ART 440.001 - Advanced Art Metals: Jewelry

Professor Lauren Selden  Spring 2016  lselden@sfasu.edu
Office- 936-468-4183, Art 135  T/Th 11-1:40  Room- Art 139

It is the student’s responsibility to meet with the instructor regarding special problems, advising, and class progress. Make sure to schedule your appointment during office hours.

Office hours: T/Th 2:30-3:30/ by appointment

Course Description:
This is an advanced course in metalworking and jewelry. This studio course is designed to develop the ability to create, analyze, interpret, and evaluate art. Students learn to express their thoughts, feelings, and values in a variety of visual forms utilizing metal as a medium. This class consists of demonstrations, discussion, lecture, quizzes, and hands on practice, in which emphasis is placed on learning specific techniques and finishing practices. The student will be encouraged to pursue his/her own personal direction and ideas. It is essential for students to attend and work diligently every session. With hard work and patience, each student will gain appreciation for the art of working with metal.

Program Learning Outcomes:
1. Undergraduate students will demonstrate proficiency in studio foundation skills as they relate to the elements and principles of design.
2. Undergraduate students will exhibit a high level of proficiency in the use of materials, techniques and media.
3. Undergraduate students will demonstrate understanding of contemporary art issues through exploration of synthesis of content, problem solving and creativity.
4. Undergraduate students will define and state knowledge of Art Historical precedents.

Student Learning Outcomes: (referencing Bloom’s Taxonomy of Learning Domains)

Cognitive Learning Outcomes
- Knowledge- Student will define and state knowledge obtained about the history of the metals field, names of tools, historic context, content drivers and conceptual motivations for artists and basic knowledge of the properties of working with metal.
- Synthesis- Student will combine his/her knowledge of skills, craftsmanship, content drivers, historic references and design principles to create and invent their own art forms.
- Analysis and Evaluation- Through the practice of working critiques and final critiques, student will be able to discuss, share, contrast and comprehend the successes and difficulties in each work. This practice will allow the students to self evaluate his/her work in the future to judge the effectiveness of the artwork.

Affective Learning Outcomes
- Student contributes to organization and cleanliness of the studio. The practice of tool maintenance and cleanliness is essential to future practice in the field and the world. This participation will allow student to experience personal value and place in the program as a whole.

Psychomotor Learning Outcomes
- Student will learn to assemble, construct, fabricate and manipulate multiple materials using hand and machine tools (jewelers saw, sheers, soldering torch, files,
chemical finishes, flex shaft, drill press, etc.) using traditional and contemporary techniques with consideration for safety rules.

**Recommended Textbook:**
The Complete Metalsmith, by Tim McCreight

**We also have multiple books in the studio that you can check out and borrow.**

**Recommended Websites:**
http://www.snagmetalsmith.org
http://www.artjewelryforum.org
http://crafthaus.ning.com/
http://www.etsy.com/

**Course Requirements & Attendance:**

Attendance is mandatory! A studio course requires your participation in order for you to understand techniques and practice conceptual growth.

- Class time cannot be made up; therefore more than 3 absences will result in the loss of one full letter grade from the final grade. I am giving you three “free-bees” meaning it could be an excused school absence (sports/academics), a death in the family, or a personal absence. Do not waste your days by simply not showing up. Emergencies happen. Your grade will continue to drop a letter grade with each additional absence. If you know you’ll have more than two absences for school/sports, talk to me before the semester begins.
- We will have regular work during “dead” week.
- Arrive on time, with all materials and designs ready prior to class and participate the entire time. Three late arrivals or early departures result in one absence. Students not participating in class are considered absent.
- Missing a critique will dramatically affect your grade for that project.
- With a three-credit class, there is a minimum of six to nine hours of work expected outside of class each week. Please learn to set priorities and budget your time. Open studio hours will be posted. Advanced students will be asked and required to hold hours each week. Please respect them as studio monitors. It is a privilege. Any problems...let me know. This is your time to get additional work done; take advantage of these hours.
- Lost work is missed work. Student must take care of his/her own work. Make sure that you keep your preparatory sketches.

**Course Evaluations:**
Near the conclusion of each semester, students in the School of Art electronically evaluate courses taken within the COFA. As you evaluate this course, please be thoughtful, thorough, and accurate in completing the evaluation. Please know that the COFA faculty is committed to excellence in teaching and continued improvement. Therefore, your response is critical!

**Academic Integrity:**
Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university polity on penalties for cheating and plagiarism. Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better
grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one’s own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one’s paper without giving the author due credit. A full description of university procedures and penalties in response to cheating and plagiarism can be found in the on-line Student Handbook in the Academic Integrity section.

