

ART 106: 3D DESIGN
Summer 2018 / Term 02
JUN - JUL 2018

School of Art, Design & Art History
College of Visual and Performing Arts
James Madison University

MON, TUE, WED, THU: 12:30-5:20p
DUKE 1021, 1023, Foundations Lab

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phone / 540.568.6407
office hours / Wednesday, 10a - 12noon, & by appointment

COURSE DESCRIPTION

Space, Forms & Materials offers an exploratory approach to form within time and space. We are in constant interaction with the tangible world as we realize conceptual framework. This core level studio integrates a diverse investigation of intuitive and deductive methods with a focus on hand-made manipulations. Students will use simple hand tools and materials, as well as be introduced to sustainable research and basic woodshop etiquette. Within the course, students will receive an orientation to JMU's woodshop including instruction in the proper and safe use of hand tools and power equipment. Students will also employ digital interfaces while investigating form and employ additive/subtractive building methods, time-based concepts, and installation when realizing intersections of mass, volume and plane.

OK, BUT WHAT IS THIS COURSE REALLY ABOUT?

This course will focus on the foundations of three-dimensions and what that might mean in the realm of visual language. We will be driven by process and building a practice of curiosity. Though there will be briefs that require completion, product is not the focus. Full engagement, curiosity, discovery and failure, yes, failure will be focal. We will look at craft and how things are made. We will build a lexicon of visual language. We will learn how to translate that visual language into spoken and written language. Most importantly, we will ask questions. When an answer makes itself known, we will ask more questions. This course is about being insatiable -- leaving no page un-turned and no question un-asked. Immediacy and convenience are our enemy. Continuance, patience and fortitude will be guiding principals.

COURSE REQUIREMENTS

- Attend all classes and complete all assignments throughout the course.
- Present work of high quality with strong personal investment.
- Maintain a dedicated notebook for the course with assignments, notes, findings, etc.

COURSE CONTENT

- An exploration of Design Fundamentals in three dimensions investigating line, form, scale, space, texture, color, mass, movement, and repetition through a variety of traditional and new media
- Students are presented with design problems that address concept, scale and proportion, representational and abstract forms
- Students learn to work with a range of media including traditional sculptural forms, new media, time based and digital tools.

COURSE OBJECTIVES

Student Performance Objectives

- Demonstrate a clear understanding of design terminology and methods of organization and functionality
- Demonstrate a basic studio practice that addresses form in space and time
- Expand upon a growing critical vocabulary that is conceptually, aesthetically and culturally aware
- Further develop a research that is culturally diverse and inclusive of historical and contemporary conversations of art and design
- Make knowledgeable and constructive aesthetic judgments about her/his own

ATTENDANCE

Attendance is mandatory. I cannot stress how important attendance is in this course. If you cannot attend class for any reason be sure to email me at least 24 hours before class. With emailed notice, you may miss class only once with no questions asked. Sickness and or other personal issues that go beyond one missed class will require a doctor's note or one-on-one conversation with the professor. All missed sessions **MUST BE MADE UP** on your own time. Be sure to designate and exchange contact information with someone in class who can fill you in on missed material.

Unexcused absences are not tolerated. The first two unexcused, missed classes will result in the lowering of one (1) letter grade **each** from your final grade. More than three unexcused, missed classes will result in an F in this course. Two (2) unexcused latenesses of 20 minutes or more and any missed assignments or materials will also count as one (1) absence, therefore effecting your final grade negatively.

Each class will start promptly at 12.30p. There is much to cover in each class. Please be sure to come to class on-time and prepared with all materials.

COURSE CULTURE

My goal in 3D DESIGN is to get each student to truly begin to see what they are looking at, to gain confidence with materials, tools and processes, and to understand how to actually render objects from idea to two-dimensions to three-dimensions (no matter how crude or undeveloped). I create a culture of encouragement and persistence in research, experimentation and mistakes in my class. Continuation and acceptance to move onto another lesson (or day) and knowing that we all build upon growing knowledge from day to day are key aspects to my methods of encouragement.

I see 3D DESIGN as a basic course founded in seeing/looking, brainstorming/ideation, material development, and the development of visual language. We work primarily work with simple materials, pushing output and extruding every last bit of possibility from them. Digital media/software and research will also be major components to this course.

