Course Objective and Grading Criteria

Course Objectives:

The focus of this course will be in continuation of Art Metals II in learning the concepts, vocabulary and techniques used in Jewelry and Metalsmithing. This course is structured to serve the intermediate student who already has strong knowledge of the hand tools and other techniques that are at the basis for working with non-ferrous metals. The students will learn several different techniques in how to create a 3-dimensional form in metal and will also be encouraged to try new processes to achieve the desired results. There will be an emphasis on the elements of design as well as conceptual concerns as they relate to contemporary metalsmithing. Students are expected to learn relevant vocabulary used in the studio and apply it when critiquing the work.

Continuing Education Students: Students taking the course under C.E. are expected to follow the syllabus and participate in critique with the class.

Student Learning Outcomes:

Students who successfully complete this course should be able to identify and/or demonstrate through visual means:

1. A thorough knowledge of the principles of design: balance, emphasis, rhythm and space
2. An understanding of and ability to organize the formal elements of design
3. The ability to communicate and critique projects in the working vocabulary of the course
4. The conceptual ability to translate verbalized problems into visualized solutions
5. A developed sensitivity to visual forms that are inherent in one's everyday environment
6. Portfolio preparation and proper presentation of design assignments
7. A development of critical thinking in the areas of aesthetics, philosophy, & freedom of expression
8. The development of a personal visual vocabulary

Requirements:

1. Regular attendance and the completion of 5 assignments
   - Assignments will absolutely require work outside of class time.
   - Assignments not complete by due dates will be lowered one letter grade for each class day the assignment is late.
2. Participation in/preparation for critiques
3. Regular studio maintenance and clean-up after projects.
4. Contemporary Maker Paper/Presentation
   - This is a one page (double spaced, Times New Roman) paper and accompanying Power Point presentation (10 slides, 10 minutes) on a contemporary maker of your choice. Your chosen maker must be either currently active or historically influential in the field of jewelry and metalsmithing. Due dates will be staggered throughout the semester. Detailed description will be posted to eCampus.

   Master’s Apprentice – Advanced students have the option of substituting the written paper for a ‘replica’ of one of their chosen maker’s signature artworks. This ‘replica’ must be completed in the first two weeks of class while the student is forming their intended Series Proposal for the semester. The chosen ‘replica’ must require no new techniques and the design’s level of ambition must match the allotted time.
Assignments:

** All assignments are subject to change based on student interest and existing knowledge of techniques. Students are encouraged to suggest alternate areas of study as they may relate to outside interests and ongoing personal research.

In this advanced course students will have the opportunity to develop their own interests into specific areas of metalsmithing by developing and maintaining their own individual paths of study. Students will work with their instructor to develop a series of work following the development of one overarching theme or material/technical exploration. The student will then develop an ambitious but realistic schedule for completion. The resulting body of work will be comprised of 5 to 10 completed pieces depending on intensity of technical design.

Alternately, advanced students may choose to follow this similarly self-directed outline of projects OR request further assignments to use as a jumping off point in the development of a series.

Project 1: Dimensional Enameling

Project 2: Cloisonné, Basse-taille, Plique-à-jour

Project 3: TBD

Project 4: TBD


Open Studio Hours (updated Spring 2019) :

**STUDENTS MUST SIGN IN WHEN WORKING OUTSIDE OF CLASS**

General Building Hours : 6am to 10pm (monitored by campus police)

Monday/Wednesday : 8am to 1:30pm – Open Studio
1:30pm to 4:20pm – Art Metals (ask Natalie)
4:20pm to 6:10pm – Open Studio

Wednesday Only : 7pm to 10:25pm – Welding (ask Ian)

Tuesday/Thursday : 9am to 11:50am – Design II (ask Natalie)
1:30pm to 4:20pm – Sculpture (ask Natalie)

Tuesday Only : 6pm to 9:25 – Blacksmithing (ask Kelly)

Friday : 8am to 5pm – Open Studio

Saturday : 8:30am to 11:55pm – Blacksmithing (ask Kelly)
1pm to 4:25 – Blacksmithing (ask Kelly)
5pm to 8:25 – Blacksmithing (ask Kelly)

Sunday : 10am to 1:25pm – Welding (ask Ian)
2pm to 5:25pm – Welding (ask Ian)

WOOD SHOP IS ONLY OPEN WHEN KATHLEEN, NATALIE, KELLY, IAN or ADAM ARE PRESENT
Important Dates:

January 21    Classes Begin
February 3    12th Day Class
March 16-20   Spring Break (Studios Closed)
April 16      Last Day to Withdraw
May 11        Final Exam

Grading Criteria for projects:

1. Level of research displayed (Sketchbook/Planning)
   - Your sketchbook should contain all preparatory studies for each project
     (including 10 to 15 possible sketches, designs, thoughts, ideas, inspiration, as well as ALL visual
     research gathered and printed for each project).
   - In addition, each student is **required** to take detailed notes during demonstrations and
     discussions of vocabulary. These will quicken your success with new techniques and provide
     reliable instruction for continued work outside of class time.
   - Students must also take notes on the development of projects, technical problems, and any
     resulting design changes

2. Critique participation and preparation
   - bring completed project, any experiments or early attempts, sketchbook, project handouts
   - DO NOT MISS A CRITIQUE – even if your project is not finished, you should respect the
     work of all your classmates and attend their critiques, as your input is still important to the
     growth of their ideas and success of their projects – it also means that I can still grade you
     for your participation, and your overall grade will not suffer more than necessary
     A note on the quality of critiques –
     The degree to which you participate, and the quality of that participation, in class and
     especially in critique is of great importance. Each student must willingly give thoughtful, honest,
     and respectful critique to their peers in order to receive the same attention to their own work. As
     artists, this is the most direct way for our work to grow and better reflect our ideas, as well as show us
     something we may not have seen as makers – by virtue of being
     so close to our projects and biased in our investments.

3. Concept/Design
   - Creativity of solution
   - Uniqueness/Inventiveness (avoidance of all pre-existing designs or symbols)
   - Increase of the three-dimensionality of your work
   - Exploring the materials to the fullest extent

4. Craftsmanship/Construction
   - solid, stable construction
   - Accurate lines, edges, fittings, etc.
   - Complete and purposeful finishing textures (rough or smooth)

5. Extent to which project adequately addresses specific issues/problems targeted in the assignment
   - Success of designing within limitation

6. Productive use of class time, EFFORT AND ATTITUDE

7. Ability to meet deadlines
   - *Late work will be penalized one letter grade for each class period late.*
   - *All assignments must be completed on the due date at the beginning of class*

Final Grade Calculation:

Project One —— 19%
Project Two —— 19%
Project Three —— 19%
Project Four —— 19%
Project Five —— 19%
Contemporary Maker Presentation —— 5%
Attendance:

You are expected to be present at all class sessions for the entire period. This is the only time scheduled for students to use the equipment provided in the lab, as well as the use of the instructor’s knowledge. Attendance will be taken at the beginning of each class session. If you arrive after attendance has been taken, it is your responsibility to make sure the record is changed ON THAT DAY or you will be recorded as absent. This course will involve many demonstrations and presentations. If you miss a class, you are responsible for obtaining the information covered during the session missed. If you are going to be absent or have a conflict, please notify me in advance.

Absences are only excused for participation in College-sanctioned events, significant and verifiable issues, or the observance of religious holidays. ALL other absences are considered unexcused. Think of these as ‘sick days’ that may be used at your discretion. However, I highly recommend you save them until the end of the semester when stress levels are high and immune systems are down.

*Doctor’s notes will not immediately excuse absences.
In the case of extended illness or injury, a doctor’s note will give justification for a possible grade of “Incomplete.” Additionally, if you are absent and this results in a missed deadline, a doctor’s note may keep you from incurring the usual grading penalty due to lateness. However, this will not keep you from incurring the absence.

---- More than THREE unexcused absences will lower your final grade 10% (one letter grade)
---- If you are over half an hour late, you will be marked absent
---- If you are over five minutes late, you will be recorded late
---- Three late attendances will be gathered and replaced with an absence

Expectations:

1) Outside Work
   In order to achieve even a passing grade, you will need to spend time working outside of class on your projects and initial research (sketches, models, etc). If you simply complete the outlined requirements of this class you will have earned an average grade for average work. Exceptional grades require exceptional work.

   This is the beginning of your work as an artist – take it seriously. Take advantage of this opportunity for growth – make decisions that hold your attention and make you want to come back to the studio and work through an idea. This class is meant to benefit you and your life as an artist – but it takes work. And it will continue to take more work than this.

2) Studio Etiquette and Safety Requirements:

   It is important that we maintain a safe, productive, and encouraging studio atmosphere.

   Closed toed shoes are REQUIRED any time you are working in the studio, in or out of class. Therefore, keeping an extra pair of closed toed shoes in the studio for the duration of this course is also recommended. LOCKERS are available for purchase for the semester (please see last page of syllabus).

   When working with power tools, hair must be tied back, necklaces removed, and eye protection worn (as well as dust masks when necessary).

   Students are encouraged to be aware of the activities occurring in the studio at all times. Being aware of one’s surroundings and the work of fellow students will reduce the possibility of mishaps, ruined work, and an unsafe studio environment.
Return tools and equipment to their proper place and clean shared work surfaces **throughout your working process** so that others may access tools and surfaces that you are not actively using! Imagine you are being trained as a professional chef in a professional kitchen – clean as you go!! Personal work spaces must be cleaned and remaining tools put away when you are finished working.

