SDES9748
Jewellery Studio

Term T1, 2019

Course Information

Units of Credit: 6

Course Overview

Course Description

This course introduces contemporary jewellery practice for art and design applications for students involved in creative work for the first time. It presents the context for designing and making, introducing students to the practical and theoretical concerns of contemporary jewellery and object design through a study of current issues techniques and materials.

Through experimentation with materials and jewellery processes students will be asked to realise works which are wearable jewellery objects. The studio activity will examine a variety of materials with a focus on the technology of metal and its translation through heat into three-dimensional forms. The techniques of soldering, casting and fabrication will be explored using non-ferrous metals to translate drawn designs into finished objects, giving students the knowledge and skills necessary to undertake contemporary jewellery design projects for various applications.

This is a studio-based course, where practical projects are informed by the integration of research, concepts and material experiments to be realised in finished jewellery works. These contemporary jewels are made using hand processes and in some cases a combination of these processes with industrial processes and new technologies.

Course Learning Outcomes

On completion of this course, the student should be able to:

1. Interpret jewellery design problems by applying fundamental jewellery studio skills.
2. Interpret current scholarly research, historical context and practice-based research to inform and argue current perceptions of contemporary jewellery and object design.
3. Analyse the field of contemporary jewellery and object to support the realisation of personal studio projects demonstrated through research, drawings and experimentation.
4. Create and professionally present finished jewellery and object solutions employing jewellery and object making processes, techniques and materials.

Teaching and Learning in this Course

This courses uses a variety of teaching approaches:

Blended/online

- Review - assessment tool
- Turnitin - originality checking
- The Box - media repository
- Moodle - learning management system

Lectures

Students are expected to attend lectures which disseminate information and generate discussion and

reflection of the issues presented in the lectures.

Tutorials

Students are expected to attend tutorials or studio discussions which are designed for the student and/or groups to present and discuss selected issues from the assessment tasks.

Studio

Students are expected to attend studio sessions which comprise periods for students to demonstrate and discuss the progress of assessment tasks with the lecturer and class peers.

Assessment

	TITLE	WEIGHTING	ASSESSMENT TYPE
Assessment Task 1	This Charmed Object	50%	Design Studio Work
Assessment Task 2	This Charmed Life	50%	Design Studio Work

References for this Course

All students are expected to regularly access their UNSW email account and Moodle.

MATERIAL COSTS:

Students will need to purchase materials and pay for specialised processes in order to complete the projects in the course. Students will need to purchase a Jewellery Kit from The Art Scene at Art & Design UNSW, Ground Floor, Block D. This kit will include items such as saw blades, copper wire and sheet metal, and silver solder and is priced up to $30.

OPTIONAL ITEMS:

Apron (optional as some are provided), paper towel roll, clean soft cotton rags (an old t-shirt is ideal). Small metal tweezers are advised for soldering in the jewellery workshop.

READINGS

http://www.artjewelryforum.org/articles/how-make-lucky-charm and http://www.joyaviva.net/abou/why/

Mah Rana ‘short essays and long thoughts’ reflections on Meanings and Attachments http://www.jewelleryislife.com/page6.htm

READING LIST

Technical

The Complete Metalsmith with Tim McCreight (Video recording) Brookfield Craft Center: Wave Inc. USA.

McCreight, Tim (1991) The Complete Metalsmith. Massachusetts. Davis Publications Inc.

Untracht, Oppi (1982) Jewellery Concepts and Technology, Doubleday, New York

Fisch, Arlene (1975) Textile Techniques in Metal. New York: Van Rostrand.

Contemporary Practice

Murray, Kevin & Skinner, Damian (2014) Place & Adornment: A History of Contemporary Jewellery in Australia and New Zealand, David Bateman Ltd New Zealand

Skinner, Damian (2013) Contemporary Jewllery in Perspective, Asheville NC, Lark Crafts in association with Art Jewelry Forum

Den Besten, Liesbeth (2011) On Jewellery – A compendium of International Art Jewllery, Stuttgart, Arnoldsche Art Publishers

Cohn, Susan (2012) Unexpected Pleasures – The Art and Design of Contemporary Jewellery, New York, Rizzoli International Publications

W.Lindemann (ed) & FH Trier/Idar-Oberstein (2011) Thinking Jewellery – on the way towards a theory of jewellery, Stuttgart, Arnoldsche Art Publishers

Anderson, Patricia (1998) Contemporary Jewellery in Australia and New Zealand Craftsman House Sydney.

