ABSTRACT
See SO 007 721 for an introduction to the Visual Arts Education Curriculum of which this course in jewelry design is a part. In the course students further skills in forming complex objects through experience with casting, bezeling stones, and welding. Course content includes an historical perspective on jewelry production and advanced methods in forming and decorating jewelry. Sections on evaluation of students with criteria for evaluation and on resources -- texts, periodicals, and reference books; local resources in Florida; films and slides; suppliers; and professional schools, universities and workshops specializing in jewelry -- conclude the guide. (JH)
ART EDUCATION
Advanced Jewelry Design
6684.02

QUINMESTER PROGRAM
DADE COUNTY PUBLIC SCHOOLS
DIVISION OF INSTRUCTION - 1971

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ART EDUCATION

Written by: Louis H. Marinaccio
for the
Division of Instruction
Dade County Public Schools
Miami, Florida
1972
Learning has been referred to by many contemporary educators as a noun; but it is a verb experience—full of action and involvement, doing and being. At least it should be—and that kind of involved learning is what this course of study is all about.

The Quimmester Visual Arts Education Curriculum construct is a long range developmental effort directed towards providing a general education for learners in the aesthetically related art education field. To accomplish this goal, instructional courses of study have been developed basically for teachers by teachers. Many Dade art specialists in various arts media have been recruited by the Art Office to write over 75 new and innovative courses of study in the area of art education. Educational specialists from the four corners of this land, along with aestheticians, social critics, and behavioral scientists have hailed the philosophy of the overall art curriculum construct undertaken by the Division of Instruction to be consistent with the latest national trends in art education, and to be an exemplary example of "success" oriented curricula designed to provide intense involvement in aesthetics and creative arts through group and individualized participation on the part of the learner.

All courses of study produced have been constructed with one major goal in mind: to provide a broad framework of goals and objectives; content; instructional procedures and strategies; and suggested learning activities. Many of the technically oriented courses of study list a variety of "Work Sheets" designed to assist the learner with specific and highly technical studio procedures delineated in a manner so that art specialists (teachers) can use them "as is," or utilize the source information as a basis for producing "Learning Activities Packages." The appendix may include other pertinent material needed for today's contemporary art curriculum, e.g., vocabulary, resources for both learner and teacher, etc.

Constructive criticisms or recommendations relating to this publication are invited; please send to: Art Education Office, Room 300, Lindsey Hopkins, A-1.

Charles M. King, Consultant
Art Education
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I. COURSE TITLE
Advanced Jewelry Design

II. COURSE NUMBERS
6604.02
6605.01
6606.01

III. COURSE DESCRIPTION
The student will develop further skill in forming more complex objects through advanced techniques and methods. Experience will be provided in casting, bezeling of stones, and welding. Students will work on individual interest areas and be encouraged to express their own individuality.

IV. RATIONALE
The art educator should foster the growth of what is unique in the individual and help him to develop a strong sense of empathy toward his visual environment; empathy toward the sensuous quality of the material; and empathy toward the content. There should be a kinesthetic interaction between the student and the media. Emphasis will be placed upon designing and forming more complex objects.
V. COURSE ENROLLMENT GUIDELINES

A. Grades 9-12

B. Suggested prerequisite: Jewelry Design I or Art Craft I.

VI. COURSE OF STUDY OBJECTIVES

A. Competencies: the student upon completion of this unit will be able to:

1. Identify the work of several outstanding contemporary jewelry designers

2. Differentiate between the characteristics of jewelry of the Ancient Near East and Asia

3. Demonstrate several advanced methods of forming jewelry

4. List the equipment and tools used in forging, casting and granulation

5. Demonstrate the decorative techniques of engraving, etching, repoussé, and chasing

6. Identify the basic tools used in decorating jewelry

VII. COURSE CONTENT

A. Definition and background

1. Historical

   a. Egyptian

   b. Ancient Near East
c. Asia
(1) India
(2) China
(3) Korea
(4) Japan
d. Classical
(1) Crete
(2) Greece
(3) Etrusca
(4) Rome
e. Byzantium (Rome)
f. Islam
g. Pre-Columbian
h. Renaissance in Europe

