

# BFA HANDBOOK



2013-14

Department of Art, University of Oregon

## contents

dates	2
requirements	3
terminal project	5
courses	7
recommendations	10
resources	12
suppliers	16

# Calendar

## Important Dates

### Fall

M	September 30	Fall Classes begin
M	September 30	Welcome Back! Party for faculty, staff & students (4:30-5:30 pm/LA Courtyard)
F	October 4	Environmental Health and Safety Training (required), 10:00am-12:00pm, MR2
T	October 8	6:00 p.m. New Graduate Presentations, 6:00 pm, Lawrence 115 7:00 p.m. 2 <sup>nd</sup> Year Grad Exhibition opening, LVK Gallery
R	November 7	Grad students' 3rd yr presentations; 3:00-5:00 pm, TBA
W	November 13	Grad Reviews
M	November 18	Registration for winter term begins
RF	November 28-29	THANKSGIVING HOLIDAY (UO closed)
M-F	December 2-6	Review week
M-F	December 9-13	Final Exams
M	Dec. 16-Jan. 3	WINTER BREAK

### Winter

M	January 6	Winter Classes begin
M	January 20	MARTIN LUTHER KING DAY – holiday, no classes
F	Feb. 24	Registration for spring term begins
R	Feb. 27	Grad Reviews/Recruitment
M-F	March 10-14	Review week
M-F	March 17-21	Final Exams
M	March 24	Grades Due at noon
M-F	March 24-28	SPRING BREAK

### Spring

M	March 31	2014 Spring Classes begin
	April 4-6	HOPES Conference
F	May 2	MFA 2014 Show Opening (show runs through end of May)
M	May 26	MEMORIAL DAY - holiday, no classes, UO closed
M-F	June 2-6	Review week BFA Terminal Project Reports due to Advisor
M-F	June 9-13	Final Exams
M	June 16	Commencement (on Monday)
M-F	June 16-20	Zero Week
T	June 17	Grades due at noon
M	June 23	Summer Session classes begin

# BFA Program Requirements

The bachelor of fine arts degree is a professional baccalaureate degree, which requires an additional fifth year of studio-intensive, independent work. The BFA program builds on the understanding and abilities gained over the previous four years in the BA or BS curriculum.

Through medium-specific seminars, independent studies, interdisciplinary critique colloquia, history of art and architecture courses, and art theory seminars, BFA students synthesize an individual approach to making and thinking. Students work intensively in their studios to develop an independent body of work culminating in the BFA terminal project exhibition in the spring term. Critical insights from faculty members help students to develop mature personal work responsive to the issues defining the field today.

## Requirements

Students must complete the five-year program with a total of 108 credits in art (a total of 220 university credits), including satisfaction of the requirements listed and general-university requirements for the BA or BS degree.

In addition to the requirements listed for the BA/BS degree, students must complete:

- 3 courses Art History (1 academic year) *one contemporary ARH required*
- ART 410 Undergraduate Theory and Criticism – highly recommended will count toward your Art History requirements (Winter only)
- 1 course ARTP490 Issues and Practices (3 credits, offered Fall only)
- 2 course ART 412 BFA Critique Colloquium (3 credits, offered winter and spring terms)
- 6 credits 409 BFA Terminal Creative Project\* (taken across terms)
- Upper-division studio credits selected from advanced methodologies studios, seminars or independent studies.....15

## Suggested Schedule

### Fall Term

- **ARTP 490 Issues and Practices in Painting**
- **1 art history course**
- **ARTP 406 Special Problems OR electives** to bring your total credits up to full time

### Winter Term

- **ART 412 BFA Critique Colloquium** (required course)
- **ART 410 Theory and Criticism**
- **ARTP 409 Terminal Project Credits** and/or **ARTP 406 Special Problems OR electives** to bring your total credits up to full time

### Spring Term

- **ART 412 BFA Critique Colloquium** (required course)
- **1 art history course**
- **ARTP 409 Terminal Project Credits** and/or **ARTP 406 Special Problems OR electives** to bring your total credits up to full time

*\*You can take your 6 required **Terminal Project Credits** over the course of the year or all at once. Usually students take 3 terminal project credits winter term and 3 spring term. They are essentially the same as ARTP 406 **Special Problems**. Both are handled as independent studies, and you can take them with faculty members across the department.*

# Additional Requirements

## General Requirements and Policies

### ELECTIVES

**Methodology courses** are advanced studio courses, like Laura's fall term *Advanced Drawing* class, or Colin's *Event Arts and Art Events* course, that have a strong conceptual component and are usually reserved for BFA/MFA students.