Daily prompts will most often be presented in narrative form to give a different way to approach each lesson and to activate imagination when thinking about a specific lesson and object-making more broadly. Though each lesson's goals may not be explicitly laid out in the class, a trajectory of learning is carefully considered from lesson to lesson. By continuing through every prompt and homework assignment, the foundation is built upon, bringing new experiences and approaches with each day. Rather than simply outlining a single task, each lesson deals with a multitude of tasks, offering a layered way in which to begin to understand the language of drawing that builds upon the unique, personal approach each student brings with them.

ASSIGNMENTS

- Projects will typically be accompanied with a lecture, presentation or discussion and reading/viewing.
- All materials (research, sketches, photos, etc.) from each project should be kept and ready to be shown with the finished project.
- Please note that it is extremely important to identify all work and keep a running list of projects, research and object output (for your own archiving purposes).

FEEDBACK AND CRITS

Throughout the semester, students will be expected to participate in classroom critiques that will focus on discussion of the technical and conceptual elements of their work. It is crucial to participate in the intellectual assessment of your work as well as the work of your peers in order to develop and grow as an artist. This feedback will offer an opportunity to improve current and future projects within the class through the application of suggestions made by other students and the instructor.

COURSE GRADING

Each assignment will be assessed for completion, personal investment and thoroughness. Questions and conversations about each assignment will happen throughout the class and/or during critiques. Incomplete or shoddy assignments will not be accepted.

Reviews of your work will happen casually throughout the course and more formally at least twice a term. At any point, you are encouraged to engage in a dialogue with the Professor, especially if an assignment is unclear, if you are stuck in your research/task, or if you are having any issues pertaining to the completion of your coursework. This course will be guided by the professor, but your success throughout will strongly depend on your ability to self-motivate.

Studio maintenance: any student that shows a blatant disregard for the studio room, or studio center will receive an automatic "f" for the semester (see studio policy).

The Professor on record will assign all grades. A midterm one-on-one session will conclude with a midterm grade. A final one-on-one session will commence at the end of the term. Final grades in the course will be determined using the following rubric:

Sketchbook: 20%

Midterm portfolio review (all projects to date): 20%

Final portfolio review (all projects in class): 20%

Initiative & Participation: 20%

Inventiveness, Outward Thinking & Ability to Fail: 20%

A	4.0
A-	3.7
B+	3.3
B	3.0
B-	2.7
C+	2.3
C	2.0
C-	1.7
D+	1.3
D	1.0
D-	0.7
F	0.0

STUDIO ETIQUETTE

The studio is a sacred space. Adhere to the shop rules that require deliberate action, ALWAYS. Knolling is a term popularized by American contemporary artist, Tom Sachs. After working in Frank Gehry's LA fabrication shop, he began using the term "knoll", referencing the angular forms of Florence Knoll furniture, coining the phrase "Always Be Knolling." in his studio manifesto "10 Bullets". Develop the ritual of returning tools to their assigned spaces. When tools are in use, arrange work surfaces using parallel and 90 and 45-degree relationships, pairing like with like and allowing observers to see all objects at once.

A CLEAN SHOP IS A HEALTHY SHOP

In order to run an efficient shop we adhere by a strict etiquette. Cleanup should occur both prior to and after your studio work. Even if you did not make the mess you are still responsible for it getting cleaned up. Most of the shop hand tools will be ready for your use. For more specialized items please refer to the equipment check out procedures.

DOCUMENTATION

Students are required to submit a digital portfolio at the end of the semester as one single .pdf containing all final projects (and their research components) for each brief. Be sure to utilize the School's photo studio to ensure good photos are taken of your work.

You must name your portfolio in the following format.

LastFirst_3D DESIGN_SUMMER2018.pdf

MATERIALS

There will be additions to this list specific to each brief. Many materials are provided, others will be found. You will want to reserve anywhere from 50-350\$ additional for supplies and materials. This amount will depend on your choices through the course. Choices will be guided by the professor.

SKETCHBOOK (any size): for ideas and note-taking. Write thoughts on projects, what you are looking at, reading, etc., paste cut-outs from magazines, newspapers, etc., add photos, poems, materials lists, etc. A sketchbook is strongly recommended to carry with you as a companion to any art course. You must write in your notebook daily throughout this course.

CAMERA (or mobile device): for taking in-progress and final photos of your work.

