# HANNAH OATMAN

Teaching Portfolio

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HANNAH OATMAN

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## EDUCATION

2018-20 MFA in Jewelry + Metalsmithing, Rhode Island School of Design, Providence, RI (Expected graduation: June 2020)

2017 BFA in Metal (summa cum laude), State University of New York at New Paltz, New Paltz, NY

## TEACHING & PROFESSIONAL EXPERIENCE

2018-19 Instructor of Record, Rhode Island School of Design, Department of Jewelry + Metalsmithing: Introduction to Jewelry, Providence, RI

2017 Teacher's Assistant to Amelia Toelke, State University of New York at New Paltz, Department of Fine Arts Metal Program: Enameling, New Paltz, NY

2016-17 Studio Assistant to Myra Mimlitsch-Gray, Stone Ridge, NY

## RESIDENCIES

2018 Baltimore Jewelry Center Artist Residency, Baltimore, MD

2018 Smitten Forum, Ghost Ranch, Abiquiu, NM

2017-18 Nine Month Residency, Houston Center for Contemporary Craft, Houston, TX

## SELECTED EXHIBITIONS

2019 (upcoming) *Talente 2019*, International Trade Fair, Munich, Germany [catalogue]

2018 *Under Fire 2*, Krikorian Gallery, Worcester Center for Crafts, Worcester, MA (curated by Bella Neyman, Aurelie Guillaume, and Jan Harrell) [catalogue]

2018 *VisionMakers 2018*, 108|Contemporary, Tulsa, OK (curated by Emily Zilber) [catalogue]

2018 *Pop-Up*: *New Work by Hannah Oatman* (solo), Baltimore Jewelry Center Gallery, Baltimore Jewelry Center, Baltimore, MD

2018 *Materials Hard and Soft*, Meadows Gallery, Patterson-Appleton Arts Center, Denton, TX (Curated by Perry Price [catalogue])

2018-19 Jewelry Edition V4, Traveling Exhibition, Select Locations: ECU Symposium Greenville, NC; Mora Jewelry, Asheville, NC; Society for Contemporary Craft, Pittsburgh, PA, Yuma Symposium, Yuma, AZ, Baltimore Jewelry Center, Baltimore, MD

2017-18 *From Minimal to Bling: Contemporary Studio Jewelry*, Society of Arts and Crafts, Boston, MA (Curated by Luiza deCamargo)

2017 *Marzee International Graduate Show*, Gallery Marzee, Nijmegen, Netherlands [catalogue]

2017-18 *Alchemy International Juried Student Enamel Exhibition*, The Enamelist Society, Arrowmont Sandra Blaine Gallery, Gatlinburg TN (Summer 2017), Ohio Craft Museum, Colombus OH (Fall 2017), National Ornamental Metals Museum, Memphis TN (Winter 2018) [catalogue]

2017 *BFA Thesis Exhibitions*, Samuel Dorsky Museum of Art, New Paltz, NY

2017 *Materials Hard and Soft*, Meadows Gallery, Patterson-Appleton Arts Center, Denton, TX (Curated by JoAnn Edwards [catalogue]

## PUBLIC COLLECTIONS

Enamel Arts Foundation, Los Angeles, California

## GRANTS/AWARDS

2018 RISD Graduate Fellowship

2017 Jewelry Edition Award

2017 Outstanding Graduate Award, SUNY New Paltz, New Paltz, NY

2017 Best in Show, SUNY Student Art Series, Albany, NY

2016 Dr. Edwin A. Ulrich Fine Arts Memorial Scholarship, New Paltz, NY

2013 Pratt Institute Foundation Merit Scholarship Competition Award, Brooklyn, NY

## LECTURES/WORKSHOPS

2019 (upcoming) Early Career Artist Presentation, SNAG Conference 2019 *The Loop: Coming Full Circle,* Chicago, IL

2018 Artist Talk, Baltimore Jewelry Center, Baltimore, MD (June 28th)

2018 Workshop: From Junk to Jewelry, 31st Annual Houston Art Car Parade, Houston, TX (April 14th)

2018 Artist Talk for the Houston Metal Arts Guild, Museum of Fine Arts Houston: Glassell School of Art, Houston, TX (April 7th)

2018 Jewelry Workshop: From Junk to Jewelry, HISD Fine Arts Summit, Westbury High School, Houston, TX (April 7th)

2018 Artist Talk, Texas A&M International University, Laredo, TX (April 12th)

2018 Enameling demonstration, Creative Women's Entrepreneurial Workshop, ARKA Living, Houston, TX (January 28th)

2017 Artist Talk, Houston Center for Contemporary Craft, Houston,TX (Nov. 18th)

## PUBLICATIONS

2018 SNAG Jewelry + Metals Survey

2017 Klimt02 Selected Graduate

## COLLABORATIVE PROJECTS

2016 Commemorative Coin Design for the Women's Suffrage Centennial Summit, State University of New York at New Paltz, NY(In Collaboration with Michael Gayk, Assistant Professor, SUNY New Paltz)