**Theory seminars**, like Jenny Lin's *Theory and Criticism* class, or Dan Powell's *Dismantling Cartesianism* seminar, are non-studio courses that focus on contemporary theoretical issues in art.

**Seminar Vis Artist Lecture:** 1 cr is available fall and winter terms for attending and responding to the Visiting Artist lectures, see the term's schedule.

### Professional Practice Workshops: TBA

**ART 404 Internship:** Internships can be an important capstone experience for our very best students. For their internships, students may act as a studio assistant for a faculty member or other nationally recognized artist, work as a volunteer at a prominent regional art center, or propose another internship experience that would significantly enhance the student's understanding of the inner workings of professional art practice. It is important that the internship be approached as a two-way commitment: worthwhile for the internship supervisor, since they would be committing their time to mentoring and training the student, and worthwhile for the student, assuring that they would receive a range of valuable skills and insights in exchange for their help. If you are interested in an internship, please approach the person or organization in question to see if an internship is possible. You will then need to approach a faculty member (the same one you are doing the internship with, if you are going to be a studio assistant to a faculty member) about supervising your internship. They will discuss internship requirements with you and fill out the appropriate paperwork. Please note that total internship credits towards the art major are capped at 6. Often a commitment of more than a term is expected in order to ensure the kind of mutually beneficial relationship described above. You may want to spread your internship credits out over the year, taking 2 internship credits/term.

*Note: You may take courses other than those outlined above, but remember that your focus this year should be on establishing an intensive studio practice. Taking more than two classes per term with substantial course requirements can undermine your studio focus. Terminal Project and Special Problems credits are offered in support of your independent studio work.*

# Additional Requirements

## Terminal Creative Project

### TERMINAL PROJECT GUIDELINES

As part of the University of Oregon BFA Program, **each BFA student is required to enroll in Terminal Creative Project Credits**. These credits are taken in support of the Terminal Project Exhibition (Required), and the Terminal Project Report (Requirements vary by area).

The BFA Degree signifies a high level of professional competency in the visual arts, and the executed body of work should represent a level of achievement through active engagement in the following areas:

- Conceptual development
- Rigorous studio practice
- Interpretation and communication of ideas into a visual language
- Facility with chosen materials and media
- Critical engagement within the field of art and beyond

#### Terminal Paper

The terminal project paper is a written articulation of the creative work undertaken during the BFA year and should evidence a direct relationship with the studio practice. **The report is also expected to demonstrate the student's familiarity with contemporary art practice and his or her competence in providing original and critical reflections on current practice.** Requirements for the report may vary by area. Please work with your main Spring term Terminal Project Credits advisor to determine what is required in your area. Below are the standards adopted by many areas:

Written alongside the development of a body of work, the terminal paper prepares the student for professional situations such as MFA interviews and applications, grant and exhibition proposals and many related goals. It documents the critical approach to the work and relays the historical and contemporary contexts to the reader. The particular methodologies undertaken should acknowledge, in depth, an understanding of the field and address several of the following:

- Aesthetic/Non-aesthetic parameters in the work
- Evolution of work during the program where relevant to the terminal project inquiry
- Relationship between content/medium/process/
- Art historical precedents and/or
- social, historical and cultural context
- Location of inquiry in a contemporary art dialogue
- Audience

It is the candidate's responsibility to ensure that the terminal paper is written in accordance with the correct use of the English language as it pertains to grammar, punctuation and spelling. Each draft needs to be cohesive and proofread prior to submission to committee members. The full extent of the research developed in conjunction with the creative work should be evident in the written report including proper citations and a comprehensive bibliography.

