

Spring 2017 Required Materials

Patricia Schappler - DRA 202A & B - Figure Drawing II

- Artis mixed media pad small pad (Item #13828-1058)
- 1 Canson Mi Teints muted 19 x 25 pack (Item #10722 -1050)
- 2 Lenox 100 Drawing paper 26" x 40" (Item #10426-1026)
- 4 Stonehenge paper white 30 x 44 (Item #10423-4862)
- 2 Legion Stonehenge paper, pale blue 22 x 30 (Item #10423-4862)
- 2 Stonehenge paper, 22 x 30, black (Item #10423-2002)
- 1 Derwent Tint Charcoal/12 tin set (Item #22079-1012)
- 1 Design nu pastel assortment ser of 24 (Item #20034-2419)
- 1 Willow charcoal/black jumbo (Item #20002-2009)
- 1 Grumbacher workable fixative (Item #724-3011)
- 4 Stonehenge white paper 120 lb, 30 x 44 (Item #2110423-1026)
- Tape
- Jumbo clips
- Assorted eraser
- Hardware brush
- Warm and cool tube of acrylic

Extra single nupastels: white, sanguine, Prussian blue, naples yellow, sky blue and fern green optional.

- Conte pastel pencil/sky Blue (Item #20517-5071)
- Conte pastel pencil/red earth (Item #20517-8491)
- Conte pastel pencil/bistre (Item #20517 - 8251)
- Quart gesso (100691-1027)

Optional: Pack of oil sticks (craypas for budget necessities is ok, blender)

Erin Sweeney- Intro to Book Arts - PRT209-A

Supplies:

- Bone Folder
- Mechanical Pencil
- Scissors
- X-acto knife and blades
- Ruler, preferably 18"

-
- Cut Mat (optional)

*You will be responsible for purchasing paper but it is not necessary for the first day of class.

Erin Sweeney- Letterpress - PRT 306A

Supplies:

- Mechanical Pencil
- Sketchbook or notebook for notes
- Vinyl Gloves
- Apron
- Line Gauge

Brett Parenteau - FND116 A - Skills Lab: Printmaking

Materials:

- 1 Roll of masking tape
- 1 Roll of clear packing tape, Not postal shipping tape
- 2 sheets Stonehenge white paper 22"x30"
- 1 set of synthetic brushes1 Graftex clear acetate sheet 24"x40"

Jason Bagatta - FND119 A, B & C - Skills Lab: Form (Portraiture)

Paper:

- Newsprint pad 18x24 or larger
- Sketchbook (portable)
- Strathmore White Drawing Paper 18x24
- *Sheets of toned drawing paper may be needed. (Mi Tientes (Canson brand) assorted warm & cool tones is preferable and can be split between students to save on cost.)

Tools:

- Vine Charcoal (1 package - med. or soft)

-
- Compressed Charcoal (set of 2 - Black & White)
 - Willow Charcoal (large sticks)
 - Black & White Conte crayons/pencils
 - Sanguine Conte crayon/pencil
 - Graphite Stick
 - Kneaded Eraser (get 2)
 - Rag

*All other drawing materials from other classes (tools & surfaces) can be used.

*This Lab will be receptive to a wide range of media.

Kathy Binns - JWL 111B - Small Metal Design I; JWL113 A & B - Small Metal Design II

All materials except silver are included.

John Klossner - ILL399B - Special Topic: The Inspired Sketchbook

Paper:

- Bound, 9x12 (min.) sketchbook, min. 100 pages
- 11x17 (min.) newsprint pad for figure drawing
- scrap paper for use in collages

Variety of drawing tools including:

B&W:

- 2B - 8B pencils
- Charcoal pencil
- Sharpie markers
- A variety of pointed and rounded brushes, between size 2 and 10
- India ink
- Ballpoint pens
- Micron pens (or whatever B&W pens you use)

Color:

- Water-based paints
- Color markers

-
- Crayons or pastels

Other:

- Collage tools - knives and / or scissors, glue

Eileen Greene - PTG303-A - Waterbased Media & PTG399-C - Advanced Waterbased Media

Watercolor paint: tube colors are best

Purchase watercolor paint made with "good quality" pigment. Suggestions: (*high quality*): Winsor Newton, Daniel Smith, Golden QoR Modern watercolors, Holbein and (*consistent value for the money*): MaimeriBlu, Da Vinci, Utrecht, Rembrandt, and Van Gogh- (great price for the rich color quality) *Avoid WN Cotman, Sakura & Nige which have poor quality.*

You will need a ('jewel-like") warm and cool version of each primary color.

