



Department of Fine Arts
ART210 Silversmithing
The Art of Silver Jewelry

Instructor: Laura De Tanti

Office Hours: Weekly, to be arranged with instructor

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Course Description

In the Silversmithing Course, students experience first-hand the art of making original silver and other non precious metals jewelry. Students explore their manual dexterity and creativity as they design and produce a works of silver and other non precious metals jewellery. This course introduces the techniques of artisanal metallurgy, using heated and unheated metal (hammering, heating, bending, filing, polishing, soldering, braising). When necessary, students will work to create wax templates which can than be cast in silver. The course will begin with simple projects such as creating a basic ring, allowing students to understand the fundamentals of silversmithing techniques, but students can then branch out to create unique creations of their own design.

The Silversmithing course has an open structure which allows students to take their assignments in a variety of directions, depending on their individual interests and their level of experience. Students will work on a variety of short-term assignments throughout the semester, as well as two main projects: a mid-term project and an end-of-semester project. The course fee of €150 includes all materials needed for the class, although students may wish to purchase additional materials, depending on the nature of their individual projects.

Prerequisites

(none)

Course Hours

Total 5 hrs per week. Total contact hours: 60. Suggested credits: 4

Student Learning Expectations

- To assist students in their ongoing artistic development by providing numerous opportunities for artistic experimentation and exploration.

- To foster a supportive atmosphere of thoughtful engagement amongst the students, creating a dynamic environment that encourages artistic production, intense critical dialogue, intercultural communication, meaningful reflection, and growth.
- To offer students constructive criticism on their work and offer other feedback including useful references such as related artists, writers, or other reference information.

Course Outline

Week by Week Description:

Week one

Day one: Welcome. A short presentation of the the course description and our semester schedule. Presentation of course syllabus and then presentation of the main tools with which we will begin working.

Individual experiments

Day two: Presentation on what is "openwork art."

Practice of openwork with 3 different metals

Homework for next week: prepare a 5 minute presentation about a contemporary artist/jeweler whose work you find interesting, as inspiration for the development of your project ideas. Provide images and biographical information to share for the start of our first class next week.

Week two

Day one: Visit to the instructor's workshop.

Out of class assignment : ideas and sketches for project number one: get inspiration from natural elements such as, for example, wood and stones

Day two: Instructor examines sketches for project 1.

Continue with your open work exercises.

Week three

Day one: Begin with soldering exercises . Use the objects you've realized during the second week lessons and make them to become a wearable piece.

Day two: Begin to realize your first project.

Week four

Day one: Continue with your first project. Discuss finishing methods.

Day two: Finish your first project.

Out of class assignments : sketch for the second project: something you can wear on your hands.

Consider how you will use the materials of wires and plates.

Week five

Day one : First Thematic Presentation "Spotlight": the Syrian Jewels.

Make photos of your experiments, from the very first one and of your sketches. This is an exercise in how best to document small-scale work.

Discuss with the instructor of your second project and how to realize it.

Begin work on your second project.

Day two: Continue with your second project.

Week six + MID-TERM OPEN STUDIO

Day one: Thematic Presentation "Spotlight" : Roman Jewels

Continue with your second project.

Day two: Continuing work on your second project.

When finished, make documentation photos of your recent work.

Presentation of Jewels wax and its specific tools.



Out of class assignment: ideas and sketches for your last project, considering you'll realize it with wax.

MIDTERM BREAK

Week seven

Day one: Short talk about your vacation week and things that have inspired you for your last project.

Discuss with the instructor to decide upon your final project idea and begin to realize it.

Day two: Model wax

Week eight

Day one: Thematic Presentation "Spotlight": Contemporary Silversmithing, Metalwork, and Jewelry

Continue with wax work

Day two: Finish your wax model.

Discuss with the instructor about a "Jolly project", something that is not a traditional jewelry piece that you'd like to realize.