# Additional Requirements

## Terminal Creative Project

### Terminal Project Paper Preparation

#### Title Page

List of faculty worked with and signatures of faculty

#### Table of Contents

**Acknowledgements** – optional

**Content** [word count: 2500-3500]

Possible Framework:

- \* Overview of the issues that will be addressed
- \* Introduce and analyze the historical and contemporary framework that elucidates your studio practice and production
- \* Overview of your intentions and experiences that drive the inquiry/practice.
- \* Demonstrate your understanding and awareness of critical issues in the field then analyze the relevance to your creative practice.
- \* Discuss the relationship formed between the conceptual methodologies and visual articulation through addressing the process, form, appearance and production of the final project.
- \* Present the creative work using illustrations

#### Conclusion

**Artist Statement** [word count: 400-500]

#### References

Citations

Bibliography [not annotated] MLA /Chicago style

#### Images

10-20 jpg images on disk as well as color images that correspond to the work discussed.

Image list

#### Documentation

1. 10-20 Professional quality images of work should be included in the final packet on CD/DVD.
  - Please use the following guideline for formatting:
    - Images: JPG (300 dpi – no less than 6" x 8")
    - Last name\_first name01.jpg
    - Video: Quick time (Authored DVD mpeg format)
    - Standard Definition 720 x480
    - High Definition: 720p
    - 1080i or most recent convention
2. Corresponding Image list (pdf) with title, dimension, date and media

#### University Resources:

Teaching and Learning Center: writing center <http://tlc.uoregon.edu/learningservices/studyskills/essays.html#citations>

AAA Output Room: printing <http://aaa.uoregon.edu/output/>

Facilities Support Services: camera checkout <http://aaa.uoregon.edu/info/services/facilities>

Workshops on Fine Art Documentation and Installation Strategies: (evening/weekend 1 credit)

# Electives and Other Course Offerings 2013-14

## UNDERGRAD ART HISTORY OFFERINGS

Fall

ARH 410: Global Currents in Contemporary Art and the Venice Biennale – Mondloch

Winter

ARH 399: Art, Film, and Architecture in Urban China – Lin

Spring

ARH 354: Art Since 1945 (Mondloch)

ARH 399: Contemporary Korean Art & Architecture (Oh)

## ART DEPARTMENT BFA OFFERINGS

Fall

Issues and Practices - Powell, Wojick, Ghosh, Bengtson

Winter

BFA Crit Colloquium

Professional Practices - Warpinski

Dismantling Cartesianism – Powell

A&AA Heads' Interdisciplinary Course (TBA)

Spring

BFA Crit Col (tentative)

Experimental Video - MacDonald

# Academic Enrichment Opportunities

## Visiting Artists

Artists representing some of the most innovative and influential work being done today lecture on their work and ideas at the University of Oregon. These public lectures provide a unique opportunity to hear directly from artists about their process and influences. The Department brings in about a dozen artists and critics each year from across the nation to lecture and meet with students in small groups or individual studio visits. The two annual endowed lectures, the George & Matilde Fowler lecture and the Davis Family Lecture, bring in particularly high profile artists and critics who challenge our assumptions about art and have broad relevance across media. Most visiting artist lectures are scheduled on Thursday evenings and special events with the grads typically occur the following Friday.

## The Artist's Experience [winter term]

An undergraduate course geared towards the research and studio practice of our faculty. This class is a great opportunity to identify mentors with whom you wish to work with by dropping in to the scheduled lectures. Faculty presentations alternate yearly.

## International Travel Opportunities

Lisio, Spring Break in New York City

## Exhibition Opportunities

### Campus

LaVerne Kraus Gallery (application deadline November 1 for Winter/Spring term shows, March 1 for Fall term show; 1 week shows) Allison Hyde is the gallery director. Her email is [ahyde@uoregon.edu](mailto:ahyde@uoregon.edu)

Wilkinson House (reserve with Heidi Howes in Art Office)

Washburn Gallery, Ceramics building (reserve with Professor Sana Krusoe in Ceramics)

AAA "Public Space" (applications available from Amber Goodman at AAA Services)

Digital Signage, Lawrence Lobby

Core Project Annex Lawrence 188



# Grades

## Departmental Grading Policy

### Grade Rationale

Criteria considered:

Quality and amount of work	Engagement with course expectations and concepts	Participation	Progress and self-challenge	Typical Grade Distributions
----------------------------	--	---------------	-----------------------------	-----------------------------

A+ = Truly exceptional work, unusually sophisticated level of engagement with course concepts, insightful participation in class discussions, extraordinary growth. Highest distinction, typically very few if any students receive this grade.

