advisor. Paired with academic research or entrepreneurial research and planning, students will present their proposal at the beginning of the semester and, with the guidance of the instructor, the course will be designed with the necessary components to achieve the identified goals. The public exhibition or presentation is not required but encouraged. Prerequisite: CP301. 6 cr.

### **CS301 Concept Seminar: Time and Sequence**

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. Concept seminar may be used meet the studio elective requirement. Prerequisite: 18 semester credits of studio courses, including Foundations. 3 cr.

### **CS302 Concept Seminar: Beauty**

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 particular seminar, students are required to read and discuss various aspects of aesthetics and anti-aesthetics as practiced historically and in contemporary art. 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. Concept seminar may be used meet the studio elective requirement. 3 cr.

### **CS303 Concept Seminar: Contemporary Issues**

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. May be repeated for credit. Concept seminar may be used meet the studio elective requirement. Prerequisite: 18 semester credits of studio courses, including Foundations. 3 cr.

### **CS304 Concept Seminar: Beauty**

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. Concept seminar may be used meet the studio elective requirement. Prerequisite: 18 semester credits of studio courses, including Foundations. 3 cr.

### **CS305 Curating Through Craft**

In this course, students will explore curating as a research and observation-based artistic practice through a variety of approaches. Investigation of contemporary craft discourse, scenography, and material-based inquiry will be emphasized through a variety of readings, journaling, photo documentation, hands-on making and scenography. Through discussion, lecture, group activities and Making|Object|Research lab environments, students will gain a deeper understanding of how curating is applied to presentation of craft and material-based objects, specifically in a variety of spatial environments and modes of interaction from the "white cube" to socially engaged projects, and using objects and materials related to the history of craft. Concept seminar may be used meet the studio elective requirement. Prerequisite: 12 credits of Studio courses in addition to 12 credits of Foundation classes. 3 cr.

### **CS310 Into the Wilderness**

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. 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](http://signalfirearts.org). Prerequisite: FD102 and FD104. 3 cr.

### **CS311 Scotland: Glass Casting & Site-Specific Sculpture**

Using the rugged Caithness region of Scotland as both backdrop and inspiration, this course explores glass casting while encouraging students to explore the importance of place, history and memory on the creative process. In the intensive studio sessions at the renowned North Lands Creative Glass Studio, students will explore glass casting techniques using kilnforming processes. Lectures, readings, in-class discussions and critiques will introduce students to the history of glass, the role of space and landscape in contemporary practice, and contemporary glass concerns. Preliminary meeting and discussion in Portland will prepare students for the trip and a deeper consideration of place and landscape. Following the trip, students will submit a research paper on their experience. (Preliminary and post-trip meetings are optional for non-degree seeking students.) Concept seminar may be used meet the studio elective requirement. 3 cr.

### **CS315 Concept Seminar: Beyond Color Theory**

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. Concept seminar may be used meet the studio elective requirement. Prerequisite: One year (6 semester credits) in student's area of study. 3 cr.

### **CS321 Concept Seminar: New York City**

This course addresses the fundamental ways in which students may respond to the work of historic and contemporary artists. A research and a studio component will prompt students to investigate historic and contemporary art production from academic, aesthetic, and institutional perspectives. By traveling to New York City to pursue an intensive schedule, the course will provide the opportunity to work from objects first-hand and requires students to create studio projects in response to their guided interaction with those objects. The course aims to provide students with a keen awareness of their own contemporary context and to be cognizant of the strategies they use to analyze and create works of art. Prerequisite: Students must have completed their foundation year and have demonstrated a seriousness of purpose. Enrollment by the instructors' consent. Prerequisite: Design Foundations: Three-Dimensional 3 cr.

### **CS501 Concept Seminar: Time & Sequence**

Same description as CS301. 3 cr.

### **CS502 Concept Seminar: Beauty**

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 particular seminar, students are required to read and discuss various aspects of aesthetics and anti-aesthetics as practiced historically and in contemporary art. 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. Additional course work for graduate level study to be agreed upon by instructor and student and submitted to the Registrar no later than the end of the add/drop period. Concept seminar may be used meet the studio elective requirement. 3 cr.

### **CS503 Concept Seminar: Contemporary Issues**

Same description as CS303. 3 cr.

### **CS504 Concept Seminar: Beauty**

Same description as CS304. 3 cr.

### **CS505 Curating Through Craft**

In this course, students will explore curating as a research and observation-based artistic practice through a variety of approaches. Investigation of contemporary craft discourse, scenography, and material-based inquiry will be emphasized through a variety of readings, journaling, photo documentation, hands-on making and scenography. Through discussion, lecture, group activities and Making|Object|Research lab environments, students will gain a deeper understanding of how curating is applied to presentation of craft and material-based objects, specifically in a variety of spatial environments and modes of interaction from the "white cube" to socially engaged projects, and using objects and materials related to the

history of craft. Concept seminar may be used meet the studio elective requirement. Prerequisite: 12 credits of Studio courses in addition to 12 credits of Foundation classes. 3 cr.

### **CS510 Into the Wilderness**

Same description as CS310. 3 cr.

### **CS511 Scotland: Glass Casting & Site-Specific Sculpture**

Same description as CS311. 3 cr.

### **DF201 Digital Design and Fabrication**

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. Offered Fall semester. Prerequisite: DM102 for students in Digital Strategies area of study; FD104 for students in other areas. 3 cr.

### **DF202 Digital Fabrication II**

While Building on the skills and concepts addressed in DF201 and being structured around the components: technical skills, conceptual context, and design methodology, the course seeks to engage 3D digital tools as a support for intentional, in-depth, and considered making. The use of digital design and fabrication in conjunction with mixed media and analog approaches are specialized to the individual students' interests. Students will become fluent in using powerful design software such as Rhino and Vectric VCarve Pro in order to realize their ideas in various forms. Discussions include examination and critique of art, and design utilizing this technology in relationship to current culture and needs. Offered Spring semester. Prerequisite: DF101 for students in Digital Strategies area of study; FD104 for students in other areas. 3 cr.

### **DF501 Digital Design and Fabrication**

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. Offered Fall semester. 3 cr.

### **DF502 Digital Fabrication II**

3 cr.

### **DM101 Digital Media**

Experimenting with digital cameras, scanners, and printers, students explore two-dimensional image creation and manipulation. Two main digital making programs including Adobe Photoshop and Illustrator are introduced to gain the fundamental skills and knowledge needed to incorporate digital technology into students' studio practice. Through lectures, discussions, and interactions with visiting artists, students are encouraged to create innovative projects that challenge the historical boundaries of image making. Offered Fall semester. Prerequisite: None for students in Digital Strategies area of study; FD102 for students in other areas. 3 cr.

### **DM102 Digital Media II**

As a comprehensive introduction to the basics of typography, students explore the use of letterforms and design to generate inventive images and visual language. The Adobe In-Design program is introduced to support students in their investigation of the relationships between typography, verbal language, and image, and the expressive characteristics of letterforms and image layout. Students are encouraged to expand their skills in various techniques and processes available for creating projects that communicate ideas/messages. Offered Spring semester. Prerequisite: DM101 for students in Digital Strategies area of study; FD102 for students in other areas. 3 cr.

### **DM501 Digital Media**

Experimenting with digital cameras, scanners, and printers, students explore two-dimensional image creation and manipulation. Two main digital making programs including Adobe Photoshop and Illustrator are introduced to gain the fundamental skills and knowledge needed to incorporate digital technology into students' studio practice. Through lectures, discussions, and interactions with visiting artists, students are encouraged to create innovative projects that challenge the historical boundaries of image making. Offered Fall semester. Prerequisite: Graduate standing. 3 cr.

#### **DR101 Drawing Foundations: Observation and Materials**

This course develops and refines visual perception skills ("seeing") through a series of observational drawings in pencil, charcoal and ink. As a means to translate what is being seen into a drawn image, students study the elements of line quality, shape awareness, volume and form, light and shadow, and perspective. They develop an understanding of what it takes to create a well-composed drawing, and build an awareness of personal interpretation; expression and content after the basics have been introduced. 3 cr.

#### **DR102 Drawing Foundations: New Formats-Observation to Imagination**

This second semester in a two-semester series helps students refine their technical skills as well as their conceptual awareness of interpretation, expression and content in their drawings. Observational drawing is used as a base for reviewing issues of detail, distance and scale as well as experimenting with different drawing formats and conceptual objectives such as informational and composite drawing, memory and invention. The black and white palette expands to include some limited color through a series of conceptual assignments with specific color objectives. Students conclude the semester with three weeks of a self-proposed series of drawings. Prerequisite: Drawing Foundations: Observation and Materials 3 cr.

#### **DR103 Design Foundations: Two-Dimensional**

Students develop a basic visual vocabulary through critiques, analyses of historical and contemporary artwork, and weekly class and homework assignments. The course focuses on basic elements and principles of two-dimensional design, including color theory. Specific topics addressed are: abstraction, color and pattern, subject and content, space, light and color. 3 cr.

#### **DR104 Design Foundations: Three-Dimensional**

Three-dimensional design is the focus of the second semester of Design Foundations and is applicable to all media of studio work. The course emphasizes the conceptual problems of form and function, the nature of materials and the visualization and presentation of three-dimensional ideas through two-dimensional forms. Prerequisite: Design Foundations: Two-Dimensional Design 3 cr.

#### **DR105 Intro to Oil & Acrylic Painting**

This course is 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 will gain technical experience with the medium through a variety of observational approaches to imagery; with the objective of achieving basic skill in rendering with paint. The course will progress from fundamentals to experiments with expressive and abstract imagery and the use of three dimensional or alternative supports. This class is an opportunity for students to become familiar and comfortable with all aspects of a foundational painting practice. Non-toxic studio procedure with oils and solvents will be taught. Prerequisite: Design Foundations: Two-Dimensional 3 cr.

#### **DR106 Introduction to Painting**

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. Prerequisite: FD101. 3 cr.

#### **DR107 Color Drawing & Painting**

In this course, students explore the practicalities of color perception and color mixing while working from still life environments, art historical movements and collected source materials. Instruction includes techniques and experimentation for using a variety of dry and color media and an introduction to acrylic and gouache paint. The application of various color systems and palettes will be addressed. Students are then encouraged to develop personal

color objectives that connect to and reinforce subject matter and content. The semester concludes with a short student-proposed project. Offered fall semester. Prerequisite: Design Foundations: Two-Dimensional Design 3 cr.

### **DR108 Experimental Drawing**

Students investigate the range and flexibility of dry and wet materials and a variety of drawing attitudes while developing invented and responsive imagery. They also use memories, dreams, intuition, fiction and freewriting practices to inspire their drawing. Exercises using movement, sensation (sight, sound and touch) and other methods facilitate responsive as well as analytical approaches to drawing. Representational, abstract and non-objective imagery will all be explored as students are encouraged to balance traditional and non-traditional techniques. Students will develop a sensitivity to how the choice of materials and mode of representation affect subject matter and content. This course encourages the use of experimental/non-judgmental starting points while learning the ability to critically evaluate the results. Prerequisite: Design Foundations: Two-Dimensional Design 3 cr.

### **DR110 Experimental Drawing**

Students investigate the range and flexibility of dry and wet materials and a variety of drawing attitudes while developing invented and responsive imagery. They also use memories, dreams, intuition, fiction and freewriting practices to inspire their drawing. Exercises using movement, sensation (sight, sound and touch) and other methods facilitate responsive as well as analytical approaches to drawing. Representational, abstract and non-objective imagery will all be explored as students are encouraged to balance traditional and non-traditional techniques. Students will develop a sensitivity to how the choice of materials and mode of representation affect subject matter and content. This course encourages the use of experimental/non-judgmental starting points while learning the ability to critically evaluate the results. Prerequisite: Design Foundations: Two-Dimensional 3 cr.

