

University of Montana

ScholarWorks at University of Montana

Syllabi

Course Syllabi

Fall 9-1-2007

ART 335.01: Sculpture 2 - Fabrication

Bradley Allen

University of Montana - Missoula, bradley.allen@umontana.edu

Follow this and additional works at: <https://scholarworks.umt.edu/syllabi>

Let us know how access to this document benefits you.

Recommended Citation

Allen, Bradley, "ART 335.01: Sculpture 2 - Fabrication" (2007). *Syllabi*. 10953.
<https://scholarworks.umt.edu/syllabi/10953>

This Syllabus is brought to you for free and open access by the Course Syllabi at ScholarWorks at University of Montana. It has been accepted for inclusion in Syllabi by an authorized administrator of ScholarWorks at University of Montana. For more information, please contact scholarworks@mso.umt.edu.

Sculpture 2: Fabrication 71652
ART 335 Sec. 1 3Hrs Credit Regular Fall Semester

Instructor: Brad Allen, Assistant Professor in Sculpture

Course Hours: MW 2:10-4pm

Office Hours: M, 12noon—2pm, T 12noon-2pm

Class: Art Annex 123 Office: Art Annex 126 (inside studio)

Phone: (406) 243-5704

bradley.allen@umontana.edu

Recommended Text: Welder's Handbook, Finch, Robert, HP Books, 1997, ISBN# 1-55788-264-9

Department of Art

The University of Montana

Course Outline

Sculpture Two: Special Topics in Fabrication is part of a new process/genre specific Sculpture II curriculum wherein a different area of sculptural production is explored in depth each semester. Our goal in this Fabrication course is to learn various welding, cutting, and finishing techniques on metal as it applies to both pedestal and outdoor freestanding sculpture. Another primary goal of the class is to begin the formation and identification of the individual's own personal aesthetic. In concordance with this growth is the development of the artist's professional focus in the form of statements, written responses, and cohesive portfolios. An additional secondary objective is to explore the commercial possibilities and history associated with public sculpture and the safety issues inherent with this genre. We will approach Four separate problems or topics in metal fabrication as they apply to making sculpture. In addressing two of these topics the artist is asked to find source material for their concepts in the form of written theory, history, or artist images. They then will respond to this material sculpturally through a filter of their aesthetic, paying the utmost attention to clear communication, thoughtful form, and a visual energy.

Objectives:

Sculpture 2: Fabrication

Metal Cutting

Bandsaw

Handtools

Plasma Cutter

Oxy-Acetylene Torches

Operation

Forming Metal

Cutting

Welding

Mixed Inert Gas Welders (MIG or Wire-Feed)

Settings

Preparation

Technique

Metal Smithing Basics

Using the Forge

Tapers and Upsets

Bends and Pinches

Mechanical Connections

Arc Welding (Stick)

Welding

Cutting

Tungsten Inert Gas Welder (TIG)

Welding Steel/stainless

Welding Aluminum

Finishes

Grinding and Polishing
 Paint Application
 Wax

Assignments:

Weld Bead Sheet

A 3" x 6" square mild steel sheet cut on the band saw, with edges de-burred, containing weld beads in 4" lengths and 1/2" increments. Examples of MIG welding in 2 techniques, Arc welding, and either gas welding or TIG welding should be visible.

Fabricated Box

A perfect square box of 4" welded from 16 gauge sheet with all beads ground smooth. On the polished surface of one of its sides, we will right your name in sharpie. Box will be placed in a bucket of water on the due date and will be graded after mid-term, thus, only boxes with zero gaps or pin-holes will stay afloat.

Small-Scale Sculpture

One freestanding steel or stainless steel sculpture that is less than 12" high and less than 8" x 8" in width/length. Should reflect a strong understanding of sculptural composition and color, and communicate some idea to its viewers. This piece should be designed knowing that it will be sold at the SSCS Holiday Art Sale in December. 50% of your sale will go to SSCS organization to bring visiting Ceramics and Sculpture Artists to campus and to aid those students participating in conferences or special educational events. The other 50% is yours! You set the price. This assignment is designed to give you a peek into the world of commercially viable fine art, and to highlight both the difficulty and satisfaction in connecting with a person enough where they will pay your price to enjoy your piece as there own. To make this connection an even more difficult challenge, you may not design your piece to have a physical function. That is, it can't be an artful spoon, or a decorative bowl, etc. Not to imply a divide between functional and fine art, but to challenge you further, as you will notice people's reluctance to purchase something that does "nothing" (at least physically).