**DO NOT** use tools or equipment that is unfamiliar to you. Ask your instructor for a demonstration and it will be provided to you and any others who will benefit from the same instruction. This is a safety requirement that will also help you avoid the cost and work of replacing or refinishing tools that have been misused.

No tools are to **EVER** leave the studio.

There is a strict **NO CELL PHONE POLICY** during class time. Messages and calls may be checked and tended to only during class breaks. This time will fly by and it will be beneficial to you to make the most of it. We are in class together so I will encourage you to talk to one another, give advise, ask questions and share ideas. All research should be done outside of class so that our time together may be devoted to active making. Outside of class time, please be respectful of fellow studio mates and take phone conversations outside or into another room where no one is actively working or studying.

All flammable substances must be kept in the yellow cabinets – including epoxy and rubber cement. All substances stored in secondary containers must be labeled with the substance, your name, and the date.

3) **Further Safety Policies and Procedures**
   Instructor and students will follow all directives from the Brookhaven Police Dept. and their representatives, including the Fine Arts Dean and staff.

4) **Specific Academic Dishonesty Policy for this Class:**
   Plagiarism or copying of another person’s work is an “F” for the final grade. Any instance of cheating on paper or presentation is an “F” for the final grade. All cheating will be reported to the Dean of the Fine Arts Division.

   Academic Dishonesty May Be Defined as the Following:
   - All forms of academic dishonesty, including cheating, fabrication, facilitating academic dishonesty, plagiarism, and collusion.
   - Collaborating with or seeking aid from another student during a test without permission from the test administrator.
   - Knowingly using, buying, selling, stealing, or soliciting, in whole or in part, the contents of an unadministered test.
   - The unauthorized transporting or removal, in whole or in part, of the contents of the unadministered test.
   - Substituting for another student, or permitting another student to substitute for one’s self, to take a test.
   - Bribing another person to obtain an un-administered test or information about an unadministered test.
   - “Plagiarism” shall be defined as the appropriating, buying, receiving as a gift, or obtaining by any means another’s work and the unacknowledged submission or incorporation of it in one’s own written work.
   - “Collusion” shall be defined as the unauthorized collaboration with another person in preparing written work for fulfillment of course requirements

5) **Drop/Withdrawal Date:**
The last day to withdraw from this class is April 16, 2020.
PART B: INSTITUTIONAL POLICIES

Institutional Policies
Link to Institutional Policies

Academic Calendar
Link to Academic Calendar

Emergency Phone Numbers: In case of an on-campus emergency, call the Brookhaven College Police Department at 972-860-4290 (non-campus phone).

The roots of education are bitter, but the fruits are sweet. – Aristotle

Art enables us to find ourselves and lose ourselves at the same time. – Thomas Merton

Challenge each other. Encourage each other. Be more of yourself in your making.
And have fun!
Recommended Readings and Resources:

**Texts:**
*The Complete Metalsmith* - by Tim McCreight (‘Professional Edition’ is preferred)
Oppi Untracht’s *Concepts and Technology or Metal Techniques for Craftsmen*

**Periodicals:**
*Metalsmith Magazine*
*Sculpture Magazine*
*American Craft*
*Ornament*
*Craft Horizons*

**Websites:**
http://www.klimt02.net/
http://crafthaus.ning.com/ (be critical) – Facebook for artists
http://www.ganoksin.com/ - Tons of resources and forum threads
http://www.ganoksin.com/benchtube/ - Tutorial Videos
http://www.sofaexpo.com/ - Sculptural Objects and Function Art Fair in Chicago
http://www.snagmetalsmith.org/
http://www.metalcyberspace.com/
http://silversmithing.com/
www.museumofcontemporarycraft.org
http://www.craftcreativitydesign.org/

**Galleries:**
http://www.siennagallery.com/
http://www.velvetdavinci.com/
http://www.marzee.nl/
http://www.alternatives.it/
http://www.charonkransenarts.com/
http://www.facerejewelryart.com/
http://www.foc.ch/
http://heidilowejewelry.com/exhibition/
http://www.jewelerswerk.com/
http://www.galleryloupe.com/about.php
http://www.galerie-ra.nl/
http://www.galerierobkoudijs.nl/site.php
http://www.platina.se/kommlista.html

**Tools:**
http://contenti.com/
http://www.crt ime.com/index2.html
http://www.riogrande.com/
http://www.gesswein.com

**Materials:**
http://www.reactivemetals.com/
http://www.metalliferous.com/
http://www.hauserandmiller.com/
http://www.riogrande.com/
http://www.onlinemetals.com/
*** The following is a materials list for INTRO students.
Advanced students will purchase materials and tools specific to their chosen projects.