Accommodation of Disabilities: Rights and Responsibilities of Students:
To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services, Human Services Building, Room 325, 468-3004 as early as possible in the semester. Once your information is verified, ODS will notify me and outline the accommodations. If you are pregnant or have any disability, consult a doctor before taking this class.

Withheld Grades:
Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

Grading:
Your grade will be based on your effectiveness to understand and apply the learning outcomes listed above. More specifically, each project will be graded on the following categories: quality of finished projects, creativity and design concepts, craftsmanship, effort, preparedness, work in class, work outside of class, attendance, critique participation, development and improvement of skills, quizzes, and involvement with studio clean-up. Late pieces will adversely affect your grade.

GRADING SCALE:
Letter grades are assigned according to the following scale for the Final Average
A (90-100) B (80 – 89.9) C (70-79.9) D (60-69.9) F (0-59.9)

Course Projects:
1. Precious Object- 100 pts
2. Line of Jewelry - 100 pts
3. Project 3- 100 pts
4. Your Own Bag of Tricks- 100 pts
5. Gallery/Lecture Reflection Papers (1)- guidelines listed below.

Your work must be completed and turned in for a grade during the critique. After graded, projects may be re-worked before the end of the semester and returned a second time if the student is unsatisfied with the initial finished work. However, you will not
receive points back for being late. Work is based on craftsmanship, content and concept, creativity, complexity, and participation. **Last day to re-turn in work is May 3 by 11:00.**

**Extra Credit:**
There will be an opportunity to write two papers to earn up to ten points each. The paper should be a well-written 2-3 page paper about a contemporary artist in the metals and jewelry field. At least three sources are required and one must be something other than an Internet source. Make sure to include at least one pictorial example of your artist's work. The paper must be well written and grammatically correct. (Go to the writing center at the library for help.) Last day for extra credit and re-turned work is May 3.

**Sketchbook:**
Each student is required to complete at least five sketches per project in their sketchbook. It is also required to take notes during every demonstration and keep class handouts in your sketchbook or a folder. Writing, poetry, word play, journaling and anything else that is inspiring is encouraged. I prefer the student to figure out what works for them. This is your sketchbook; it is not a method of satisfying my requirements. It is a method of learning how to catalog your ideas for the future. The sketchbook will be checked with each project. The sketchbook grade will directly affect each grade (not a blanket grade at the end of the semester.)

**Gallery/Lecture Attendance Reflection Papers (1)-**
Throughout the semester, I will announce various exhibitions and lectures that are hosted by the university. You will also see postings throughout the art department. I require that you attend 1 of these events and write a reflection on the experience. Paper due on or before: **March 31 by 5:00 p.m.**

**Gallery Reflection**
Write a 1-2 page reflection about an exhibition that has visited the SFA Art Department.

1. Be concise and to the point. This should be typed and double-spaced.
2. Begin your essay with an opening paragraph stating the main point of your reflection? (Remember to add the basics such as identification of the art work, location of the exhibition...)
3. Start with main concepts and then move to relevant details. (Remember to state the obvious.)
4. Use complete sentences. Proper use of grammar is essential. Each paragraph should focus on one main concept/topic.
5. Conclude with a closing paragraph which sums up your main ideas.

A reflection paper needs to include an opening paragraph that gives the reader an idea of the points you will make in the paper, a body, and a closing paragraph. The body of the paper needs to include reactions, feelings and analysis of the work (elements and principles of design). Make sure to descriptively identify the work, discuss the style, analyze content, and discuss any cultural context. Remember to link your ideas together to create a concise and thoughtful paper. These questions should help you get started:
What event did you attend? When did you attend the event? Where was the event? What struck you as the most interesting aspect? What was the least interesting? How did works compare and contrast?
Speaker Reflection
Write a 1-2 page reflection about a speaker that has visited the SFA Art Department.

6. Be concise and to the point. This should be typed and double-spaced.
7. Begin your essay with an opening paragraph stating the main point of your reflection? (Remember to add the basics such as identification of the speaker, location of the lecture...)
8. Start with main concepts and then move to relevant details. (Remember to state the obvious.)
9. Use complete sentences. Proper use of grammar is essential. Each paragraph should focus on one main concept/topic.
10. Conclude with a closing paragraph which sums up your main ideas.