Medium-Scale Sculpture

One freestanding metal sculpture larger than 3' in two dimensions. Work will be suited for outside installation, meaning all surfaces should withstand moisture, corrosion, wind, and UV light. Work must be designed with safety in mind, that is no edges or protrusions that would endanger passersby. Also, it must be very sturdy, in fact sturdy enough for an individual or group of individuals to climb on. Along with your work, you will cast a concrete base, to which your work will be bolted. Should reflect a strong understanding of sculptural design elements, facility with the processes involved, and an acknowledgment of public art history. These works will be gathered for an outdoor group exhibition here in Missoula in coordination with Visiting Artist George Ybarra, a UM Sculpture graduate now selling and promoting work of regional artists around the Northwest. The show may then travel to another university for display. As a commission for Mr. Ybarra's promotional services we will be offering him 20% of your sale price, should work be purchased. I think you will find this a reasonable commission, a more accurate number for most art markets is 35-50%. So again, just an introduction to what the "rules" of the commercial world are, and what the "rules" are for work that is going to sit in a public location.

Course Requirements and Procedure

1. Attendance is mandatory. Two unexcused absences are allowed; every absence thereafter results in the lowering of one letter grade per absence.
2. Any work not turned in at the beginning of class on the due date will not be considered for credit.
3. This class takes the form of laboratory. In effect, this room is your studio. The studio is where art is made. This is where the tools you will need are kept. Do not try to say, "I work better alone." I will not buy it, and your grade will not reflect it. I am here to help you, and can only do that if you show up.
4. The class will critique each assignment on the due date given. Attendance at critique is mandatory. Active participation in the productive dialogue posed by critique is mandatory, as you will notice your participation is graded on the grade breakdown worksheet.

- In the instance that a critique should be missed, your grade on the worksheet would be a 0/15. If you miss critique, not only are you short-changing yourself, but the collective energy of the class is also affected.
5. When we are discussing your ideas for a project it is mandatory that you have done preliminary sketches of the idea to aid in this dialogue. This will help you articulate the main characteristics of your piece and will allow me to foresee any construction problems not highlighted in a verbal discussion.
 6. During class time you will work. If you come unprepared to do so, you will be asked to leave and an absence will be recorded.
 7. Consider that you have borrowed studio space. The tools used here, are borrowed as well. Return them in the same condition, or better. Clean up your work area thoroughly before leaving.
 8. You will be required to solve problems in the form of sculptural projects throughout the course of the semester to earn your grade.
 9. For each assignment you will be given a handout that outlines the objectives and parameters. Slide lectures will be given at the beginning of most assignments.
 10. I will not give extra credit for attending gallery exhibitions on campus, however our attitude as a class will involve you each seeking out these events to further understand your own work's place in local art culture.
 11. The Department of Art led by new Chair Mary Ann Papanek Miller, has decided, in regards to teacher-to-student contact hours, to move in a direction concurrent with contemporary national standards. What this change means to you is that instead of meeting 6 hours a week for 3 hours of credit, we will be meeting 4 and it is yourself who must shoulder the responsibility for using the studio those extra 2 hours a week. This is in addition to the hours expected outside class contact work time. Attached is a sculpture studio schedule with available open shop times with qualified studio work-study workers.

Academic Misconduct and the Student Conduct Code

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at www.umt.edu/SA/VPSA/Index.cfm/page/1321.

Assessment & Grades

At the beginning of the project, you are given a problem to solve using a mixture of formal and conceptual means. Your solution to the problem will be assessed using the Grade Breakdown Worksheet attached to this document. Each project is worth 100 points. Grades will be recorded for your body of work upon finishing this course as they are balanced with your attitude, presence, and drive. In large, assessment will hinge on accomplishing skilled objectives such as those outlined in each project frame and overall good design and thoughtful ideas.

Required "studio time" outside of class time per week:

You will pick a series of blocks of time that fit your schedule in the evenings, Friday, or Saturday. These blocks will be your "weld slots", or set times when the fabrication studio is allotted to 2 persons only. No outside interruptions. If you cannot make your weld slot for a given week, you may trade with someone else in class for, or put it up for grabs on the weld slot calendar. The weld slot calendar will be located near the front door of the studio.

Sculpture shop hours

Pocket schedule to follow.

Semester Calendar to follow.

Individually scheduled welding slots will be assigned on Wed. the 29th of August.

Departmental Health and Safety Concerns:

No creatures or children will be allowed in studios during class time or open studio times.

No food or open beverage containers will be allowed in Art Department facilities when art making is in progress

Pick-up of artwork must take place prior to the scheduled exam day or the last class period. Pieces remaining after this time will be discarded. Art work also may not be left in the Art Office.

Before students use any power tools or equipment he/she must complete the safety seminar, which will be given at the beginning of the semester.

Access to specialized equipment and tools will be addressed on an individual basis.

Should anyone have special needs that require attention, please do not hesitate to inform your faculty member at the beginning of the course, or as soon as these needs arise. In addition to the safety seminar, there is a woodshop tool safety and usage summary sheet, and a general sculpture shop rules list that will accompany this syllabus.

In addition to the in-processes safety lectures, there is a Material Safety and Data Sheet folder in the kiosk between the sculpture offices. Please search through these lists of chemicals if you have any respiratory or allergic conditions.