### **DR113 Drawing: Color and Process**

This class is designed to develop your drawing practice. We will open the term with the practicalities of understanding and using color with dry drawing media. Drawing from direct observation using limited palettes will strengthen your perceptual muscles while helping you manage the complexities of color. During the center of the term we will switch our attention to the notion of process and markmaking. Time-based assignments, both short and long, will help you expand your definition of observation by selecting elements of the observed world and from your imagination to use in your drawings. We will close the term with two assignments that allow ample exploration of personal symbols, color palettes and processes. This class explores drawing as a process that is both conventional and idiosyncratic. You will be evaluated on developing observational skills in conjunction with innovation of technique and ideas. You will be working 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. Prerequisite: None. 3 cr.

### **DR202 Beginning Life Drawing**

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. Prerequisite: FD102. 3 cr.

### **DR203 Life Drawing**

Students 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. Beginners study the figurative fundamentals of gesture, proportion, volume, expression and composition, while working in a variety of black and white media. Advanced students take prior observational drawing experience with the human figure to a new level, experimenting with color and scale and using a variety of media (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. Advanced students will be encouraged to create finished works and develop a "figurative visual voice." Prerequisite: Drawing Foundations: New Formats-Observation to Imagination 3 cr.

### **DR204 Painting Studio**

Creating the foundations of acrylic painting at the beginning level and furthering technique and content development at the intermediate level, this course explores a range of approaches to imagery. Foundation instruction will include skill building with traditional paint application techniques and the use of a variety of mediums. This course encourages students to experiment with the materials and to develop skill with the media through representational and abstract imagery. The class will focus on understanding the dynamics of light and color, composition, subject matter and content. Intermediate-level instruction places more emphasis on defining and developing a personal approach to painting. Through the interpretation of basic painting issues and techniques, the intermediate student will be expected to respond to and expand on their painting foundation. Intermediate assignments will be longer and challenge students to develop their technical skills through personally relevant subject matter. For both levels a final project consisting of a small body of paintings and

a presentation will be required. Slides, demonstration and critiques will be included. Prerequisite: Experimental Drawing 3 cr.

### **DR205 Painting Studio**

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, understanding 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. Prerequisite: FD102 and DR106. 3 cr.

### **DR208 Drawing/Glass: Iteration, Variation and Translation**

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: FD102, FD104 and one year (6 semester credits) in student's area of study. 3 cr.

### **DR300 Advanced Topics in Drawing and Painting**

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. Prerequisite: DR205. 3 cr.

### **DR303 Advanced Life Drawing**

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." Prerequisite: DR202. 3 cr.

### **DR304 Painting Studio**

Creating the foundations of acrylic painting at the beginning level and furthering technique and content development at the intermediate level, this course explores a range of approaches to imagery. Foundation instruction will include skill building with traditional paint application techniques and the use of a variety of mediums. This course encourages students to experiment with the materials and to develop skill with the media through representational and abstract imagery. The class will focus on understanding the dynamics of light and color, composition, subject matter and content. Intermediate-level instruction places more emphasis on defining and developing a personal approach to painting. Through the interpretation of basic painting issues and techniques, the intermediate student will be expected to respond to and expand on their painting foundation. Intermediate assignments will be longer and challenge students to develop their technical skills through personally relevant subject matter. For both levels a final project consisting of a small body of paintings and a presentation will be required. Slides, demonstration and critiques will be included. Prerequisite: Painting Studio 3 cr.

### **DR320 Master Class: Contemporary Painting Practice Intensive**

An immersive painting intensive intended to enhance and expand your painting practice by exploring materials and contemporary conceptual approaches to painting. Activities include presentations of contemporary painting, material demonstrations and visiting artists, group meetings, studio work time, and individual consultation with the instructor and

visiting artists. Students will be asked to bring in current work and encouraged to leverage feedback from the group to start new projects. 3 cr.

### **DR500 Advanced Topics in Drawing and Painting**

Same description as DR300. 3 cr.

### **DR503 Advanced Life Drawing**

Same description as DR303. 3 cr.

### **DR505 Painting Studio**

Same description as DR205. 3 cr.

### **DR506 Introduction to Painting**

Same description as DR106. 3 cr.

### **DS101 Digital Media and Culture**

Through the exploration and investigation of images as vehicles for ideas, this class enables students to leverage more effective contextual frameworks concerning the digital as a form and material. Experimenting with gathering images and information from cameras and scanners, students explore two-dimensional and time-based image creation and manipulation. Adobe Photoshop, Bridge and Illustrator are introduced to gain the fundamental skills and knowledge needed to incorporate digital technology into students' studio practice. The class will experiment with printing images, creating GIFs and explore the possibilities of mixed-media presentation. Students investigate culture, art and design, history, personal ideas, cultural consciousness and current media as a constructed framework for generating images. Through lectures, reading, discussions, and interactions with visiting artists, students are encouraged to create innovative projects that challenge the historical boundaries of image making. Prerequisite: None for students in Digital Strategies area of study; FD102 for students in other areas. 3 cr.

### **DS102 Digital Design and Fabrication I**

Students are introduced to the basic technical and material skills necessary for working with digital fabrication tools and software, while giving them an understanding of the use and scope of digital fabrication in contemporary art, craft and design. Assignments focus on using Rhino along with supporting software and include hands-on experience with the laser cutter, vinyl cutter, 3D printer, CNC router and digital scanner. Digital Design and Fabrication I offers a setting for students to explore the possibilities of these technologies as they apply to production design and the entrepreneurial opportunities of art, craft and design. Prerequisite: DS101 for students in Digital Strategies area of study; FD104 for students in other areas. 3 cr.

### **DS201 Digital Design and Fabrication II**

Building on the skills and concepts addressed in DS102 approaches to digital scene and object rendering, parametric design, and coding for sensors and robotics are addressed. Structured around the components of technical skills, conceptual development, and design methodology, the course seeks to engage digital fabrication tools as a support for intentional, in-depth, and considered making. The use of digital design and fabrication in conjunction with various media and analog approaches are specialized to the individual students' interests. Students will become fluent in design and fabrication software in order to realize their ideas in various forms. The course concentrates on using Rhino, with an introduction to Grasshopper and Arduino. Discussions include examination and critique of art and design utilizing this technology in relationship to contemporary culture. Prerequisite: DS102. 3 cr.

### **DS202 Digital Media: Time, Text, and Motion**

Focus on multimedia centered work and conceptual development of letterforms and design methodologies to generate inventive images and compelling visual language in video, sound, installation, motion graphics, and publication. We will delve into the processes of editing, arranging, layering, and amplifying our experience of sound and interaction with moving images. Adobe InDesign, Photoshop, After Effects and Premier programs support students in their investigation of assemblages and juxtapositions between typography, language, image and time-based media. Students examine culture, art and design, history, personal ideas, cultural consciousness and current media as a constructed framework. Topics addressed include the relationship of art and craft to new digital media, global media, visual literacy, and ways digital media can be utilized in entrepreneurial applications. Various aspects of new digital media such as the internet will be utilized to research and generate artist projects. Prerequisite: DS101 for students in Digital Strategies area of study; FD102 for students in other areas. 3 cr.

### **DS501 Digital Media and Culture**

Same description as DS101. 3 cr.

**DS502 Digital Design and Fabrication I**

Same description as DS102. 3 cr.

**DS503 Digital Design and Fabrication II**

Same description as DS201. 3 cr.

**DS504 Digital Media: Time, Text, and Motion**

Same description as DS202. 3 cr.

**EC104WD The Art of Wood Turning**

This elective course utilizes the wood lathe in the investigation of form. Designed for both beginning and intermediate students, this course addresses the fundamental skills of woodturning as well as learning the proper use and maintenance of the requisite tools. Beginning students learn how to create both spindle and face plate turnings, while intermediate students explore advanced techniques, resulting in more challenging assignments and projects. 3 cr.

**EC106WD Alternative Processes in Wood**

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 explore introductory joinery techniques, technical drawing, and strategies for problem solving through an iterative process. Intermediate students are encouraged to expand upon these initial techniques with more rigorous research, experimentation, and refinement. No prerequisite for EC106WD; EC106WD is a prerequisite for EC206WD. 3 cr.

**EC205BA Printmaking: Relief, Monotype, Collograph and Drypoint**

This elective class is an introduction to a variety of printmaking processes, including relief printing, collograph, monotype and drypoint. Students generate printmaking plates through both additive and reductive means, and gain expertise and control over a range of tools and materials. Printing single and multiple plates, in black ink and color, will help students explore both consistent and variable editions. Students study historical and contemporary approaches and actual print examples. The course culminates in an editioned print portfolio exchange. 3 cr.

**EC206BA Printmaking: Beginning Intaglio and Photo Transfer**

This elective degree class continues the exploration of printmaking processes begun in the fall semester and is available to beginning students with no prior printmaking experience. This class introduces intaglio printing (metal plate etching), which covers the classic techniques of soft ground, hard ground and aquatint. It also covers contemporary photo applications with printmaking, including polymer plates and transfer techniques. Students study historical and contemporary approaches through demonstrations, lectures and viewing examples. The course culminates with a multi-plate color print using photo transfer and intaglio techniques. 3 cr.

**EC206WD Alternative Processes in Wood**

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 explore introductory joinery techniques, technical drawing, and strategies for problem solving through an iterative process. Intermediate students are encouraged to expand upon these initial techniques with more rigorous research, experimentation, and refinement. No prerequisite for EC106WD; EC106WD is a prerequisite for EC206WD. Prerequisite: EC106WD 3 cr.

**EC207BA Beginning Lithography and Photo-Litho**

This beginning course introduces students to lithography and the art of the hand-pulled print. Students explore both hand drawn and low-tech photographic applications on ball-grained aluminum plates and photopositive litho plates. Four assignments focus on developing a visual voice with lithography, including crayon drawing, washes, transfers and photographic applications. The class begins with traditional lithographic drawing techniques to become comfortable with processing and printing the plate and concludes with experimental use of photographs and computer images. This class will be taught with demonstrations, lectures on the history of lithography, print viewing, field trips, slides, books, open work sessions and critiques. 3 cr.

**EC208DR Drawing/Glass: Iteration, Variation and Translation**

This course focuses on the evolution of ideas that occurs when artists translate their concepts between media. By working in both a drawing studio and kiln-glass studio, the students will focus a series of related projects that explore the ways in which ideas evolve. This course will use variation, iteration and translation between media to emphasize a constantly growing creative process. 3 cr.

**EC210FT Papermaking**

This course introduces students to papermaking as an art medium. Students 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. Then students explore the many ways that they can manipulate pulp to manifest their 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. 3 cr.

**EC505BA Printmaking: Relief, Monotype, Collograph and Drypoint**

This elective class is an introduction to a variety of printmaking processes, including relief printing, collograph, monotype and drypoint. Students generate printmaking plates through both additive and reductive means, and gain expertise and control over a range of tools and materials. Printing single and multiple plates, in black ink and color, will help students explore both consistent and variable editions. Students study historical and contemporary approaches and actual print examples. The course culminates in an editioned print portfolio exchange. Prerequisite: Graduate standing. 3 cr.

**EC506BA Printmaking: Beginning Intaglio and Photo Transfer**

This elective degree class continues the exploration of printmaking processes begun in the fall semester and is available to beginning students with no prior printmaking experience. This class introduces intaglio printing (metal plate etching), which covers the classic techniques of soft ground, hard ground and aquatint. It also covers contemporary photo applications with printmaking, including polymer plates and transfer techniques. Students study historical and contemporary approaches through demonstrations, lectures and viewing examples. The course culminates with a multi-plate color print using photo transfer and intaglio techniques. 3 cr.