Watercolor pigment suggestions are listed below. Colors vary slightly in title, chromaticity and performance from brand to brand, and there are many names beyond those listed.

- 2 Reds: 1 Warm red: (an orange-like red) such as a cadmium red light or cad red medium, vermillion, winsor red, naphthol red or pyrrol red, permanent red light, etc.
 - 1 Cool red: (a red that leans slightly toward a magenta) such as permanent rose, or quinacridone rose, opera rose, alizarin crimson, or rose madder, etc.
- 2 Yellows: 1 Warm yellow (a yellow that leans slightly toward orange) such as gamboge or new gamboge, or winsor yellow, or cad yellow medium, azo yellow deep, or indian yellow
 - 1 Cool Yellow (a yellow that leans slightly toward green) such as azo yellow lt. or lemon yellow, or hansa yellow light, or cadmium yellow light or pale, or aureolin yellow
- 2 Blues: 1 Warm Blue: (a blue that leans slightly toward a magenta) such as ultramarine blue or ultramarine blue deep, winsor blue (red shade), or prussian blue (can depend on brand.), etc.
 - 1 Cool Blue: (a blue that leans toward a blue-green) such as cereulean blue, turquoise blue, manganese blue hue, or pthalo blue
- 2 "Earth Colors"
 - Raw Sienna or Yellow Ochre
 - and Terra Rosa (or *Indian Red*, or *similar earthy red*)
- 1 White: Chinese white watercolor or white gouache (opaque water-based pigment)

Watercolor paper:

-
- Individual sheet (s)* or a block/ pad of "good quality" 140 lb. Cold Press watercolor paper: (such as Arches, Fabriano Artistico, Bockingford, Lanaquarelle, Saunders Waterford, or Canson Moulin du Roy, etc,)
 - There are also good student grades: Such as Canson Monteval or Fluid (both in 140 lb cold press watercolor pads)
 - *Options later:* *Yupo synthetic paper, 90 lb. or higher Hot Press or 200-300 lb. Rough Press watercolor sheet(s).

**You may purchase & divide a full or very large individual sheet of watercolor paper:*

¼ sheet (11" x 15"), half sheet (15" x 22"), full sheet (22" x 30") imperial size, large sheets (29" x 41") double elephant, antiquarian (31" x 53"), emperor (40" x 60")

- Most class work should be done on "good" 140 lb. cold press watercolor paper- no smaller than 11" x 15" and as your skill grows, you should attempt the half sheet (15 x 22) and full sheet (22 x 30). Paper is expensive, but most "good" watercolor paper can be used on both sides. You may use the reverse side of any homework assignment or class work after the midterm grade has been assigned- for watercolors that will be done in the second half of the semester.
- I recommend purchasing a "good quality" watercolor paper* because it is a more satisfying experience all the way, your colors will be more vibrant and you will have more time to work on the paper (glazing, lifting color) before drying--you really do get the rewarding results that you pay for.
- *Avoid Strathmore watercolor paper-which absorbs color pigments & dries too quickly.*
- A watercolor block is more expensive, but look for sales for a more reasonable price. These transport well & keep watercolor paper flat as you paint.
 - Arches Cold Press 140lb Watercolor Block is excellent, size 12 " x 16", or larger

Types of Watercolor Papers:

1. Required: Cold Press watercolor paper, in 140 lb weight is the most versatile for a variety of painting methods and works beautifully for those of you who are "new" or well versed in watercolors--nice tooth, receptive to color washes & lifting color, and durable too.
2. Rough Press watercolor paper, in 200 lb and beyond, is a heavyweight paper with a slightly textured surface and is suitable for those who love to use a lot of water and work the surface of their paintings with their imagery--the paper stays wet for longer periods and is great for painting sustained -wet into wet passages, applying vigorous brushwork, scraping and layering.

3. Hot Press watercolor paper, in 90-300 lb. has a very smooth surface. Watercolor washes tend to dry quickly and leave lovely crisp edges—you need to be more decisive here, there is less time to move the paint and “mingle” hues in puddles. Hot Press paper is better suited for using less fluid in paint passages & drybrush for it tends to have a more delicate surface.

