



Summer Session 1 - 2018

Syllabus: ART 111 Jewelry and Beading

Course Information

Course Prefix/Number: ART 111 Semester: Summer Section 1 2018 Class Days/Times: Monday, Tuesdays, Wednesdays, Thursdays 8:30 - 12:00	Credit Hours: 3 Course Title: Jewelry & Beading Room: ART # 401 Central Campus
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Instructor Information: Name: Shelly Taylor	Phone/Voice Mail: 520-383-0038 E-mail: sdt1@tocc.edu or staylor@tocc.edu Office location: ART # 401 Office hours: As posted or by appointment.
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COURSE DESCRIPTION:

Introduction to Jewelry and Beading provides introductory skills for learning construction, color and composition in wearable art. Students will learn the difference between stringing, fabricating clasps, wire-wrap and crimping. Followed by beading stitch basics, such as: Peyote, brick, herringbone, flat and loom stitches. Students will be able to successfully create earrings, bracelets, pendants, and basic forms that can later be applied to more advanced projects.

Students purchased through lab fees, a kit that provides a basic selection of materials to apply artistic vision, combined with technical mastery to understand and produce abstract ideas to usable forms. Aesthetics and durability are course competency requirements.

COURSE OBJECTIVES:

During this course students will learn to use the materials, methods and processes of Jewelry design and application

1. Realization & application of the elements of design
2. Realization, application & intentional manipulation of materials
3. Convergent & divergent creative processes
4. Realization and application of jewelry and beading materials
5. Realization and application of jewelry and beading
6. Giving ideas intentional form
7. Communication through form
8. Demonstrate self-reflection, formative evaluation and critical thinking.

Student Learning Outcomes (SLOs) :

Outcome 1: Ability to intentionally manifest ideas, theory and practice of jewelry and beading.

Measurement: Jewelry making and beading products portfolio. Products will be assessed using a rubric designed for the course. Items will be judged according to evidence of:

- a. Manifested understanding of concept to construction
- b. Craftsmanship and durability
- c. Problem solving and problem finding

Outcome 2: Ability to synthesize indigenous, Native, and Himdag ideas and artifacts into personal artistic style and vision, as relevant to course content.

Measurement: Students create a portfolio of beaded and crafted projects using various media that demonstrate an understanding of cultural synthesis.

Outcome 3: Ability to intentionally manipulate media to specific outcomes.

Measurement: Students demonstrate their ability by using the elements and principles from studio courses to solve visual problems.

Outcome 4: Ability to manifest a personal vision across a range of media.

Measurement: Cumulative evidence ascertained by review of portfolios evidencing a range of student work from admittance to graduation.

Outcome 5: Students consciously integrate visual art and design theory and practice into Himdag.

Measurement: Student portfolios evidence ability to visually communicate O'odham culture, as relevant to the course. This outcome will be measured by the instructor.

COURSE STRUCTURE:

Course is divided into two sections: Wire and Finding, and the second half, beading. During the course students will engage in hands-on learning with the goal of intentional manipulation and application of design elements and principles interpreted through beads and wearable art. Students will engage in a series of projects that include but not limited to:

Wire:

1. Introduction to tools, materials, beads, vocabulary, and the essentials of cutting techniques.
2. Demo and class exercise: Cutting, looping, coiling, spirals, and fasteners. Create a back stock of handcrafted jewelry elements.
3. Demo and class exercise: Basic wire & bead crafted earrings, discussions of findings and construction.
4. Demo and class exercise: Stringing, closing, using crimps and clasps. Necklace/bracelet, strung and closed.
5. Demo and class exercise: Wire wrapping, composition of and aesthetics in jewelry design. Begin wire constructed bracelet, to include fully crafted findings.
6. Demo and class exercise: Head pins, creative construction techniques, problem solving in designs, hammering techniques and tensile strength.
7. Demo and class exercise: Necklace construction, measuring using bead-boards, open and closed construction, combining previous techniques. Create accurately measured structure.

Beading

1. Introduction to materials, workspace, and essential stitches and construction. Discussing tension, and aesthetic selection based on design principles.
2. Demo and class exercise: Peyote stitch constructed bead-weaving. Begin first construction project.
3. Apply techniques to a finished Peyote stitched form.
4. Demo and class exercise: Brick stitch constructed bead weaving. Begin construction project
5. Apply techniques to finished Brick stitch form.
6. Demo and class exercise: Herringbone constructed bead weaving. Begin construction project.
7. Apply techniques to finished Herringbone stitch form.
8. Demo and class exercise: Bar and toggle beaded construction clasp.
9. Apply learned techniques to provide beautifully finished beaded clasp.
10. Demo and class exercise: Flat stitch construction. Tension, layering techniques. Begin construction project.
11. Apply techniques to flat stitch on layers and around cabochons.
12. Demo and class exercise: Loom stitched constructed form, stringing and tension. Begin construction project.
13. Apply learned techniques to finished and presentation ready loom stitched project.
14. Prepare all finished project series for professional presentation finished work to be recorded for portfolio.