A = Distinctive work, complete success in synthesis of thinking and making, thoughtful and perceptive contributions to discussions, significant personal progress. Typically no more than a quarter of the students in a class receive this grade, more in upper-division classes.

B = Successful and well-executed work, competency with all course materials, concepts, and objectives, frequent and thoughtful participation, evidence of progress. Typically this is the most common grade.

C = Competent work with most assignments and class work completed, satisfactory grasp of material, participates in discussions most times, made some growth. Typically this grade indicates weak performance in at least one area of expectation.

D = Subpar work with significant lack of completion and/or low attendance, course concepts poorly understood, minimal participation, minimal to no growth. Typically this grade indicates significant problems in more than one area of performance.

F = Problematic on all fronts, indicating either no real grasp of the material, significant lack of effort and/or growth, or unacceptably negative forms of engagement with the course materials and the classroom community. Typically very few students receive this grade.

NOTE: In upper-division courses, expectations include attention to the critical discourse surrounding the work or issue at hand, with the expectation that the work be clearly placed in a critical dialogue with outside sources.

# Letters of Recommendation Protocol

Letters of recommendation are a critical element in your application for graduate school (BFAs) or teaching positions (MFAs). Your goal is to not only get a recommendation, but to get a GOOD one. Asking for a last-minute recommendation in the wrong way can result in a "no" or a less-than-stellar letter. Here are a few tips for making sure you get the strongest letter possible.

Recognize that writing letters of recommendation is time consuming and requests often come in bunches, or at inopportune moments such as at the end of the term and during breaks. Faculty may be swamped with meetings and other work at the end of the term, traveling, or preparing work for their own deadlines during these times. You will get a better letter if it is not rushed. Faculty preferences around letter writing vary. Always ask whether the faculty member is willing to write you a letter, and what their timeframe and preferred procedure for receiving supporting information and forms is.

Steps:

- Do not wait until the last minute! You should give at least three weeks notice for a letter.
- Email or ask in person. Be aware that many professors prefer not to write letters until you are ready to use them. This is because they can write you a better letter if they know what it is for, and also because they may have had bad experiences with writing letters that are never used. Prepare for this request and get all your information ready and organized, so they understand the context of your request. If it's been awhile since you have seen them, it's helpful to provide some information to jog their memory and to update them on what you've been up to.
- Do not ever list someone as a reference without first asking them!
- Many letters are now submitted electronically so you can track the status of your applications directly online. In cases where you cannot, you should ask your recommender how it is best to keep in touch about the status of your letter. Most professors will not mind a friendly email reminder.

### What to Include in your Request:

Once a faculty member has agreed to write you a letter, follow up with a written request that includes the following information:

1. What specific information is to be discussed (e.g. relationship to the faculty member, classes, exhibitions, GTFs, any other information you wish them to share relevant to your performance)
2. To whom the information is to be released (list of schools or positions, including the specific program and degree or position you are applying for and addresses)
3. The purpose for which the information is to be released (graduate school applications, job application, scholarship application, etc.)

### You should also provide:

- Deadlines
- Whether submission is electronic or via hardcopy
- If electronic - include email address or weblink
- If hard copy – include the forms and a stamped and addressed envelope
- Short blurb on the programs or job to which you are applying, if applicable
- A copy of your artist's statement (this will help your recommender write a much stronger letter of support since they can tailor their language to reflect your interests)
- Short list of relevant information useful to highlight in the letter – this includes relevant classes you've taken, teaching, awards, exhibitions, etc. that would be good to highlight.

# Letters of Recommendation Protocol

## Other Issues to Consider

- Letters of recommendation are confidential, so you shouldn't ask to see a copy.
- Likewise, most letters of recommendation forms give you the option of waiving your right to see your letters. If you do not waive your right you will be able to obtain copies of your letters. This means your recommender might not be as candid in your evaluation, and thus, it won't be considered as strong of a letter on the receiving end. Many professors will not write a non-confidential letter because they feel that this practice erodes the effectiveness of letters in the future.