Painting Supplies:

1. Mandatory: A Support Board (or Watercolor Paper Block) for keeping watercolor paper flat and attached while painting. For support boards (when using individual sheets) - there are many choices: a drawing board with clips approx. 23 ½" x 26" works well. You may also use a lightweight wooden board, plexiglass, masonite or MDF board, heavy foamcore or heavy cardboard backing (ie larger canvas pad backing).

2. Palette: Bring a white and fairly wide palette surface to make ample room for mixing several color mixtures and combinations at one time. There are several options:
- A white melamine or china plate with slightly curved edges to hold water and tube paint works GREAT. (*Target, or second hand stores for a low convenient price*)
 - A porcelain butcher tray, size 11" x 15"
 - A large plastic watercolor palette* with 12 or more pigment slots & generous mixing space/wells. There should be enough room to mix several colors & create larger puddles for painting washes.

* *Avoid the very small round palettes with indented circles that have little space for mixing paint.*

3. “Quality” Watercolor Brushes:

- ¾" or 1" Flat brush for laying washes
- Round watercolor brushes: choose size # 8 or #10, and # 12
- A good brush will carry color well, and maintain its shape (point) when shaken while wet.
- Most expensive watercolor brushes are Kolinsky sables, Red sable
- Some suggestions: da Vinci Cosmotop-Spin, Robert Simmons Sapphire watercolor brushes...

4. Metal Trowel Palette Knife

5. Sponge(s): natural, sea wool

6. Masking tape, or large clips or tacks for holding paper flat while working is important.

7. Sketchbook

8. Kneaded eraser, light drawing pencil (mechanical pencil works well) - no darker than 2B

9. Exacto knife

10. Viewfinder (handmade or purchased)

11. Terry cloth towel (hand towel size) along with a zip-lock bag for carrying it, extra paper towels.

12. A large container for water (glass or plastic)

Optional: Watercolor Blending Medium

Additional Supplies for Getting Textures: When we study ways to make texture, you can bring these in, but they are not necessary at the beginning. I will supply several of these

Soft Tissues

Kosher or Sea Salt

Masking Fluid

Rubbing Alcohol

Plastic Wrap

Synthetic fan Brush

Mist Spray Bottle

Toothbrush

Ryan O'Rourke - ILL 113 A & B - Environments in Illustrations

Materials:

- Use whatever materials you may have already purchased for Intro to Illustration
- 5 sheets of Crescent or Bainbridge-Nielsen cold-press, single thick, illustration board, 20x30"
- Bottle of Speedball waterproof ink
- Dip pen with selection of nibs
- 1-2 sheets of 150-300 lb hot press watercolor paper
- Prismacolor colored pencil set- box of 24 (optional)
- Pencil sharpener
- Watercolors, yellow ochre, burnt sienna, umber, permanent red, ultramarine blue, yellow
- Watercolor brushes for ink wash or wc (1, 4, 7, 12 all rounds)
- Mixing tray
- Acrylics, liquitex ivory black, titanium white, raw umber, yellow oxide, burnt sienna, cad yellow, cad red, pthalo blue or cobalt blue, any other colors you choose
- Wax paper or mixing palette
- Gesso
- Acrylic brushes (rounds- 00, 2, 4, 6) (flats- 6, 8, 10)
- 1 roll of masking tape
- Xacto knife and blades
- 1 large pad of tracing paper, 14 x 17", canson is best
- 1 roll of graphite transfer paper, share with other students if possible

Ryan O'Rourke - 204A Digital Illustration I & Digital Illustration II 315 A & B

- Drawing Tablet (We recommend a Wacom tablet, but some students already have one that they prefer).

Karen Mayeu - DES101 Principles of Design I

- 1/2" three ring binder with 5 dividers
- Super black matte board (or comparable), 20" x 15", at least 3 sheets
- Non skid or cork back metal ruler at least 18" long
- Pencils / Eraser
- Tracing Paper, 9" x 12"
- Color pencils (Red, Yellow, Green, Cyan, Magenta, Black)
- Black Sharpie markers (large & small tip)
- E-acto Knife
- Cutting mat, at least 11" x 14" (optional)
- White artists tape
- Rubber cement, Double Tack or StudioTac sheets (whichever method your most comfortable with)
- Flash/thumb Drive
- High quality digital printer paper (roll or sheets) at least 13" x 19", matte, luster, or satin finish