Here are a couple of questions to get you started, but I expect you to analyze the lecture further. Who was the speaker? Where was she/he from? How would you summarize in 2 sentences what the speech was about? What aspects of the speakers lecture style was especially strong? If you were to speak about the same subject matter, what would you change? When you left the lecture, did you feel inspired, challenged or enlightened? What was your favorite moment of this lecture?

General Safety Rules:
1. Use common sense. Be aware of your surroundings. Always have 2 people in the room.
2. Do not use tools or machinery until you have had permission from your professor and proper instruction. If you feel uncomfortable or unsure using a piece of equipment or tool, ask the professor before use.
3. No open toed shoes! I will ask you to leave if you have sandals.
4. You have to have current TETANUS INOCULATIONS. Make sure to call Environmental Health and Safety on campus if blood gets on anything.
5. Know the location of the eyewash, med kit, fire extinguisher, showers, baking soda, and telephone. If anything happens and you can reach the gas safely, turn it off.
6. Safety glasses must be worn when working with specified tools and while operating machinery. Wear ear protection when needed. Wear a respirator and use ventilation when working near fumes, chemicals, or dust. Use proper filter cartridges on your respirator depending on the materials you are working with. When using chemicals, such as patinas, proper ventilation, goggles and rubber gloves will be used.
7. Keep hair tied back at all times. Loose clothing and jewelry is dangerous. If loose clothing can’t be tucked in, an apron is suggested. Long earrings and loose necklaces should be taken off during class. Wear cotton shirts instead of synthetic materials. (Synthetics catch fire easily)
8. If you get pickle (a cleaning solution for metal) on you or it spills, neutralize it with baking soda and then rinse with water. Don’t put hot metal in the pickle; this causes dangerous fumes and the acid could splash on you.
9. Don’t come to class under the influence of drugs or alcohol, you will be asked to leave and will be responsible for any material that you have missed.
10. Dull tools or broken tools are dangerous. Show the instructor immediately.
11. REPLACE TOOLS IN PROPER STORAGE SPOT WHEN FINISHED!
12. No smoking (or smokeless tobacco) or eating in the studio. No smoking on back porch. There are highly flammable materials outside.
13. Drinks need to have a lid on them at all times.
16. **Only students enrolled in metals classes are allowed in the studio. An outside person is never allowed to use tools unless otherwise instructed by the professor.**
17. **You may not bring chemicals, tools or other metals into the studio without the professor's approval.**
18. Only use headphones (for music) at your workbench. Always keep the level of music at a volume where you can hear someone. However, you must place your IPod and headphones in a drawer when the professor is speaking, presentations are given and ANY time you are using your flex shaft, rotary tool or torch. Using your IPod is a privilege. (It can be lost)
19. Make sure to turn off gas, airlines, and pickle pots before you leave the studio.
20. Do not use hammers on steel.
21. Keep iron-based tools out of the acid. If you contaminate pickle accidentally, inform your class by placing a note on the pickle and inform the instructor to assist cleaning up the mistake.
22. Leave the studio cleaner than when you came in.

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**HEALTH AND SAFETY IN THE STUDIO**

The three routes through which toxic substances can enter the body are inhalation, ingestion, and absorption (skin contact).

**INHALATION** of airborne chemicals can affect the nose, upper respiratory tract, and lungs. Upon entering the bloodstream, they affect the blood, bone, heart, brain, and liver.

**INGESTION** can result in an exposure to most of the internal organs and local action on the stomach wall.

**ABSORPTION** (skin contact) causes the chemical to enter through your skin into the bloodstream thus affecting some of the most sensitive areas of the body. It also causes allergic reactions and dermatitis from loss of protective skin oils.

Overexposure symptoms progress from headache, dizziness, blurred vision, loss of coordination, mental confusion, weakness, and fatigue to eventual loss of consciousness. Most acute effects of overexposure are short-term and the body can recover. However, chronic unsafe practices can create long-term health problems such as cancer, lung disorders, and reproductive system damage. We will discuss materials throughout the semester so that you are safe from these issues.