## Some more Helpful Information:

<http://www.wikihow.com/Ask-Your-Proffessor-for-a-Letter-of-Recommendation-Via-Email>

<http://gradschool.about.com/od/askingforletters/a/askletter.htm>

# Art Department Contact Information

**Laura Vandenburg, Department Head** [lkvanden@uoregon.edu](mailto:lkvanden@uoregon.edu)

**Carla Bengtson, Grad Director** [bengtson@uoregon.edu](mailto:bengtson@uoregon.edu)

## ART OFFICE

**Laurel Dunn**

Front Office Assistant  
Undergraduate & Graduate  
Info Requests  
[ldunn@uoregon.edu](mailto:ldunn@uoregon.edu)  
(541) 346-3610

**Heidi Howes**

Department Program Assistant  
[hhowes@uoregon.edu](mailto:hhowes@uoregon.edu)  
(541) 346-3618

**Beth Roy**

Assistant to the Department Head  
[beth@uoregon.edu](mailto:beth@uoregon.edu)

## FACULTY

Carla Bengtson	<a href="mailto:bengtson@uoregon.edu">bengtson@uoregon.edu</a>
Tannaz Farsi	<a href="mailto:tfarsi@uoregon.edu">tfarsi@uoregon.edu</a>
Brian Gillis	<a href="mailto:bgillis@uoregon.edu">bgillis@uoregon.edu</a>
Ron Graff	<a href="mailto:rgraff@uoregon.edu">rgraff@uoregon.edu</a>
Craig Hickman	<a href="mailto:chickman@uoregon.edu">chickman@uoregon.edu</a>
Surabhi Ghosh	<a href="mailto:surabhi@uoregon.edu">surabhi@uoregon.edu</a>
Colin Ives	<a href="mailto:ives@uoregon.edu">ives@uoregon.edu</a>
Anya Kivarkis	<a href="mailto:anya@uoregon.edu">anya@uoregon.edu</a>
Jenny Lin	<a href="mailto:Jennylin@uoregon.edu">Jennylin@uoregon.edu</a>
Sylvan Lionni	<a href="mailto:slionni@uoregon.edu">slionni@uoregon.edu</a>
Charlene Liu	<a href="mailto:charlene@uoregon.edu">charlene@uoregon.edu</a>
Euan MacDonald	<a href="mailto:euanm@uoregon.edu">euanm@uoregon.edu</a>
Christopher Michlig	<a href="mailto:cmichlig@uoregon.edu">cmichlig@uoregon.edu</a>
Donald Morgan	<a href="mailto:dmorgan@uoregon.edu">dmorgan@uoregon.edu</a>
John Park	<a href="mailto:park@uoregon.edu">park@uoregon.edu</a>
Dan Powell	<a href="mailto:dpowell@uoregon.edu">dpowell@uoregon.edu</a>
Jack Ryan	<a href="mailto:jryan@uoregon.edu">jryan@uoregon.edu</a>
Michael Salter	<a href="mailto:salter@uoregon.edu">salter@uoregon.edu</a>
Rick Silva	<a href="mailto:silva2@uoregon.edu">silva2@uoregon.edu</a>
Ying Tan	<a href="mailto:tanying@uoregon.edu">tanying@uoregon.edu</a>
Kartz Ucci	<a href="mailto:ucci@uoregon.edu">ucci@uoregon.edu</a>
Laura Vandenburg	<a href="mailto:lkvanden@uoregon.edu">lkvanden@uoregon.edu</a>
Terri Warpinski	<a href="mailto:tlw@uoregon.edu">tlw@uoregon.edu</a>
Amanda Wojick	<a href="mailto:awojick@uoregon.edu">awojick@uoregon.edu</a>

## ADDITIONAL FACULTY

<http://art.uoregon.edu/faculty/tenured-faculty>

# Art Department

## Academic and Technical Resources

### GENERAL

Art Grad Info <http://art-uo.uoregon.edu/academics/grad>

Grad Forms <http://art.uoregon.edu/academics/grad/forms>

### FABRICATION AND TECHNOLOGY RESOURCES

Art and Technology Support: <http://art-tech.uoregon.edu/>

Art Technology Support provides primary support for the specialized technology needs of the Art Department's faculty and students, beyond the scope of standard uses of technology and basic computing technology services.

