

The Penland *experience*

Found Objects and Alternative Materials
for Jewelry

Grades 9-12

by Pam Wittfeld, Myers Park High School

North Carolina Standard Course of Study Visual Arts Objectives

(NC Subgoals and National standard objectives in parentheses):

Competency Goal 1: The learner will develop critical and creative thinking skills and perceptual awareness necessary for understanding and producing art. (*Subgoals 1.01, 1.02, 1.03, 1.04, 1.07*)

Competency Goal 2: The learner will develop skills necessary for understanding and applying media, techniques and process. (*National Content Standard 1, Subgoals 2.01, 2.02, 2.03, 2.04, 2.05*)

Competency Goal 3: The learner will organize the components of a work into a cohesive whole through knowledge of organizational principles of design and elements.
(*National Content Standard 2, Subgoals 3.01, 3.02, 3.03, 3.04, 3.05, 3.06*)

Competency Goal 4: The learner will understand the visual arts in relation to history and cultures (*National Content Standard 3, Subgoals 4.01, 4.02, 4.03, 4.04, 4.05*)

Competency Goal 5: The learner will reflect upon and assess the characteristics and merits of their work and the work of others. (*National Content Standard 4, Subgoals 5.01, 5.02, 5.03, 5.05, 5.06*)

Competency Goal 6: The learner will perceive connections between visual arts and other disciplines.
(*National Content Standard 5, Subgoals 6.01, 6.02, 6.03, 6.06, 6.08*)

Competency Goal 7: The learner will perceive connections between Visual Arts and other disciplines.
(*National Content Standard 6, Subgoals 7.01, 7.03, 7.05*)

Goal 8: The learner will develop an awareness of Art as an avocation and profession.
(*Subgoals 8.01, 8.02, 8.03*)

ABSTRACT OR GOAL OF THE LESSON: The student will understand the role of Jewelry as body adornment used in cultures over time, and as a recognized component of the Fine Crafts. The student will do so by studying the work of others and by creating a personal jewelry item.

FOCUSING STATEMENTS:

- Jewelry forms and “body adornment” have been present since early times and prior to the development of traditional techniques known and used today.
- Early jewelry forms were made of materials specific to the environment of the people creating them.
- Early jewelry forms were often made to address royalty, cultural beliefs, and/or religious beliefs.

Alternative Materials for Jewelry

VOCABULARY:

- *Cold connections (process and examples)*
- *Non-objective design*
- *Piercing*
- *Appliqué*
- *“Found object”*
- *Sustainability*
- *Vocabulary as related to use of specific equipment and processes (working with wire, sawing, drilling, use of nuts and bolts, etc.)*
- *Design vocabulary (symmetrical, asymmetrical, balance, Elements of Design, Principles of Design)*



Kiff Slemmons

LINK TO PRIOR LEARNING OR EXPERIENCES:

- Basic Design concepts ... Elements, Principles
- Basic Drawing skills
- Jewelry as a form of Fine Crafts, over time and cultures
- Brainstorming and generating of ideas for project development

KEY OR FOCUSING QUESTIONS:

- What kind of jewelry items or other body decorations (adornments) do you wear/are you wearing now?
- Why do you wear them?
- Did you make them? If not, do you know who did? Or where they came from?
- What forms of jewelry or body adornments have been used by people of other times and cultures?
- What meaning was attached to those items? What materials were used to make them?
- What meaning is attached to items you wear? What materials were used to make them?
- How do artists use art to express personal opinions or reactions to society and/or their environment? How does this apply to jewelry forms?
- What piece appears to have a message connected to it? What is the message? What is it about the work that “speaks” to you? How is this accomplished? Does the title tell you anything about the piece of work or its intent/focus?

MATERIALS:

- Images for viewing, research sources, textbooks, etc;
- Vocabulary handouts
- Paper, tracing papers, pencils
- Metal Wire Mesh or screen – copper, brass, aluminum
- Wires, metallic foils, epoxy, mica powders or similar for epoxy inlays or use with polymer clay, scrap metals, nuts and bolts, nails, Plexiglas, etc.
- Found Objects
- Polymer Clay
- Fibers, Beads, metallic threads, wires
- Pin backs, earring wires, jump rings, neck cord,
- Adhesives (Goop; 527, etc.), Masking tape and rubber cement, Gesso – spray or liquid
- Objects for Stamping
- Patinas; Surface Colorants
- Rivets, tubing, solid brass Escutcheon pins, metal staples, Metal tabs

Alternative Materials for Jewelry

TOOLS:

- Hammers, Mallets, Files, Metal Shears, Pliers, Wire Cutters
- Polymer Clay tools
- C-clamps - small
- Cutting Blade/Mat Knives/single edge blades
- Hand Drill and Bits
- Jeweler's Saw, Blades, and Bench Pins
- Needles for sewing of threads and small wire
- Power Drill; Dremel tool; Flexible Shaft
- Protective Cutting Surface; self-healing surfaces; mat board
- Rolling Mill (optional) to flatten wire, imprint metal (metal should be annealed and will require a small acetylene or butane torch)
- Sandpapers; Emery Paper• Scissors, tweezers
- Small brushes
- Steel Surface Strike Plate (wire forging; rivets)
- Table Vise
- Tiny screwdriver to disassemble electronic items to retrieve parts



Elsa Freund

INSTRUCTIONAL INPUT:

- Introduce the concept of Jewelry as a form of body adornment that is used in cultures over time, and as a recognized component of Fine Crafts.
- Introduce the concept of recycling for art/craft making; discuss “sustainability”
- Research, Collect, Prepare and Show images (Power Point, bulletin board, transparencies) of a variety of jewelry forms from various cultures and periods of time that illustrate a variety of materials – found objects, naturally occurring materials, and recycled man-made materials, and examples that show use of pattern and/or texture as a design element.
- Define focus of project, with the ultimate goal to create an object that is accepted/believable/convincing as a jewelry form, which incorporates a found object, non-jewelry man-made materials or object(s) of personal meaning, other than a previously conceived/designed jewelry item (in other words, no restringing of beads, use of a previously owned charm or pendant, etc.)
- Discuss/identify in examples, those that make use of materials to make a personal statement or that view and use materials with a focus on design elements and miniature compositions
- Introduce jewelry related vocabulary as appropriate at each stage of the activity. Prepare handouts and/or reference class texts for students to read; prepare written activity for learning and assessment to reinforce vocabulary, process, tools, etc.
- Create and lead students through design development activities specific to focus of assignment that lend themselves to substitution or incorporation of “recycled” material(s) or personal object
- Identify materials and tools available for use and demonstrate appropriate use of each, covering any related safety issues
- Demonstrate appropriate use of equipment, and provide examples of cold connections.
- Monitor student progress and provide feedback throughout.
- Work with small groups, as ready, to introduce next steps in process or use of materials/tools; identify peer tutors to assist with other students, as they are ready.
- Prepare assessment strategies and/or documents as related to activities and unit focus, and lead critiques (small group, one-on-one, large group, or written)

Alternative Materials for Jewelry

STUDENT PRACTICE:

- View images prepared by teacher and take part in discussion or other introductory activities defined by teacher to understand the role of Jewelry forms in cultures, past and present, and their function as a Fine Craft.
- Familiarize self with the goals of the assignment.
- Introduce the concept of Jewelry as a form of body adornment that is used in cultures over time, and as a recognized component of Fine Crafts.
- Introduce the concept of recycling for art/craft making; discuss "sustainability"
- Research, Collect, Prepare and Show images (Power Point, bulletin board, transparencies) of a variety of jewelry forms from various cultures and periods of time that illustrate a variety of materials - found objects, naturally occurring materials, and recycled man-made materials, and examples that show use of pattern and/or texture as a design element.
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- Demonstrate appropriate use of equipment, and provide examples of cold connections.
- Monitor student progress and provide feedback throughout.
- Work with small groups, as ready, to introduce next steps in process or use of materials/tools; identify peer tutors to assist with other students, as they are ready.
- Prepare assessment strategies and/or documents as related to activities and unit focus, and lead critiques (small group, one-on-one, large group, or written)
- Locate found objects, man-made materials, found objects, personal object(s) or other materials that can be recycled or adapted to believable jewelry forms
- Consider personal statement or idea as appropriate that is aligned with developed item; or, discuss the use of design elements as they apply to incorporation of found objects.
- Familiarize self with, and apply, appropriate vocabulary as related to unit of study and related activities.
- Access and utilize images and sources of information identified and prepared by teacher to acquire ideas for development of personally created jewelry item
- Complete teacher developed or defined design activities to understand composition as applied to jewelry and to develop unique forms for product development; document thought process with sketches as required.
- Familiarize self with the materials, tools, and processes to be explored for development of product, and work with those materials and tools properly and in a safe manner as appropriate for desired outcome
- Pursue and consider feedback from peers and teacher to enhance work.
- Serve as a small group peer tutor, sharing information as appropriate and skills as learned.
- Produce a jewelry form product that adheres to assignment goals and definition.
- Complete a self-evaluation of completed work; take part in any small or whole group evaluations and critiques as appropriate.