2. Contemporary
a. American Indian
b. Outstanding contemporary jewelry designers
   (1) Leo Scherker
   (2) Olaf Skoogfors
   (3) John Paul Miller
   (4) Stanley Lechtzin
   (5) Jean Knutson
   (6) F. Jules Reed
   (7) John Prip
(8) Lillian F. Kalan
(9) Victor Ries
(10) Reinhold Reilling
(11) Arline Fisch
(12) Hans Krahmer
(13) Sigurd Perssons
(14) Friedrich Becker
(15) Thomas Gentille
(16) Elisabeth Treskow
(17) Robert Pierron
(18) Alice Boatright
(19) Frank Patania

c. Aesthetic Reactions and Movement

B. Jewelry forming

1. Advanced methods of forming

a. Bezeling

(1) Collar bezel
(2) Reverse bezel
(3) Square bezel
(4) Gypsy setting
(5) Faceted-stone setting
(6) Paved setting
(7) Pearl setting

- 4 -
b. Forging
   (1) Annealing
   (2) Forging on a block
   (3) Forging on a stake

c. Casting
   (1) Forming the wax model
   (2) The investment
   (3) Casting the model
   (4) Removing the investment
   (5) Finishing the pieces

d. Lost wax casting

e. Granulation

f. Electroforming

g. Combined methods

2. Selection of metals
   a. Metal
   b. Brass
   c. Copper
   d. Silver
   e. Gold
   f. Platinum
   g. Stainless steel
   h. Niello
   i. Iron
3. Types of advanced jewelry forms
   a. Sawed pin with stone
   b. Fused pin with stone
   c. Filed pin with stone
   d. Rings with stone
   e. Split rings
   f. Chains
   g. Pendant with stone
   h. Necklaces
   i. Chokers
   j. Cuff links with stones
   k. Brooch with stones
   l. Bracelet
   m. Found objects

4. Forming more complex jewelry forms with mixed metals

5. Forming a pendant with stones set in collar bezels

6. Forming forged silver earrings

7. Forming a completed riveted pinstem and joint

8. Forging metal to various shapes by using the correct stakes

9. Forming jewelry by using the sand cast method

10. Creating jewelry by electroforming over a styrofoam matrix.
11. Creating a silver gilt pin with mica and pearls by electroforming over a matrix of wax
12. Creating jewelry by combining several methods
13. Creating a fused pin with several stones
14. Creating split rings with stones by granulation
15. Creating jewelry with found objects
16. Found object jewelry
   a. Cracked pottery
   b. Watch gears
   c. Watch crystals
   d. Broken glass
   e. Pieces of bone
   f. Shell
   g. Fiber
17. Equipment and tools
    Flat nosed pliers
    Diagonal cutting pliers
    Round nose pliers
    Tweezers
    Rawhide mallet
    Curved burnisher
    Needle point scriber
    Planishing hammer
Files:
a. 6-inch hand files
b. 6-inch halfround files
c. Needle files
Ring clamp
Saw frame and blades
Ring sizes
Ring mandrel
Bezel mandrel
Hand drill
Steel rules 6 inch length, marked in millimeters and inches
Flexible shaft machine
Beeswax
White casein
Sable brushes \( \frac{3}{6} \)
Clear acrylic spray
Felt buffing stick
Emery cloth
Emery stick
Emery paper
Liner of sulfur
Findings
Heating frame
Charcoal block
Annealing pan
Propane gas torch unit
Solder
  a. Metal
  b. Metallic alloy
Flux
Yellow ochres
Iron binding wire
Sulfuric acid
Sparex
dental wax
  a. Sheets
  b. Rods
Metal scribe cone
Liquid debubblizer
Sable brushes
Investments
Ring or flask of metal
Clay
Metal scribe
Assorted dental tools
Alcohol lamp
Alcohol
Flat metal edge
Kiln
Asbestos
Stilts
Steel tongs
Centrifugal machine
Galvanized sheet metal
Flattened piece of coat wire hanger
Powdered borax
Acetylene torch
Glass container
Metal bucket
Gum solution
Copper salt
Copper foil
Stainless steel tank
Steel stakes
Steel block
Flat face planishing hammer