DRAWING graphite pencils - 2B, HB, 2H; graphite stick
kneaded eraser & white rubber eraser
paper pad - newsprint 18 x 24 in &/or drawing paper 18 x 24 in

UTILITY masking tape / duct tape
utility knife / blades

TECH flash/thumb drive

MATERIALS SUPPLIERS

PLEASE SUPPORT YOUR LOCAL ESTABLISHMENTS WHENEVER POSSIBLE!

Larkin Arts has been given our materials list and should have everything available throughout the term.

Larkin Arts - Downtown Harrisonburg / larkinarts.com

Michael's - 277 Burgess Rd, Harrisonburg / locations.michaels.com/va/harrisonburg/3707/

Randy's Hardware Market - Agora Market, Downtown Harrisonburg / randyshardware.com

Rocking R Ace Hardware - 1030 S High St, Harrisonburg / rockingrhardware.com

COURSE SCHEDULE

- DAY 01 NOON: SYLLABUS RUN THROUGH / MATERIALS / initial presentation
LECTURE: 2D to 3D – Drawing and Thinking about Form

PM: Structures Drawn / Form and Volume
HOMEWORK / Hand-sculpted Paper Miniatures of Drawings
- DAY 02 NOON: Paper Forms – Cardboard
LECTURE / Forms: Utility and Function – Beauty and Form

PM: Paper Forms – Cardboard
HOMEWORK / Paper Forms – Cardboard / + Reading
- DAY 03 NOON: GROUP CRITS
DISCUSSIONS / VOCABULARY / SKETCHBOOK WORK

PM: DEMO: Papier-mâché
HOMEWORK: Reading/Viewing
- DAY 04 NOON: Armatures and Paper / Papier-mâché
LECTURE: Formal and playful – Form and Material
1:1 CRITS

PM: Armatures and Paper / Papier-mâché
HOMEWORK: Drawings and Paper Miniatures / + Reading
- DAY 05 NOON: GROUP CRITS
Wood – Spacial Intro

PM: Wood – Spacial Intro
LECTURE: Space
HOMEWORK: Wood miniatures / + Reading
- DAY 06 NOON: LECTURE / Wood – Objects and Interior
DEMO: Intro to woodshop

PM: Woodshop Project
HOMEWORK: spec drawings / locate wood, etc.
- DAY 07 NOON: Woodshop Project

PM: Woodshop Project
MIDTERM GROUP CRITS /
DISCUSSIONS / SKETCHBOOK WORK / SKETCHBOOKS DUE
- DAY 08 NOON: LECTURE / Wood – Space
Woodshop Project 2

PM: Woodshop Project 2
HOMEWORK: Drawings / + Reading

- DAY 09
 NOON: GROUP CRITS
 LECTURE / Human form – Vessel
 Human form – Vessels / Recycled Materials / Assemblage
 PM: Human form – Vessels / Recycled Materials / Assemblage
 HOMEWORK: 3 small assemblages / + Reading
- DAY 10
 NOON: LECTURE / Figure in Motion
 Human form – Vessels / Recycled Materials / Assemblage
 HANG ALL RESEARCH FROM LAST WEEK UP AROUND YOU / 1:1 CRITS
 PM: INDIVIDUAL OBJECT: skeletal forms – multiple vantage points
 DEMO: INK & WASH
 SMALL GROUP CRITS
- DAY 11
 NOON: LECTURE / 3D and Tech
 3D digital imaging
 PM: 3D digital imaging
 HOMEWORK: no less than 2 digital objects and 1 space
- DAY 12
 NOON: 3D digital imaging / Laser cutting
 PM: 3D digital imaging / Laser cutting
 GROUP CRITS
 HOMEWORK: Installation Reading & Viewing
- DAY 13
 NOON: LECTURE: Installation
 PM: Installation Project
 HOMEWORK: Drawing / +Reading
- DAY 14
 NOON: Installation Project
 Installation Project
 PM: Installation Project
 SKETCHBOOKS DUE
- DAY 15
 FINAL PORTFOLIO REVIEWS
 NOON: 1 on 1 Crits / Work on Final Documentation
 PM: GROUP CRITS

REQUIRED READING

You will not be required to purchase these texts. Sections of the following will be provided as reading assignments are given. Contemplate all reading in your notebook/sketchbook and be prepared to discuss the following class.