**EC508DR Drawing/Glass: Iteration, Variation and Translation**

This course focuses on the evolution of ideas that occurs when artists translate their concepts between media. By working in both a drawing studio and kiln-glass studio, the students will focus a series of related projects that explore the ways in which ideas evolve. This course will use variation, iteration and translation between media to emphasize a constantly growing creative process. 3 cr.

**FD101 Image: Perception & Context**

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 seeing, 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. Prerequisite: None. 3 cr.

**FD102 Image: Interpretation and Content**

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. 3 cr.

**FD103 Object: Form & Materials**

Students are introduced to the fundamental principles 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 grow understanding of form. Relevant technologies are explored for ideation, documentation and building skills that can be applied to a variety of disciplines. Prerequisite: None. 3 cr.

#### **FD104 Object: Construction & Concept**

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 intention 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. 3 cr.

#### **FDR101 Drawing Foundations: Observation and Materials**

This course develops and refines visual perception skills ("seeing") through a series of observational drawings in pencil, charcoal and ink. As a means to translate what is being seen into a drawn image, students study the elements of line quality, shape awareness, volume and form, light and shadow, and perspective. They develop an understanding of what it takes to create a well-composed drawing, and build an awareness of person interpretation; expression and content after the basics have been introduced. 3 cr.

#### **FDR102 Drawing Foundations: New Formats - Observation to Imagination**

This second semester in a two-semester series helps students refine their technical skills as well as their conceptual awareness of interpretation, expression and content in their drawings. Observational drawing is used as a base for reviewing issues of detail, distance and scale as well as experimenting with different drawing formats and conceptual objectives such as informational and composite drawing, memory and invention. The black and white palette expands to include some limited color through a series of conceptual assignments with specific color objectives. Students conclude the semester with three weeks of a self-proposed series of drawings. Prerequisite: Drawing Foundations: Observation and Materials 3 cr.

#### **FDS103 Design Foundations: Two-Dimensional**

Students develop a basic visual vocabulary through critiques, analyses of historical and contemporary artwork, and weekly class and homework assignments. The course focuses on basic elements and principles of two-dimensional design, including color theory. Specific topics addressed are: abstraction, color and pattern, subject and content, space, light and color. 3 cr.

#### **FDS104 Design Foundations: Three-Dimensional**

Three-dimensional design is the focus of the second semester of Design Foundations and is applicable to all media of studio work. The course emphasizes the conceptual problems of form and function, the nature of materials and the visualization and presentation of three-dimensional ideas through two-dimensional forms. Prerequisite: Design Foundations: Two-Dimensional 3 cr.

#### **FO401 Functional Object Tutorial**

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. Prerequisite: Instructor permission. 4.5 cr.

#### **FO403 Production Design**

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. Prerequisite: Two years (12 semester credits) in student's area of study. 3 cr.

#### **FT109 Intro to Fibers: Surface & Structure I**

This course is a survey of fiber materials, processes and forms with its content structured for art majors wishing to develop their skills in visual communication. It introduces the basic properties of cellulose and protein fibers. Studied

processes include immersion dyeing, printing on fabric and weaving. Block printing, stencil, and silk screen printing are explored to develop imagery, pattern, color, and texture. An exploration of how imagery contributes to a structural thought process takes place by investigating weaving techniques such as tapestry. Using floor looms, students create both pictorial and form based works. Both historic and contemporary textiles are discussed to develop technical skills and personal ideas. Slides, demonstrations and critiques are included to develop critical thinking and problem solving skills. 3 cr.

### **FT110 Surface & Structure II**

This course introduces the comprehensive processes of creating works in fiber, covering traditional and contemporary surface design and weaving techniques. Resist techniques (shaped and mechanical; shibori and batik), devor, and chemical processes and silk screen printing techniques are explored to create 2D or 3D projects. Multi-harness weaving is explored in combination of formal and expressive properties of woven structures. Loom-controlled structures such as plain, twill and combined weaves are explored by using 4-shaft treadle looms. Students are encouraged to incorporate conventional and unconventional materials and processes in their work. Discovering the interrelationship of color, design, and texture through fiber choice and structural variation, students are encouraged to develop an individually expressive style. The last part of the semester emphasizes integration of surface and structure by creating an Ikat weave project. In this project, students are encouraged to fully integrate surface design techniques with structural processes. Prerequisite: Intro to Fibers: Surface & Structure I 3 cr.

### **FT111 Surface Design**

This course is 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. It investigates the basic properties of cellulose and protein fibers using MX reactive dyes. 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. Slides, demonstrations and critiques are a significant part of the course in order to learn critical thinking and problem solving skills. 3 cr.

### **FT112 Dyeing and Weaving**

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. 3 cr.

### **FT113 Surface Design**

This course is 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 and natural dyes are investigated. Studied processes include immersion dyeing, direct application such as painting and screen-printing and resist dyeing processes. 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. Prerequisite: None. 3 cr.

### **FT114 Introduction to Weaving**

An introduction to the conceptual and technical aspects of weaving. Students will be introduced to hand weaving on a floor loom as a way to understand basic woven structures and how to utilize weaving to create color, pattern, and texture. Students will be assigned a series of samples and projects that incorporate dyeing and hand-manipulated techniques in addition to basic structures. Students are encouraged to experiment with materials and develop an individual expressive style. Demonstrations, lectures, readings, and critiques will incorporate historic and contemporary textiles to provide a basic understanding of the possibilities of weaving in a fine art and design context. Prerequisite: FT111 for students in Fibers area of study; none for students in other areas. 3 cr.

### **FT205 Collage & Construction**

This course is an investigation of fabric construction processes through traditional and unconventional techniques and materials. Personalized ideas are developed through the introduction of historical and cultural aspects of the quilt and its

relevance to the contemporary fiber medium. Traditional methods of fabric construction will include quilting techniques such as fabric manipulations, piecing, applique and stitching. In order to enhance the surface of fabric, dyeing, printing and photo transfer techniques are emphasized. The use of traditional techniques and materials will be expanded to unconventional applications. The ideas and forms explored in the art quilt are examined further through slide lectures and a series of technical and conceptual experiments. Innovative applications of unconventional materials and processes in relationship to collage and fabric construction are the primary goal of the second half of the semester. Prerequisite: Design Foundations: Three-Dimensional 3 cr.

### **FT210 Papermaking**

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. Prerequisite: None. 3 cr.

### **FT212 Surface Embellishment**

This course explores traditional and non-traditional methods of surface embellishment and manipulation. Students investigate possibilities of drawing and painting by using threads and other pliable materials and creating textures with beads and found objects. Hand and machine stitchery, embroidery and beading are introduced in combination of a variety of adhesive and painting medium. Surface treatment related to structure is emphasized with using a variety of materials, both conventional and unconventional. Research of historic and contemporary textile is emphasized to personalize the ideas. Students pursue advanced conceptual concerns and a strong personal direction. Through individual and group critiques, students develop technical vocabulary and communication skills. 3 cr.

### **FT213 Textile Design**

This course is an investigation of textile design and product. Students will produce beautiful yardages of upholstery and/or apparel fabric using methods including dyeing, printing, and multi-harness loom and AVL Compu-Dobby loom weaving. The emphasis will be on complex surface patterns, woven structures and excellent craftsmanship. Computer software such as Photoshop, Weavemaker Mi, and Weave Point are introduced as design tools to enable students to discover methods of designing woven and printed fabric. Basic sewing techniques are introduced for finishing and construction. Students produce several woven swatches through researching cloth production and markets. Dyed, printed and woven fabrics will be produced further and created as studio production of designed utilitarian work. Discussion of historic and contemporary textile design and studio production is integral to this course. 3 cr.

### **FT214 Dimensional Fiber Forms**

This course investigates the structure of three-dimensional fiber forms. The creative transformation of surface and structure may be studied by using soft and flexible materials and both traditional and alternative processes. With an introduction to feltmaking, students investigate how color and imagery converge in the structure of this non-woven surface. Exploration of blocking and molding techniques in feltmaking will allow students to work three-dimensionally. In addition to felt making, 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 in order to understand various forms and content inherent in the fibers medium. Students are encouraged to explore technical and conceptual problems and develop individual direction. Prerequisite: Surface & Structure II 3 cr.

### **FT215 Survey of Wearables**

This course is 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, applique 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. 3 cr.

### **FT216 Dimensional Fiber Forms**

3 cr.

### **FT217 Body, Cloth & Garment**

A survey of the functional and conceptual elements of textiles through the investigation of historical and contemporary cloth and garment construction. Students are introduced to cloth construction and surface embellishment techniques including piecing, applique and embroidery. Additionally, introductory garment-making techniques such as patterning and draping on a dress form will be explored. Lectures, readings and critiques will investigate the history of textiles and the relationship between the body, cloth, and contemporary culture. Prerequisite: FT112 for fibers concentration and no prerequisite for non-fibers concentration. 3 cr.

### **FT218 Sculptural Fiber**

This course investigates the sculptural possibilities of fiber. Students will be introduced to three-dimensional pattern-making through the use of ready-made patterns and pattern-drafting techniques. These techniques will be the foundation for soft-sculptural exploration, tensile forms, and installation. Additionally, material construction techniques such as felting, netting, knitting and / or crochet will be introduced. Studio work will be informed through experimentation, readings, image-based presentations, and in-depth exploration of concept. Lectures and readings will emphasize fiber history, contemporary fiber sculpture, and the role of fiber materials and techniques in sculpture and installation. Assignments and class discussions will encourage material exploration, critical reflection, and the development of personal voice. Prerequisite: FT114 for students in Fibers area of study; FD104 for students in other areas. 3 cr.

### **FT219 Body, Cloth and Culture**

A survey of the functional and conceptual elements of textiles through the investigation of historical and contemporary cloth and garment construction. Students are introduced to cloth construction and surface embellishment techniques including piecing, applique and embroidery. Additionally, introductory garment-making techniques such as patterning and draping on a dress form will be explored. Lectures and critiques will investigate the history of textiles and the relationship between the body, cloth, and contemporary culture. Readings, presentations, research and discussions will highlight questions of production, labor, ethics, popular culture, and beauty. Prerequisite: FT114 for students in Fibers area of study; none for students in other areas. 3 cr.

### **FT305 Collage & Construction**

This course is an investigation of fabric construction processes through traditional and unconventional techniques and materials. Personalized ideas are developed through the introduction of historical and cultural aspects of the quilt and its relevance to the contemporary fiber medium. Traditional methods of fabric construction will include quilting techniques such as fabric manipulations, piecing, applique and stitching. In order to enhance the surface of fabric, dyeing, printing and photo transfer techniques are emphasized. The use of traditional techniques and materials will be expanded to unconventional applications. The ideas and forms explored in the art quilt are examined further through slide lectures and a series of technical and conceptual experiments. Innovative applications of unconventional materials and processes in relationship to collage and fabric construction are the primary goal of the second half of the semester. Prerequisite: Design Foundations: Three-Dimensional 3 cr.

### **FT307 Surface Embellishment**

This course explores traditional and non-traditional methods of surface embellishment and manipulation. Students investigate possibilities of drawing and painting by using threads and other pliable materials and creating textures with beads and found objects. Hand and machine stitchery, embroidery and beading are introduced in combination of a variety of adhesive and painting medium. Surface treatment related to structure is emphasized with using a variety of materials, both conventional and unconventional. Research of historic and contemporary textile is emphasized to personalize the ideas. Students pursue advanced conceptual concerns and a strong personal direction. Through individual and group critiques, students develop technical vocabulary and communication skills. Prerequisite: Surface and Structure II 3 cr.