C. Decorating

1. Advanced methods of decorating
   a. Engraving
   b. Filigree
   c. Etching
   d. Repoussé
   e. Inlaying
   f. Chasing
   g. Lamination
2. Equipment and Tools

Gravers with wooden handle
a. Knife
b. Round
c. Flat
d. Liner

Shellac stick

Riveting clamp

Scriber

White casein

Pitch (block)

Oilstone

Propane torch

Sable brushes

Nitric acid

Asphaltum

Copper pickling tongs

Sodium bicarbonate

Turpentine

Cloth

Chasing tools

Pitch

Pitch bowl

Leather collar
Chasing hammer

Turpentine

Cloth

VIII. COURSE PROCEDURES AND STRATEGIES, AND SUGGESTED LEARNING ACTIVITIES

A. Evaluation

It is essential to establish a criteria for evaluating the progress of the student in art experience. Evaluation in jewelry design cannot be rigid to the extent that it will inhibit creative expression. Creativity is unique and personal.

The product itself cannot be evaluated without taking into consideration the process the student experienced from inception to completion. In addition, evaluation must include evidence of the growth of the individual in relation to his attitude, interest, ability to complete a project, how well he can use his past experience toward problem solving, respect for his own ability and the rights of others.
Evaluation is of vital importance to the student's development. It helps to determine the growth of the student so that the teacher can further motivate and guide the student toward his fullest self-development, creativity and aesthetic growth.

B. The criteria established for evaluation will vary due to individual differences among students and teachers. Each teacher must determine his own goals and formulate standards for evaluation always keeping in mind that evaluation must be positive as well as constructive.

The following are some suggestions in setting up criteria for evaluation:

1. Has the student learned to evaluate his own jewelry as well as that of others with consideration to the sensuous quality of the material, form, and content?

2. Has the student designed the entire object with an awareness of space, form, movement, order, relationship of parts to the whole, and good color organization?
3. Has the student expressed his ideas creatively in the medium in an original and meaningful way?

4. Has the student developed a sensitivity to the material?

5. Does the student express his ideas and individuality in jewelry?

6. Has the student become aware that texture results from an interaction of the medium and the tools?

7. Is the student aware of the difference between tactile and visual textures?

8. Has the student become sensitive to the expressive qualities of the different jewelry materials and tools?

9. Is the student aware that improper use of materials and tools results in poorly constructed forms?

10. Is the student aware that variety can add interest to forms but too much can destroy it?

11. Does the student react empathically to the medium in terms of three-dimensional forms?

12. Is the student familiar with good jewelry of the past and present?
13. Is the student able to identify from contemporary jewelry designers the ways in which the craftsmen manipulate their tools and materials?

14. Has the student developed good work habits?

15. Has the student's behavior outside the art class improved as a result of his art experience?

16. Has the student developed a respect for his personal ability?

17. Has the student developed a respect for the rights of others?

18. Has the student acquired increased efficiency in handling materials and tools?

19. Has the student developed the ability to carry the project through to completion?

20. Has the student learned the firing process and how to use it to its fullest advantage?

21. Has the student developed good craftsmanship and yet retained the natural qualities of the metal?

22. Has the student learned to form jewelry correctly so it does not warp or crack?
23. Is the product suited for the purpose for which it was made?