- Acconci, Vito. Public Space in a Private Time. *Critical Inquiry*, Vol. 16, No. 4 (Summer, 1990), pp. 900-918. The University of Chicago Press
- Akasegawa, Genpei. *Hyperart: Thomasson*. Trans. Matt Fargo. Kaya Press, 1987.
- Bachelard, Gaston. *The Poetics of Space*. Penguin Books, 2014.
- Baldwin, James, and Kenan Randall. *The cross of redemption: uncollected writings*. Vintage Books, 2011.
- Barad, Karen. *Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter*. *Signs*, Spring 2003
- Bernadac, Marie-Laure; Obrist, Hans-Ulrich. *Louise Bourgeois: Destruction of the Father, Reconstruction of the Father. Writings and Interviews 1923-2997*. MIT Press. 1998.
- Bishop, Claire. *Installation Art: a Critical History*. Tate, 2017.
- Denes, Agnes. *Manifesto, Mathematics in My Work & Other Essays*. *Hyperion*, Volume II, issue 1, February 2007
- Dillon, Brian, editor. *Ruins*. Whitechapel Gallery, London, UK. The MIT Press. 2011.
- Edwards, Adrienne (Author); Pendleton, Adam (Artist). *Adam Pendleton: Black Dada Reader*. Koenig Books; Reprint edition 2019.
- Johnstone, Stephen. *The Everyday*. Whitechapel, 2008.
- Judd, Donald. *Donald Judd: The Complete Writings 1959-1975*. Judd Foundation, 1975.
- Koren, Leonard. *Wabi-Sabi for Artists, Designers, Poets & Philosophers*. Imperfect Publishing, 2008.
- Lawson, Shayla. *I Think I'm Ready to See Frank Ocean*. Saturnalia Books, 2018.
- Leigh, Simone. *Essay by Sharifa Rhodes-Pitts*. Simone Leigh. Luhring Augustine, 2018.
- Lord, James, and Alberto Giacometti. *A Giacometti Portrait*. Farrar Straus Giroux, 1980.
- Moten, Fred. *In the Break the Aesthetics of the Black Radical Tradition*. University of Minnesota Press, 2003.
- Morrison, Toni, and Ta-Nehisi Coates. *The Origin of Others*. Harvard University Press, 2017.
- Rankine, Claudia. *Don't Let Me Be Lonely: An American Lyric*. Graywolf Press, 2004.
- Stein, Gertrude. *Tender buttons: objects, food, rooms*. Dover Publications, 1997.
- Stiles, Kristine (Ed); Selz, Peter (Ed). *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*. University of California Press. 1995.
- Trummer, Thomas (Editor). *Theaster Gates: Black Archive*. Kunsthau Bregenz. 2018.
- West, Anne. *Mapping the intelligence of artistic Work: An Explorative Guide to Making, Thinking, and Writing*. Moth Press. 2011

COURSE POLICIES

DRESS: Studio work attire is expected. You will likely get dirty and/or stained. Wear comfortable clothing and shoes.

EATING/DRINKING: Technically no food or drink is permitted in the studio. Being summer, please be sure you remain hydrated. Keep a water bottle with you and in our bag. Since this is a 4.5+ hour studio class, we will be taking a quick break so that you may be able to eat a snack. Plan ahead and bring snacks with you as breaks will only be 15 minutes long.

PHONE/MOBILE DEVICE POLICY: Phones & devices **MUST BE** turned off **OR** on silent during class. You may not use your phone/mobile device for any reason during class time except to take pictures. If there is an emergency, please excuse yourself and return as promptly as possible.

COMMUNICATION: Communication is of utmost importance. Email is the preferred way to communicate with the Professor. When emailed or prompted in this course, respond within 24 hours. Failure to do so may affect your final grade.

You must check your email daily, and maintain your email accounts so that they do not become full. "I didn't get the email," is not an acceptable excuse for not communicating. Please be sure to check your SPAM/JUNK for important emails that are incorrectly tagged.

OFFICE OF EQUAL OPPORTUNITY STATEMENT: My classroom is a safe zone for all. It is a space free of any form of discrimination, harassment, and other illegal or unethical behavior as such behaviors create a hostile educational and work environment and contribute negatively to the overall safety and security of our university community. Student concerns and complaints may be addressed to the Gallery Director, the Director of the School of Art, Design and Art History, or directly to James Robinson, director of the JMU Office of Equal Opportunity, at <http://www.jmu.edu/oeo/>.