# Teaching Philosophy

My path to teaching has been an unconventional one—as a teenager, I felt that my teachers were working against me rather than with me. They were harsh, discouraging, and unwavering—and rather than adapting to my different learning style, they attempted to force me to conform to their more traditional teaching methods. This all came to a head in 2009, when I chose not to complete my education and dropped out of high school during my senior year. It took me three years to realize that I had made a mistake—and that an education is valuable not because others tell you it is, but because it allows you to reach your full potential. Art education, in particular, has the ability to engender sincere fulfillment through personal creative expression. In college, I was fortunate to finally have professors who believed in me and made me feel capable—and I am therefore very much aware of the effect a teacher's expectations and encouragement have on a student's trajectory—I would not be where I am today if not for the incredible faculty I have studied with. The best teachers motivate their students not through intimidation or dominance, but through taking a genuine interest in their students' work and teaching each of them to find and trust their own unique potential. I intend to empower my students by seeking out and encouraging their individual strengths, and fostering a classroom community that is honest, kind, and inspiring.

Craft disciplines often rely on skill and practice over concept and analysis, and in a world where we are constantly surrounded with content and endless information, craft allows us to take something slowly and approach it with intention. The process becomes meditative in a way that first-time students are often not used to. A jewelry object is tied to its process, and as a field with many possible approaches to making the same thing, it is important not only to teach students a wide variety of skills, but to give them the ability to think critically about their ideas and understand the most efficient or the most effective techniques with which to approach them. It is equally important to question traditional jewelry's place, how jewelry can become an art form that uniquely relates to the body, and how it can fit into the world of contemporary art. Looking at both historical and contemporary examples, my students will learn to understand the difference between craft purely for function and craft as an artistic practice.

By designing projects which both challenge students technically and encourage conceptual thinking, I will allow room for them to express their individual voices. This promotes both the student and myself to identify their unique strengths and encourage them moving forward. When a student is challenged but still feels like they are good at what they are doing, they will not only remain motivated, but produce the best work they are capable of. I will encourage students to take risks, to accept occasional failures fail, and to learn from their less

successful work. I have always risen to the expectations of my professors: when they believe in and support my capabilities, I make my most successful work.

In an introduction to jewelry class, I begin by introducing students to basic techniques without the pressure of concept—metal is an intimidating medium, and it is easy to feel overwhelmed early on if a project is too complex. I introduce the fundamentals of jewelry making by directing my students to collect leaves outside, select their favorite, and imitate it to the best of their ability by sawing, piercing, texturing, and patinating a metal leaf before presenting it to the class along with the original. These organic forms allow for a certain amount of error and imperfection from beginners, and produce interesting results that make students feel encouraged and enthusiastic about their first foray into metalsmithing.

In addition to expressing themselves in their own work, it is important that students are able to effectively express themselves in critique. Acting as a neutral moderator, I will encourage each student to express an honest opinion with kindness and empathy by asking critical questions and providing constructive feedback. Once a student feels safe and comfortable, the classroom becomes a place where each student contributes to and builds up the work of peers. By encouraging openness, support, and peer-to-peer questions in the classroom, a community that will give students the confidence to articulate their ideas and concerns in their own practices and beyond is formed.

At the core of my teaching philosophy is the belief that the intention and effort behind an artwork is far more important than the medium or the skill level. Both adaptability and individual attention are fundamental to a student's confidence and success inside and outside of the classroom. As a craftsperson myself, I recognize the artistic value of a wide variety of disciplines, and I welcome students with any level of experience and any background. Skill comes with time, patience, and the support of an adept instructor.

# Diversity Statement

I can relate to the feeling of not having access or support in a school system, and feeling like an unwanted outsider, because I dropped out of high school. This experience, has led me to a greater commitment to making my classroom a place that is not only positive, but empowering for students from any and all backgrounds. I strive to ensure students from underrepresented groups feel a sense of belonging, feel comfortable, and feel heard—recognizing that a student who has felt oppressed or discouraged in the past may feel less inclined to participate, and will require support and attention that students from different backgrounds may not.

I have taught workshops and classes to students across a wide range of ages, ethnicities, and economic classes—including several workshops for children, one aimed at female entrepreneurs of color, and two to public high school art teachers in Houston. In each of these environments, I make an effort to make each student feel understood, safe, and advocated for. Although craft has a history of being incredibly diverse, it can be enriched with a greater deal of diversity in its modern form, and honoring the intent to make all students feel equally welcome and important is an invaluable first step.

In an introductory jewelry class, I assign a project where each student is encouraged to research their own ancestral history and create a self-portrait necklace based on their research. The critique for this piece gives the students a platform to tell their own story, and to bring in the global perspective of where they came from. By using their heritage as a subject in their artwork, the students can be empowered and inspired by their similarities and differences.