24. Does it incorporate the principles of good jewelry design?

25. Is the product the one best suited for work in metal?

26. Is the product well constructed?

27. Does the product indicate individuality and expressive quality?

28. Does the design fit the form?

29. Has the student improved in attitude, interests, and development of technical skills?

IX. RESOURCES

A. Suggested texts for pupils


B. Suggested periodicals for pupils

Craft Horizons
29 West 53rd Street
New York, N. Y. 10019

School Arts
50 Portland Street
Worcester, Mass. 01608

Design Quarterly
1710 Lyndale Avenue
Minneapolis 3, Minn.

- 17 -
C. Suggested places to visit

Grove House School of Art
3946 Main Highway
Coconut Grove, Fla. 33133

Village Corner Gallery
1136 South Dixie Highway
Coral Gables, Florida

Lowe Art Museum
1361 Miller Drive
Coral Gables, Florida

Miami Art Center
7667 North Kendall Drive
Kendall, Florida

Ceramic League of Miami
7867 North Kendall Drive
Kendall, Florida

Miami Museum of Modern Art
381 N. E. 20th Street
Miami, Florida

Grove House Gallery
3946 Main Highway
Coconut Grove, Florida

Museum of Science-Planetarium
3820 South Miami Avenue
Miami, Florida

Fairchild Tropical Garden
10901 Old Cutler Road
Coral Gables, Florida

Fantastic Gardens
9550 S. W. 67th Avenue
Miami, Florida

Miami Seaquarium
Rickenbacker Causeway
Virginia Key, Florida

Crandon Park Zoo
Key Biscayne, Florida
Scholastic Art Awards Exhibition
Burdine's Department Store
22 East Flagler Street
Miami, Florida

Miami Studio Shop
2363 West Flagler Street
Miami, Florida

Bass Museum of Art
2100 Collins Avenue
Miami Beach, Florida

Japanese Gardens
MacArthur Causeway
Miami, Florida

Vizcaya Art Museum
3251 South Miami Avenue
Miami, Florida

D. Suggested media resources for pupils and teachers

1. Film strips

Scholastic Film Strips
906 Sylvan Avenue
Englewood Cliffs, N. J. 07632

Art by Talented Teen-Agers-1970: Sculpture and other Three-Dimensional Art

Art by Talented Teen-Agers-1969: Sculpture and other Three-Dimensional Art

Art by Talented Teen-Agers-1968: Sculpture and other Three-Dimensional Art

Art by Talented Teen-Agers-1967: Sculpture and other Three-Dimensional Art

Art by Talented Teen-Agers-1961-1965: Sculpture and other Three-Dimensional Art

Collected Works of Teen-Age Art-Sculpture and other Three-Dimensional Art
American Crafts Council
Research and Education Dept.
23 West 53rd Street
New York, N. Y. 10019

G14 Young Americans, 1969 - Winning entries in all craft media from the national competition of this title sponsored by the American Crafts Council.

C9 Objects Are . . . ? 1966 - An exhibition which sought to question the nature of objects. Covers work by 42 craftsmen in various media.

B14 Craftsmen U.S.A. '66 - National Merit Awards in a competition sponsored by the American Crafts Council; covers all craft media.

B1 The American Craftsmen, 1964 - 30 craftsmen and their work in clay, metal, wood, and textiles.

F5 Three Metalsmiths: Fisch/Kington/Skoogfors, 1968 - Jewelry and metal objects from one man exhibitions at M.C.C.

B52 Creative Casting-1963 - Metal cast objects by American craftsmen during the periods 1960-63.

F2 General Metal, 1969 - Jewelry, metal sculpture and objects by contemporary American metalsmiths.

F13 Goldsmith '70 - Metal work selected in an international competition.

- 20 -
C15 Silver Design Competition, 1962 - Three years of winning designs in the Sterling Design Competitions sponsored by the Sterling Silversmiths Guild of America.


B5 Creative Casting, 1963 - William Underhill photographed making of a bronze bowl and pin by the lost wax process.

A13 Young Americans, 1962 - Winning entries in all craft media from the national competition of this title sponsored by the American Crafts Council.

