

Academy of Visual Arts
Bachelor of Arts (Hons) in Visual Arts Programme

VART 2246 Small-Metal Jewellery

No. of units: 3

Pre-requisite: VART1006 Introduction to Visual Arts II or any GDCV courses offered by AVA or any Visual Arts courses

Duration: 52 hours

I.1. Course Description & Rationale (200–300 words):

Mankind has developed personal decoration and ornaments for thousands of years. Jewellery has always been an expression and reflection of its epoch, its social structures and cultural standards. Jewellery is now no more the privilege of the wealthy, as the social structure of contemporary societies has broadened considerably. In a contemporary sense, jewellery has become a collective noun for body-related objects.

This is an introductory course in jewellery making, with a focus on metalsmithing for small objects. It is designed to introduce non-ferrous metal as an expressive medium and to explore the unique properties it has to offer. Students will learn various ways of working metal, and how these techniques can be applied to the creation of small metal objects. Emphasis will be put on using small-metal techniques to create body-related objects. Basic 3D design concepts will be used to demonstrate these possibilities. The students will be introduced to the contemporary views of jewellery, and begin to appreciate jewellery as an art form.

Through studying this diversified art form, the students can broaden their appreciation of the world around their body. The students will develop a sense of scale, and will have an enhanced sensitivity in relating their work to the environment. They will also practice thinking in 3D.

I.2. Course Content:

No.		Hours	%
1.	Introduction to contemporary jewellery: - A brief history of metal as a material for jewellery-making; - Jewellery-related design principles.	6	12
2.	Understanding the materials: - Properties of non-ferrous metal; - Workshop safety and precautions.	4	8
3.	Basic small-metal techniques: - 3D forming; - Filing and polishing; - Texture application; - Drilling and sawing; - Soldering; - Patina.	42	80
		52	100

I.3. Intended Course Learning Outcomes (CILOs):

Upon successful completion of this course, students should be able to:

No.	Intended Course Learning Outcomes (CILOs)
1.	Reflect on the concepts and principles of jewellery;
2.	Describe the basic properties of non-ferrous metals;
3.	Apply basic techniques in working non-ferrous metals;
4.	Utilize metal as a medium for creating body-related objects; and
5.	Adhere to standards of professional practice and ethos.

** More may be added.*

I.4. Alignment of CILOs with PILOs:

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Please indicate alignment by checking '✓' the appropriate box

	CILO1	CILO2	CILO3	CILO4	CILO5	CILO6
PILO1.1	√					
PILO1.2		√	√	√		
PILO2.1						
PILO2.2						
PILO2.3						
PILO3.1					√	
PILO3.2					√	

* There may not be 6 CILOs, in which case, just leave columns empty.

I.5. Alignment of Teaching and Learning Activities with CILOs:

No.	Teaching and Learning Activities	CILO	Hours
1.	Lectures: Lectures and other forms of presentations with aid of notes and audio-visual media will provide the students with general introductions to topics related to the field as well as familiarise them with other basic knowledge in jewellery making. In any case, these lectures are intended only as initial stepping-stones encouraging further individual inquiry and exploration. Lectures will usually be backed up by exercises, workshops and demonstrations to solidify their impact.	1, 2, 4, 5	6
2.	Presentations: Formal presentations provide students with platforms to communicate about their creative output and to put it into a larger context.	1, 2, 3, 4, 5	4
3.	Workshops: Workshops introduce and exercise initial practical skills and techniques in selected areas of small metal jewellery, allowing students to experientially and experimentally apply their skills.	2, 3, 5	12
4.	Studio-Practice: Studio practice including exercises, tutorials, and class discussions provides opportunities to students to apply their knowledge, and practice their skills hands-on on their personal work.	3, 4, 5	30

*More may be added.

I.6. Assessment:

No.	Assessment Methods/Activities	Weighting	Alignment with CILOs

1.	<p>Class Exercises:</p> <p>The students will do a number of small exercises over the course of the term, in which they will explore different silver-smithing techniques. Those exercises will be assessed for the craftsmanship and structural integrity of work produced.</p>	50%	1, 2, 3
	<p>Semester Project:</p> <p>The students are to produce one comprehensive project work within the course. It will be assessed for:</p> <ul style="list-style-type: none"> - Craftsmanship and structural integrity of work produced; - Originality of design idea; - Balance between design intention and material outcome; - Detailing of the work. 	20%	4

3.	<p>Professional Attitude: Professional Attitude does not necessarily define its own learning outcomes, but takes a look at 'how' the other, non-attitudinal outcomes are achieved. Assessment will always be based on direct personal contact with the student. Assessment methods include personal conversations – formal and informal –, class observation, individual and group-tutorials, and such like. Assessment evidence is continuously produced through attendance and participation class-records, public presentations, peer-reviews, evaluation of sketchbooks or visual diaries, personal notes of students and teachers, etc.</p> <p>For more information, please refer to the BA (Hons) in Visual Arts' Programme Document.</p>	30%	5

*More may be added.

I.7. References:

Finegold, Rupert, and William Seitz. *Silver-Smithing*. Iola, WI: Krause Publications, 1983.

Grimwade, Mark. *Introduction to Precious Metals: Metallurgy for Jewelers and Silversmiths*. London: A & C Black, 2009.

Hemachandra, Ray, ed. *Masters: Gold: Major Works by Leading Artists*. New York: Lark Books, 2009.

Marta, Serrats. *Jewelry Design Handbook*. Antwerp: Booqs, 2010.

McCreight, Tim. *The Complete Metalsmith*. Portland: Brynmorgen Press, 2004.

McGrath, Jinks. *Metalsmithing for Jewellery Makers*. New York, NY: Barron's Educational Series, 2013.

Meyerowitz, Patricia. *Making Jewellery and Sculpture Through Unit Construction*. New York: Dover Publications, 1978.

Ramshaw, Wendy, and David Watkins. *The Paper Jewelry Collection*. London: Thames & Hudson, 2000.

Revere, Alan. *101 Bench Tips for Jewelers*. Providence, RI: MJSA/AJM Press, 2004.

Rower, Alexander S. C. and Holton Rower, eds. *Calder Jewelry*. New Haven: Yale University Press, 2007.

Schönfelder, Bettina et al. *Schmücken: The Art of Adornment*. Stuttgart: Arnoldsche Verlagsanstalt, 1995.

Somaini, Luisa. *Jewelry by Artists In Italy 1945-1995*. Milan: Electa, 1995.

I.8. Academic Integrity:

Students will endeavour to only claim work that they have actually produced themselves. Claiming the work of others is considered plagiarism, and will be dealt with under the academic policies of the university.

I.9. Health and Safety:

Every effort will be made to comply with the intent of Hong Kong's law or acts and the University's policies to maintain a safe and healthy working environment.

I.10. Final Note:

The instructor reserves the right to modify the class and the syllabus or the schedule to adjust to the dynamics of the particular group or to take advantage of opportunities that may arise.