My empathy towards students who have taken alternative paths to their education, be it by choice or by circumstance, allows me to approach students with understanding, meet them where they are, and help them individually—acting both as a mentor and a role model. A great deal of learners exit from or pause their education, and the right teacher has the power to inspire them to push forward and reach their full potential. I will encourage students to bring their background and experience to their projects and their contributions to the class, allowing them to make expressive work that is as personal or impersonal as they want it to be. Art has the ability to bridge gaps and communicate the indefinable, and can give underrepresented students a voice that they may otherwise feel they don't have. This is a unique and important aspect of art education, and it is important to recognize its potential to make a student feel valued. I am committed to using my teaching practice to enlighten, inspire, and inspirit any student who walks through the door.

# Course Descriptions

**Brass, Copper, Hammer, Saw: An Introductory Course to Jewelry and Metal Fabrication**

Credits: 3 Enrolled: 10/12

In today's world, jewelry can be far more than adornment: it can be an effective means of expression, and a fine art in and of itself. This course will teach students to conceptualize, design, draft, and fabricate jewelry using traditional metal techniques. Through a series of demos and three projects, students will learn basic metalsmithing skills—including sawing, filing, soldering, forming, and finishing—and use them to create wearable, three-dimensional pieces.

Contemporary jewelry is an art form and a craft, and it is therefore important to incorporate both concept and technique into each project. Originality, design, function, and wearability are all of equal importance. Taking into account both historic and contemporary examples, students will delve into the world of contemporary jewelry, learning essential skills for creating works of art which relate to the body. Students will develop proficiency in basic jewelry techniques, learn to take an idea from a 2D sketch to a 3D object, learn the common terminology of the jewelry and metal field through critical discussion, and establish individual approaches to the techniques, materials and subject matter of jewelry.

Estimated Cost of Materials: $200

Prerequisites: none

**Contemporary Ideas in Jewelry: New Directions in Art Jewelry**

Credits: 3 Enrolled: 7/12 **Open to jewelry majors only**

In the past 60 years, Jewelry has moved from being exclusively a craft to a contemporary art form. It is vital that art students studying jewelry understand the field that they will be a part of upon graduation. This course will delve deeply into the ideas and artists behind the contemporary jewelry field, using primarily Damian Skinner's *Contemporary Jewelry in Perspective* as a guide. Students will investigate the particulars in the field of contemporary jewelry, and expand their knowledge of its movements, its issues, and its important figures. Through weekly readings and responses, students will bring their own perspectives to class and be prepared to discuss the importantce of the bench, the plinth, the page, and the street. Towards the end of the semester, each student will create and present their own piece and present it to the class in a contemporary jewelry context. Students are expected to leave the course with a solid understanding of the contemporary jewelry field and how their practice fits into it.

Estimated Cost of Materials: $50

Prerequisites: Intro to Jewelry, Object Seminar

**Exploring Enamel: Technique and Application in Jewelry and Beyond**
Credits: 3 Enrolled: 6/12
Enameling is an exciting and effective way to include color, image, and narrative into metal work. This course will teach students the ancient art of enameling, or glass fused to metal. Beginning with the basic technique of sifting solid colors onto copper, you will learn a range of common techniques throughout the semester, including grisaille, cloisonné, champlevé, basse-taille, painting enamels, and decals. With each new technique, students will complete samples in order to practice and become comfortable before moving on to creative projects which will incorporate multiple techniques. Rather than simply treating enameled pieces as gemstones or imagery, as was often done in ancient times, students are expected to think about the techniques in a contemporary context and use enamel in experimental ways. Enamel is an opportunity to add color to an often monochromatic medium, and this course will equip students with the ability to incorporate it into their own practice.
Estimated Cost of Materials: $50
Prerequisites: Intro to Jewelry, Construction and Fabrication

# Exploring Enamel: Technique and Application in Jewelry and Beyond

3 Credits, Wintersession
Mondays and Tuesdays T 1:00 PM - 6:00 PM
Wednesday 1/9, 1/23, and 2/6 1:00 PM - 6:00 PM
Metcalf Building, Room 205
**Instructor**: Hannah Oatman (hoatman@risd.edu)
**Office Hours**: Wednesdays 10:00am - 12:00pm (by appointment), room 211
or e-mail me anytime with questions regarding the syllabus or assignments.

## Course Description

This course will teach students the ancient art of enameling, or glass fused to metal. Beginning with the basic technique of sifting solid colors onto copper, you will learn a range of common techniques throughout the semester, including grisaille, cloisonné, champlevé, basse-taille, painting enamels, and decals. With each new technique, students will complete samples in order to practice and become comfortable before moving on to creative projects which will incorporate multiple techniques. Rather than simply treating enameled pieces as gemstones or imagery, as was often done in ancient times, students are expected to think about the techniques in a contemporary context and use enamel in experimental ways. Enamel is an opportunity to add color to an often monochromatic medium, and this course will equip students with the ability to incorporate it into their own practice.