General Sculpture Lab Safety Rules

1. Only students currently enrolled in a university art course are allowed to use the sculpture lab.
2. Any person outside of sculpture or ceramics must check in with either the sculpture professor or lab technician.
3. No visitors inside the tool areas
4. Know the location of the two first aid areas and two fire extinguishers.
5. No open toed shoes allowed in sculpture area.
6. While any work is in progress every student must wear approved safety eyewear and if appropriate, hearing protection.
7. Tools must be returned to the tool room immediately after use.
8. Condense all hoses and cords used during your session.
9. No tools leave the sculpture lab or yard, **period**.
10. All guards must remain on power tools exactly like they arrive from the factory.
11. Report any tool deficiencies or malfunctions immediately.
12. All hazardous or vaporous materials must be handled outdoors.
13. Each area is ventilated, make sure fans are on even for the smallest job.
14. Leave floors clean, tables clear, and sinks drained.
15. Should there be an injury, however small, immediately consult the sculpture professor or lab technician.
16. Never work when you are tired or if you have had a drop of alcohol.
17. Of course, there is absolutely no drinking, smoking, or eating in the building.
18. If you are injured at night during the open shop hours, first tell the work-study student that is on duty, and they will call the sculpture professor.
19. The work-study students are here at night for your safety, and they can help you work with tools safely, however, they will **not** do your project for you.
20. Take breaks to ensure overall awareness

Campus Emergency	4000
Missoula City Emergency	9-911
Campus security	6131
General Facility Emergency	4181 or 5704

Phone located by entrance on wall.

Anyone in violation of these rules can lose their lab privileges. Any questions contact Brad Allen at extension 5704.

Should we fall behind in our schedule, I reserve the right to alter any part of the course requirements and schedule, with the student's best interests in mind. Please read the syllabus carefully and if you choose, sign the contract at the end, and place it in the box by my door. On the second day of class, only those who have signed a contract and placed it in my box will be permitted to stay.

Critique

Objectives:

1. Hear your contemporaries' opinions about the sculpture, installation, or performance being presented in front of them. This will help each artist to understand how his or her piece projects to an audience, and is helpful with both formal intrigue and communication of concept.
2. Voice your own opinions of the work seen around you, helping you cultivate a vocabulary that is capable of articulating these viewpoints in an academic discourse.
3. Learn to think on the fly, making connections between art, art history, and theory.

Rules:

Mostly there are no rules in critique, save for each student's mandatory audible interaction, which is graded with the project. While there are no rules, we will always be respectful of the artists whom are offering work up for critique. Think of it like each artist is asking your opinion about their work, and you should state your opinions in a respectful way.

This is not to say that you shouldn't dislike work in critique, but instead that there is an intelligent way to voice your disapproval.

We will always be prepared to back up blanket statements like: It doesn't work, I don't like it, It is awesome, You should have _____, etc.

Remember, all dialogue generated by this activity is based on the art in front of us. A negative critique of his or her art should offend no one, because we all understand that this dialogue is about whether or not a "thing" works, and is not a personal critique of the artist who made the "thing". Furthermore, I know by now that everyone in this class is capable of making successfully functioning and interesting sculpture, so if you are not happy with the points made about your work, please take the comments into constructive consideration, and work on these areas in the next assignment.

Questions to ask:

Is the work interesting visually?

How is the craftsmanship?

Are there any distractions in the way the work was presented or constructed?

What do you think of the scale and proportion choices made?

Does the sculpture visually represent 4 weeks of labor, research, or conception?

Does that matter in this case?

How are the details?

If you saw it in a gallery downtown how long would you look at it? Why?

Sculpture2

Fall 2007

Student Contract

I, _____, have read this syllabus thoroughly. If there were any questions, I have now addressed them to Professor Brad Allen. I agree that the viewpoints and requirements stated in this document are legitimate, as I promise to adhere to them at all times. If I miss any 2 classes without notifying the instructor prior to missing, I expect my letter grade to be lowered automatically. I will show up on time, be ready to work, and have a positive attitude towards learning.

I will respond to 4 assignments with the material processes and work ethic mentioned within this document.

I understand the very rigorous safety guidelines involved with this course, as well as the very serious potential for injury should I not adhere to those guidelines.

I understand that Professor Allen is working on both web and hard-bound publications involving this sculpture studio and program. I give Professor Allen permission to photograph any part of the course, as well as my finished works. These may be reproduced at his discretion.

I will work an additional 5 hours per week outside of class time inside the studio.

Failure to do this, as I understand it, will negatively influence my overall grade.

-Student

-Date

-Professor Allen

Name: _____

Sculpture Grade Breakdown Worksheet

		Project #1	#2	#3	#4
Form	30 points				
Craftsmanship	15/15				
Design/Consistency	15/15				
Concept	30 points				
Idea	15/15				
Communication	10/10				
Thoughtfulness/Details	5/5				
Project	15 points				
Addressing the assignment	15/15				
Personal Challenge	25 points				
Critical Dialogue	15/15				
Amount Labor	10/10				

Assign point ratios, add and figure percentage.

- 90-100 = A
- 80-90 = B
- 70-80 = C
- 60-70 = D
- <60 = F

Describe/Thumbnail Sketch each project below.....