Grad students have access to many specialized tools and equipment across the Department. Some of the services include:

- **Vinyl Cutting** (MR1, rm114 – see posted hours, or contact Jeremy Smith <[smithj@uoregon.edu](mailto:smithj@uoregon.edu)>)
- **Large Format and other Digital Inkjet Printers** (MR1, rm114 – see posted hours, or contact Jeremy Smith <[smithj@uoregon.edu](mailto:smithj@uoregon.edu)>)(also digital output room, 2<sup>nd</sup> floor Lawrence Hall, see <http://aaa.uoregon.edu/output/>)
- **3-D Printer** (Northsite, contact Brian Gillis <[bgillis@uoregon.edu](mailto:bgillis@uoregon.edu)>)
- **CNC Digital Router** (contact Jeremy Smith <[smithj@uoregon.edu](mailto:smithj@uoregon.edu)>)
- **Laser paper Cutter** (Lawrence Hall - Tom Coates, <http://aaa.uoregon.edu/studioshop/access>, <http://aaa.uoregon.edu/studioshop/lasers>)
- **Design Computing Labs** (Lawrence Hall – see posted hours)
- **Woodshops** (Sculpture Building, Northsite - contact Michael Stephen <[stephen4@uoregon.edu](mailto:stephen4@uoregon.edu)>)  
(Lawrence Hall – Tom Coates, <http://aaa.uoregon.edu/studioshop/access>)
- **Equipment Checkout** (tools, laptops, cameras, digital projectors – contact Amber Goodman, Facilities Services, Lawrence Hall, <http://aaa.uoregon.edu/info/services/facilities>)

### TECHNICIANS

Jayme Allen, Ceramics Studio Tech  
[jallen7@uoregon.edu](mailto:jallen7@uoregon.edu)  
Office: Northsite 125 B  
(541) 346-6237

Mika Boyd, Printmaking and Fibers Studio Tech  
[mikab@uoregon.edu](mailto:mikab@uoregon.edu)  
Office: Lawrence 156  
(541) 346-1716

Jerry Lacey, Northsite Tech  
Office: 108 Wilkinson House  
(541) 346-1573

Jeremy Smith, Department of Art Computer Tech  
[smithj@uoregon.edu](mailto:smithj@uoregon.edu)  
Office: 129 Millrace II  
(541) 346-3305

Michael Stephens, Sculpture Studio Tech  
[stephen4@uoregon.edu](mailto:stephen4@uoregon.edu)  
Office: Northsite 125 A  
(541) 346-4352

# Art Department

## Guide to the Miscellaneous

### Email Accounts

*NOTE: All students must use the UO email address.*

To set up your email account:

Go to DuckWeb, choose “Personal” and “View UO Computer Accounts info”. You will be directed to the site to activate your account.

### Keys and Access Codes

MFA students are assigned individual building entry codes that are good for the year. Please see Heidi for access codes. If you need a key to your studio, bring the “Request for Keys” form to your curricular area advisor for approval and drop off at Facilities & Support Services. There is a key deposit and you will be reimbursed upon graduation.

### Health/Safety

Respirators and respirator fittings are provided through the Department of Health and safety. Please make sure that you are working in a safe manner with hazardous materials. Use designated areas for toxic materials and make sure you are in a ventilated workspace.

### Alcoholic beverages

The only way to serve alcoholic beverages at an opening or other event is to apply through housing for a permit and have it catered. In all other situations, including reviews, off-campus classes, or field trips, alcoholic beverages are not allowed.

### Parking/Buses

If you need a parking permit, go to <http://safetyweb.uoregon.edu/parking> for information on how to purchase.

Your UO ID card is your free LTD bus pass that covers from Cottage Grove (south) to Junction City (north), from Veneta (west) to McKenzie Bridge (east) and all points in between.

### Repairs

Jerry Lacey works at the northsite and will be able to help you with small repairs and a great number of solutions to equipment needs. To request assistance, email <[aaahelp@uoregon.edu](mailto:aaahelp@uoregon.edu)>. For large projects having to do with repair and maintenance (e.g. broken windows, stopped up plumbing, stolen equipment, etc.) call the Art office (6-3610) and we will pass them on to the appropriate place.