Karen Mayeu - DES110 Investigating Typography

- Bold, fine and superfine black pens or markers of your choice (Micron, Sharpie, etc.)
- Pencils / eraser
- 11 x 14' tracing or vellum pad
- White artist tape
- Non skid or cork back metal ruler at least 18" long
- Flash/thumb Drive
- High quality digital printer paper (roll or sheets) at least 13" x 19", matte, luster, or satin finish
- Sketchbook

Karen Mayeu - ES201 Print & Press

- Vinyl Gloves
- Apron (Denim or artist level not kitchen or ink will soak though)

-
- Sketchbook
 - Pencils / eraser
 - White artist tape
 - Non skid or cork back metal ruler at least 18" long
 - Paper costs: expect to spend variable amount on various papers/ material of your selection through out the course; should not exceed \$25-50.
 - Fairgate Printer's Ruler (calibrated along both edges in picas, points (6 and 12), and inches (down to 1/16ths))

Karen Mayeu - DES205 Photography for Designers

- Non skid or cork back metal ruler at least 18" long
- Pencils / Eraser
- Tracing Paper, 9" x 12"
- Color pencils (Red, Yellow, Green, Cyan, Magenta, Black)
- Black Sharpie markers (large & small tip)
- E-acto Knife
- Cutting mat, at least 11" x 14" (optional)
- White artists tape
- Rubber cement, Double Tack or StudioTac sheets (whichever method your most comfortable with)
- Flash/thumb Drive
- High quality digital printer paper (roll or sheets) at least 13" x 19", matte, luster, or satin finish

Karen Mayeu - DES302 Marketing Advertising

- Sketchbook
- High quality digital printer paper (roll or sheets) at least 13" x 19", matte, luster, or satin finish
- Other materials: Selected presentation method (plan on about \$25)

Patricia Gibbs - Painting 101-A

(*recommended brands and suggestions)

- Oil Pigments:
 - Brands: *Gamblin Artist's Oil Colors, Graham, Winsor & Newton (artist grade), Daniel Smith, Rembrandt, Grumbacher, etc.

-
- Required pigments: ARTIST GRADE PAINT (*do not* purchase student grade paints or 'kits')
 - Titanium white (150ml)
 - Ultramarine Blue (150ml)
 - Raw Umber (150ml)
 - Cadmium yellow light or medium (37ml)
 - Cadmium Red Medium (37ml)
 - Alizarin Crimson (37ml)

Additional pigments recommended: You will want these but they are not required.

- Dioxazine Purple (37ml)
- Indian Yellow (37ml)
- Cadmium green light (37ml)
- Cadmium orange (37ml)

Brushes:

Note about brushes: Brushes are one of those items that you just don't know what you want until you use them. For the first two weeks I will have an assortment of brushes for you to try. If you have brushes please bring them! It is best to have a couple of brushes to start, but I don't want anyone to spend money on supplies they will not use! I will recommend brands the first day of class, but you can't go wrong with Simply Simmons (synthetic for oil)...inexpensive and good all-around brushes. *I prefer Trekell Golden Taklon 10"handle synthetic brushes: <http://www.trekell.com>

Bristle brushes: a variety of sizes, types, shapes - Flat, Round, Filbert

Bristle brushes: small (size: 2-4), medium (size: 6-10), large (size:15-20)

Synthetic: small (size: 2-4), medium (size: 6-10), large (size:15-20)

Mediums: (small bottle)

Cold Pressed Linseed oil or Walnut oil

Brush Cleaner: (small bottle)

*Gamsol or other odorless mineral spirits

Painting Supports:

Note about supports: This, again, is a very personal choice. I prefer wood panels but many students like pre-stretched canvas (less expensive) and canvas boards least expensive) . A variety is best so you can decide what surface you prefer.

We will be painting at least 5 medium sized paintings:

You will need: minimum 11 x 14 and up to 24 x 36 (you will decide as we move through the semester)

Types:

Wood painting panels (ex: Ampersand gesso panel)

Canvas boards (good for homework/inexpensive)

Stretched Canvas (quality and price will vary)

Canvas paper pad: minimum size 11 x 14 (*required)

Other: **required*

- Sketchbook - minimum 11 x 14 and drawing materials (pencils, markers, erasers)
- Disposable palette paper (*Grey matters of Canson)
- Paper towels – Blue shop towels (can find at Lowes/Walmart) or Viva (cheaper)

- *mixing knife - Blick palette knife by RGM (or similar)
- Covered palette - Masterson Palette Seal (recommended) easy to transport wet
- Paints (saves \$\$ on paints!!) - buy palette paper that fits in the box
- Brush Cleaner - Stainless Steel with locking lid (recommended)/we have glass baby food jars to use in class.