Week nine

Day one: Jolly project realization

Day two: Finalizing work on your Jolly project.

Week ten

Day one: Finishing work on your wax-cast piece (or the Jolly project one if not yet finished!)



Day two: Finalizing your wax-cast piece and any remaining work

Out of class assignment : ideas and sketches about how to expose your works in the final exhibition

Week eleven

Day one: Make photos of your last works and sketches.

Make supports or other necessary displays for the final exhibition

FINAL EXHIBITION

Assignments:

Small technical exercises will be assigned throughout the course to follow upon in-class activities. Such assignments will include experimentations with diverse techniques. These smaller projects will be evaluated throughout the course, and will be presented on the final day of class as each student's coursework portfolio. The main focus of the course will be students' independent projects, to be completed by the final day of the course. Along with the final project, students will be asked to write a final self-evaluation essay at the conclusion of the course.

Textbook and required materials:

Materials will be provided for all in-class activities, the cost of which will be covered by the course fee. However, the course fee does not cover materials to be used for students' final projects and other independent work. The instructor will be able assist students in finding appropriate materials for their specific undertakings.

There is no required textbook for the course, but students are encouraged to utilize the reference books in the school library and other local libraries. These include:

Ramage, Nancy & Ramage, Andrew. Roman Art. New Jersey, Prentice Hall, 2001.

Haynes, Sybille. Etruscan Civilization: A Cultural History. Los Angeles: The J. Paul Getty Museum, 2000.

Spivey, Nigel. Etruscan Art. London: Thames and Hudson, 1997.

Kelly, Eamonn P. Early Celtic Art in Ireland. National Museum of Ireland, 1993.

Green, Miranda. Celtic Art. London: Calmann & King, 1996.

Berti, Roberto. La Porta, Eduordo. The Glories of Thrace. Exhibit catalogue. Firenze: Ermes, 1997.

Grading System

Attendance and Participation :	30%
First Project :	10%
Second Project	15%
Wax Project	15 %
Jolly Project	15%
In class presentation on contemporary silversmithing artist	5%
Documentation of projects	5%
Participation in final show	5%

Each project will be evaluated with the following criteria:

Design: Creativity & Inspiration:	20%
Discipline: Dedication and determination:	40%
Dexterity: Manual skill, precision:	20%
Documentation: Written and photographic description of each stage in the creation of the project:	20%

Grading scale

98-100	A+	88-89,99	B+	78-79,99	C+	68-69,99	D+
93-97,99	A	83-87,99	B	73-77,99	C	63-67,99	D
90-92,99	A-	80-82,99	B-	70-72,99	C-	60-62,99	D-
<59,99	F						

Course Policy

Academic Integrity:

Effective learning, teaching and research all depend upon the ability of members of the academic community to trust one another and to trust the integrity of work that is



submitted for academic credit or conducted in the wider arena of scholarly research. Such an atmosphere of mutual trust fosters the free exchange of ideas and enables all members of the community to achieve their highest potential.

In all academic work, the ideas and contributions of others must be appropriately acknowledged, and work that is presented as original must be, in fact, original. Faculty, students, and administrative staff all share the responsibility of ensuring the honesty and fairness of the intellectual environment at the Siena Art Institute and Siena School for Liberal Arts.

Students with documented disabilities:

Any student who has a documented disability that may prevent him or her from fully demonstrating his or her abilities should contact the instructor as soon as possible to discuss accommodations necessary to ensure full participation and to facilitate the educational opportunity.

Participation and Attendance:

We consider attending class a crucial part of gaining the most from your study abroad experience. For this reason, we allow only **one unexcused absence** per course during the 15 weeks of the program. This means that you are only allowed to miss **one** lesson of each course for unexcused reasons. Reasons for an absence to be considered unexcused include absences related to personal travel (including delays, strikes, missed connections, etc.) or visits from family and friends.