## Course Goals

• To acquire and develop the technical vocabulary specific to the enameling process.
• To understand and explore traditional and innovative applications of enameling techniques.
• To consider enameling's relationship to image-making and surface development in art jewelry
• To demonstrate craftsmanship through carefully executed samples and finished projects.
• To gain the ability to incorporate enameled elements into finished pieces through metal construction and setting techniques
•To incorporate color and illustrative techniques into the student's metalsmithing practice

## Student Learning Outcomes

• Multiple enameled samples for each technique learned- **40% of final grade**
• A completed enameled self-portrait necklace (Project 1) - **20 % of final grade**
• A completed enameled brooch which incorporates the techniques learned throughout the course (Project 2)- **25% of final grade**
• A sketchbook which will be used to take notes and document project ideas and designs (in color), presented regularly and submitted both at midterm and final **-10% of final grade**
• A deeper understanding of ancient and contemporary enameling methods
• The ability to execute the following enameling techniques: sifting, sgraffito, stencils, decals, painting enamels, grisaille, cloisonné, champlevé, and basse-taille.
• A transposition of technique into innovative and exploratory individual work

**Required Text**: Darty, Linda, The Art of Enameling (Lark Books, 2004)

## Sample Production: Guided by a Theme

For each technique covered, students will be required to generate five samples. with one sample from each technique selected by the faculty as exemplary: for future reference. These samples will be made available to future Enameling students. To guide in sample development, students will explore an assigned theme and connect each technical exploration to it. In this way, students can engage the techniques and tie them together as a suite of images over the course of the semester.

## Attendance

Attendance is mandatory and essential to your performance. Being more than 30 minutes late to class or leaving class early will be counted as an absence. The information needed to complete assignments properly will be given in class and during demonstrations. These demos will not be repeated to late or absent students. As a student in this class it is your responsibility to make sure that you obtain information covered should you miss a class. Previously absent students must to come to the following class with all of the appropriate work due for that day. Absence on the first day of class or two or more absences will result in removal from the course. Unexcused absences will result in a lower letter grade.

## Critique Statement

**Sample reviews** will consist of all students placing their work on the table, spending five minutes to look at what their peers have brought in, and discussing their successes and failures—in essence, a brief, **basic-level, informal critique**. Technical samples are an integral part of this class, and in many classes the students will bring in the samples they made as homework and share them with the class. In these critiques, we are covering the effectiveness of the technical execution of each sample. These samples, as stated before, are guided by a theme—the students do not need to come up with new concepts for each set of samples, and the samples are evaluated by technical execution only.

**Sketch critiques** are relatively brief and will happen twice during the semester, and consist of students bringing in and sharing the ideas they have come up with for a project with the class. The professor (and peers) may then share observations or suggestions, and help the student decide which idea to move forward with. These are **intermediate-level, informal critiques**. *The sketchbook will also be collected at both project critiques,* and should include all notes from in-class demos, notes on progress and successes and failures, specific notes on colors, steps, techniques used for samples (so that successes may be exactingly repeated later), and detailed technical drawings of project ideas.

**Project critiques** are more formal and will utilize the entire duration of the class. All students are expected to have their projects finished if they wish to be critiqued. All students will lay their work on the table and spend 10 minutes walking around to look at their peers' work. One student will be chosen to begin the critique, and will chose a peer's work that they are interested and explain why they chose that piece (formally, conceptually, etc.). The student whose work it is will then explain the piece and their process, after which the piece will be open to class discussion. Finally, the student whose work it is will choose another peer's work they are interested in, and the critique will continue in the same manner. These critiques are **formal, and will move from an advanced to a master level.** Projects are evaluated by technical execution, ambition, progress, and concept.

The instructor will participate in the critique by asking questions, mediating the student's discussion, encouraging students who have yet to participate to speak, and giving any needed advice on how a piece could have been improved technically or formally. Students are expected to guide most of the discussion themselves.

## Projects & Assessment

Technical samples and sketchbook - **40%**
Project 1: Self-Portrait Necklace - **20 %**
Project 2: Do You Copy?- **25%**
Participation and preparation (In class work, discussion, critiques, note taking, sketchbook, models)- **15%**

## Grading

A - Student shows outstanding work, which demonstrates extensive technical and conceptual investigation. Contributions in class reflect exceptional preparation, and ideas offered are consistently substantive. Student's participation and attendance greatly adds to the dynamic of the course and if the student were not a member of the class the quality of the course dynamic would be diminished.
B - Student shows work that demonstrates extensive technical and conceptual research. Contributions in class reflect thorough engagement, and ideas offered are usually substantive. Student's participation and attendance adds to the class dynamic and if the student were not present, that dynamic would be diminished.
C - Student shows work that has meet all requirements and performed adequately. This is the standard competency level and maybe earned only through effort.
D - Student shows work that did not complete the given assignment and lacks conceptual and technical research and development. The student does not participate within the scope of the course in a productive manner.
F- Student does not complete the given assignment and fails to contribute to the course in a productive manner. If the student were not present the dynamic of the course would not be diminished.