Marcus Greene - DRA201A

Figure Drawing 1

Materials Required:

- Sketchbook of gray or brown toned paper, minimum 9x12"
- 18 x 24 drawing paper pad, 80 lb. Strathmore is recommended
- 4-6 sheets, "good" paper, 22x30", 100% rag, Arches Cover. Rives BFK, Lenox, Stonehenge, or Bristol, it would be good to have one 30x40" for the final
- 4 sheets of colored pastel type paper, i.e. canson (felt) grey is recommended
- pencils: woodless graphite , a selection (2B, 4B. 6B) and charcoal pencils,a selection (2B, 4B. 6B)
- vine charcoal: various, primarily soft, and 3-4 jumbo sticks
- compressed charcoal, (Charkole) 3 or more sticks
- a couple assorted erasers: white staedler or pink pearl, gray kneaded, eraser pencils
- white and sanguine Conte' pencils or sticks
- clips (to secure drawing to board) or masking tape
- workable fixative (recommend Blair brand)
- portfolio: approx. 30 x 40" homemade with foam core,

Suggested Materials: Color implements: pastels or pastel pencils (carbothello etc.), a set of reasonable size is strongly recommended; ultimately, in final weeks, you will be invited to experiment with mixed media- ink, litho crayons, oil pastels, acrylic paint, etc .

Marcus Greene - DRA202D - Figure Drawing 2

Materials Required:

- Sketchbook of gray or brown toned paper, minimum 9x12"
- 18 x 24 drawing paper pad, 80 lb. Strathmore is recommended
- 4-6 sheets, "good" paper, 22x30", 100% rag, Arches Cover. Rives BFK, Lenox, Stonehenge, or Bristol, it would be good to have one 30x40" for the final
- 4 sheets of colored pastel type paper, i.e. canson (felt) grey is recommended
- pencils: woodless graphite , a selection (2B, 4B. 6B) and charcoal pencils, a selection (2B, 4B. 6B)
- vine charcoal: various, primarily soft, and 3-4 jumbo sticks
- compressed charcoal, (Charkole) 3 or more sticks
- a couple assorted erasers: white staedler or pink pearl, gray kneaded, eraser pencils
- white and sanguine Conte' pencils or sticks
- clips (to secure drawing to board) or masking tape
- workable fixative (recommend Blair brand)
- portfolio: approx. 30 x 40" homemade with foam core,
- Color implements: pastels or pastel pencils (carbothello etc.), a set of reasonable size is strongly recommended; ultimately, you will be invited to experiment with mixed media- ink, litho crayons, oil pastels, acrylic paint, etc .

Marcus Greene - PTG305A - Painting 5 - Advanced

Materials:

- Two painting surfaces (canvas or panel) that are exactly the same square format and size- MINIMUM 36x36", for the first project.
- Beyond the first project, no SPECIFIC materials are required. It is expected that students will have acquired materials appropriate to their own processes, in previous courses. These might include all manner of drawing, painting, "found", and 3D media.

Marcus Greene - PTG399B - Mural Special Topics

Materials:

- Appropriate materials/media for making mural design proposals: Recommend fast drying color media: acrylic, gouache, watercolor, colored pencil or pastel

-
- Bristol board or other “presentation quality” surfaces for design proposals
 - Old work clothes

Bill Cass - Prt205 Intaglio

Materials: Etching needle, Box of dust masks, apron, small glass jars with lids, rubber gloves, one small detail brush, one 1/2" brush, masking tape, hand cleaner, 3 in 1 oil, notebook, Papers for chine colle’.

Print paper, Rives BFK 22"x30", Stonehenge 22"x30", Lenox for proofing, will be sold in the print department.

Bill Cass - Prt203 Relief

Materials: Speedball black drawing ink, Watercolor style brushes # 2 & # 8, Graphite drawing pencils 4H & 6B, Compressed Charcoal, Utility Knife and Blades, Masking Tape, Safety goggles, Plastic gloves (100 pk), Shop Apron, 18"x24" Linoleum. Western and Asian style papers will be sold in the print department.