### **FT312 Surface Embellishment**

This course explores traditional and non-traditional methods of surface embellishment and manipulation. Students investigate possibilities of drawing and painting by using threads and other pliable materials and creating textures with beads and found objects. Hand and machine stitchery, embroidery and beading are introduced in combination of a variety of adhesive and painting medium. Surface treatment related to structure is emphasized with using a variety of materials, both conventional and unconventional. Research of historic and contemporary textile is emphasized to personalize the ideas. Students pursue advanced conceptual concerns and a strong personal direction. Through individual and group critiques, students develop technical vocabulary and communication skills. 3 cr.

### **FT313 Textile Design**

This course is an investigation of textile design and product. Students will produce beautiful yardages of upholstery and/or apparel fabric using methods including dyeing, printing, and multi-harness loom and AVL Compu-Dobby loom weaving. The emphasis will be on complex surface patterns, woven structures and excellent craftsmanship. Computer software

such as Photoshop, Weavemaker Mi, and Weave Point are introduced as design tools to enable students to discover methods of designing woven and printed fabric. Basic sewing techniques are introduced for finishing and construction. Students produce several woven swatches through researching cloth production and markets. Dyed, printed and woven fabrics will be produced further and created as studio production of designed utilitarian work. Discussion of historic and contemporary textile design and studio production is integral to this course. 3 cr.

### **FT314 Dimensional Fiber Forms**

This course investigates the structure of three-dimensional fiber forms. The creative transformation of surface and structure may be studied by using soft and flexible materials and both traditional and alternative processes. With an introduction to feltmaking, students investigate how color and imagery converge in the structure of this non-woven surface. Exploration of blocking and molding techniques in feltmaking will allow students to work three-dimensionally. In addition to felt making, 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 in order to understand various forms and content inherent in the fibers medium. Students are encouraged to explore technical and conceptual problems and develop individual direction. Prerequisite: Surface & Structure II 3 cr.

### **FT315 Weaving: Pattern & Structure**

This course focuses on weaving as a means of fabric making and structure forming. Students will first be introduced to pattern weaving through learning the use of weaving pattern design software. Students will 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 object. The historical value of weaving and woven objects will be discussed and enhanced to create personalized ideas. Next students will explore weaving with manipulated woven structure, surface and form and unconventional materials. The included techniques may be 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 medium could offer. The lectures will provide the overall view of the use of weaving in historical, modern and contemporary fibers and help students to develop ideas and pursue individual direction. 3 cr.

### **FT316 Construction & Embroidery**

In this course students will explore the conceptual and tactile physicality of surface through building layers. The studied techniques are hand and machine sewing, piecing, appliqu and embroidery with various materials. Several stitchery methods used in diverse cultures will be investigated in relationship to their historical use and their relevance to the contemporary culture. The techniques introduced will be further examined through academic research and presentation related to contemporary quilt and embroidery. Students are encouraged to collect, salvage and mix materials relevant to their developed concepts. The discussions, reviews and slide lectures provide technical and conceptual scrutiny of the introduced context and help students as they create a body work throughout the semester. Pre-requisites: FT216 for students in fibers concentration; FDR102, FDS104 and one year in student's concentration for non-fibers concentration. 3 cr.

### **FT317 Digital Weaving**

This course introduces the Jacquard loom and its use in fine art, contemporary design, and textile production. The TC-2 Jacquard loom is computer controlled and makes the creation of complex textiles from image files possible. Using Adobe Photoshop, students develop designs, drawings, or images that are translated into a woven textile with the TC-2 electronic Jacquard loom. A significant portion of the class is dedicated to an investigation of image-making. Students have the opportunity to develop a body of work through drawing, painting, and Adobe Photoshop and translate these images into woven textiles. Through this process students investigate the possibilities of the digital image, pattern, materiality, surface, and color. Weaving is explored both technically and conceptually. Image-based presentations, lectures, readings, and research examine weaving theory and contemporary art in addition to the relationship of technology to craft. Coursework and critiques emphasize development of the idea, personal expression, and technical proficiency. Prerequisite: FT218 for students in Fibers area of study; FT114 for students in other areas. 3 cr.

### **FT318 Experimental Fashion**

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: FT219 3 cr.

### **FT511 Surface Design**

Same description as FT111. 3 cr.

### **FT512 Introduction to Weaving**

An introduction to the conceptual and technical aspects of weaving. Students will be introduced to hand weaving on a floor loom as a way to understand basic woven structures and how to utilize weaving to create color, pattern, and texture. Students will be assigned a series of samples and projects that incorporate dyeing and hand-manipulated techniques in addition to basic structures. Students are encouraged to experiment with materials and develop an individual expressive style. Demonstrations, lectures, readings, and critiques will incorporate historic and contemporary textiles to provide a basic understanding of the possibilities of weaving in a fine art and design context. Offered spring semester. 3 cr.

### **FT514 Introduction to Weaving**

Same description as FT114. 3 cr.

### **FT515 Weaving: Pattern & Structure**

This course focuses on weaving as a means of fabric making and structure forming. Students will first be introduced to pattern weaving through learning the use of weaving pattern design software. Students will 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 object. The historical value of weaving and woven objects will be discussed and enhanced to create personalized ideas. Next students will explore weaving with manipulated woven structure, surface and form and unconventional materials. The included techniques may be 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 medium could offer. The lectures will provide the overall view of the use of weaving in historical, modern and contemporary fibers and help students to develop ideas and pursue individual direction. 3 cr.

### **FT516 Dimensional Fiber Forms**

3 cr.

### **FT517 Digital Weaving**

Same description as FT317. 3 cr.

### **FT518 Experimental Fashion**

Same description as FT318. 3 cr.

### **FT528 Sculptural Fiber Forms**

Same description as FT218. 3 cr.

### **HU/SS101 Origins of Modernism**

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. 3 cr.

### **HU/SS102 Modernism in the 20th Century**

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. 3 cr.

### **HU/SS201 Origins of Modernism**

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. Prerequisite: None. 3 cr.

### **HU/SS202 Modernism in the 20th Century**

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. Prerequisite: None. 3 cr.

### **HU204 Contemporary American Humor**

As any humor writer will say, "Comedy is serious stuff." The humor genre can be a hair-pulling, nerve-fraying experience. But when it's done right, it releases in writer and reader alike an endorphin rush, truly "the best medicine". "Contemporary American Humor" not only tickles students' funny bones, but more importantly, stimulates intellectual discourse and inspires whimsy in students' art and craft. Not a class about stand-up comedy, this course examines America's most thoughtful "sit-down" humorists - an exploration of those writers who make us laugh at, and think about, our society, our leaders, ourselves. Prerequisite: Modernism in the 20th Century 3 cr.

### **HU205 Art & War: Protest & Propaganda, 1900-1945**

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/SS201 and HU/SS202. 3 cr.

### **HU207 Race & Nation: Native American & African American Literature**

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. Prerequisite: HU/SS201 and HU/SS202. 3 cr.

### **HU302 Contemporary World Literature**

Taking up where HU/SS201-202 leaves off, students explore the range and depth of narrative fiction, nonfiction prose and poetry produced since 1970. Literature has been used by every sort of underclass, minority, immigrant and rebel to raise uncomfortable questions and break boundaries. It has also been vehicle to reaffirm indigenous values in the face of global homogenization and persecution. Touching most every corner of the literary world, students examine styles ranging from minimalism to personal narrative to layered allegory to contemporary myth-making. Students also look at the historical, political and social context in which individual writers have produced their work, as well as strategies employed to evade censorship, renew language, and break new ground in closed societies. Prerequisite: 6 credits of humanities. 3 cr.

### **ID201 Surface Treatments**

Designed for students coming from various studio disciplines, this course introduces and expands students' range of techniques for addressing surfaces and supports while they explore mixed media and/or concentrate on media-specific projects. Areas covered may include: oil, acrylic and other paint applications, printing without a press, screen printing, stenciling, non-toxic Xerox transfer, acrylic medium decals, paper lamination, dry collage techniques, hot and cold wax finishes, basic encaustic techniques, constructing stable plaster, wood panel and fabric supports and preparing a variety of grounds. Additional demonstrations may include the use of patinas for metals, flame-thrown or powdercoat applications of paint, or fibers-based surface design treatments. Students will experiment with media compatibility, research archival issues and hone in on the appropriate materials for their ideas. A number of investigative samples will be generated. The course will culminate in an extended final project that integrates subject, concept and materials/techniques problem solving. Collaboration and/or installation might be included. 3 cr.

### **ID202 Attachments and Connections**

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: FD104 3 cr.

### **ID203 Text and Image**

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. 3 cr.

### **ID204 Digital Design and Fabrication for Artists**

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. Prerequisite: 12 credits foundations. 3 cr.

### **ID205 Beyond Color Theory**

This class is intended to broaden the historical, practical and conceptual knowledge of color as a key element in art making. Students explore 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 to expand the practical and conceptual capabilities of the student. Prerequisite: One year (6 semester credits) in student's studio concentration. 3 cr.

### **ID205PH Digital Imaging for Artists I**

3 cr.

### **ID207ME Resins/Moldmaking**

This course is designed as a sculptural exploration of resins, flexible moldmaking, cold casting and basic ferrous metal fabrication. The class will investigate two part resins, including rigid epoxies, flexible silicones and various types of moldmaking: plaster, latex, silicone and alginate. Students will explore 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 must complete two sculptural projects and multiple samples. 3 cr.

### **ID222PH Digital Media for Artists I**

This project-based course provides students working in any concentration with practical instruction in selected 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 individualized strategies for incorporating these new tools into their own practice. As they move forward into Photoshop, Light Room, and InDesign, students will explore basic multi-media 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 new concepts, tools, and techniques while challenging both historical and contemporary barriers between mediums. 3 cr.

### **ID311 Scotland: Field Studies in Glass**

Using the rugged Caithness region of Scotland as both backdrop and inspiration, this course explores glass kilnforming processes while encouraging students to explore the importance of place, history and memory on the creative process. During intensive studio sessions at the renowned North Lands Creative Glass Studio, students will have the opportunity to

explore glass working techniques such as fusing and casting . Lectures, readings, in-class discussions and critiques will introduce students to the history of glass, the role of space and landscape in contemporary practice, and contemporary glass concerns. Preliminary meetings and discussions in Portland will prepare students for the trip and a deeper consideration of place and landscape. Following the trip, students will converge in a classroom setting and present a research paper on their experience. 3 cr.

#### **ID401 Installation Art**

This course explores one of the most original and fertile forms of art today. 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. 3 cr.

#### **ID402 Production Design**

In this class, students 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. 3 cr.

#### **ID403 Production Design**

In this class, students 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 "product line" utilizing their individual creativity and skills. They investigate existing markets and production lines, adapting and improvising, jobbing-out and sub-contracting, fabricating, packaging and graphic identity, pricing and other related issues. Presentations by working artists and off-site visits will supplement discussion, demonstration and assignments. 3 cr.

#### **ID404 Special Topics in Interdisciplinary Studies**

Special Topics in Interdisciplinary Studies provide students a unique opportunity for working across media boundaries, with the goal of gaining experience and insight that is unavailable in regularly schedules courses. Organized around a distinctive topic, project, or visiting artist, this course is an advanced, rigorous cross-media study and exploration that may involve degree students from all areas of concentration 3 cr.

#### **ID501 Installation Art**

Same description as ID401. 3 cr.

#### **ID511 Scotland: Field Studies in Glass**

Using the rugged Caithness region of Scotland as both backdrop and inspiration, this course explores glass kilnforming processes while encouraging students to explore the importance of place, history and memory on the creative process. During intensive studio sessions at the renowned North Lands Creative Glass Studio, students will have the opportunity to explore glass working techniques such as fusing and casting . Lectures, readings, in-class discussions and critiques will introduce students to the history of glass, the role of space and landscape in contemporary practice, and contemporary glass concerns. Preliminary meetings and discussions in Portland will prepare students for the trip and a deeper consideration of place and landscape. Following the trip, students will converge in a classroom setting and present a research paper on their experience. 3 cr.