The instructor will take the following into consideration when assessing each piece:
- Preparedness (sketches, models and research)
- Individual investment in assignment
- Consistent time management /work ethic
- Personal improvement of craftsmanship
- All technical requirements have been met

## Materials

**Readily available enamel application tools:**
variety of paint brushes
palette knives
metal spatulas
mixing trays - painting palette/tray, egg tray, clean plastic cups
white paper - 8.5 x 14, 8.5 x 11. Slick is best eye droppers
small spray bottles (travel size)
bottle caps or similar props for supporting work while applying
clean rags, T-shirt materials
sanding sticks and wet/dry papers
clean tweezers, dedicated to enameling only
clean scribe
plastic bowls/tupperware
two small jars with tight-fitting lids for klyr-fire and alcohol Q-Tips

**Items to purchase from Enamel Suppliers:**
Alundum stones: 150 and 220 grits.
Diamond tools: bits, files OPTIONAL: 3M diapads, diamond-tipped scribe
economical glass brush
assorted sifters for personal use

**Ideation/Design tools:**
sketchbook
stencil materials - tape, cardstock, natural materials drawing materials
coloring media - watercolors, colored pencils, etc tape
sharpies
scissors
circle templates, etc

**Health and Safety items required:**
safety glasses
fine particle respirator
#3 glasses for looking into the kiln
gloves - rubber, for prolonged stoning and glass brush use: leather for heat shield apron
hair-ties
proper footwear
*Please refer to studio safety information below*

**Items for general metalworking:**
sawframe
hand and needle files
handtools
planishing hammer
wire cutters and shears
pliers
cross-locking and regular tweezers center punch and scribe
Recommended Suppliers:
Thompson Enamel Company - http://thompsonenamel.com/
Enamelwork Supply Company - http://www.enamelworksupply.com/tools.html

**For Metalworking:**
Rio Grande Jewelry-making Supplies - http://www.riogrande.com/
Contenti Jewelry-making Supplies - https://contenti.com/
PJ Supply - store located in Providence, RI: www.pjsupply.com

Please always plan ahead of time when acquiring materials online as it may take some time to acquire additional materials. This should not interfere with the completion of a piece by the indicated due date.

## Rules and Resources

**General studio rules:**
-Students will have access to Elective Room 205 during class time and scheduled monitor hours only. Monitor contact information and schedules are posted on the door. At all other times, use of the Elective Room is prohibited.
-Please note that the Jewelry and Metals tool room, forge room, and other departmental areas are restricted to non-Jewelry and Metal majors. The only exceptions to this rule are use of the jump shear in the Forging Room and the sink in the casting area.
-Our studio is a supportive and inclusive environment. Please alert the instructor or the jewelry studio technician of any unsafe or disrespectful behavior.

**SAFETY PROCEDURES:**
- All long hair MUST be tied back.
- Long sleeves, ties, scarves, dangling bracelets and pendants should not be worn in the studio.
- Shoes and shirts must be worn at all times.
- Goggles or face shields must be worn when working with the buffing machine, flexible shaft, drill press, belt sander, grinder or acids.
- Be respectful and aware of preserving tools that you are using. DO NOT USE STEEL ON STEEL, and DO NOT MIX STEEL TOOLS WITH WATER!
- DO NOT PUT STEEL IN THE PICKLE (including steel tweezers) If you accidentally do, please immediately inform the instructor or the monitor and make sure the other students don't put their pieces in the pickle, as the contaminated pickle can copperplate your work and can require a lot of time spent sanding to remove.
- Use the ventilation hoods while soldering.
- Follow all posted safety and procedure signage.
- No cell phone use during class.
- Do not use machinery if you are taking medication that will cause drowsiness, and/or impair your physical dexterity. Please consult medication labeling or your medical provider.
- Do not use tools or machinery that your instructor hasn't trained you on.
- Please always clean your bench and soldering area before leaving for the day. Dedicate your last 10 minutes to this task. The room is shared with other departmental classes and student participation alone keeps it orderly.

Failure to follow any posted proper equipment usage instructions, safety or environmental regulations could result in disciplinary action.

**Recommended Resources**
*The Complete Metalsmith* by Tim McCreight (Davis, 2005)
There should be a copy of this available to you in the elective room and we encourage of you to take advantage of it. It is a fairly comprehensive (if a bit brief) overview of basic techniques, tools and metallurgy. It is a valuable resource.

*CURRENT OBSESSION*
This is a magazine published twice a year by a team of emerging jewelers based in Europe. This publication is the most recent magazine directly addressing the current state of contemporary jewelry and contains interviews, exhibitions in print, and analytical articles. You can find current and previous issues in the RISD library.

*Metalsmith*
This is a magazine published five times a year by SNAG, the Society of North American Goldsmiths. It is a snapshot of what is happening in contemporary jewelry and contains reviews and interviews, as well as exhibitions in print. You can find previous issues in the RISD library.

*www.klimt02.net*
Klimt02 is the internet hotspot for international contemporary jewelry. Its artist members are accepted only after being approved for a profile, which ensures a community of exceptional jewelry artists. We highly recommend you investigate this resource when doing research on contemporary artists.