Anderson, Patricia (1988) Contemporary Jewellery the Australian Experience 1977-1987. Sydney, Millennium Books.

Brundtland, Cecilie Malm, Tone Vigeland : jewellery + sculpture, movements in silver with contributions by Helen W. Drutt English and Cornelie Holzach.

Dormer, Peter and Turner, Ralph (1985) The New Jewellery: Trends and Traditions. London. Thames and Hudson.

Drutt English, Helen W. & Dormer, Peter (1985) Jewelry of our time: art, ornament & obsession.

Falk, Fritz & Holzach, Cornelie (1999) Schmuck Der Moderne, Modern Jewellery 1960-1998.

Turner, Ralph (1996) Jewelry in Europe and America : new times, new thinking.

Power House Museum Publication (1984) Cross Currents: jewellery from Australia, Britain, Germany, Holland.

Joris, Yvónne G.J.M (2000) Jewels of Mind and Mentality Dutch Jewelry Design 1950-2000

Holzach, Cornelie (2002) Peter Chang : jewellery, objects, sculptures = Schmuck, Objekte, Skulpturen with contributions by Helen W. Drutt English, Clare Henry, Olga Zobel Biro

Some useful Library Websites:

As mentioned other library catalogues can be a useful search tool. Many let you search by subject heading and once you find one useful resource you can follow links to others.

State Library of NSW https://www.sl.nsw.gov.au/

National Library of Australia https://www.nla.gov.au/

The Museum of Applied Arts and Sciences http://library.powerhousemuseum.com/

Craft and design organisations and gallery websites:

http://www.craft.org.au/

https://craftact.org.au/

https://nga.gov.au/

https://maas.museum/

https://australiandesigncentre.com/

https://www.jamfactory.com.au/

https://galleryfunaki.com.au/

http://thenational.co.nz/

http://www.artjewelryforum.org/

https://www.dezeen.com/

http://www.craftscouncil.org.uk/

There is also WHOLE wonderful world of jewellers blogs on the internet – remember to explore peoples' links

And for this course be sure to visit: www.joyaviva.net

LIST OF SUPPLIERS

Casting services:

Pure Casting, 25 Sydney St Marrickville www.purecasting.com.au

Palloys, 8-10 Meeks Rd Marrickville www.palloys.com.au

Recycled art and design materials:

Reverse Garbage, 8/142 Addison Road Marrickville https://reversegarbage.org.au/

Jewellery:
A&E Metal 68 Smith Street, Marrickville Sydney 2204. tel:1300 360 598. www.aemetal.com.au

Australian Jewellery Suppliers. S15/1. 428 George Street, 2000.tel: 8256 2666 http://ajsonline.com

Rio Grande Jewellery Suppliers https://www.riogrande.com/

SAFETY INFORMATION

You have a responsibility to not do anything that risks the safety or health of your fellow students and also staff.

This will involve informing your lecturer of any safety risks you become aware of, and also following the directions of staff in relation to such issues as equipment usage, and safety equipment and clothing.

You are responsible for:

- adhering to UNSW OHS policies and procedures,

- following instructions on safe work methods,

- promptly reporting hazards or accidents

- ensuring your conduct does not endanger others.

Emergencies and evacuation

In case of emergency you should follow the instructions on the emergency procedures displays, which are located on each level.

The emergency phone number is 9385-6666 (not 000).

During evacuations always follow the directions given by fire wardens and proceed to the emergency assembly area, which is in front of the campus art store (red oval on diagram).

First aid information

If you are injured or are hurt in any way inform your supervisor. All accidents and incidents must be reported. The names and contact details of first aid officers on campus are displayed on the green and white first aid posters. Security staff are also trained first aid officers.