Bill Cass - Prt433 Print III

Materials: Since this course involves individual projects materials will be determined by each student with recommendations from the instructor. If the project involves Intaglio refer to Intaglio materials list, if it involves Relief refer to Relief materials list and so on.

Bill Cass - Ind500 Lithography

Materials: Litho Plates, Korn's Lithographic Crayons #1, 3, 4 or, Stones Lithographic Pencils #1, 3, 4, Korn's or Stones Rubbing Crayon (applied with a piece of nylon or soft cloth for soft tonal areas), Stabilo Pencils, India Ink, Masking tape, apron, watercolor brushes, tracing paper, razor blades, ruler, storage box, Printing papers: Rives BFK white, Arches Cover sold in print department.

Gary Samson - PHO204A - Controlled Lighting

Supplies: Epson Premium Luster Paper, 8.5 x 11 inches; Itoya Art Portfolio book, 8.5 x 11 inches; notebook

Gary Samson - PHO202-A - Photography II

Supplies: 12 to 15 rolls of 35mm B&W film of your choice; negative sleeves; three ring binder; notebook; Ilford Multigrade FB Fiber Based Warmtone VC Variable Contrast Black & White Enlarging Paper, 8x10 or similar fiber base paper bt another manufacturer.

Gary Samson - PHO402-A - Photography Senior Studio II

Supplies: Frames, mat board, printing paper, notebook etc. to complete your work for senior studio

Gary Samson - PHO401-A - Photography Senior Studio I

Supplies: printing paper, film, and other materials required to start your work for senior studio; notebook

Spring 2017 Required Textbooks

Paul Durham - PRO301A - Artist as Entrepreneur

1. *The Profitable Artist* co-published by Artspire and the NY Foundation for the Arts.

Lisa Cyr - PRO101A & B - Your Professional Creative Path

1. *Designing Your Life: How to Build a Well-Lived, Joyful Life*

Eric Pinder - CRW102A - Intro to Poetry

1. *The Ode Less Travelled*, by Stephen Fry
Publisher: Avery, 2005
ISBN: 978-1592403110
2. *Poem, Revised: 54 Poems, Revisions, Discussions*, by Robert Hartwell Fiske and Laura Cherry
Publisher: Marion Street Press, 2008
ISBN: 978-933338255
3. *The Anthologist*, by Nicholson Baker
Publisher: Simon & Schuster, 2010
ISBN: 978-1416572459

Elizabeth Roy - AED200 - Foundations in Art Ed

1. Bates, Jane K. (2000). *Becoming an Art Teacher*. Belmont, CA: Wadsworth Publishing.
SBN 0-534-522391

Christopher Brooks - HUM212A - Introduction to Philosophy

1. Rachels, James and Stuart Rachels. *Problems from Philosophy*. 3rd Edition (McGraw-Hill: New York, New York, 2011) ISBN 9780073535890
2. Thomas Nagel. *What Does It All Mean?: A Short Introduction to Philosophy*. (Oxford: New York, New York, 1987) ISBN 9780195052169

Laura Braciale Schneider - AHT401-A and AHT401-B - Contemporary Art History

1. *Art Since 1940: Strategies of Being*, 3rd edition by Jonathan Fineberg

Prentice Hall, Pearson Education Inc., 2011, ISBN: 978-0-13-193479-5

Sue Perry - MAE609: Elementary and Secondary Methodologies

1. Engaging Learners Through Artmaking Choice-Based Art Education in the Classroom by Katherine M. Douglas and Diane B. Jaquith. ISBN 08007749761
2. Becoming An Art Teacher by Jane K. Bates. ISBN 0534522394

Sue Perry - MAE702: Secondary Culminating Fieldwork

1. The Art Teacher's Survival Guide for Secondary Schools by Helen D. Hume. ISBN 1118447034
2. Becoming An Art Teacher by Jane K. Bates. ISBN 0534522394

Karen Hillson - AHT309 - Survey of Asian Art

1. Dorinda Neave, Lara Blanchard, and Marika Sardar. *Asian Art*. Upper Saddle River, NJ: Pearson, 2015. (ISBN-10: 0205837638)

Karen Hillson - AHT210 - Sections A, B, C & D - Global Perspectives in Visual Art