*www.artjewelryforum.org*
Art Jewelry Forum is a nonprofit organization that actively advocates for the international field of contemporary art jewelry and the talented artists who create it. We publish dynamic original content from the field's most fascinating voices to inform, educate, and encourage critical thinking and intelligent discourse. Our goal is to stimulate the marketplace and increase the knowledge of consumers, artists, curators, and gallerists through organized events and informative articles, interviews, and opinions in our online magazine. We also provide financial support to artists, speakers, and writers in the form of grants and payment for commissioned articles. Above all, our goal is to give visibility and value to contemporary jewelry.

**Non-Discrimination Policy**
Rhode Island School of Design does not discriminate on the basis of race, color, religion, age, sex, sexual orientation, gender identity or expression, disability, national origin, veteran status, or any other characteristic protected by law in admission to, participation in, or administration of its educational programs and activities; in employment; or in its other programs and activities.
http://www.risd.edu/about/policies-disclosures/

**Accommodations for People with Disabilities**
In accordance with Section 504 of the Rehabilitation Act of 1973, as well as the Americans with Disabilities Act (ADA), RISD attempts to make its classes, programs, events and services accessible to everyone. Reasonable accommodations are made for people with disabilities or special needs who request assistance. These accommodations may include relocation of the class, program, event or service, if necessary; duplication in an accessible location; provision of a comparable substitute at a fully accessible institution; and/or interim measures authorized by federal law.

For more information on how to receive accommodations, please contact Disability Support Services:
401-709-8460 or bgoodwin@risd.edu
http://www.risd.edu/about/policies-disclosures/

**Plagiarism**
The passing off of someone else's ideas, writing, or work as one's own is plagiarism. Appropriate methods and form of attribution vary by discipline. Some courses will include instruction in appropriate conventions for citation and attribution within the field. Students are expected to seek out relevant guidelines on their own (the RISD Writing Center offers resources and guidance), to ask faculty when in doubt about standards, and to recognize that they are ultimately responsible for proper citation.
http://policies.risd.edu/academic/academic-code-of-conduct/

## Course Plan

Please note that this plan is meant to be a reference for you to know what to expect and what is due every class. Schedule and assignments are subject to change. Students will be notified in advance for any change in the schedule or assignments. Please see critique statement on page 2 for a more thorough explanation of each type of critique.

### MONDAY, JANUARY 7TH

Learning outcomes: An understanding of the aims and expectations of the course and a set of foundational enameling skills.

**Demo**: Basic enamel sifting, stencils, sgraffito, enameling kiln operation, enamel finishing

**Activities**:

-Greetings
- Course introduction, expectations, and safety.
- Review of syllabus/policies.
- In-class work on samples

**Assignment**: 10 experimental samples using the techniques covered today (due next class)

### TUESDAY, JANUARY 8TH

Learning outcomes: The ability to employ the ancient technique of grisaille, or building up white enamel on a black enamel surface in order to create a grayscale image, an understanding of the first project (Me, a Necklace), and a basic understanding of how to look at and critique enamel work.

**Critique** (basic/informal): Review 10 basic technique samples

**Demo:** Grisaille

**Slideshow/lecture**: **Introduce Project 1: Me, A Necklace**

-A self-portrait necklace considering enameling as an image-making medium, and which incorporates 5 or more enameled elements.

**Activities:**

- In-class work on grisaille samples
-**Museum Visit**: A brief visit to the RISD Museum's collection of enameled pieces to deepen the students' understanding of what is possible and gain inspiration for Project 1.

**Assignment**: 5 grisaille samples, sketches and models for first project (due next class)

### WEDNESDAY, JANUARY 9TH

Learning outcomes: The ability to transfer images onto enamel (decals), and the ability to paint fine lines on the surface of enamel as a finishing technique (painting enamels).

**Critique** (intermediate/informal): **Sketch Critique for Project 1**

**Critique:** (basic/informal) Review grisaille samples

**Demo**: Decals and Painting Enamel

**Activities:**

-In-class work on samples

**Assignment**: 5 samples incorporating decals and/or painting enamels (due next week)

## MONDAY, JANUARY 14TH

Learning outcomes: A deeper understanding of the techniques to be incorporated into Project 1 through in-class work, and an understanding of how to critique both image quality and technique in an illustrative enameled piece.

**Critique** (basic/informal)**:** Review painting enamel and decal samples

**Activities:**

-In-class work on Project 1

-Individual help and troubleshooting: instructor will visit each student during work time to discuss any design or technical issues and assess the student's progress on the project

**Assignment**: Continue work on Project 1

## TUESDAY, JANUARY 15TH

Learning outcomes: A deeper understanding of the techniques to be incorporated into Project 1 through in-class work.

**Activities:**

-In-class work on Project 1

-Individual help and troubleshooting: instructor will visit each student during work time to discuss any design or technical issues and assess the student's progress on the project

**Assignment: Finish Project 1**

## MONDAY, JANUARY 21ST

Learning outcomes: The ability to critique an enameling project at an advanced level.

**Critique** (advanced/formal): **Project 1: (Me, A Necklace)**

-Project 1 must be completely finished, and each student must be prepared to discuss their project formally, technically, and conceptually.