#### **IL201 Illustration I**

Introduces basics of image based communication. Students will explore image and sequential narrative concepts, editorial illustration, compositional fundamentals, and uses of media, color and style. With emphasis on picture-making procedures, from concept development to finished art, students are encouraged to build effective work habits and develop solutions through analytical and intuitive approaches to visual problem-solving. Prerequisite: 6 credits of 100-level Image and Narrative courses for students in Image and Narrative area of study; FD102 for students in other areas. 3 cr.

#### **IL202 Illustration II**

Same description as IL201. Prerequisite: 6 credits of 100-level Image and Narrative courses for students in Image and Narrative area of study; FD102 for students in other areas. 3 cr.

## **IL352 Cultural Marketplace**

### **IM203 Text and Image**

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: FD102 and FD104. 3 cr.

### **IN101/31/501 Independent Study**

#### **MAT511 Critical Studies I**

Graduate Seminar-Critical Studies I-IV, examines diverse contemporary topics, encouraging students to address historical, theoretical, and cultural positions within an intellectual and artistic arena. Investigating creative impulses and artistic motivations from various competing positions—globalization, localism, colonialism, social cultures, politics, technology, gender and material studies—provides essential contextual understanding for students to deepen their studio practice. Whether online or on campus, the Graduate Seminar relies on an open critical exchange between students, faculty, and visiting artists, promoting diverse perspectives and generating research methodologies to create an informed critical writing practice. Prerequisite: None. 3 cr.

#### **MAT512 Critical Studies II**

Same description as MAT511. Prerequisite: None. 1.5 cr.

#### **MAT521 Research: Materials**

Broadens and deepens a student's knowledge through material investigation and exploration. During regular advising sessions with OCAC Faculty, students must create a methodology to enhance their knowledge of materials relevant to their practice and graduate inquiry, addressing historical, theoretical, and cultural positions within an intellectual and artistic scope. Whether online or on campus, the course relies on an open critical exchange between students, faculty, and visiting artists, promoting diverse perspectives and generating research methodologies to create an informed material practice. Prerequisite: None. 3 cr.

#### **MAT522 Research: Process**

Prerequisite: None. 3 cr.

#### **MAT523 Research**

Prerequisite: MAT522. 3 cr.

#### **MAT524 Research**

Prerequisite: MAT522. 3 cr.

#### **MAT531 Independent Studio I**

Working closely with a mentor, students expand on their creative processes, interest, and goals seeking depth and resolve. The Lead Faculty at OCAC will guide students to invite and select appropriate mentors from within or outside of their local communities. Mentors include prominent professionals in their creative practice who can advise students in the development and articulation of their studio work throughout the semester. With the guidance of the Lead Faculty, students meet regularly online with peers, discussing creative progress and goals as a group. Online critiques with fellow graduate students and faculty creates an open platform to assess recognize generative directions of their work within the fields of contemporary art and craft practice. Variable credit 3 or 6. Prerequisite: None. 3 or 6 cr.

#### **MAT532 Independent Studio II**

Same description as MAT531. Prerequisite: None. 3 or 6 cr.

#### **MAT533 Independent Studio III**

Same description as MAT531. Prerequisite: None. 3 or 6 cr.

#### **MAT541 Intensive Studio I**

In-resident studio practice on the OCAC campus offers students an immersive creative environment with dedicated studio space and access to all studio facilities, expanding upon students' creative inquiry and engaging other graduate cohorts. Utilizing campus facilities allows for a rigorous studio experience fueling explorations of ideas and making when students continue creating in their home community. During the first two weeks of the summer semester, taken in parallel with "Integrated Practice", students focus on experimental processes, discovering new materials or methods, while

simultaneously developing and producing existing work. Students may choose to stay on campus continually developing their work for an additional two weeks. Variable credit 3 or 6. Prerequisite: None. 3 or 6 cr.

**MAT542 Intensive Studio II**

Same description as MAT541. Prerequisite: None. 3 or 6 cr.

**MAT611 Critical Studies III**

Same description as MAT511. Prerequisite: MAT512. 3 cr.

**MAT612 Critical Studies IV**

Same description as MAT511. Prerequisite: MAT512. 1.5 cr.

**MAT631 Independent Studio IV**

Same description as MAT531. Prerequisite: None. 3 or 6 cr.

**MAT632 Independent Studio V**

Same description as MAT531. Prerequisite: MAT531. 3 or 6 cr.

**MAT641 Intensive Studio III**

Same description as MAT541. Prerequisite: MAT541. 3 or 6 cr.

**MAT651 Thesis Studio I**

Variable credit 3 or 6. Prerequisite: MAT542 3 or 6 cr.

**MAT652 Thesis Studio II**

Same description as MAT651. Prerequisite: MAT641 3 or 6 cr.

**MAT653 Thesis Studio III**

Same description as MAT652. Prerequisite: MAT652 3 or 6 cr.

**MCI535 Critical Inquiry**

Facilitated by the MFA Chair, this course provides a dynamic method of framing the intellectual context for students' studio practice. The history and theory of art, craft, and design will be explored with a nuanced view of the ways in which these fields overlap and mutually influence one another. Students will also consider the contemporary cultural, professional, and economic aspects of conducting a successful art practice. Issues of professional development including research, teaching, intellectual property and grant writing will also be addressed. Units of this course will be taught by a team of experts drawn from within the OCAC faculty as well as a broad array of visiting artists, designers, academics, critics and curators. Public lectures by some of these visitors will further enhance the college-wide critical discourse surrounding craft and its multivalent articulations. This course is open to all first- and second-year MFA students. Prerequisite: MFA students. 3 cr.

**MCI536 Critical Inquiry**

Same description as MCI535. 3 cr.

**MCI635 Critical Inquiry**

Same description as MCI535. 3 cr.

**MCI636 Critical Inquiry**

Same description as MCI535. 3 cr.

**MCP545 Creative Practice**

Self-directed studio work comprises half of the student's required MFA credits, and it is expected to be an ongoing practice throughout their course of study, including the summer. Each graduate student will meet regularly with a committee to discuss and evaluate their progress. The committee consists of three members with at least one being an OCAC faculty member. Fall and spring semesters require enrollment in a minimum of six credits, and the summer session requires enrollment in a minimum of three credits. Variable credit: 3-9 cr. Prerequisite: MFA students.

**MCP546 Creative Practice**

Same description as MCP545.

**MCP547 Creative Practice**

Same description as MCP545.

**MCP548 Creative Practice**

Self-directed studio work comprises half of the student's required MFA credits, and it is expected to be an ongoing practice throughout their course of study, including the summer. Each graduate student will meet regularly with a committee to discuss and evaluate their progress. The committee consists of three members with at least one being an OCAC faculty member. Fall and spring semesters require enrollment in a minimum of six credits, and the summer session requires enrollment in a minimum of three credits. Prerequisite: MCP547 6 cr.

**MCP645 Creative Practice**

Same description as MCP545.

**MCP646 Creative Practice**

Same description as MCP545.

**ME101 Fundamentals of Metalsmithing**

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, marriage of metals and chainmaking are studied, as well as the investigation of some surface treatments including stamping, rollerprinting, etching and embossing. These skills build the framework for the creation of several pieces of jewelry and metal projects. 3 cr.

**ME102 Surface Treatments and Stonesetting**

As a continuation of techniques studied in ME101, this course focuses on a combination of surface treatments and stonesetting. Students explore further approaches to surface development such as various laminate inlay and overlay techniques, reticulation, chasing and repouss. Students are introduced to basic stonesetting by studying round, oval and square bezel settings as well as simple faceted and tube settings. In studying the relationship between stones and metal, students analyze assignments that generate ideas and personal imagery. Students gain a stronger comprehension of their fabrication skills and innovative approaches to metalsmithing. Prerequisite: Fundamentals of Metalsmithing 3 cr.

**ME109 Fundamentals of Metalsmithing**

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 studied. Other techniques examined are simple forging, sweat soldering, and chain making, as well as the investigation of some surface treatments including stamping, roll printing and embossing. Students also focus on the basics of stone setting while looking at the relationship between stones and metal. Round, oval and square cabochon stone settings are included. These skills build the framework for the creation of several pieces of jewelry and metal projects. Prerequisite: None. 3 cr.

**ME110 Surfaces & Stonesetting**

This course focuses on a combination of surface treatments and stone setting. A continuation of techniques from the previous class (ME109), students examine further surface treatments such as chasing and repouss, reticulation, laminate inlay, and other surface fusion techniques. As an introduction to stone setting, students 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 improve their fabrication skills, their personal imagery within their work, design skills and innovative approaches. Prerequisite: ME109. Prerequisite: Fundamentals of Metalsmithing 3 cr.

**ME111 Fundamentals of Metalsmithing**

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 studied. Other techniques examined are simple forging, sweat soldering, and chain making, as well as the investigation of some surface treatments including stamping, roll printing and embossing. Students also focus on the basics of stone setting while looking at the relationship between stones and metal. Round, oval and square cabochon stone settings are included. These skills build the framework for the creation of several pieces of jewelry and metal projects. Offered fall semester. 3 cr.

**ME112 Casting and Electroforming**

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: None. 3 cr.

### **ME201 Casting and Electroforming**

Two methods of creating three-dimensional forms in metal are exercised: casting and electroforming. Students investigate centrifugal, vacuum, direct methods of casting, and work with a variety of waxes, plastics, found objects and other models for the casting process. Students explore techniques such as sprueing, investing, burnout, finishing and rubber mold making. Students also explore methods to create lightweight hollow forms with the electroforming process on either a small sculpture or jewelry scale. Students gain technical skills in electroforming and examine a variety of matrices including wax, plastic, found and natural objects. In addition, students investigate 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: Surfaces & Stonesetting 3 cr.

### **ME202 Hollow Forms and Mechanisms**

With consideration to sculptural or jewelry scale, this course explores hollow forms in metal along with mechanisms for jewelry. Hollow forming techniques include anticlastic and synclastic forming, hydraulic die forming, masonite 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 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. Prerequisite: Casting and Electroforming 3 cr.

### **ME203 Color and Holloware**

Students gain an understanding in coloring techniques on metal and holloware, which compliment one another in jewelry, sculpture and functional work. This course investigates the process of raising, planishing, finishing and the additional construction techniques of copper and brass bowls and cups. Students investigate various coloration techniques such as heat patination, chemical patination, hot and cold applications of chemicals on copper, bronze and brass through samples as well as actual patination on finished pieces. Enameling is introduced with basic firing techniques using opaque and transparent enamels, cloisonné and champlevé processes. The use of over- and under-glaze pencils and paints is also covered. Prerequisite: Surfaces & Stonesetting 3 cr.

### **ME203-1 Color & Holloware**

Students gain an understanding in coloring techniques on metal and holloware, which compliment one another in jewelry, sculpture and functional work. This course investigates the process of raising, planishing, finishing and the additional construction techniques of copper and brass bowls and cups. Students investigate various coloration techniques such as heat patination, chemical patination, hot and cold applications of chemicals on copper, bronze and brass through samples as well as actual patination on finished pieces. Enameling is introduced with basic firing techniques using opaque and transparent enamels, cloisonné and champlevé processes. The use of over- and under-glaze pencils and paints is also covered. Prerequisite: Surfaces & Stonesetting 3 cr.