Materials and Text:

Materials are included in a kit that has been purchased through bookstore. There is no textbook, however; various resources will be brought in and shared to enrich projects.

Student Kit Checklist:**Tools:**

Tool Box

Bead-board (in studio only)

Beading mats

Ring Mandrel

Pliers set (5pc), steel and rubber, black or blue, 4-1/2 inches with roll-up case. Pliers, crimping, steel and plastic, black and blue, 5-1/4 inches

Pliers, nipper, steel and plastic, blue, 5-1/8 inches

Beading loom, plastic and steel, grey, 11-1/4 x 3 inches with 10-1/2 x 2-3/4 inch looming length.

Needle John James Short Beading #12

Needle John James Glover #8

Beads:

Varied mix of Fire-Polished clear faceted Czech beads mix (4x4mm-14x13mm) Bead mix, Czech glass, mixed colors, 3-20mm faceted mixed shape.

Bead mix, Czech pressed glass, mixed colors, 2-16mm mixed size and shape. Bead mix, Preciosa, Czech glass, clear with multicolored luster, 6x2mm-7x6mm rondelle.

Seed bead, Delica®, glass, ceylon pearl white

Seed bead, Delica®, glass, galvanized yellow gold

Seed bead, Delica®, glass, opaque black

Seed bead, Delica®, glass, opaque dark blue

Seed bead, Delica®, glass, opaque dark red

Seed bead, Delica®, glass, opaque ivory

Seed bead, Delica®, glass, opaque lime

Seed bead, Delica®, glass, opaque purple

Seed bead, Delica®, glass, opaque rose

Seed bead, Delica®, glass, opaque turquoise

Seed bead, Delica®, glass, opaque white

Seed bead, Delica®, glass, opaque yellow

Natural materials

Bead mix, cabochon mix

Shell/Bone

Varied mix of shell, pearl, bone

Findings

Finding mix, mixed-plated brass / copper / steel, 3x3mm-68x36mm mixed shape.(supplied in studio as needed)

Earring finding set, gold-plated brass, fishhook ear-wires, headpins, jump-rings. Earring finding set, silver-plated brass, fishhook ear-wires, headpins, jump-rings. Bead, gold-plated brass

Bead, silver-plated brass

Charm, gold-plated brass, 18x4mm feather.

Charm, silver-plated brass, 18x4mm feather.

Crimps

Headpin mix, copper / gold- / silver-plated brass, 2 inches, 24 gauge.

Jump ring mix, mix-plated mixed color

Split ring

Barrette, nickel-plated steel

Wire/Thread

Beading wire, Accu-Flex®, nylon and stainless steel, pearl, 49 strand, 0.019-inch diameter.

Thread, Berkley® FireLine®, gel-spun polyethylene, crystal, 0.15mm diameter, 6-pound and ten pound test

Craft Wire Gold (tarnish resistant) 20 gauge - 15 yards

Materials

Leather scrap mix (natural / dyed), mixed colors, mixed shape. (in studio supply, as needed)

White Protective Flannel (rubber sheeting) as needed.

E-6000 Multi-Purpose Adhesive.

EVALUATION AND GRADING & ASSIGNMENTS:

100-90	A
89-80	B
79-70	C
69-60	D
59 + below	F

In class projects	200
Homework assignments	200
Midterm & Final portfolio review	200
Final complete portfolio	100
Attendance & class participation	300
TOTAL POINTS:	1000

Students are expected to take notes during lectures, videos and films and are responsible for the content presented. Students are encouraged to bring any concerns they may have about the course and course content to the attention of the instructor **BEFORE** Midterm, Final and portfolio presentation/ review.

HIMDAG CULTURAL COMPONENT:

Jewelry and Beading will focus to imbed Tohono O'odham Himdag in projects that explore the methods, materials and processes in jewelry and construction. Students will work to create fresh approaches to representation of traditional cultural artifacts, modes of production, symbolic representation and iconography.

Tohono O'odham traditions and cultural beliefs will be discussed as relevant to course topics, and only as appropriate to the Tohono O'odham Nation's traditional standards for sharing information.

The predominant pedagogical practice in this course is that of group demonstration and other forms of demonstrative non-verbal communication.

