

UNIVERSITY OF WISCONSIN OSHKOSH
DEPARTMENT OF ART
22-263 ART METALS I
COURSE SYLLABUS - Fall 2007
4:10 – 6:20 pm MON. & WED.

Asst. Prof. Andrew Redington

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Office Hours: Mon. and Wed. 2:00 pm - 4:00 pm or by appointment*

COURSE OBJECTIVE: The objective of this class is threefold. First, the experience of basic metal fabrication techniques; second, to be exposed to work being done by contemporary and historical metalsmithing; third, to strengthen your means of personal expression through three dimensional design.

COURSE EXPECTATIONS: I will expect you to do three projects for the semester (note differences between assignments and projects on the project schedule). As the course progresses, I will discuss each project in further detail. **3-D drawings and/or models are needed for each work before starting it in metal and a photocopy of all drawings must be turned in on the respective due date, at the beginning of the class period. Drawings, models, and planning are as important as completed projects.** Late drawings and projects will result in grade reduction. A critique will be held twice during the semester to discuss progress. Many processes take considerable practice to execute correctly. Art Metals is very labor intensive. Taking the time to do things correctly the first time can save you from frustration, stress, and headaches. In many cases you will find it wiser to scrap a project and start again rather than attempt to fix old problems. If you cannot spend at least 5 hours per week in the studio, it is recommended that you drop the class. **Note taking is expected.** Assignments may be handed in at any time prior to the due date. Projects must be finished for presentation / critique by their due date. Attendance is mandatory due to the nature of the lecture / demonstration schedule. Unexcused absences, late arrivals and early departures will result in grade reduction. It is extremely important that you attend each class session. I will be demonstrating techniques most class periods. **Time does not permit for repeat of demonstrations!!**

GRADES OR EVALUATION CRITERIA:

50% ~ Creative problem solving.

~ Creative energy, innovativeness and expression in work and drawings or models of design.

50% ~ Technical skill

~ Craftsmanship, or the care with which pieces are made.

~ Professionalism and cleanliness, attendance, attitude, and effort.

LETTER GRADE TRANSLATIONS:

- A- Work far exceeds expectations of the professor. All work is handed in on time in a professional fashion. Attends all class sessions. Keeps working areas clean and helps in lab maintenance.
- B- Work exceeds expectation of the professor. All work is handed in on time in a professional fashion. Keeps working areas clean and helps in lab maintenance.
- C- Work meets expectations of the professor. All work is handed in on time. Keeps working areas clean.
- D- Does not meet expectations of the professor. Work handed in late. Marginal absenteeism or tardiness from class time.
- F- Work is poor or late. Absent from class time. Does not help in lab maintenance or clean-up.

At mid-term (October 22) you will be given an individual critique and grade based on the first four assignments and Project # 1. This will count as 50% of your grade. At the end of the semester you will participate in a group critique and a grade will be issued based on participation in this event and on Assignments #5 and #6 and Project #2 and Project #3. This will count as the remaining 50% of your grade.

LAB FEE: A non-refundable lab fee (\$70.00) is added to your tuition to cover a kit of metal working tools, use of metal and common use supplies; i.e., buffing wheels, compounds, abrasive paper, solder, flux. Any tool and supplies outside the class supply list must be purchased by the individual student.

There are no required texts for this course however the following is a list of outside readings and texts from which to gather technical information and design ideas:

Metal Techniques for the Craftsman, Oppi Untracht
Jewelry Through the Ages, Guido Gregoiretti
Design and Creation of Jewelry, Robert Von Neuman
The Complete Metalsmith, Tim McCreight
Jewelry Making, Murray Bovin
Contemporary Jewelry, Phillip Morton

Any issue of **Metalsmith** or **Lapidary Journal** magazine is a good source for contemporary metalwork ideas. Please check the Art Metals library or with the professor for availability. A check out system will be implemented for the reading of materials. Your campus library also has good reference materials.

LAB HOURS: A time will be arranged for you to work in the shop outside of class time. Student assistance and work study students with key access will arrange time that is convenient for students and will post it on the shop door to assure safe and adequate shop access and to eliminate students who are not enrolled in the class and/or do not know how to use the equipment. You will need to use these hours to complete assignments. If you cannot meet any of the open lab hours, it is suggested that you drop the class. Never invite friends into this lab. Never lend out tools. Those found not following laboratory policy and not executing their respective cleaning assignments after every class period will jeopardize their grade by one full grade reduction.

Please do not bring jackets or back-packs into the classroom.

*I spend hours in the Art Metal (s24) Laboratory and the Preibe and Annex Galleries. Appointments are recommended.

project/ assignment schedule
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ASSIGNMENT 1: Forging examples from 8 or 10 gauge wire:

1. double wedge
2. bow tie
3. "U"
4. taper

DUÉ: September 17, 2007

ASSIGNMENT 2: Design a full scale (paper model, 3D drawings, photocopied) for a pin, pendant, or earring pair that relies on cold joining.

DUÉ: September 19, 2007

PROJECT 1: Design and construct a pin, pendant, or earring pair that relies on cold joining metal to create volume through stacking, riveting, tabbing, piercing, forging, or folding. Incorporate at least one of the following:

1. piercing for positive/negative space
2. texturing, roll printing, stamping
3. cold joining for surface pattern or function

DUE: October 22, 2007

OBJECTIVE: GIVE STUDENTS AN UNDERSTANDING OF COLD JOINING TECHNIQUES AND PROCESS.

ASSIGNMENT 3: 1" X 1" Examples of inlay patterns:

1. dot
2. line
3. positive/ negative
4. checker board

DUE: October 22, 2007

ASSIGNMENT 4: Design (paper model and 3d drawing photocopied) for a piece that relies on soldering and inlay patterning:

DUE: October 22, 2007

PROJECT 2: Jewelry with inlay patterning.

DUE: May 7, 2007

OBJECTIVE: GIVE STUDENTS AN UNDERSTANDING OF SOLDERING AND INLAY TECHNIQUES AND PROCESS.

ASSIGNMENT 5: Prepare four soldering examples:

1. sweat soldering / flat surface joining
2. butt joint / perpendicular joints
3. a ring / marriage of metal
4. wire to sheet

DUE: November 19, 2007

ASSIGNMENT 6: Design (paper model, 3D drawings photocopied) for a fabricated hollow form.

DUE: November 19, 2007

PROJECT 3: Fabricated hollow form.

DUE: December 10, 2007

OBJECTIVE: GIVE STUDENTS AN UNDERSTANDING OF SOLDERING, FABRICATING, AND PROCESS FOR A HOLLOW FORM

December 12, 2007- individual critiques and project pickup during class period