SDES2409
Jewellery Production: Synergies between Hand and Machine
Term T2, 2019

Course Information

Units of Credit: 6

Course Overview

Course Description

In this mid-level jewellery course, students investigate ideas between the hand and the machine. These parameters of jewellery production will engage students with concerns relating to contemporary jewellery design practice and acquire technical knowledge and skills with material and conceptual issues. Designs will be realised as finished objects through both hand fabrication and prototyping of jewellery works. Projects will address the conceptual, material and technical understandings of Jewellery and Object Design employing analysis, research, problem-solving and design development to produce design solutions. In this course, particular attention is paid to the dialogue between new technologies and traditional craft skills in the design and production of Jewellery and Objects.

This course will focus students on a thorough examination of three dimensional jewellery and object design using the body as the format or site for design solutions. This course extends experimentation and the development of an understanding of techniques from both traditional hand fabrication and small- scale industrial processes including computer modelling, prototyping and casting. Research and experimentation will be undertaken with a variety of metal and non-metal materials and techniques. Studio activity will combine the development of one-off designs and the production of multiples as wearable jewellery objects.

Students will study and engage with traditional and new technological approaches over the entire term with three assessment tasks. Students will work between the Jewellery Studio, Makers Space and liaise with industry at different stages of the project in order to realise their proposal.

Course Learning Outcomes

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

1. Investigate specified jewellery processes, materials and techniques including hand fabrication and CAD (Computer Aided Design).
2. Apply an understanding of contemporary jewellery to the development of personal briefs demonstrated through written work, drawings and models.
3. Create finished jewellery prototypes either hand built or computer generated supported by professional presentation documents.
4. Communicate and liaise practice and research to diverse industries as part of problem solving design strategies.

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

Assessment

	TITLE	WEIGHTING	ASSESSMENT TYPE
Assessment Task 1	The Hand Built Brooch/Pin	40%	Design Studio Work
Assessment Task 2	Casting About	60%	Design Studio Work

References for this Course

Tools & Supplies

Many tools are available to borrow from the UNSWAD Tool Room on the ground floor of F Block. However, students are required to purchase some of their own jewellery materials and consumable equipment including, (see list below for suppliers):

· saw blades (2/0 & other sizes as needed)

· drill bits

· emery paper (320, 400, 600, 800, 1200)

· metal (sheet metal/wire/tube)

· solder (hard/medium/easy)

· wax

· materials specific to the project

Additionally, students must purchase the following tools and equipment, (see list below for suppliers):

· safety Glasses

· apron

· hand towel

· clean cotton rag

· solder pick

· fine nose tweezers

· scissor

· journal (A5 or A4 blank pages)

You will need to purchase materials as the Semester progresses. An introductory materials and consumables pack as well as a limited selection of metal, wax and saw blades are available from the Art Scene Store on campus.

Jewellery Suppliers:

Metal

A&E Metals: 68 Smith Street, Marrickville NSW 2204. Phone: 1300 360 598. www.aemetal.com.au

The Art Scene on Campus at UNSWArt &Design, Paddington – very limited supplies

Jewellery Equipment & Tools

AJS (Australian Jewellers Supplies): Suite 15, 1st Floor, Dymocks Building, 428 George St Sydney Phone: 82562666 Hours: Mon-Fri 8.30am-5pm

Jewellery Tools & Boxes Pty Ltd: 17/ 365 West Botany Street Rockdale www.jewtb.com.au

Twin Plaza Metals (tools & metal) level 1, 155 Castlereagh St, Sydney NSW www.twinplaza.com

Koodak, Melbourne www.koodak.com.au

Rio Grande, USA www.riogrande.com

Casting Services

Pure Casting: 25 Sydney St Marrickville, NSW 2204. Phone: 02 9516 0401. www.purecasting.com.au

Palloys: 8-10 Meeks Rd Marrickville Phone: 98571 9200 www.palloys.com.au

Chemgold Unit 37 / 34-36 Ralph St, Alexandria www.chemgold.com

Recycled Materials

Reverse Garbage: 8/142 Addison Road Marrickville. Phone: 9569 3132

Perspex

Australian Plastic Fabricators 42 Wattle St Ultimo or 60 Derby St Silverwater www.ausplasfab.com.au

The Plastix Centre 192 Princes Highway, Arncliffe or 14 Cross St, Brookvale www.plastix.com.au

All Plastics Unit 20/ 380 Eastern Valley Way, Chatswood www.allplastics.co

SAFETY IN THE JEWELLERY STUDIO

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.