Title IX addresses gender discrimination, gender identity, gender expression, sexual harassment and sexual violence, and other federal and state laws address age, color, disability, national origin, parental status, genetic information, political affiliation, race, religion, and veteran's status. As educators, we are mandated by Title IX to report any suspected sexual harassment or sexual assaults of students to our Title IX Administrator. We are dedicated to addressing these concerns with sensitivity and consideration for your privacy and wellbeing.

For more information about your rights, go to <http://knowyourix.org/title-ix/title-ix-the-basics/>

GENDER-FAIR LANGUAGE AND USE OF PRONOUNS: I always aim to use language that is gender-inclusive and non-sexist and respect how people describe, express, and experience their gender. Just as sexist language excludes women's experiences, non-gender-inclusive language excludes the experiences of individuals whose identities may not fit the gender binary, and/or who may not identify with the sex they were assigned at birth. Identities including trans, intersex, and gender queer reflect personal descriptions, expressions, and experiences. Use of gender-inclusive/non-sexist language acknowledges people of any gender (for example, first year student versus freshman, chair versus chairman, humankind versus mankind, etc.). It also affirms non-binary gender identifications, and recognizes the difference between biological sex and gender expression. Students, faculty, and staff may share their preferred pronouns and names, and these gender identities and gender expressions will be honored and respected.

RELIGIOUS ACCOMMODATIONS: All faculty are required to give reasonable and appropriate accommodations to students requesting them on grounds of religious observation. I will be inclusive and respectful of any faith-determination and will provide specific faith-based accommodations as necessary. Please notify me no later than the end of the Drop-Add period the first week of the semester of potential scheduled absences so that we may determine alternative methods/class times/assignments if necessary. Contact the Office of Equal Opportunity at <http://www.jmu.edu/oeo/> or (540) 568-6991 if you have additional questions.

STUDENTS WITH DISABILITIES: Any student who feels they may need an accommodation based on the impact of a disability should contact me privately to discuss your specific needs. Creating a culture of respect and dignity is always the goal of any course I teach. For further assistance, please contact the Office of Disability Services at (540) 568-6705, or visit them in the Student Success Center, Suite 1202, to coordinate reasonable accommodations for students with documented disabilities.

LATE ADD STATEMENT: Students are responsible for registering for classes and for verifying their class schedules on MyMadison. The course add deadlines that follow are WITH DEPARTMENTAL PERMISSION. The deadline for adding a Summer Session - First Four-Week class is Friday, May 11, 2018. The deadline for adding a Summer Session - Second Four-

Week class is Friday, June 8, 2018. The deadline for adding a Summer Session – Six-Week class is Monday, June 11, 2018. The deadline for adding a Summer Session – Eight-Week class is Wednesday, May 16, 2018. The deadline for adding a Summer Session – Ten-Week class is Friday, May 18, 2018. No student will be allowed to register for a Summer Session class after the dates listed. No exceptions will be made to these deadlines.

See Registrar office for more important dates regarding the semester: <https://www.jmu.edu/registrar/>

JMU HONOR CODE AND ACADEMIC HONESTY: Making references to the work of others strengthens your own work by granting you greater authority and by showing that you are part of a discussion located within an intellectual community. When you make references to the ideas of others, it is essential to provide proper attribution and citation. Failing to do so is considered academically dishonest, as is copying or paraphrasing someone else's work. The results of such behavior will lead to consequences ranging from failure on an assignment, to failure in the course, to dismissal from the university.

Academic dishonesty is not limited to plagiarism. Other examples of academic dishonesty include cheating on tests or homework, taking an exam or writing a paper for someone else, and selling or uploading unauthorized documents from a class. Talk with your instructor if you have questions regarding academic honesty.

The JMU Honor Code is available from the Honor Council Web site: <http://www.jmu.edu/honorcode/code.shtml>.

DUKE HALL LOCKERS: SADAH major and minor students interested in reserving a locker in Duke Hall for the semester must come to Duke 1011 and fill out a locker rental agreement form. Lockers must be cleaned out by July 31st.

BUILDING OPEN HOURS:

Duke Hall	Monday – Thursday, 7:30am-5:30pm
	Friday, 7:30am-12:15pm
	Saturday – Sunday, Closed
MHAC & Studio Center	- Swipe access only

JAC SWIPE ACCESS TO FACILITIES: Some of the SADAH's facilities are accessed by your JAC card. You must be enrolled in a class that meets in the building in order to have access to the building/room. JAC access hours are Monday - Friday, 7am-6am for: Duke Hall, Studio Center and MHAC.