### **ME204 Container Forms and Mechanisms**

Diverse methods of creating container forms and moveable parts in metal are exercised through complex fabrication techniques. Students investigate die forming, hinging and clasping mechanisms, tap & die processes, and anticlastic/synclastic raising through variety of assignments and sample-based experiments. Through these techniques, students gain skills that allow for the creation of lightweight hollow forms, enclosed and moveable containers, and an array of fabrication possibilities for complex forms. Throughout the semester, students are expected to work conceptually as they combine new technologies with previously learned skills. Prerequisite: ME109. 3 cr.

### **ME211 Fabrication and Surface Exploration**

Focusing on more advanced approaches to fabrication, students work with surface treatments such as etching and photo etching, reticulation, and other surface fusion techniques. Exploration of shell forms using Masonite® die forming in combination with chasing and repoussé and tool making allow students to add concentrated detailing in the surface their work. Other processes covered include an introduction to enameling, including basic sifting and stenciling, cloisonné, champlevé and some painting methods. With the techniques presented, students advance their fabrication skills and seek

innovative approaches to their work while assignments encourage concept development and personal imagery. Prerequisite: ME203 for students in metals area of study; ME109 for students in other areas. 3 cr.

### **ME215 Fabrication and Surface Exploration**

This course focuses on a combination of surface treatments and advanced fabrication processes. With continued study in metal construction methods, students expand on processes introduced in the beginning course. Emphasis is on further examination of surface treatments involving hammer and tools, heat treatments and other diverse processes in the introduction to color on metal. Students are encouraged to explore both the jewelry and sculptural formats as they work with assignments that inspire personal imagery and conceptual ideas. Students improve their fabrication and design skills, while practicing innovative experimentation and ideation. Prerequisite: ME202 for students in fibers area of study; ME109 for students in other areas. 3 cr.

### **ME303 Color and Holloware**

Students gain an understanding in coloring techniques on metal and holloware, which compliment one another in jewelry, sculpture and functional work. This course investigates the process of raising, planishing, finishing and the additional construction techniques of copper and brass bowls and cups. Students investigate various coloration techniques such as heat patination, chemical patination, hot and cold applications of chemicals on copper, bronze and brass through samples as well as actual patination on finished pieces. Enameling is introduced with basic firing techniques using opaque and transparent enamels, cloisonné and champlevé processes. The use of over- and under-glaze pencils and paints is also covered. Prerequisite: Surfaces & Stonesetting 3 cr.

### **ME304 The Teapot**

Students design and create a functional, hand-raised sterling silver teapot. Raising and forming sterling silver, large scale silver soldering and fitting processes are incorporated into this intensive course. Additional technical methods related to holloware and raising are covered, including key and lap seam joints, the formation of spouts, bases, feet, finials and fitted lids. Students make decisions about construction methods and design; choose materials for handles; and look at historical and contemporary examples of teapots and other holloware. Prerequisite: Color and Holloware 3 cr.

### **ME311 Functional Object Metals**

An investigation of metalsmithing as functional objects, this course covers metal forming processes such as raising, forging, and other forming techniques. Students begin with raising copper into small bowl forms and advance toward more challenging raising projects. Production-work and work in multiples in both hollow forming, jewelry and other metal structures are presented. With an introduction to Rhinoceros and other related 3-D drawing programs, students become familiar with this valuable drawing tool and the potentials of the 3-D printing world. Advanced students explore the teapot form and other fabrication exploits within the role of functional objects in metal. Prerequisite: ME211 for students in metals area of study; ME109 for students in other areas. 3 cr.

### **ME312 Resins, Moldmaking & Sculptural Concerns**

A sculptural investigation of resins, mold making and metal, this course examines resin casting, armature building, the alteration and incorporation of found objects and other materials with metal. Using silicone, latex, plaster and alginate, students investigate the different mold making processes while studying alternative casting materials such as plaster, wax, concrete and a variety of rigid and flexible resins. Techniques covered include floating objects in resin, coloration, welding armatures and other basic metal structures. Beginners in metal learn the fundamentals of metal fabrication: sawing, drilling, filing, cold connections, soldering and finishing. Advanced metal students work on further complex fabrication techniques. Students consider the relationship of resins to metal while being inspired to create concept-driven work in the sculptural format. Prerequisite: None. 3 cr.

### **ME490 Metals Tutorial**

Designed for Post-baccalaureate and Artisanry Studies 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 which includes a number of individual projects based on the student's skill level, which helps direct them toward their goals. As individual problems arise, the student develops solutions in conjunction with the mentor, providing an intense learning situation for the student. 3 cr.

### **ME504 Container Forms and Mechanisms**

Same description as ME204. 3 cr.

### **ME512 Casting and Electroforming**

Same description as ME112. 3 cr.

## **MFA699 Thesis Requirements**

Successful completion of the of the thesis project, paper, exhibition/presentation, and defense. 0 cr.

## **MID501 Integrated Research: Discovery Methods**

Inquiry-based discovery and collaboration are core to the Industrial Design profession. Integrated Research/Discovery Methods explores human-centered design, research practices and opportunity-framing. Fieldwork involves user interview protocols, empathic behavior, ideation techniques, deep dives, low fidelity prototyping for iterative design, persona profiles and testing methodologies to uncover the unmet user need. Faculty and visiting practitioners articulate mixed method lenses, such as service design, ethnography, ergonomics and behavioral psychology. Coursework addresses desirability, viability and feasibility of ideas through market, business and manufacturing filters. External field work with practitioners and client-partners culminates in the design and presentation of a narrative system to visually map research data for proposed discoveries. Prerequisite: None. 3 cr.

## **MID502 Integrated Research 2: Sustainable Future**

3 cr.

## **MID511 Make Studio: Product Design**

The trans-disciplinary Make/Studio 1 introduces the College's product design studies as a "Laboratory for the Practice of Everyday Life". Project work explores intentionally speculative product designs through research, sketching, form, function, material and making. From collaborative "hack" to product design "shifts", themes include made-hybrids, legacy tools and domestic objects. Through acts of observation, deconstruction and reconstruction, new objects emerge as positive responses to the human experience. Each module results in a product outcome and incorporates a documented process with sketches, research, design logic, models and prototype. This first semester course exposes students to the College's material practices and the emotive, evocative and provocative trajectories for design through a participatory, optimistic dialogue with faculty and creative practitioners. Consideration is given to the public display and public feedback of project work. Prerequisite: None. 3 cr.

## **MID512 Make Studio: Furniture**

We live in an age where social interactions, pervasive technology and nomadic lifestyles offer new horizons for furniture design. Design plays a fundamental role in examining these emergent trends applying research in human behavior to the performance of furniture for public and private spaces. The course reinforces the graduate student's research practices and introduces furniture as a space-making opportunity for sharing, connecting, working, intimacy, privacy and shelter. Avant-garde movements are explored and discussed to understand the expressive force of furniture designed by architects, craftspeople and industrial designers in response to social, cultural and political movements. Sketching, scale models and full-size mock-ups activate idea creation. Research includes observation of flow patterns, diurnal cycles and emergent lifestyles to support the creative trajectory. Furniture platforms are evaluated based on modularity, efficiency (sustainability), materials, product engineering, mechanical connections and methods of re-assembly. Prerequisite: None. 3 cr.

## **MID513 Make Studio: Soft/Wear Product**

Soft/Wear introduces students to design for the human body. Skill-building in pattern-making, sewing, fiber arts, the Jacquard TC2 Loom, and footwear allow broad creative interpretation of products that interact with human anatomy (biomechanics + anthropometrics), personal expression (symbol, texture + color) and socio-cultural motivations (media + meaning). Workshops with visiting artists and designers deepen knowledge in product categories, such as packs, bags, apparel or footwear. Students study sustainable materials, mixed media, and production methods in crafting their ideas. Materials research and experimentation is encouraged and supported by field trips to local firms, factories, and trade shows. Prerequisite: None. 3 cr.

## **MID514 Make Studio: Ambient Design--Light**

This course addresses lighting as an ephemeral, functional and spatial object. A transcendent and transformative medium, new LED technologies offer expressive potential at the intersection of design, craft and light. Luminous vapors and diaphanous materials blur architectural edges. Light can project messages, tattoo walls, interact with user or cascade data as rain. Field trips to area lighting manufacturers add knowledge to lighting market research while assessing the opportunity space. A survey of lighting by artists and designers will convey lighting's interpretive breadth. The project will culminate in an original lighting design or series of designs in context. 3 cr.

## **MID521 Semantics + Semiotics**

Humans perceive the world through signs and meaning. Semantics+Semiotics is the Chair's critical theory seminar exploring the encoding of product with associative, primitive or cognitive characteristics. Exercises delve into human-object and human-machine interactions enlisting cognitive methods (ex. color, form), stimulus (ex. sound, vibration, light,

scent, temperature), memory, metaphor and meaning. Influential design movements reveal the socio-cultural, economic, ecological and political influences that portend changing signs and influence meaning. In a contemporary world where screen displays are vehicles for new symbols, such as emojis, @ and swipe-scroll gestures, shorthand linguistics underscore speed and universality. Through lectures with visiting professionals, reading and media, classwork surveys the behavior, symbol, icon and index challenging the creator's self-perception. Design exercises involve sketching, graphic design, iconography and 3-D design. Fieldwork documents real-world product and package performance for semantic+semiotic study. Final project is the creation of a language of physical, tactile objects with cognitive triggers (workshop in mold-making will support the trajectory). Comparative testing with users is conducted to inform refinements. Prerequisite: None. 3 cr.

### **MID522 Jump**

Jump is an intensive exploration at the intersection of business and sustainable strategies for design innovation. Students begin by exploring the principles of cradle-to-cradle (C2C) design. Applying systems thinking, they evaluate and map a product's global footprint to critically assess resource consumption. Field trips to innovative PDX upcycling, recycling and supply chain businesses deepen the understanding of the entrepreneur's sustainable practices. In subsequent modules, students pull from their own waste stream to reimagine a material's viable future and practice a behavioral change to meet one zero-waste goal. Finally, the class visits a Northwest super-green manufacturer to actively engage with business leadership. Students learn the scope of this sustainable business, then apply process mapping to build their own green business plan. Student teams address brand, market, idea creation, financial performance, IP and explore the full stages of sustainable C2C product development. Students research and deliver a business plan to 'pitch' to external professionals for critical evaluation. Prerequisite: None. 3 cr.

### **MID523 The Future of Thing-ness**

3 cr.

### **MID524 New Product Innovation**

Design innovation can occur as the result of accident, trial and error, or by a formal process that yields advancement. Design innovation can be planned for and incorporated into the normal process of product development. This is especially needed in industry where many companies rely on individual design team members for creative ideas. Design research plays a vital role in design innovation and when it is incorporated into design methodology, innovation is more likely to be found. This class focuses on formalizing and planning for the process of design innovation. It also focuses on investigating and learning theories, strategies, and methods used in the research and design process that enable people or organizations to more effectively design innovative new products. 3 cr.

### **MID531 Digital Studio 1**

The digital domain is bedrock to the Industrial Designer's practice as realized in Digital/Studio 1. From

3D printing to introductory exercises in Arduino, coursework builds digital making skills and creative exploration at the intersection of the virtual and physical worlds. Material expression and performance are open to bio-based and organic matter, smart textiles (Jacquard Loom), interactive control/product gestures, laser cutting/engraving, 3D scanning and 3D printing in synthetics or clay. Translating hand-drawn sketches into software files for machine output is required. Project work seeks to exploit the transformative qualities of materials, structures (part + assembled part), and ideas to create responsive objects that enrich the human experience. Prerequisite: None. 3 cr.

### **MID532 Digital Studio 2**

The Digital Studio offers new expressive opportunities for the design student by building skills at the intersection of materials and technology. From laser cutting to 3D printing and multimedia software to Arduino circuits, explorations address the communicative power of form, texture, image and interaction to awaken our senses and enhance our lives. Material studies may include bio-based and organic matter, smart textiles (Jacquard Loom), interactive control/product gestures, surface textures, 3D scanning and mapping software. Project work seeks to exploit the transformative qualities of materials and ideas to create responsive objects that enrich the human experience. Prerequisite: None. 3 cr.