# School of Architecture and Allied Arts (A&AA)

## Contacts and Resources

### GENERAL

AAA Library	<a href="http://libweb.uoregon.edu/aaa/">http://libweb.uoregon.edu/aaa/</a>
AAA Studio Shop	<a href="http://aaa.uoregon.edu/studioshop/">http://aaa.uoregon.edu/studioshop/</a>
Computer Labs	<a href="http://aaa.uoregon.edu/computing/labs">http://aaa.uoregon.edu/computing/labs</a>
AAA Output Room	<a href="http://aaa.uoregon.edu/computing/output/">http://aaa.uoregon.edu/computing/output/</a>

### AAA FACILITIES SUPPORT SERVICES

Facilities [aaahelp@uoregon.edu](mailto:aaahelp@uoregon.edu)

Michael Smith (Building Manager) 346-2055

Jerry Lacey (North Site Manger) 346-1573

Amber Goodman (printing, equipment check out) 346-2099

#### Audio/Visual Classroom Instructions:

Classroom instructions for the Audio/Visual equipment can be found at: <<http://aaa.uoregon.edu/info/services/facilities>>

#### ID Card Access Request:

After hours access to the Lawrence can be requested by completing the form located at <<http://aaa.uoregon.edu/info/services/facilities>> or picking up a form at 124 Lawrence Hall. All forms will be sent to Public Safety for processing.

#### Lost and Found:

Check with AAA Facilities Support Svc for items lost in and around Lawrence Hall. All items that are not picked up in a reasonable amount of time go to the EMU Lost and Found, located in the basement level at the Break Pool Hall.

#### Equipment Checkout:

A computerized bar coding system is used to check out items to individuals who are entered into the computer database. When a person wishes to check out a piece of equipment, their name and contact information is placed in the computer database. You MUST bring your identification with you each time you check out an item. The checkout time is limited to 24 hours, excluding weekends. Digital projectors and laptops are for Faculty, Staff, and Authorized GTF during class and must be kept onsite

### FISCAL SERVICES

Purchase Orders 346-2056

# General Suppliers

## Art Supplies, Paper, Framing

**The Duck Store**, <http://uoduckstore.com>, (University of Oregon bhhttp://[www.americanframe.com](http://www.americanframe.com)ookstore on 13<sup>th</sup> by campus. They have a selection of art supplies on the basement floor. This is where most undergrads purchase their supplies. They can create art supply kits for your classes)

**Oregon Art Supply**, <http://www.oregonartsupply.com>, 1020 Pearl Street, Eugene, Oregon 97401, Phone 1-866-683-2787 or local 541-683-2787 (local art supply store, they offer student discounts)

**Dick Blick**, <http://www.dickblick.com>, **Jerry's Artarama**, <http://www.jerrysartarama.com>, (online art supply stores with deep discounts. You can order supplies for your class via the fiscal services office.)

**New York Central Art Supply**, <http://www.nycentralartsupply.com/> (great source for an extensive paper selection - and art supplies - you can't find at big box online retailers or smaller art stores. Large scale, rolls, asian, speciality...Terrible website. Helps to be familiar with their inventory, or request a catalog.)

**Nova Color**, Culver City and online <http://novacolorpaint.com>, (Good, very inexpensive acrylic paint)

**Art Primo**, <http://artprimo.com/catalog/index.php>, (Spray paint, markers etc....)

**Hiromi Paper**, (great source for japanese paper, speciality and digital papers) <http://store.hiromipaper.com/> or in Bergamot Art Center, Santa Monica

**Lucius Hudson**, <http://www.luciusHUDSON.com/>, **Simon Liu**, <http://www.simonliuinc.com/>, Stretchers (expensive but if you don't like to make your own stretchers or panels, or want someone else to stretch your work...)

**Vista Framing**, <http://www.vistraframing.com/>, (Good professional framers, and also quick turn around on cutting mats)

**Framers Inventory**, <http://www.framersinventory.com/contact.html>, (wholesale framer located in Portland. See their website for purchasing policy.)

**Frame Tek**, <http://www.frametek.com/html/articles/FSvsES.html>, (Framing materials, no stock frames), Eugene based.

**M&M Distributors**, (<http://www.mmdistributors.com>, Framing, glass, equipment, packing supplies)

**American Frame**, <http://www.americanframe.com>, (Frame stock, tools)



# General Suppliers

## Fibers related

### **Eugene Textile Center (yarn, dyes, spinning/weaving tools, classes)**

1510 Jacobs Drive, Eugene, OR 97402

(541) 688-1565

### **Econo Sales (upholstery supplies)**

330 Main Street, Springfield, OR 97477

(541) 746-5003

### **Dharma Trading Co. (fiber supplies)**

<http://www.dharmatrading.com>

### **Superior Threads (sewing supplies)**

<http://www.superiorthreads.com>

## Hardware, Tools, Building Materials, and Fabrication

### **Jerry's (home improvement)**

<http://www.betterheadforjerrys.com>, 2600 Oregon 99 Eugene,

(541) 689-1911, **AND** 2525 Olympic St. Springfield, OR

(541) 736-7000 (like Home Depot but often a better selection)