F4 Objects U.S.A., 1969 - A selection of work in all media from the Johnson Collection of Contemporary Crafts.

B12 Folk Art of North India, 1966 - Ceramics, embroidery, appliqué, and jewelry from North India.

E. Professional schools, universities, and workshops specializing in jewelry

Troy State College
Troy, Alabama

Northern Arizona University
Flagstaff, Arizona

Arkansas Arts Center
School of Art and Drama
MacArthur Park
Little Rock, Arkansas

University of California
Department of Design
234 Wurster Hall
Berkeley, California

- 21 -
University of California  
Davis, California  

Mills College  
Oakland, California  

San José State College  
San José, California  

California College of Arts & Crafts  
5212 Broadway at College Avenue  
Oakland, California  

University of Colorado  
School of Art  
Denver, Colorado  

The Corcoran School of Art  
17th St. at New York Ave., N. W.  
Washington, D. C.  

Georgia State College  
33 Gilmer Street, S. E.  
Atlanta, Georgia  

School of the Art Institute of Chicago  
Michigan at Adams  
Chicago, Illinois  

University of Illinois  
College of Fine & Applied Arts  
143 Fine Arts Building  
Urbana, Illinois  

Indiana University  
Fine Arts Building  
Bloomington, Indiana  

Indiana State University  
Terre Haute, Indiana  

Wichita Art Association  
9112 East Central  
Wichita, Kansas  

Louisville Art Center School  
2111 South First Street  
Louisville, Kentucky  

Newcomb College Art Department of  
Tulane University  
New Orleans, Louisiana
Haystack Mountain School of Crafts  
Deer Isle, Maine

Boston Museum School  
230 Fenway  
Boston, Massachusetts

Cranbrook Academy of Art  
55 Lone Pine Road  
Bloomfield Hills, Michigan

Rochester Art Center  
320 East Center  
Rochester, Minnesota

University of Missouri  
Department of Art  
Columbia, Missouri

University of Montana  
Art Department  
Missoula, Montana

University of New Hampshire  
Department of the Arts  
Durham, New Hampshire

Newark Museum of Art  
43-49 Washington Street  
Newark, New Jersey

State University of New York

Alfred University  
Alfred, New York

Brooklyn Museum Art School  
Eastern Parkway  
Brooklyn, New York

Craft Students League  
640 Eighth Avenue  
New York, N. Y.

The New School for Social Research  
66 West 12th Street  
New York, N. Y.

School for American Craftsmen  
Rochester Institute of Technology  
65 Plymouth Avenue, South  
Rochester, New York
F. Jewelry Designers - Resource People

Leo Scherker
1136 S. Dixie Highway
Coral Gables, Florida

Lee Alper
1227 W. Flagler St.
Miami, Florida

Joe Dean
136 N. E. First Street
Miami, Florida

Ilona Jigri
117 N. E. First Avenue
Miami, Florida
Elva Pacheco
5138 Biscayne Boulevard
Miami, Florida

Martin King
407 Lincoln Road
Miami Beach, Florida

Vincent Portera
117 N. W. First Avenue
Miami, Florida

Lawrence Brill
5138 Biscayne Blvd.
Miami, Florida

Anthony Fuccio
11630 N. E. Second Avenue
Miami, Florida

G. Jewelry Suppliers

1. General

Craftool, Inc.
One Industrial Road
Woodridge, N. J.

Rock and Shell Shop
2036 S. W. 57 Ave.
Miami, Fla.

C. W. Somers & Co.
387 Washington Street
Boston 8, Mass.

Allcraft Tool & Supply Co., Inc.
15 West 45th St.
New York, N. Y. 10036

Anchor Tool & Supply Co., Inc.
12 John St.
New York, N. Y. 10038

Jewelcraft Supply Co.,
P. O. Box 222
426 Marion St.
Oceanside, N. Y. 11572
X. BIBLIOGRAPHY