-Students must submit sketchbooks for review. Sketchbook should include all notes from in-class demos, notes on progress and successes and failures, specific notes on colors, steps, techniques used for samples (so that successes may be exactingly repeated later), and detailed technical drawings of project ideas.

## TUESDAY, JANUARY 22ND

Learning outcomes: The ability to employ the technique of Champlevé, or creating "cells" by sweat-soldering pierced metal and filling the cells with enamel.

**Demo**: Champlevé

**Activities**:

-In-class work on samples

**Assignment:** Work on 5 Champleve Samples (due the 28th)

## WEDNESDAY, JANUARY 23RD

Learning outcomes: The ability to employ the ancient technique of Cloisonné, or creating cloisons (partitions) by bending flat wire, fusing them to an enamel surface, and filling them with enamel to create an image, and an understanding of the final project.

**Demo:** Cloisonné

**Slideshow/lecture: Introduce Project 2 (Do You Copy?)**

-A brooch which is a "copy" of another object or artwork using enameling as an image-making technique.

**Activities:**

-In-class work on samples

**Assignment:** Finish Champleve samples (due next class), work on 5 cloisonné samples (due the 29th)

## MONDAY, JANUARY 28TH

Learning outcomes: A full understanding of goals, expectations, and a plan for the final project.

**Critique** (basic/informal): Review champlevé samples

**Activities:**

-In-class work on cloisonné samples

**Critique** (intermediate): **Sketch Critique for Project 2: One-on-one Meetings**

-During work time, each student will meet individually with the instructor in a separate room to go over their final project ideas and discuss their technical plans. The instructor will help the student select which idea to move forward with and how it can best be executed.

**Assignment:** Finish 5 cloisonné samples

## TUESDAY, JANUARY 29TH

Learning outcomes: The ability to employ the technique of bas-taille, or using textured metal underneath layered transparent enamels to create painterly three-dimensional effects.

**Critique** (basic/informal): Review cloisonné samples

**Demo**: Bas-taille

**Activities**:

-In-class work on samples

**Assignment**: Finish 5 bas-taille samples

## MONDAY, FEBRUARY 4TH

Learning outcomes: A deeper understanding of the techniques to be incorporated into Project 2 through in-class work.

**Critique** (basic/informal): Review bas-taille samples.

**Activities**:

-In-class work on Project 2

-Individual help and troubleshooting: instructor will visit each student during work time to discuss any design or technical issues.

**Assignment**: Continue work on Project 2

## TUESDAY, FEBRUARY 5TH

Learning outcomes: A complete understanding of how to approach finishing the Project 2 before the final critique.

**Activities**:

-In-class work on Project 2

-Individual help and troubleshooting: instructor will visit each student during work time to discuss any design or technical issues and assess the student's progress on the project.

**Assignment: Finish Project 2**

## WEDNESDAY, JANUARY 6TH

Learning outcomes: The ability to critique an enameling project at a master level.

**Critique: Project 2 (Do You Copy?) - Final Critique:**

-It is expected that you come to critique with all projects from the course completed.

-Students must submit sketchbooks for review.

# Project 1: Me, A Necklace

This project will utilize both fundamental metalsmithing techniques and the enameling techniques you have learned thus far in order to create a necklace that acts as a self-portrait. It is important to bring classic formats such as the self-portrait into a contemporary jewelry practice in order to explore the medium's potential as a vehicle for creative expression in fine arts. A self-portrait can reveal, protect, declare, or empower the artist—what will yours do? Taking into consideration jewelry's narrative potential, students will explore ways to make compelling self portraits—bearing in mind enamel's ability to tell stories through color, texture, and/or images. Each necklace will contain at least five separate enameled elements and must utilize at least three of the techniques you have learned.

Students will create sketches and models to translate into wearable work. Throughout this assignment, we will explore the ways in which enamel can supplement and enhance jewelry's inherent narrative qualities—consider what you wish to say about yourself, and how wearing this piece can communicate it to the world. What is your personal narrative, and what is the best way to tell that story?

**Potential enameling techniques:** Sifting, sgraffito, grisaille, stencils, painting enamels
**Potential materials:** Copper, brass, NuGold, and silver.
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**Goals of the Project:**
-To understand how a piece of jewelry can express and communicate something about both the wearer and the artist.
-To expand the student's understanding of how a concept can be enhanced by the use of color and image
-To integrate the student's previous metalsmithing knowledge with their new enameling skills
-To consider color's role in the individual's jewelry practice

**Learning Outcomes of the Project:**
-A finished necklace which acts as a self-portrait and successfully incorporates narrative into jewelry
-The ability to make a chain which adds to the piece rather than simply holding it
-The ability to set enameled elements into jewelry (rather than making standalone samples)
-The incorporation of images into a finished piece of work
-An understanding of positive and negative space in jewelry

**Requirements and steps to consider:**
-Good craftmanship
-Effective use of positive and negative space
-10 + preparatory sketches, 3 models
-A functional clasp
-Five enameled elements
-A well-incorporated chain

## Project Plan

**Sketch Critique**:
Students are required to make at least 10 sketches and 3 paper models. In class, we will discuss and select which sketches and/or models will be most successful as finished pieces.