**Home Depot**, <http://www.homedepot.com>, 808 Seneca Road Eugene, (541) 434-9025

AND 1045 Green Acres Road Eugene, (541) 344-1312

**Coyote steel**, <http://www.coyotesteel.com>, (new and scrap metal) Highway 99, Eugene, OR

**Cross Cuts Hardwood**, <http://crosscuthardwoods.com>, (broad range of fine wood, they give a U of O discount), Eugene

**Tree Products Hardwoods**, <http://www.treeproductshardwood.com>, Springfield, OR

**Multicraft Plastics** <http://www.multicraftplastics.com>, 4697 Isabelle S, t | Eugene, 1-800-525-0479 (plastic, acrylic, polycarbonate, vinyl, custom fabrication and scraps)

**Mid Valley Metals**, <http://www.midvalleymetals.com/cut-ship>, (Metal Fabrication), Springfield

**FM Sheet Metal**, <http://www.fmsheetmetal.com>, (Metal Fabrication), Springfield OR

**Eugene Fastener & Supply Co**, <http://www.eugenefast.com>, (tools and fasteners), Eugene, OR

**McMaster**, <http://www.mcmaster.com/> (huge selection tools, fittings, fasteners...)

# General Suppliers

## Photo, Archival Storage

**Archival Methods**, <http://www.archivalmethods.com>, (Archival storage and presentation supplies)

**Print File**, <http://www.printfile.com>, (Archival photo storage, and presentation supplies)

**Crescent**, <http://www.crescentartists.com>, (Archival mat/foam boards)

**Up Dig**, <http://www.updig.org>, (Digital image archiving and preparation standards)

**http://www.bacc.org/**, <http://www.bacc.org>, (Balboa arts conservation center for material culture)

**Pro Photo**, <http://www.prophotosupply.com>, (large brick and mortar photography supply store in Portland)

**B&H Photo**, <http://www.bhphotovideo.com>, (online source for all photo, video, and audio equipment)

**Inkjet Art**, <http://www.inkjetart.com>, online supplier for digital printing needs)

## Recycle, Re-use Materials

**Bring Recycling**, <http://www.bringrecycling.org>, (huge inventory of everything from used building materials to random stuff, large windows for glass palettes)

4446 Franklin Boulevard, Eugene, (541) 746-3023

**MECCA - Materials Exchange Center for Community Arts**, <http://www.materials-exchange.org>, (recycled craft supplies and all kinds of odd ball materials)

449 Willamette Street, Eugene, OR 97401 (541) 302-1810

**Habitat for Humanity Re-store**, <http://www.habitat.org/restores/default.aspx>, (great for hardware and building materials) Oak Patch Road, Eugene.

# General Suppliers

## Misc.

**Smooth On**, <http://www.smooth-on.com>, (casting supplies)

**Lynda**, <http://www.lynda.com/member.aspx>, (tutorials on digital software programs like Photoshop)

**Grainger**, <http://www.grainger.com>, (Industrial Supply: supplies, equipment, tools)

**Shape Ways**, <http://www.shapeways.com>, (3-D printing)

**SDP/SI**, <http://www.sdp-si.com>, (mechanical components, precision gears, pulleys, couplings, bearings..)

**OR Surplus Property**, <http://cms.oregon.gov/DAS/EAM/SURPLS/pages/index.aspx>, (state and federal surplus property)

**Access Casters**, <http://www.accesscasters.com/> (casters)

**Georgie's**, <http://www.georgies.com/>, (ceramics supplies)

**Yes Lab**, <http://www.yeslab.org/>, (The Yes Lab is devoted to helping progressive organizations and individuals carry out media-getting creative actions around well-considered goals.)

**Prism**, <http://prism.asu.edu/>, (resource and reference for 3-D printing)

**Hacking For Artists**, <http://hackingforartists.com/>, (digital processing and programming)

**Freight Quote**, [www.freightquote.com](http://www.freightquote.com), (shipping quotes)