### **MID541 Work Life Studio**

Giving voice to a personal body of work, Worklife/Studio 1 serves as the proving ground for focused, self-directed research and exploration of the Thesis topic. Through critical dialogue with visiting practitioners, mentors and faculty, the student applies reasoning, assesses contextual landscapes and cultivates areas of interest. Research is documented in the design journal, videographies and sketchbooks, as well as material methods of choice. Output of a thoughtful progression is required each week with a determined focus on the selection of a research direction. The studio culminates in a broad review of the graduate student's critical inquiry for debate with visiting practitioners, Thesis Advisor and Chair. Prerequisite: None. 3 cr.

**MID541 Work Life Studio**

Giving voice to a personal body of work, Worklife/Studio 1 serves as the proving ground for focused, self-directed research and exploration of the Thesis topic. Through critical dialogue with visiting practitioners, mentors and faculty, the student applies reasoning, assesses contextual landscapes and cultivates areas of interest. Research is documented in the design journal, videographies and sketchbooks, as well as material methods of choice. Output of a thoughtful progression is required each week with a determined focus on the selection of a research direction. The studio culminates in a broad review of the graduate student's critical inquiry for debate with visiting practitioners, Thesis Advisor and Chair. Prerequisite: None. 3 cr.

**MID542 Work Life Studio**

Prerequisite: None. 3 cr.

**MID543 Work Life Studio**

Prerequisite: None. 3 cr.

**MID544 Work Life Studio**

Prerequisite: None. 3 cr.

**MID551 Internship: Into the Real World**

Industrial Design internships and fieldwork allow students to bring their own insight, ideas, and energy to the host organization while gaining valuable professional experience, self-confidence, and a broader understanding of their chosen field. The internship experience provides a platform where students test their skills, knowledge and creative output in the context of the professional sphere. Internships are scheduled as part-time, on-site engagements that take place during the course of the semester. Job responsibilities, work hours, educational value, and measurable means of evaluation are clearly outlined and agreed to by the employer, the student, and the Chair prior to any work being completed.

While the employer's internship champion submits regular feedback/reports about the student to the Chair, the student submits a weekly journal outlining measurable learning and progress toward their goals. Prerequisite: None.

**MIP525 Integrated Practice**

Led by visiting artists and lecturers, this course is a platform for vigorous discourse on relevant contemporary topics within the context of critiquing the work and practice of each participating student. The course is focused on assisting students in understanding and articulating the substance of their work, particularly formulating a basis of evaluation of their work and the work of others. This seminar provides a structure for gaining cultural and artistic perspectives, contemplating the dynamic issues of craft and locating students' creative endeavors within a framework of current and historical issues. Augmenting these course objectives will be discussions prompted by various outside academic and professional guests, assigned readings, and off-campus trips to exhibitions. Prerequisite: MFA students. 3 cr.

**MIP526 Integrated Practice**

Same description as MIP525. 3 cr.

**MIP527 Integrated Practice**

Same description as MIP525. 3 cr.

**MIP528 Integrated Practice**

Led by visiting artists and lecturers, this course is a platform for vigorous discourse on relevant contemporary topics within the context of critiquing the work and practice of each participating student. The course is focused on assisting students in understanding and articulating the substance of their work, particularly formulating a basis of evaluation of their work and the work of others. This seminar provides a structure for gaining cultural and artistic perspectives, contemplating the dynamic issues of craft and locating students' creative endeavors within a framework of current and historical issues. Augmenting these course objectives will be discussions prompted by various outside academic and professional guests, assigned readings, and off-campus trips to exhibitions. Prerequisite: MIP527 3 cr.

**MIP625 Integrated Practice**

Same description as MIP525. 3 cr.

**MIP626 Integrated Practice**

Same description as MIP525. 3 cr.

### **MTH202 A History of Math: Beyond Babylon and Bernoulli**

In this course historical mathematical concepts are presented starting at the very beginning in 2000 BC with early Babylonians who drew isosceles triangles on wet clay plates with pine needles and ending in the early eighteenth century with Bernoulli's theorem of statistics and probability. A strong emphasis is placed on Trigonometry and Geometry including construction of and use of measuring devices. Logic and reasoning skills are honed by working on Mensa word problems. The contributions of Pythagoras, Euclid, Archimedes, and Fibonacci to our culture are also explored. No Prerequisite. 3 cr.

### **MTH203 Computation: The Business of Art**

Computation is part of everyday life and a necessary skill set 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. Prerequisite: None. 3 cr.

### **NS203 Pacific Northwest Plant Ecology**

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. Prerequisite: None. 3 cr.

### **NS204 History of Plants: Ethnobotany, Shamanism, and Culture**

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 bioassay 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. Prerequisite: None. 3 cr.

### **PB301 Post-Baccalaureate Critique Seminar**

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. Prerequisite: Post-Baccalaureate students only. 1.5 cr.

### **PB302 Post Baccalaureate Critique Seminar**

Same description as PB301. Prerequisite: Post-Baccalaureate students only. 1.5 cr.

### **PC101 Pre-College - Crafting Comics: Narrative & Technique**

This introductory course will cover the basic fundamentals of visual storytelling for the comics medium. Students will learn how to use a variety of tools to combine concept, drawing, design, and basic storytelling to tackle the various problem solving required when making comics. Focus will be on clarity, readability, and cohesiveness of design. Students will be required to keep a sketchbook to record the creative process. 1 cr.

### **PC102 Pre-College- Metals: Casting and Simple Fabrication**

Two methods of creating three-dimensional forms in metal are exercised: casting and hollow form fabrication. 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 through die forming and simple solder construction. Students may prospectively gain technical skills 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. 1 cr.

### **PC103 Pre-College - Wood, Painting, Fiber and Professional Practices**

Students will be participating in three, three to four day workshops each focusing on one discipline, wood, painting or fiber. Students will also be engaging in four critical forums that discuss their current studio practice and given articles that coincide with professional practices. The critical forum, Incubator, will culminate with the final show and an afternoon discussion with a discourse between OCAC faculty and student. Students engage in at least three studio visits with professional arts. Students may prospectively gain technical skills and examine a variety of matrices including general woodworking, basic acrylic and watercolor painting and silk screening. 1 cr.

### **PH109 Photography I**

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. Prerequisite: None. 3 cr.

### **PH110 Photography II**

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. Prerequisite: None for students in Digital Strategies area of study; FD102 for students in other areas. 3 cr.

### **PH201 Alternative Photo Processes I**

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. Prerequisite: PH203 for 300-level students in Photography area of study; PH110 for 200-level students in Photography area of study and students in other areas. 3 cr.

### **PH202 Alternative Photo Processes II**

Picking up where PH201 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. Prerequisite: PH204 for students in Photography area of study, PH110 for students in other areas. 3 cr.

### **PH203 Digital Imaging I**

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. Prerequisite: PH110 for students in Photography area of study; FD102 for students in other areas. 3 cr.

### **PH204 Digital Imaging II**

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. Prerequisite: PH110 for students in Photography area of study; FD102 for students in other areas. 3 cr.

### **PH205 Digital Imaging for Artists I**

3 cr.

### **PH301 Alternative Photo Processes I**

Same description as PH201. 3 cr.

### **PH302 Alternative Photo Processes II**

Same description as PH202. 3 cr.

### **PH303 Digital Imaging I**

Same description as PH203. 3 cr.

### **PH304 Digital Imaging II**

Same description as PH204. 3 cr.

### **PP101 Professional Skills Seminar**

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: First-year student with fewer than 30 transfer credits. 0 cr.

### **PP409 Internship**

Internship supplements the College's formal studio education and gives students an opportunity to gain work experience while getting an introduction to a specific art/design-related field or industry. May be used to meet the studio elective or general studies elective requirement. Prerequisite: Completion of one year of degree or certificate program.

### **PP495 Professional Practices I**

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. Prerequisite: Successful completion of pre-thesis review. 3 cr.

### **PP496 Professional Practices II**

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: Artists' bios and artist statements; press release writing; show announcement and postcards; health hazards and insurance; photographing artwork; digital image management; introduction to web design; and how to set up a studio, et al. Prerequisites: BFA/CP students take this course concurrently with thesis classes; non-matriculated students must have a fine arts degree or three years work experience and consent of instructor Prerequisite: PP495. 3 cr.

### **PP509 Graduate Internship**

### **PP695 Professional Practices**

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; copy stand use and slide preparation; grants; galleries; teaching and other art employment; commissions; project proposal writing; pedestals and wall hanging systems; and crating, shipping and insurance. Workshop sessions cover copyrights, contracts, consignment, dispute resolution, forms of doing business, taxes and packing and shipping. Prerequisites: BFA/CP students take this course concurrently with thesis classes; non-matriculated students must have a fine arts degree or three years work experience and consent of instructor. Additional course work for graduate level study to be agreed upon by instructor and student and submitted to the Registrar no later than the end of the add/drop period. 0 cr.

### **SP401 Installation**

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. Required text to be determined. Prerequisite: Two years (12 semester credits) in student's area of study. 3 cr.

### **SS201 The Primitive and the Other in Culture and Art**

This course examines the various means and uses of the concept of the Primitive, its persistence as a paradigm in the modern world and the role of art in that process. Utilizing translations of original texts, the course begins with some of the earliest writings from antiquity and continues to the 20th century. Prerequisite: Modernism in the 20th Century 3 cr.

### **SS202 Electronic Culture**

What complex issues are generated by our electronic "information age?" What is the impact on the individual and society, as well as the relationship between larger societal issues and the arts? This course poses questions of originality, authorship, appropriation and reproducibility; the extension of our senses, consciousness and conceptual options through dependence on electronic media and the resulting change in cognition; shifts in the relative role of artists and audience in narration due to electronic interactivity; and a modification of the traditional haptic relationship between artist, tools and materials as we apprehend and interpret the world differently through "cyber" media. Prerequisite: Modernism in the 20th Century 3 cr.

### **SS204 Nature and Culture**

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 relationship 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/SS201 and HU/SS202 or instructor consent. 3 cr.

### **SS206 The Primitive and the "Other" in Culture and Art**

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. Required text to be determined. Prerequisite: HU/SS201 and HU/SS202 or instructor consent. 3 cr.

### **SS210 Advanced Topics in the Social Sciences**

Social Sciences courses investigate the foundations of our culture and our social relationships through the prisms of history, literature, and humanities. Courses focus on the definitions of social constructs based on political, economic, and geographic contexts. Advanced topics are a combination of lecture and discussion and require research projects and presentations. Prerequisite: WR151 and WR152 3 cr.

### **ST401 Senior Seminar**

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. Prerequisite: Successful completion of pre-thesis review. 3 cr.

### **ST402 Senior Seminar II**

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. Prerequisite: ST401. 3 cr.

### **ST403 Senior Seminar II**

The second semester of Senior Seminar is devoted to drafting, critiquing, editing and rewriting the thesis paper. In addition to preparing the required public presentation of the thesis work, students focus on developing verbal and written

communication skills. Throughout the course, students evaluate ongoing thesis work through critique, explore different modes of expression as part of their studio practice, and prepare for their thesis exhibition. Prerequisites: Senior Seminar I is the prerequisite course for this class. Prerequisite: ST 401 3 cr.

#### **TH495 Thesis Studio**

Students complete thesis work under the supervision of their advisor. Prerequisite: Successful completion of pre-thesis review. 3 cr.

#### **TH498 Thesis Studio**

Students complete thesis work under the supervision of their advisor. Prerequisite: TH495. 6 cr.