**In-Progress Critique**:
Come with your finished enameled pieces and a detailed plan for the construction and fabrication of the necklace.

**Final Critique**
Come with your finished necklace. Be prepared to discuss your process, the completed piece, and the necklace's effectiveness as a self-portrait.

## Evaluation

**Basic Competency**:

-Poor-to- medium craftsmanship and finishing (i.e, finishing attempt was made but not fully carried out)

-A clunky integration of enameling and metalsmithing work

-Necklace does not communicate its concept effectively without additional explanation from student

-Piece is constructed inefficiently

**Advanced Competency**:

-Both enameled and metal elements are well crafted: excellent finishing, all solder seams are clean, enamel is smooth, consistently finished, and clean with no pitting or dirt.

-A seamless integration of enameling and metalsmithing work—the enamel enhances the metalwork and vice-versa

-Piece effectively communicates student's ideas, is inventive and even surprising

-Clasp is well-constructed, works well, and is integrated into the chain

# Mid-Term Feedback Form

This questionnaire is intended to provide feedback in order to give the students the best experience possible. You feedback is anonymous.

## Course Goals

• To acquire and develop the technical vocabulary specific to the enameling process.
• To understand and explore traditional and innovative applications of enameling techniques.
• To consider enameling's relationship to image-making and surface development in art jewelry
• To demonstrate craftsmanship through carefully executed samples and finished projects.
• To gain the ability to incorporate enameled elements into finished pieces through metal construction and setting techniques
•To incorporate color and illustrative techniques into the student's metalsmithing practice

**What do you feel you have learned in this class?**

**How effectively do you feel class time has been used?**

**What did you expect from this class, and how have (or haven't) those expectations been met thus far?**

**What changes could improve your learning experience?**

**Please rate the following from 1-5 (5 being very good/effective, 1 being very bad/ ineffective)**

| | | | | | | |
|---|---|---|---|---|---|---|
| Clarity of assignments | 1 | 2 | 3 | 4 | 5 | |
| In-class demos | 1 | 2 | 3 | 4 | 5 | |
| Clarity of faculty expectations | 1 | 2 | 3 | 4 | 5 | |
| Critiques | | 1 | 2 | 3 | 4 | 5 |
| Slide lectures | 1 | 2 | 3 | 4 | 5 | |

**Other comments:**

**Name (optional):**

# Course Rubric

| Criteria | 5-6 points | 3-4 points | 2-3 points | 0-1 point |
|---|---|---|---|---|
| **Understanding** | Student fully understands the parameters of the project and designs a project to meet and exceed all requirements and effectively solve the "problem" presented. | Student understands the project and designs a project which meets expectations and requirements. | Student partially understands the project and attempts to engage with it, but not at a high level. | Student makes little or no attempt to understand the project's meaning and parameters. |
| **Participation/ Behavior** | Excellent commitment to project, good time management, enthusiastic participation and excellent use of class time. Asks valuable questions which are relevant for everyone in the class. | Time was well-used, and student was committed to the project. Student asks questions and is engaged during class time. | Student did the work only in order to fulfill the assignment. | Student managed their time poorly (i.e., started project days before it was due), used in-class work time ineffectively. |
| **Creativity/ Concept** | Concept is engaging and interesting to both student and peers. Student's project was inventive and even surprising. | Student is fully engaged in their concept. Concept is interesting and engaging but perhaps "safe". | Project design does bare minimum to fulfill the assignment and/or does not effectively communicate the student's ideas. | Concept is highly derivative and unoriginal, or non-existant. Student puts very little or no effort into designing an engaging piece. |
| **Technical Skill** | Piece is well finished with no visible solder seams, a well-considered surface, and no dings and scratches. Soldering is neat with no pitting. | Piece is well finished. Solder seams may have slight pitting. Finishing may be slightly messy (patina isn't applied properly, not all scratches were removed before polishing, etc.) Effort is clear even if struggle is evident. | Piece is constructed in an inefficient way. Student takes short-cuts. Some finishing attempt was made, but was not fully carried out (i.e., student was unwilling to put in the time required to make a well-crafted piece) | Piece is not fully or effectively constructed. Very little or no time was put into making a piece that is well-designed and well-made. Very little or no filing, sanding, and finishing was done. |
| **Ambition and Initiative** | Student challenged themselves both technically and conceptually. Student made work that was consistently better than the last. | Student challenged themselves technically or conceptually. Student made consistently good work. | Student met assignment parameters, but didn't push themselves a great deal. Student work was acceptable. | Student made minimal or no effort. Work was unambitious and/or unfinished |

**A** 26-30
**A-** 22-25
**B+** 21-24
**B** 18-21
**B-** 15-18
**C+** 12-15
**C** 11-14
**C-** 10-13
**D+** 7-10
**D** 3-6
**D-** 1-3
**F** 0