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**Consideration Rules:**

1. If you are interrupting or disruptive during the class, I will ask you to leave and not return until you have met with me during my office hours to explain why I've asked you to leave.
2. Do not be late as it wastes everyone's time and time is precious for artists.
3. **Do not cut directly on the tables. Use a chipboard mat or cutting mat. And do not drill directly into desk of drill press plate. Use wood scraps. Do not form on the tables; use a stump.**
4. Do not hammer on your desktop; go to the stump to do forming.
5. Do not tape sandpaper on the desktops. I will provide a sanding board for this type of work.
6. **REPLACE TOOLS IN PROPER STORAGE SPOT WHEN FINISHED!** While in class, you will need to put the tools away often so that everyone can share.
7. **Keep desks clear of unnecessary clutter. This is a shared workspace. Keep it clean & clear your desk each day. You are not allowed to store your materials on top of the desk, in the dustbin, or anywhere in the studio. Please discuss with the professor if your work is too large. Make sure to get a locker for your materials.**
8. Don't talk to people while they are using machinery. Maintain your distance when a student is on a machine or using a torch.
9. No cell-phone usage in the studio. Take it outside. Turn your cell-phone off the moment you come into the classroom. See me if you have an emergency call that you are waiting for.
10. If we listen to community music, everyone needs to agree on the selection.
11. If I offer more studio hours that I am hosting, please be considerate that this is my only time to make artwork and I’m allowing you to work during the same hours. If you have questions, ask a studio monitor, use common sense or look it up in a book before you ask. Obviously, ask if you are unsure for safety reasons. If you have questions about concepts and direction, my open studio is not the time. Set up an appointment so I have total focus on your needs.
12. I’d like to have the studio open as much as possible. Let's work together to make this happen. If we have safety issues, I will have to close the studio at specific hours.
13. **THE COMPUTER IS FOR RESEARCH AND DESIGN ONLY. THIS IS NOT THE COMPUTER FOR CHECKING EMAIL, FACEBOOK, MY SPACE... THERE ARE LABS ON CAMPUS FOR THESE THINGS.**

**Lab Material Fee:**
The lab fee is billed to the student account. This fee covers studio materials such as acid, pumice, some metal, acetylene gas, natural gas, chemicals for patina, flux, yellow ochre, etching solutions, sanding belts, large drill bits, sample materials for student use (ex. enamels), torch tips, torch set-ups, cleaning materials...I will cover as much as possible.

**General Art Supplies:**
You will be responsible for buying your own metal and materials that moves beyond what I have provided. We’ll discuss this as we proceed; however it is a responsibility of an artist to pay for materials. It’s a realistic concern that you will always have. Learn to conserve material now.

Art supplies you need:
- Calendar
- Safety Glasses
- Masking tape
- Sketchbook
- Lock (your preference and responsibility)
- Sharpie marker extra fine
- Rubber gloves
- White-out
Metal supplies you may want: If you want to invest in tools for the future, I will be happy to meet with you and help you get started.

Suppliers
Contenti http://www.contenti.com
Indian Jewelers Supply- tools, supplies... http://www.ijsinc.com
Pieh Tool (hammers) http://www.piehtoolco.com
Rio Grande- tools and materials http://www.riogrande.com
Otto Frei http://www.ottofrei.com
Hobby Lobby
Lowe's 4301 North Street, NAC
220 NW Stallings Dr, NAC

Course Calendar:
1/19 Review Syllabus.
Assignment: Find inspirational objects
1/21 Meet at the Cole Art Center for lecture and demonstration
Individual Meetings
1/26 Demonstration
Individual Meetings- We will brainstorm & discuss sketches
1/28 Andy Cooperman Demo- Begins at 9:30 a.m. (arrive early if you can)
1/29- Andy Cooperman Lecture 5:30 (Cole Art Center)
Opening Reception 6:00- 8:00
2/2 Work Day; Individual Meetings
2/4 Work Day; Individual Meetings
2/9 Work Day; Individual Meetings
2/11 Work Day
2/12 Fort Worth Bus Trip
2/16 Critique- Project 1 due
2/18 Demo- Chain Making
2/23 Work Day
2/25 Visiting Artist: Gwynne Rukenbrod Smith
3/1 Work Day
3/3 Visiting Artist: James Thurman
3/8 Student Presentations; Work Day
3/10 Work Day
March 14-18 Spring Break
3/22 Project 2 Due
3/24 No Class- Easter
3/29 Demonstration
3/31 Work Day
4/5 Work Day
4/7 Work Day
4/12 Work Day
4/14 Work Day
4/19 Project 3 Critique
4/21 Work Day
4/26 Work Day
4/28 Work Day
5/3 Work Day
5/5 Work Day
*5/10*  
Final Project Due 8-10 a.m.  
Students Pick up work on 5/12 at 11:30

Some items on the calendar may need to be changed. You will be informed.  
**Remember, the metals studio is a communal workspace. The last ten minutes of every class will be reserved for clean up. We will also have a mandatory clean up before each critique and a final clean up at the end of the semester.**

The instructor reserves the rights to change, delete, or add to the course requirements and schedule at any time.