ART 240.001 - Introduction to Art Metal/Jewelry

Professor Lauren McAdams Selden
lselden@sfasu.edu
Office - 936-468-4183, Art 135

Spring 2020
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: W 1:40-3:30 (by appointment)

Course Description:
Three semester hours, six hours studio, six hours independent study per week. Cold-connection and fabrication techniques in art metal and jewelry.

This is an introductory course in metalworking and jewelry. This studio course is designed to develop the ability to create, analyze, interpret, and evaluate art. With introductory metalworking and jewelry, the student will learn to be a more effective problem solver and increase their ability to critically evaluate future problems at hand. 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. Make sure you fill out the check out list for any tools or books-please ask permission.

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 family emergency, 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. Piercing & Riveting
2. Quick Band
3. Overlay
4. Hollow Construction
5. Your Own Bag of Tricks

Projects 1-4 may be re-worked before the end of the semester and returned a second time if the student is unsatisfied with the initial grade. However, you will not receive the points back for being late. Work is based evenly on craftsmanship, content and
concept, creativity and difficulty, and participation. Last day to re-submit work is April 30 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 two 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 work is April 30 by 11:00.

Here is an example of a grade sheet that you will receive.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>0-5</th>
<th>6-12</th>
<th>13-17</th>
<th>18-20</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sample HME and sample of rivets</td>
<td>Student completed partial elements of the samples</td>
<td>Student completed parts of the sample pieces, but didn't fully file sand or finish</td>
<td>Student completed samples with a few craftsmanship issues</td>
<td>Student created samples to completion with strong craftsmanship.</td>
</tr>
<tr>
<td>Design and problem solving</td>
<td>Lacked creativity and student didn't react to technical problems that occurred.</td>
<td>Piece needed more individuality but design was considered and problem solving occurred.</td>
<td>Student had fair design and solved technical issues that arose while making.</td>
<td>Found creative way of creating the piece and solved multiple technical issues.</td>
</tr>
<tr>
<td>Craftsmanship of rivets</td>
<td>Rivets executed poorly.</td>
<td>Rivets were done with many mistakes and were not structurally sound</td>
<td>Rivets are created with few mistakes</td>
<td>Rivets are excellent with little or no mistakes.</td>
</tr>
<tr>
<td>Craftsmanship of filing, sawing and sanding</td>
<td>Poor sawing, filing and sanding</td>
<td>The edges of the work are filing poorly which effects the overall composition.</td>
<td>Satisfactory sawing, piercing, filing and sanding</td>
<td>Excellent sawing and piercing, edges were filed with care and sanded to finish the form.</td>
</tr>
<tr>
<td>Texture and finishing</td>
<td>Student did not use texture for contrast in their work and left the piece with poor finishing.</td>
<td>Student used texture but left the overall images unfinished.</td>
<td>Satisfactory finishing and texture</td>
<td>Excellent finishing. Piece is well sanded and finish was addressed. Texture added to the form.</td>
</tr>
</tbody>
</table>

Total 95 /100

Comments and Suggestions: I’d suggest waxing or spray sealing the work ahead of time for a piece like this. Keep up the good work.
<table>
<thead>
<tr>
<th>Criteria</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Effectiveness of conceptual development</td>
<td></td>
</tr>
<tr>
<td>Student showed no use of sketches and didn’t embrace the idea of &quot;toy&quot;</td>
<td>0-7</td>
</tr>
<tr>
<td>Student showed minimal use of the design and concept.</td>
<td>8-12</td>
</tr>
<tr>
<td>Student displayed satisfactory design and created &quot;toy&quot; concept.</td>
<td>13-16</td>
</tr>
<tr>
<td>Student had exceptional sketches and embraced the &quot;toy&quot; project.</td>
<td>17-20</td>
</tr>
<tr>
<td>Good idea development. Create a model first.</td>
<td>19/20</td>
</tr>
<tr>
<td>Creativity</td>
<td></td>
</tr>
<tr>
<td>Lacked &quot;toy&quot; concept and showed little creativity.</td>
<td></td>
</tr>
<tr>
<td>Showed some interest in the idea of &quot;toys&quot;, but lacked originality.</td>
<td></td>
</tr>
<tr>
<td>Created a toy, but could have gone further with idea development.</td>
<td></td>
</tr>
<tr>
<td>Found creative way of executing the project in a unique style.</td>
<td></td>
</tr>
<tr>
<td>This is such a different piece and its so pleasing with its rustic nature.</td>
<td>19/20</td>
</tr>
<tr>
<td>Craftsmanship of Soldering</td>
<td></td>
</tr>
<tr>
<td>Poor soldering technique exhibited.</td>
<td></td>
</tr>
<tr>
<td>Soldering is done with mistakes from pits to seams</td>
<td></td>
</tr>
<tr>
<td>Soldering is done to a satisfactory level with few mistakes.</td>
<td></td>
</tr>
<tr>
<td>Soldering is excellent with little or no mistakes.</td>
<td></td>
</tr>
<tr>
<td>Couple of pits, well done.</td>
<td>19/20</td>
</tr>
<tr>
<td>Forming &amp; Filing</td>
<td></td>
</tr>
<tr>
<td>Student had poor forming and filing</td>
<td></td>
</tr>
<tr>
<td>Student had average forming and filing skills.</td>
<td></td>
</tr>
<tr>
<td>Student had acceptable forming and filing</td>
<td></td>
</tr>
<tr>
<td>Student formed the metal well and had excellent filing.</td>
<td></td>
</tr>
<tr>
<td>File of solder, especially on inside ring.</td>
<td></td>
</tr>
<tr>
<td>17/20</td>
<td></td>
</tr>
<tr>
<td>Finishing</td>
<td></td>
</tr>
<tr>
<td>Student left piece with poor finishing.</td>
<td></td>
</tr>
<tr>
<td>Visible flaws on the metal. File marks, bad sanding, firescale...</td>
<td></td>
</tr>
<tr>
<td>Satisfactory finishing, but needs work.</td>
<td></td>
</tr>
<tr>
<td>Excellent finishing. Piece is well-sanded and work was well-done.</td>
<td></td>
</tr>
<tr>
<td>Nice finish. Would have helped seeing less brush strokes. Couple clean-up areas left.</td>
<td>17/20</td>
</tr>
<tr>
<td>Complexity and effort</td>
<td>+3 etching and complicated form</td>
</tr>
<tr>
<td>Total</td>
<td>94/100</td>
</tr>
</tbody>
</table>