Electrical safety

Students should ensure that any portable electrical equipment they bring onto the campus (such as laptop computer power supplies) are tested and tagged. Such equipment will not be able to be used on campus if not tagged. Testing can be done at the Resource Centre.

SAFETY IN THE JEWELLERY STUDIO

Covered leather shoes and appropriate clothing need to be worn when working in the studio, at all times and your personal pair of Safety Glasses used in the areas specified by staff.

- Eye protection - Safety Glasses (Aust. Standard) must be worn when using when using the torches and any chemicals, and when working with all rotating equipment; mini-drill, drill press, polishing machines and belt sander as well as the hydraulic ram.

- When entering the soldering area ALWAYS wear safety eye-glasses. If you wear contact lenses do not get to close to the heat when annealing and wear safety glasses.

- When using the torches keep your hair tied back, secure shirt sleeves and remove any jewellery that you are wearing.

- Gas lighters ARE BANNED in the soldering room, use flint lighters provided.

- When using the mini drill press and buffing motors always wear safety eye shields.

- Buffing motors must only be used when the lecturer or technician is available.

- When using all rotating equipment eg. the buffing motor keep your hair tied back, secure shirt sleeves and remove any jewellery that you are wearing. A leather apron or protective overalls available from the store should be worn.

- Respect your peers when using machines, do not talk to them or distract them.

- Hearing protection - personal earmuffs. (Aust. Standard) should be used when working in the proximity of specified tools and equipment.

These items can be purchased as per earlier notes.

Safety First: Chemical handling and other Safe Work Practices

Pickle = 1 part sulphuric acid to 10 parts water is used in the extraction cupboard located in the soldering room of the main Jewellery workshop. Students must not mix or dispose of any chemicals solution contact staff.

NB If you spill any acid call the attention of staff AND IRRIGATE ANY SPLASHES ON THE BODY WITH

COLD RUNNING WATER for 20 minutes , the emergency shower and eye wash is located in the Jewellery Studio - Neutralise spills on bench with Bi-carb soda and water.

- Please do not mix chemicals without authorisation from staff and never in drinking mugs or cups.

- Do not smoke or eat in the studio.

- Wipe down the benches with a damp cloth to remove airborne dust regularly.

PROFICIENCY

There are detailed instructions and guidelines available for all the following equipment and procedures.

If you are not sure how to use any of the equipment please ask and please make sure that you have attained your proficiency on each of the machines in the studio and workshop.

Proficiencies must be obtained in the following areas:

Guillotine: preparation of metal and appropriate use of guillotine

Drilling: preparation of metal and appropriate use of mini-drill and drill-press. Make sure that the work is secure before operating the drill. Sweep the surrounding bench and floor to remove any residue. Wipe down with a damp cloth to remove airborne dust.

Annealing: appropriate use of torches supports and quenching. Check that you have not left any work or copper tongs in the PICKLE, acid bath.

Rolling mill: preparation of metal and appropriate use of rolling mill

At the end of the day loosen the rolling mills and cover them. Put all equipment back in the tool room and tidy your own work area.

Hydraulic Ram: preparation of work, use of appropriate dies and mats and clean up of all areas.

Belt Sander/ Linisher: Appropriate and safe use of the belt sander, using the extraction exhaust Wipe down the area with a damp cloth to remove airborne dust regularly.

DEFINITIONS

Research: This refers to the collection of data from both primary and secondary sources which will enable critical and informed decisions to take place during the development of projects. Research is evidenced through process journals that can include original drawings, sketches, photographs as well as experiments including models, material and process samples, prototypes. It is also evidenced through forms of writing including concept and design statements, and analytical and reflective forms of documentation in process journals.

Concept: The concept is an integral part of the design process to visually represent and explain a series of abstract notions which may form the basis of a project. It is the driver of the project and therefore sets the rules. This can include a metaphor or analogy, a thematic, word or phrase, a piece of music or text.

Design Development: This refers to the ability to synthesise the pragmatics of the design process, that is, to explore, develop and resolve a project brief through experiments with form, materials, methods and concept.

Design Presentation: Refers to the visual and/or verbal communication of project outcomes through online submissions in the form of design process documentation as well as 2D and 3D submissions.