In addition, being late to class on **4** occasions constitutes an unexcused absence. Please also consider that leaving before the end of the lesson or coming back late from a break is the equivalent of an unexcused absence.

Participation and attendance is worth 30% of the overall grade for every class.

Absences due to health-related issues are considered excused if the student informs the professor and office by email or phone before class begins.

No make-up exams or critiques will be considered unless warranted by extreme circumstances [for example, health, family tragedy] supported with proper documentation.

Notes for participation and attendance for studio art classes:

During studio, please respect your colleague's and instructor's efforts to contribute to the studio's work, content and discussions.

Active Participation in all discussions, critiques, reviews, and collaborations is required and counts as part of your grade. Students should come to class prepared to work and bring with them all appropriate supplies and materials. In order for you to be actively engaged, no iPods or similar devices are allowed during the designated class times.



Your grade is also affected by your demeanor and behavior during studio time, scheduled field trips, lectures, and most importantly the level of respect for your fellow students' work during critiques and discussions, and your contributions to the "studio culture."

Your grade will be detrimentally affected by tardiness, unexcused absences, late submissions of work, and incomplete work.

Attendance is mandatory for each class for the entire class period, as well as for all required field trips and site visits. You are required to accomplish measurable progress when in the studio. **You are not permitted to use studio time for gathering materials, data, equipment, printing work that is due at the start of class, etc.**

All students must participate in the mid-term group critique, the end-of-semester group critique, as well as the group critiques at the end of each unit, during which students projects will be evaluated. (These group critiques are the equivalent of a "test/exam.") Other than severe emergencies, the school cannot change exam dates. Students may not re-schedule critiques unless they have an extreme situation such as a health emergency.

NOTE: Punctual attendance and complete work, completed on deadlines is absolutely necessary.

Grading for studio art classes:

Your work will be evaluated based on its quality, your effort and curiosity, your understanding of readings and lectures, as well as the depth and breadth of your studio projects.

A Exemplary work, which is accompanied by initiative beyond the description of the stated subject. Work which makes evident a significant understanding of the subject, is very well crafted/represented, exhibits conceptual clarity and depth, and displays exploration, open-mindedness, and a willingness to benefit from criticism.

B Very good work which shows an understanding of the subject, displays a conceptual foundation and is well crafted. Shows competence and mastery of skills. Is attended with an open and inquisitive attitude.

C Adequate work which meets the minimum requirements of the subject and course. Shows an understanding of the subject while acknowledging some deficiencies. Shows a reasonable competence of skills and concepts.

D Work, which although complete, does not show an understanding of the subject, and demonstrates deficiencies in the competence and mastery of skills. This work can often be attended with a belligerent or close-minded attitude particularly with respect to criticism and self-motivation. Work in this category, although technically passing, is seen as unacceptable

F Failing work which does not meet the requirements of the problem or course, shows a serious deficiency in the acquisition of skills.



I No incompletes will be considered unless warranted by extreme circumstances [for example, health, family tragedy] supported with proper documentation.

Respectful use of spaces for studio art class:

You are responsible for cleaning and removing any trash or debris after your work and participating in general studio clean-up. It is your responsibility to keep the studio space clean at all times. Please be mindful of others when using the studio: remove all debris immediately following each use and thoroughly clean after yourself. Do not leave any trash, dust or debris in shared studio spaces. Minimize the risk of fire by removing waste materials to a proper trash receptacle, and make sure that work stored in corridors does not block any exits or egress spaces. Do not restrict free movement and accessibility by the accumulation of materials. Aerosol sprays should be used with caution and only on the balcony.

Retests/ makeup tests

All students must participate in the mid-term group critique, the end-of-semester group critique, as well as the group critiques at the end of each unit, during which students projects will be evaluated. (These group critiques are the equivalent of a “test/exam.”) Other than severe emergencies, the school cannot change exam dates. Students may not re-schedule critiques unless they have an extreme situation such as a health emergency.

Excursions

Visit to the instructor's workshop