#### **TH499 Thesis Studio**

6 cr.

#### **TU490BA Book Arts Tutorial**

Designed for Post-baccalaureate and Artisanry Studies 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 which includes a number of individual projects based on the student's skill level, which helps direct them toward their goals. As individual problems arise, the student develops solutions in conjunction with the mentor, providing an intense learning situation for the student. 3 cr.

#### **TU490CE Ceramics Tutorial**

Designed for Post-baccalaureate and Artisanry Studies 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 which includes a number of individual projects based on the student's skill level, which helps direct them toward their goals. As individual problems arise, the student develops solutions in conjunction with the mentor, providing an intense learning situation for the student. 3 cr.

#### **TU490CP Certificate Final Project**

Working closely their advisor/mentor, CP students will produce an independently conceived body of work for exhibition, write a paper, and give an oral presentation to the Project Review Committee. A Project advisor is chosen by the student to facilitate in guiding the student's work through to completion. 6 credits 6 cr.

#### **TU490CT Certificate Group Tutorial**

All Certificate Program students participate in the Certificate Group Tutorial. This course enables students to explore various approaches and processes in anticipation of the Certificate Program Final Project offered in spring semester. Students engage in creating a cohesive body of work through vigorous making, discussions, and critiques. Students must successfully pass the review, which is evaluated by faculty at the end of the semester. 3 cr.

#### **TU490DR Drawing & Painting Tutorial**

Designed for Post-baccalaureate and Artisanry Studies 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 which includes a number of individual projects based on the student's skill level, which helps direct them toward their goals. As individual problems arise, the student develops solutions in conjunction with the mentor, providing an intense learning situation for the student. 3 cr.

#### **TU490FT Fibers Tutorial**

Designed for Post-baccalaureate and Artisanry Studies 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 which includes a number of individual projects based on the student's skill level, which helps direct them toward their goals. As individual problems arise, the student develops solutions in conjunction with the mentor, providing an intense learning situation for the student. 3 cr.

#### **TU490ME Metals Tutorial**

Designed for Post-baccalaureate and Artisanry Studies 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 which includes a number of individual projects based on the student's skill level, which helps direct them toward their goals. As individual problems arise, the student develops solutions in conjunction with the mentor, providing an intense learning situation for the student. 3 cr.

### **TU490PH Photography Tutorial**

Designed for Post-baccalaureate and Artisanry Studies 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 which includes a number of individual projects based on the student's skill level, which helps direct them toward their goals. As individual problems arise, the student develops solutions in conjunction with the mentor, providing an intense learning situation for the student. 3 cr.

### **TU490WD Wood Tutorial**

Designed for Post-baccalaureate and Artisanry Studies 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 which includes a number of individual projects based on the student's skill level, which helps direct them toward their goals. As individual problems arise, the student develops solutions in conjunction with the mentor, providing an intense learning situation for the student. 3 cr.

### **TU491BA Book Arts Tutorial**

Designed for Post-baccalaureate and Artisanry Studies 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 which includes a number of individual projects based on the student's skill level, which helps direct them toward their goals. As individual problems arise, the student develops solutions in conjunction with the mentor, providing an intense learning situation for the student. 3 cr.

### **TU491CE Ceramics Tutorial**

Designed for Post-baccalaureate and Artisanry Studies 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 which includes a number of individual projects based on the student's skill level, which helps direct them toward their goals. As individual problems arise, the student develops solutions in conjunction with the mentor, providing an intense learning situation for the student. 3 cr.

### **TU491DR Drawing & Painting Tutorial**

Designed for Post-baccalaureate and Artisanry Studies 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 which includes a number of individual projects based on the student's skill level, which helps direct them toward their goals. As individual problems arise, the student develops solutions in conjunction with the mentor, providing an intense learning situation for the student. 3 cr.

### **TU491FT Fibers Tutorial**

Designed for Post-baccalaureate and Artisanry Studies 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 which includes a number of individual projects based on the student's skill level, which helps direct them toward their goals. As individual problems arise, the student develops solutions in conjunction with the mentor, providing an intense learning situation for the student. 3 cr.

### **TU491ME Metals Tutorial**

Designed for Post-baccalaureate and Artisanry Studies 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 which includes a number of individual projects based on the student's skill level, which helps direct them toward their goals. As individual problems arise, the student develops solutions in conjunction with the mentor, providing an intense learning situation for the student. 3 cr.

### **TU491PH Photography Tutorial**

Designed for Post-baccalaureate and Artisanry Studies 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 which includes a number of individual projects based on the student's skill level, which helps direct them toward their goals. As individual problems arise, the student develops solutions in conjunction with the mentor, providing an intense learning situation for the student. 3 cr.

### **TU491WD Wood Tutorial**

Designed for Post-baccalaureate and Artisanry Studies 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 which includes a number of individual projects based on the student's skill level, which helps direct

them toward their goals. As individual problems arise, the student develops solutions in conjunction with the mentor, providing an intense learning situation for the student. 3 cr.

#### **TU492PH Photography Tutorial**

Designed for Post-baccalaureate and Artisanry Studies 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 which includes a number of individual projects based on the student's skill level, which helps direct them toward their goals. As individual problems arise, the student develops solutions in conjunction with the mentor, providing an intense learning situation for the student. 4.5 cr.

#### **TU495 Post-Baccalaureate Tutorial**

Designed primarily for post-baccalaureate students, the opportunity is provided to work one-on-one with a faculty mentor, with the goal of gaining knowledge and insight that is unavailable in regularly scheduled courses. Together the student and faculty mentor develop a curriculum and appropriate assignments that addresses the student's skill level, goals, and academic needs, while providing a rigorous and personal learning environment for the student.

Prerequisite: Post-baccalaureate certificate students only.

#### **TU496 Post-Baccalaureate Tutorial**

Same description as TU495. Prerequisite: Post-baccalaureate certificate students only.

#### **TUCE490 Post-Bacc Tutorial Ceramics**

4.5 cr.

#### **TUCE491 Post-Bacc Tutorial Ceramics**

4.5 cr.

#### **TUPH490 Post-Bacc Tutorial Photo**

Designed for Post-baccalaureate and Artisanry Studies 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 which includes a number of individual projects based on the student's skill level, which helps direct them toward their goals. As individual problems arise, the student develops solutions in conjunction with the mentor, providing an intense learning situation for the student. 4.5 cr.

#### **TUPH491 Post-Bacc Tutorial**

Designed for Post-baccalaureate and Artisanry Studies 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 which includes a number of individual projects based on the student's skill level, which helps direct them toward their goals. As individual problems arise, the student develops solutions in conjunction with the mentor, providing an intense learning situation for the student. 4.5 cr.

#### **WD101 Introduction to Woodworking**

This course lays the foundation for the creation of furniture. Students explore proper use, tune-up and sharpening of hand tools including: bench planes, chisels, carving tools, saws, scrapers, files and rasps. In addition, students are introduced to wood technologies, layout methods for wood joinery and technical drawing methods that are appropriate to furniture making. Surface preparations for hand-applied and rubbed finishes are also included. 3 cr.

#### **WD102 Introduction to the Art of Furniture Making: Machine Tools**

Continuing to lay the foundation for the creation of furniture, this course exposes students to proper safety and use of machine tools such as the radial arm saw, table saw, planer, jointer, sander, router and router table. Technical drawing methods that are appropriate to furniture making are continued in this course. Surface preparation for hand-applied opaque and pigmented finishes is also included. Prerequisite: Introduction to the Art of Furniture Making: Handtools 3 cr.

#### **WD109 Introduction to Woodworking**

This course explores the tools, processes, and skills necessary for using wood as a building material. Students learn and practice subtractive and additive woodworking processes, creating wooden forms and basic furniture. While students focus on the proper use and maintenance of hand tools they are also introduced to basic milling processes utilizing machine tools. Additionally, students are exposed to technical drawing, wooden joinery, surface preparation and basic finishing techniques. 3 cr.

#### **WD110 Introduction to Furniture Making**

This course provides a foundation for the process and practice of creating furniture. Expanding on the previous semester, students 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 highlights. Preparations of surfaces for hand-applied, opaque, and pigmented finishes are also covered. Prerequisite: Design Foundations: Three-Dimensional 3 cr.

### **WD111 Introduction to Woodworking**

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. 3 cr.

### **WD112 Process and Practice**

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 for students in Wood area of study; FD 104 for students in other areas. 3 cr.

### **WD114 Utilitarian Objects**

Investigating wood in service of functionality, students learn and apply the processes and rationale of designing and constructing effective wooden objects. Emphasis throughout this course is placed on repetition and iteration to develop woodworking skills, including the safe use of woodworking machinery and tools. Design methodologies, computer modeling, woodworking processes, and joinery techniques are highlighted. Historical and contemporary examples of woodworking in service of design and craft are presented and discussed throughout the class. 3 cr.

### **WD201 Shape, Form and Transformation**

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 for students in Wood area of study; FD 104 for students in other areas. 3 cr.

### **WD202 Vessels and Cabinetry**

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: WD112 for students in Wood area of study; FD 104 for students in other areas. 3 cr.

### **WD203 Systems and Drawers**

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 for students in Wood area of study; FD 104 for students in other areas. 3 cr.

### **WD204 The Art of Wood Turning**

This elective course utilizes the wood lathe in the investigation of form. Designed for both beginning and intermediate students, this course addresses the fundamental skills of woodturning as well as learning the proper use and maintenance of the requisite tools. Beginning students learn how to create both spindle and face plate turnings, while intermediate students explore advanced techniques, resulting in more challenging assignments and projects. Prerequisite: Introduction to the Art of Wood Turning 3 cr.

### **WD205 Sculptural Form**

Combining intuitive approaches with advanced woodworking practices, students explore the intersection between ideas, materials and construction techniques. Creativity, innovation, and expression are encouraged, as students develop complex three-dimensional objects, while continuing to strengthen skills in planning and executing joinery as well as woodworking processes including bending, laminations, and surface treatments. Alternative materials will be introduced to deepen material exploration and conceptual development. Contemporary and historical sculpture will be introduced and discussed throughout the semester. 3 cr.

### **WD206 Responding to the Body**

Students utilize the chair as a literal, metaphorical and historical construct to examine the human body's relationship to fabricated forms. Through discussions of style, precedent, and ergonomics, students are expected to develop thoughtful and conceptual solutions to class projects. This course challenges students to seek the full, expressive potential of their concepts and designs, while demonstrating strong control of their medium, including advanced woodworking techniques. Course outcomes will include various sculptural and practical objects. 3 cr.

### **WD214 Chairs**

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 for students in Wood area of study; FD 104 for students in other areas. 3 cr.

### **WD301 Shape, Form and Transformation**

Same description as WD201. 3 cr.

### **WD302 Vessels and Cabinetry**

Same description as WD202. 3 cr.

### **WD303 Systems and Drawers**

Same description as WD203. 3 cr.

### **WD304 Chairs**

Same description as WD214. 3 cr.

### **WD305 Sculptural Form**

Same description as WD205. 3 cr.

### **WD306 Responding to the Body**

Same description as WD206. 3 cr.

### **WD503 Systems and Drawers**

Same description as WD203. 3 cr.

### **WD504 Chairs**

Same description as WD214. 3 cr.

### **WR151 The Writer's Craft I**

This course is geared toward today's working maker. 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. Topics covered in this class include expository and persuasive writing, grammar and punctuation rules, self-editing, critical reading, and conventions of college-level papers. No prerequisite. Prerequisite: None. 3 cr.

### **WR152 The Writer's Craft II**

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. Prerequisite: None. 3 cr.

**WR301 Writing for Artists I**

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. 3 cr.

**WR302 Writing for Artists II**

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. 3 cr.