When working in the jewellery studio you must wear the following:

- Long sleeved shirt, long pants/leg coverings
- Covered leather shoes
- Hair tied back
- No loose scarves, jewellery, clothing
- Eye protection - Safety Glasses (Aust. Standard) must be worn when using when using the torches

and chemicals; when working with all rotating equipment: mini-drill, drill press, flexi-shaft, polishing machines, belt sander, hydraulic press and in the hammer room.

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

This is for your personal safety and protection. Students who do not follow safety guidelines and who are not correctly dressed will be asked to leave the jewellery studios/workshop.

It is recommended that you get a locker in the corridor outside the jewellery rooms to store your jewellery clothing and equipment.

Studio Etiquette

Always clean up after yourself. This includes:

· Empty tray under bench of rubbish

· Sweep and wipe down the bench with a damp cloth/sponge to remove dust.

· Scrap metal in scrap metal container

· Broken drill bits and saw blades are to be put in the yellow sharps disposal container

· Ensure any tools you have used are clean and tape etc removed from pliers

The following are NOT permitted in the jewellery studios/workshop

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

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

· Personal stereos/headphones are banned in the jewellery studios/workshop

· No food or drink is to be brought into or consumed in the jewellery studios/workshop

· Personal DREMELS are NOT allowed in the jewellery studios/workshop

Safe Chemical Handling

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

*NB If you spill any acid (pickle) call the attention of staff AND IRRIGATE ANY SPLASHES ON THE BODY WITH COLD RUNNING WATER for 20 minutes

Neutralise spills on bench with Bi-carb soda and water.

Do not mix chemicals without authorisation from staff and never in drinking mugs or cups.

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.

Recommended Reading

Technical:
http://www.ganoskin.com

The Complete Metalsmith with Tim McCreight (Video Recording) - on YouTube

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

Le Van, Marthe (2005). The Penland Book of Jewelry-Master Classes in Jewelry Techniques. Lark Books, New York.
McCreight, Tim (1991). The Complete Metalsmith. Massachusetts, Davis Publishing.

McCreight, Tim (2009). Hot and Cold Connections for Jewellers. A&C Black, London.
Untracht, Oppi (1982). Jewellery Concepts and Technology. Doubleday, New York.

Contemporary Jewellery Practice:

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

Anderson, Patrica (1998). Contemporary Jewellery the Australian Experience 1977-1987. Millennium Books, Sydney.

Brundtland, Cecilie Malm (2003). Tone Vigeland: Jewellery + Sculpture, Movements in Silver with Contributions by Helen W. Drutt English and Corneloe Holzach. Stuttgart: Arnoldsche.

Cohn, Susan (2012). Unexpected Pleasure - The Art and Design of Contemporary Jewellery. International Publications. New York: Rizzoli.

Den Besten, Lisbeth (2011). On Jewellery - A Compendium of International Art Jewellery. Stuttgart: Arnoldsche Art Publishers.

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

Drutt, English, Helen W. & Peter Dormer (1995). Jewellery of Our Time: Art, Ornament & Obsession. New York: Rizzoli.

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

Joris, Yvonne G.J.M (2000). Jewels of Mind and Mentality Dutch Jewelry Design 1950-2000. Hertogenbosch: Het Kruithuis, Museum of Contemporary Art; Rotterdam: 010 Publishers.

Larsen, Helge (1984). Cross Currents: Jewellery from Australia, Britain, Germany, Holland,
Sydney. Powerhouse Museum.

Lignel, Benjamin (2015). Shows and Tales - On Jewelry Exhibition Making, Art Jewelry Forum, Mill Valley.

Lignel, Benjamin (2016). On & Off: Jewelry, territory, identity, domination, sex, & death, Art Jewelry Forum, Mill Valley.

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

Murray, Kevin & Damian Skinner (2014). Place and Adornment: A History of Contemporary Jewellery in

Australia and New Zealand. David Bateman Ltd, New Zealand.

Skinner Damian (2013). Contemporary Jewellery in Perspective. Ashville NC: Crafts in Association with Art Jewelry Forum.

Turner, Ralph (1996). Jewelry in Europe and America: New Times, New Thinking. Thames and Hudson, London.