1. Hugh Honour and John Fleming. *The Visual Arts: A History*, revised 7th edition. London: Lawrence King Publishing, Ltd. 2013. ISBN: 978-1-780671178

Sarah Pollman - AHT317 Photography Across Cultures

1. *The Photograph as Contemporary Art*, by Charlotte Cotton, 3rd ed., Thames & Hudson world of art, 2014, ISBN 978-0500204184

Mark Sleiter - CRW230-A - Humor and Satire

1. *The Sellout* by Paul Beatty ISBN 978-1250083258
2. *Museum of the Weird* by Amelia Gray ISBN 978-1573661560
3. *The Safety of Objects* by A.M. Homes ISBN 978-0143122708
4. *Cat's Cradle* by Kurt Vonnegut ISBN 978-0385333481
5. *Sorry Please Thank You* by Charles Yu ISBN 978-0307948465

Mark Sleiter - CRW210 A - Creative Non-fiction

1. *How to Slowly Kill Yourself and Others in America* by Kiese Laymon ISBN 978-1932841770
2. *Sidewalks* by Valeria Luiselli ISBN 978-1566893565
3. *The Red Parts: Autobiography of a Trial* by Maggie Nelson ISBN 978-1555977368
4. *Lost at Sea: The Jon Ronson Mysteries* by Jon Ronson ISBN 978-1594631955
5. *Just Like Someone Without Mental Illness Only More So* by Mark Vonnegut ISBN 978-0385343800

Kathy Binns - JWL 111B - Small Metal Design I & JWL113 A & B - Small Metal Design II

Textbooks for these classes are available for reference in the studio.

Jason Bagatta - FND119 A, B & C - Skills Lab: Form (Portraiture)

1. A Giacometti Portrait, by James Lord. Paperback ISBN-13: 978-0-374-51573-7 (pbk.)
2. Coni Porter - DES450 A - Contemporary Portfolio
3. No Plastic Sleeves: Portfolio and Self-Promotion Guide for Photographers and Designers, by Larry Volk/Danielle Currier ISBN-13: 978-0415711180
4. Burn Your Portfolio: Stuff they don't teach you in design school, but should, by Michael Janda ISBN-13: 978-0-321-91868-0

Monica Bilson - LIT218 A - American Literature Survey

1. Underworld, by Don DeLillo
2. Love Medicine, by Louise Erdrich
3. The Jungle, by Upton Sinclair
4. Beloved, by Toni Morrison
5. Israel Potter, by Herman Melville

Ryan Flaherty - CRW102-B - Intro to Poetry

1. *Triggering Town*, Richard Hugo, 39333872X
2. *Vintage Book of Contemporary American Poetry*, Ed. J.D. McClatchy

Tim Horvath - CRW240-A Cinefiction

1. *Cinematic Storytelling* by Jennifer Van Sijll (Michael Weise Productions 2005).
2. *The Tesseract* by Alex Garland. (Riverhead 1999).

-
3. *The Absolution of Roberto Acestes Laing* by Nicholas Rombes (Two Dollar Radio 2014).
 4. *Conjunctions: 42: Writers Respond to Film*.
 5. *Our Secret Life in the Movies* by Michael McGriff and J.M. Tyree (A Strange Object 2014).

Tim Horvath - CRW330-A - Advanced Fiction

1. *Battleborn* by Claire Vaye Watkins (Riverhead 2012).
2. *What We Talk About When We Talk About Anne Frank* by Nathan Englander (Knopf 2012).
3. *Naming the World and other Exercises*, edited by Bret Anthony Johnston (Random House 2008).

Gary Samson - PHO202-A - Photography II

1. *Black and White Photography: A Basic Manual Third Revised Edition Paperback* March, 2004 by Henry Horenstein

Gary Samson - PHO204A - Controlled Lighting

Books: no required text

Gary Samson - PHO402-A - Photography Senior Studio II

1. *Beauty in Photography: Essays in Defense of Traditional Values* by Robert Adams

Gary Samson - PHO401-A - Photography Senior Studio I

1. *Beauty in Photography: Essays in Defense of Traditional Values* by Robert Adams

Alexander Danner - CRW248-A -Audio Narrative/Podcast

1. *The Radio Drama Handbook*, by Richard J. Hand and Mary Traynor (978144147431)
2. *Out on the Wire*, by Jessica Abel (9780385348430)