ART 111 Jewelry and Beading, POLICIES AND EXPECTATIONS:

1. Except in the case of an excused emergency, students are expected to attend each class.
2. Late arrivals (15 minutes) will count against attendance record. Two late arrivals or early departures constitute one (1) absence.
3. Class participation and preparation are essential to student success.
4. Students are responsible for clean up of their particular and general work areas.
5. Failure to clean up will result in a loss of grade points.
6. Students must read textual material, prepare for projects, complete required research prior the class in which they will be offered.
7. Students are expected to come to class prepared for class and having done any preliminary work required as per the chronology.
8. Students are expected to stay in class **ON TASK** and work diligently throughout the whole time. Frequent/continued exiting from the class during the class period will constitute one (1) absence.
9. No cell phone use is allowed during class. Use of cell phones during class, unless permitted by instructor, is a violation of the T-So:son. Unsanctioned use of cell phone during class constitutes one (1) absence.
10. Two (2) absences will lead to being dropped from the class. As ART111 meets every day, M-Th, each class constitutes 2 sessions, thus, missing 1 class is like missing 1 full week.
11. Plagiarism (that is using another's work) is a serious offense.
12. Late work is marked down for each day of tardiness.
13. Failure to submit a project results in a grade of zero (0). An F is a better grade!
14. No work accepted after the last class.

During, Summer session, Missing ONE class is to miss the equivalent of 1 FULL week. Arrangements must be made with the instructor prior to missing class, in the event of an emergency, to be sure to keep in contact with instructor to avoid falling behind.

DISCLAIMER: This syllabus is designed to evolve and change throughout the semester based on class progress and interests. You will be notified of any changes as they occur.

ART111 Chronology Summer 2018
Monday - Thursday

Week 1
May 29 - 31

Tuesday, May 29
(day 1)

Assigning kits (Syllabus, materials checklist and student policies contract) getting to know your tools, beads and terms, basics and cutting techniques, wire gauges, and types. The loop, simple vs wrapped, Looping with beads, learning the flush cut and tucking for clean components.

Every project is stacked on the previous work...

(HOMEWORK: PRACTICE! ALL HOMEWORK IS DUE AT BEGINNING OF EVERY CLASS!) (come **each day** with images and links of techniques, this is to teach you how to get ideas and resources)

Wednesday, May 30
(day 2)

Coils, spirals, and fasteners. Creating a store of findings and jump rings. Hammered and twined wire for strength design texture

Basic earrings, in class demo, and discussion on findings and construction, texture, color, and composition. Making earrings headpin or loop construction.

May 31
(day 3)

Discussion on various crimps and in class demo - Stringing and closing. Composition discussion on creating structure that is appealing, demo on wire wrapped beads. Begin wire constructed and strung bracelet techniques. Talk on resources beyond class.

(HOMEWORK: finding resources, sites and links given, discussion for next class)

Demo on necklace construction, measurements open and closed pieces. (Combining lessons from bracelets and earrings) Students will construct examples of both strung and constructed, open and closed forms. Begin work on basic structure, use bead-board to accurately measure open form construction. Discussion on multiple strands and netting, work beyond basic stringing.

Earrings, Necklace, and Bracelets due Monday!

End of week critiques: All projects must be presentation ready. Critique and test for durability, scarring, aesthetics, and overall craftsmanship

BEGIN BEADING SEGMENT

Week 2
June 4 - 7

Monday, June 4
(day 4)

Setting the stage, workspace preparation, and quick overview of various basic stitches. TENSION beads discussion. Choosing beads, hands-on exploration of various stitches and materials.

Peyote Stitch

For Peyote stitch with size 11 seed beads. Working with tension beads, demo on odd/even peyote, Samples and Peyote odd or even? The RING, Free Form - on the Mandrel, finished in class. Begin work on needle-case project. Use colored pencils or pens to design original patterns for jewelry, accessories and art objects. Can traditional designs be integrated? Use graph paper.

(HOMEWORK: Finish peyote stitch exercises, present next day. **The needle-case is an ongoing project**)

Tuesday, June 5th
(day 5)

Presentation on peyote stitch pieces and applications
Continue odd or even?

Two day project! Peyote Spiral pattern with fringe, earring or keychain.
(HOMEWORK: Continue peyote spiral project)

Wednesday, June 6th
(day 6)

Continue, with guidance. Prepare for Portfolio review. Review EACH WEEK

Thursday, June 7
(day 7)

Continue projects with guidance, prepare for brick stitch, bring references Monday.

(**HOMEWORK:** Project due next week) All current projects are due for presentation at the end of every week. Projects must be presentation ready, laid out for photos and discussions. What problems were encountered? What solutions were discovered.

Choose a favorite piece, be prepared to discuss technique, style, materials, and uses.

How can patterns incorporate cultural designs, based on region?

Presentation will be written and verbal for records. This will be part of each review.