Alternative Materials for Jewelry

ASSESSMENT AND EVALUATION:

- Note-taking activities as appropriate for presentation of images or research (Power Point notes, image notes, research notes, etc.)
- Completed design activities, as defined
- Student sketches
- Completion of study packet activities/unit vocabulary/reading activities/etc.
- Written assessment/quiz/written essay on vocabulary, concepts, and processes
- Student-Teacher interaction
- Completed project
- Completed student self-evaluation

RESOURCES, BOOKS AND VIDEOS:

- Images for introduction (student work and work of established craftsmen/women ... see list below)
- Handouts, Power Point, or similar presentation and notes providing overview of history of jewelry and other related examples and information.
- Videos specializing in handling of materials and related processes; and, or specializing in the work of artists
- Information on recycling and "sustainability" as a way to use/recycle materials that reflect on our society and provide creative challenges for unique outcomes
- Teacher developed assessment rubrics
- *All Wired Up*, M. Lareau.
- *Art Talk*, Rosalind Ragans, (Studio Project 8-1, pg. 214)
- *Color on Metal*, Tim McCreight.
- *Crafts - Contemporary Design and Technique*, A. Sprintzen.
- *Creating with Polymer Clay*, S. Ford and L. Dierks.
- *Creative Wire Jewelry*, K. Peterson.
- *Design and Creation of Jewelry*, Robert von Neumann.
- *Encyclopedia of Jewelry-Making Techniques*, Jinks McGrath.
- *Findings - The Jewelry of Ramona Solberg*, Halper.
- *Fine Art of the Tin Can - Techniques and Inspirations*, Bobby Hansson
- *Found Object Art*, Dorothy Spencer.
- *Jeweler's Art - A Multimedia Approach*, Alice Sprintzen.
- *Jewelry Design - The Artisan's Reference*, Elizabeth Olver.
- *Jewelry - Fundamentals of Metalsmithing*, 2004 Newly Revised Edition; Tim McCreight.
- *Jewelry Making*, E. Gale & A. Little.
- *Jewelry Making Techniques*, Elizabeth Olver.
- *Making Metal Jewelry*, Joanna Gollberg
- *Polymer Clay Design*, Barbara A. McGuire
- *The Art of Jewelry Design - From Idea to Reality*, Elizabeth Olver.
- *The Complete Metalsmith*, Tim McCreight. (New edition 2004)
- *The New Clay*, N. Roche.
- *Wire in Design, Modern Wire Art & Mixed Media*, Barbara A. McGuire
- *Cold Connections and the Power of Found Objects*, T. McCreight
- *Ramona Solberg – Jeweler, Teacher, Traveler*

Alternative Materials for Jewelry

RESEARCH JOURNALS:

- American Craft
- Bead and Button
- Beadwork
- Lapidary Journal
- Metalsmith
- Ornament

ARTISTS WORKING WITH FOUND OBJECTS:

- Bob Ebendorf * – natural and man-made objects
- Bobby Hanson – man-made objects
- Boris Bally * – road signs
- Chris Giffin – found objects, man-made objects, metals
- Dan Essig – man-made objects
- Eric Silva – metals, natural items, man-made items
- Holly Ann Mitchell – newspapers, grocery coupons
- J. Fred Woell – natural and man-made materials
- Jan Hutchinson – painted can lids; jewelry elements
- John Garrett * – natural and man-made objects
- Joyce Scott * – culturally-specific found objects
- Julian Wolff – photographs and metal
- Julie Flanigan – man-made objects, aged & finemetals
- Kathleen Browne – Man-made objects, photos, plexi
- Ken Bova – fine metals, photos, man-made objects
- Kiff Slemmons* - photos
- Lisa Fidler – man-made objects, fine metals, photos
- Marjorie Simon* – found objects, fine metals, precious/semi precious stones
- Michelle Gleason – aged ferrous metals, found objects
- Myra Mimlitsch Gray* – jewelry parts
- Ramona Solberg* – man-made objects, natural objects, culturally specific beads/objects
- Randy Shull * – man-made objects
- Robin Kranitsky & Kim Overstreet – man-made, found objects
- Ron Baron *- ceramic plates, tires, platters
- Steve Midgett – man-made objects and fine metals
- Susan Skinner – postcard scans, man-made materials, cans
- Therman Statom* – found glass
- Thomas Mann – metals and found objects
- Tim McCreight – man-made objects
- Tina Fung Holder – fiber related found objects, fibers
- Tory Hughes – found objects and polymer clay
- William Harper* – man-made objects

*Artists in The Mint Museums' Collection



Robert Ebendorf



Joyce Scott