**Art Metals 2431 - Required Class Materials list:**

*The Complete Metalsmith*, by Tim McCreight (optional) – ‘Professional Edition’ is preferred

**Sketchbook (preferably 8.5 x 11 inches)**
- Sketchbooks will be used to keep all sketches, plans, ideas and thoughts about the projects. It should also include notes on class demonstrations, visual references, and notes on historical research into techniques. Sketchbooks will be used to discuss proposed projects and be turned in with each project. BRING SKETCHBOOK TO CLASS EVERYDAY.

ORDER FROM RIO GRANDE: 1 (800) 545-6566  [www.riogrande.com](http://www.riogrande.com)
(OR) PURCHASE FROM ROCK BARREL (972)231-4809 13650 Ti Blvd #104 in Dallas

<table>
<thead>
<tr>
<th>ITEM</th>
<th>RIO GRANDE PART NO.</th>
<th>COST</th>
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<tbody>
<tr>
<td><strong>Saw blades</strong> 3/0 - six packs of 12</td>
<td>110-035</td>
<td>$3.40 (44% cheaper if you buy a gross = 12 dozen) $1.90</td>
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<td><strong>6 in Steel Ruler</strong></td>
<td>116-086</td>
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<td>(Silver is Optional) (everything in red is optional)</td>
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<tr>
<td>Sterling wire, 12-ga. 2ft</td>
<td>100-312</td>
<td>Market Price</td>
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<tr>
<td>Sterling wire, 16-ga. 4ft</td>
<td>100-316</td>
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<tr>
<td>Sterling sheet, 20-ga. 2”x6”</td>
<td>100-120</td>
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<tr>
<td>Sterling sheet, 18-ga. 1”x 6”</td>
<td>100-118</td>
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<tr>
<td>Nickel Silver, 20-ga. 6” x 12”</td>
<td>131-120</td>
<td>$17.00</td>
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<td>(OR) PURCHASE FROM MCMURRY METALS (214) 742-5654 3000 Elm Street in Dallas</td>
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<td><strong>Copper sheet, 18-ga. 6” x 12”</strong></td>
<td>132-118</td>
<td>$15.00</td>
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<td>Brass sheet, 18-ga. 6” x 12”</td>
<td>130-118</td>
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<td><strong>Aluminum Sheet (1000 or 5000 or 6000 series grade) 18-ga. 6”x 6”</strong></td>
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<td>Turner Hardware  or Metals Supermarket 1216 Dolton Dr. Dallas, TX 972-445-2008</td>
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<td>PURCHASE FROM MICHELAS OR JOANN’S ARTS AND CRAFTS</td>
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<td><strong>Ultra fine point Sharpie Masking/Painter’s tape</strong></td>
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<td>Small, cheap paintbrush <strong>Rubber cement</strong></td>
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<td><strong>Scissors</strong> Mat board, Construction paper, Manila folders <strong>X-acto Knife</strong></td>
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<td><strong>Tracing paper</strong></td>
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<td><strong>Supply box (shoe box, tackle box, etc...)</strong></td>
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<td>PURCHASE FROM HARDWARE STORE</td>
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<td>Copper wire, 8-ga. 3 ft. (this will be in the electrical section)</td>
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<td>Copper wire, 14-ga. 3 ft. (this will be coated, make sure it is solid core)</td>
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<td><strong>Sandpaper, 3 sheets of each - 180 and 220 grit</strong></td>
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<tr>
<td><strong>Wetordry (silicon-carbide) sandpaper, 3 sheets each of each - 320 and 400 and 600 grit</strong></td>
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<td><strong>Scotchbrite scrubbing pads #0000 steel wool</strong></td>
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<td>SAFETY EQUIPMENT</td>
<td>Flux Provided Materials:</td>
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<tr>
<td>ear plugs, rubber kitchen gloves, dust mask Silver Solder – (for intro)</td>
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<tr>
<td>**safety glasses, **apron(optional) Ferric Chloride (for etching)</td>
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<tr>
<td>JUST STUFF Nitric Acid (for etching silver)</td>
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Art Metals 2431 – Recommended Tools (OPTIONAL)

* All of these tools are provided for use in studio.  But you may want to have your own reliable set for working at home.

Some of these may be purchased at Michaels or Joann’s or any craft/hardware store. For better quality German tools, order from Otto Frei or Rio Grande.

- Jeweler’s Saw Frame
- Set of Needle Files
- 8” Flat Mill File – bastard (coarse) and/or smooth
- 5” Pliers (flat-nose, round-nose, chain-nose)
  * do NOT buy beading tools
- 5” Wire Cutters
- Fine-tip Tweezers
- Solder Snips
- Drill Bits - #54 (16-ga. wire) #56 (18-ga. wire)
- Scribe
- Scraper
- Burnisher
- Center Punch
- Cross-Locking Tweezers
- Ring Clamp
- Bench Pin and Clamp