Week 3
June 11-14

Monday, June 11
(day 8)

Brick Stitch

Brick Stitch with size 11 seed beads. Discuss previous projects and challenges, problem solving and fixing. Fix and secure work. Begin on brick stitch earring or researched simple projects. Delicas vs Czech/Japanese Seed Beads - Design on graph.

Tuesday, June 12
(day 9)

Herringbone Stitch

For Herringbone stitch with size 11 seed beads. Bracelet and toggle in class demo and color selection, bracelet segment and Bar and Toggle.

(Homework: Research and print simple graphic, or draw small design for flat stitch.)

Wednesday, June 13
(day 10)

Herringbone continued, finish with clasp. **Mid term review!**

(Homework: Due morning of day 11, designs for flat stitch is to be ready for application)

Thursday, June 14
(day 11)

Flatwork discussion and presentation, needle methods, glues, and cabochons. Design time, problem finding. In-class construction of Simple design for earring or pendant.

Flatwork continued layered construction Edging the professional touch. (Homework: Fully construct flat stitch lines around cabochons, pendant or earrings, have ready for backing Monday.)

MIDTERM

All projects will be photographed and assessed based on a rubric. Example:

Demonstrates	Exceptional 100-90 (A)	Good 89-80 (B)	Basic 79-70 (C)	Minimal 69-60 (D)	None 59-0 (F)
Craftsmanship					
Creativity					
Design Elements and Principles					
Objectives and completion					
Effort/ Participation					

Week 4
June 18-22

Monday, June 18
(day 12)

Flat stitch Continues

Apply backing, edging and test for durability. If a pendant, continue with stringing to complete the piece.

Begin Embroidery style design, (Reasonably) Larger concepts, mixed styles and stitches, demonstration and research, Barrett or pendant. Instructor will present patterns or graphics to practice on.

Tuesday, June 19
(day 13)

Execute flat embroidery style design, continue with guidance.
(Bring supporting research)

Wednesday, June 20
(day 14)

Flat Embroidery stitch continued

(Homework: Ideally, finish beading steps, be ready for backing applications)

Thursday, June 21
(day 15)

Flatwork discussion and presentation. Flatwork continued layered construction Edging the professional touch.

(Homework: Research Loom technique, please bring examples, pictures and questions for Monday morning. Loom style can give the artists the chance to build pixel style graphics. How many uses can you find for this style?)

End of week review, What problems were encountered? What solutions were discovered. Choose a favorite piece, be prepared to discuss technique, style, materials, and uses.

Embroidery project is due Monday Morning.

Utilize weekends to research and continue works that have been assessed as needing improvement. One week left!

NEEDLE-CASE!

Week 5
June 25-28

Monday, June 25
(day 16)

Loom

presentation and design. Bead color comp and spacing. What are you going to do with it? Use loom graph to work out count and composition. Setting up: Loom stringing tension, counting, measuring! Begin Construction with careful guidance.

Tuesday, June 26
(day 17)

Continue Loom beading, have instructor check for missed beads, consider uses, length, pattern. If finished with the weaving part, **NO NOT CUT OFF OF LOOM.**

Wednesday, June 27
(day 18)

Work out weaving the closing of the piece, be sure it is secure before making final cuts. (Measure **THREE** times, cut once!)
(Homework, research clasps, bar & toggle, or tie-offs)

Thursday, June 28
(day 15)

Finalize Loom piece by applying flatwork techniques in edging and apply clasps. (Homework, **finish needle case if not done**, and begin final project of choice, WOW me!)

End of week review, What problems were encountered? What solutions were discovered. Choose a favorite piece, be prepared to discuss technique, style, materials, and uses.

Finished Loom project is due Monday Morning - Using exam week for portfolio readiness and FINAL PROJECT. (If, in the event all projects are done and portfolios are ready, I will submit grades this weekend.)

“Exam Week”
July 2-3

Monday, July 2

All projects are to be corrected, examined, and photo-ready. Work on Final project.

Tuesday, July 3

Grades are due, Portfolio must be complete, photographed and project statements included!

Final Grades will be calculated by using the rubric and standard grading methods:

In class projects	200
Homework assignments	200
Midterm & Final portfolio review	200
Final complete portfolio	100
Attendance & class participation	300
TOTAL POINTS:	1000

Student accountability and assumption of responsibility form

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12. Late work is marked down for each day of tardiness.
13. Failure to submit a project results in a grade of zero (0). An F is a better grade!
14. No work accepted after the last class.

I _____

have read the above 14 policies and expectations for the ART 110 Drawing I class and agree to the terms.

Date: _____

Student Kit

Please sign that kit is received. By signing, It is understood that if items are lost, or broke, items will have to be replaced as needed by the student.
Please keep kits secured!

I _____

have received the above tools and materials. They are mine to keep, I understand that if kits and supplies are lost or stolen, I must replace them at my cost as needed to continue course assignments.

Date: _____