INCLEMENT WEATHER: James Madison University is primarily a self-contained campus with a large number of residential students requiring a variety of support services, regardless of inclement weather conditions or emergency situations. For the safety and well-being of its students and employees, the university may close or limit its services based on inclement weather or other emergencies. Refer to the following sources for information on closings or delays:

- JMU Weather Line: (540) 433-5300
- JMU radio station 1610AM
- JMU's home page / <http://www.jmu.edu/>
- Area radio and television stations
- JMU Office of Public Safety, announcements on Emergency Notification System

When the university is closed due to inclement weather or other emergencies, all classes are cancelled. Policies regarding class cancellations are specified in the syllabus for each course.

Makeup Days for Classes:

When it is necessary to cancel classes due to weather or other emergencies, faculty have several options for making up the missed instructional time.

- Hold class at the regularly scheduled time on the official university make-up day, normally the Saturday immediately following the missed class.
- Hold class at a time acceptable to all class members other than the regularly scheduled time or the official make-up day. Time and location will be arranged by the academic unit.
- Accommodate the missed instructional time within remaining class meeting time.
- Hold class through electronic means.

For additional information, refer to <http://www.jmu.edu/JMUpolicy/1309.shtml>.

Student Acknowledgement of SADAH Security and Safety Regulations: Revised Spring 2017

I, _____, acknowledge my responsibility to conform to these policies and procedures.

- If you are the last person to leave any room in SADAH, turn off the lights and make sure the door locks behind you in locked studio areas.
- If you are working late at night, safety escorts are available to any student on campus, free of charge. Escorts are Campus Police Cadets, carefully screened and trained student employees. Cadets are on duty 7pm-2am Sunday-Wednesday, 9pm-2am Thursday, and 9pm-3am Friday and Saturday. Police officers will provide any escorts outside of those time periods. Call the **Safety Escort Number at (540) 568-6913 or on campus at 8-6913.**
- Immediately report violations or suspicious activity to faculty or staff. If you are working after hours, call campus police immediately if you should observe any violations or suspicious activities. **Emergency: (540) 568-6911**

I understand, by initialing next to each line, that I will receive a citation and may lose my privilege to work in the SADAH shops, labs, and studios for violating any of the following:

- _____ 1. Never use any of the tools and equipment in SADAH shops, studios, labs, and classrooms without authorized training. If you are not sure about a process or equipment do not use it or do anything before asking faculty or staff.
- _____ 2. Never block open exterior doors and leave them unattended.
- _____ 3. Never let anyone into any of the SADAH buildings after hours. Authorized staff and students already have access, and student groups must be led by an authorized staff or student.
- _____ 4. Never let anyone into locked studios, labs, or classrooms. Only students with approved access can enter the locked areas.
- _____ 5. Never work alone. For your safety, you may bring one non-class member with you during evening hours, but they are NOT authorized to use SADAH equipment or tools, and may not cause any distractions.
- _____ 6. Never remove tools or equipment from any of the studios, labs, or shops without written prior approval from the faculty or coordinator.
- _____ 7. Never remove or stand on furniture in any SADAH buildings, Including: Studio Center, ArtWorks, MHAC, Duke Hall Gallery Court and Duke Hall Mezzanine.
- _____ 8. Never make any structural changes to the buildings, including floors, ceilings, walls, doors, windows, & the roof.
- _____ 9. Never use aerosols or spray adhesives in classrooms, halls, stairwells, or outside the building. Spray paint and aerosols can ONLY be used in SADAH spray booths after approval and training from faculty or staff.
- _____ 10. Never bring pets, bikes, alcohol, or illegal drugs, into any of the SADAH buildings.
- _____ 11. Never use tobacco products in the buildings. All SADAH buildings are tobacco-free.
- _____ 12. Never store or handle any chemicals and flammables improperly. Flammables must be stored in a flammables cabinet with faculty or staff approval. Students must label personal items with their **name, student ID#, class, date and provide a Safety Data Sheet (SDS).**
- _____ 13. Never bring food or drink into carpeted classrooms or labs.
- _____ 14. **Always** adhere to all studio, lab, and workshop safety protocols and schedules as required by faculty and staff.
- _____ 15. **Always** use appropriate bins for trash and recycling for all materials.

Signature: _____ ID #: _____ Date: _____