Comments and Suggestions: The tubing element could be placed in a different location with a little more movement, but it's a hard material to work with. This is a really interesting and original piece.

**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.)

**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. 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.
5. You have to have current TETANUS INOCULATIONS. Make sure to call Environmental Health and Safety on campus if blood gets on anything.
6. 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.
7. 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.

8. 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)

9. 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.

10. 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.

11. Dull tools or broken tools are dangerous. Show the instructor immediately.

12. REPLACE TOOLS IN PROPER STORAGE SPOT WHEN FINISHED!

13. No smoking (or smokeless tobacco) or eating in the studio. No smoking on back porch. There are highly flammable materials outside.

14. Drinks need to have a lid on them at all times.

15. Report all injuries immediately.

16. You may not bring chemicals, tools or other metals into the studio without the professor’s approval.

17. Only use head phones at your workbench. Always keep the level of music at a volume where you can hear someone. However, you must remove your headphones when the professor is speaking, presentations are given and ANY time you are using your flex shaft, rotary tool or torch.

18. Make sure to turn off gas, airlines, and pickle pots before you leave the studio.

19. Do not use hammers on steel.

20. Keep iron-based tools out of the acid. If you contaminate pickle accidentally, you will be asked to help with clean up. Mistakes happen, but this extra work will remind you not to let it happen again. Do not let tools get wet.

21. Leave the studio cleaner than when you came in.

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 tape sandpaper on the desktops. I will provide a sanding board for this type of work.

5. Keep desks clear of unnecessary clutter. This is a shared workspace. 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 in the hallway for your materials.

6. Don’t talk to people while they are using machinery. Maintain your distance when a student is on a machine or using a torch.
7. 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.

8. If we listen to community music, everyone needs to agree on the selection.

9. 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.

10. 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.

11. THE COMPUTER IS FOR RESEARCH AND DESIGN ONLY. THIS IS NOT THE COMPUTER FOR CHECKING EMAIL, FACEBOOK, INSTAGRAM... THERE ARE LABS ON CAMPUS FOR THESE THINGS.

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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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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
Towel
Safety Glasses
Masking tape
Lock (your preference and responsibility)

Sharpie marker extra fine
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
Pieh Tool (hammers) http://www.piehtoolco.com
Rio Grande- tools and materials http://www.riogrande.com
Otto Frei http://www.ottofrei.com
Lowe’s 220 NW Stallings Dr, NAC

Intro Metals Calendar
January 16- Handout syllabus, Introductions, Review material information, Demo on piercing, Demo filing and sanding, Demo on textures Check out tools to rent; Buy locks and materials; Project 1
January 21- Layout design discussion, Demo cold connection, spacers
January 23- Work Day
January 28- Continue Piercing- Work Day Begin samples of rivets
January 30- Demo rolling mill, liver of sulfur, sheer cutters. Piercing and riveting samples due, Work Day Design due
February 4- Work Day
February 6- Work Day
February 11 - Project #1 Rivet & Piercing due today/Critique
February 13- Band ring workshop (tumbling and buffing)
February 18- Demo solder trial one
February 20- Demo solder trial two, discuss ideas, Work Day
February 25- Demo, Work Day/ Project 3 introduction
February 27 - Work Day
March 3- Demo on tumbling and buffing, Work Day
March 5- Demo on bending, scoring & folding, hammering for frame ring, demo on dapping

March 10-12 NO School- Spring Break
March 17- Demo on soldering frame to base and soldering hollow form, demo on cutting tube opening. Work Day
March 19- Project #2 due
March 24- Work Day
March 26- Demo on soldering tube, Demo on soldering wire, Work Day
March 31- Work Day
April 2- Work Day
April 7- Work Day
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>April 9</td>
<td>NO SCHOOL- EASTER</td>
</tr>
<tr>
<td>April 14</td>
<td>Project #3 Due</td>
</tr>
<tr>
<td>April 16</td>
<td>Work Day</td>
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<tr>
<td>April 21</td>
<td>Work Day</td>
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<tr>
<td>April 23</td>
<td>Work Day</td>
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<tr>
<td>April 28</td>
<td>Work Day</td>
</tr>
<tr>
<td>April 30</td>
<td>Work Day</td>
</tr>
<tr>
<td>May 5</td>
<td><strong>Final Exam: 10:45-1:15</strong></td>
</tr>
</tbody>
</table>

(Desks MUST be cleaned out; you must participate in final critique & cleanup).

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.