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2-D Concepts Fall XXX  
2-D Concepts Fall XXXX

XXX207  
XXX207

10:00-11:50 MWF  
1:00-2:50 MWF

**Bounnak Thammavong**, Program Assistant (Adjunct Instructor & Studio Technician)

XXX 273-XXX [XXX@XXX.edu](mailto:XXX@XXX.edu)

**Office Hours:** 8:00 a.m. – 9:00 a.m. Mon. & Wed. and by appointment.

The University Of XXX is an Affirmative Action Equal Opportunity institution. The Americans with Disabilities Act of 1990 (ADA) provides protection from discrimination for qualified individuals with disabilities. Students with a disability, who require assistance, will need to contact the Office of Disability Services (ODS) for coordination of academic accommodations. The ODS is Located at 103 Student Health Center; 273-2676.

**Course Description:** Introductory experience in analyzing, conceiving, discussing, and creating artwork in two dimensions.

**Objectives:** To establish basic understanding of the Structure of a 2D artwork, 2D spatial relationships, color, technique, and media; while developing a critical vocabulary necessary to understand and discuss artwork and artistic concepts.

**Procedure:** The class will consist of Lectures, In Class Activities, Discussions, Individual Major Projects, and Class Critiques of these projects.

The amount and type of activities and projects will be adjusted by the instructor to suit the needs and abilities of the class for better class development.

**Books Required:**

1. Phaidon: The 20<sup>th</sup> Century ArtBook
2. Phaidon: The ArtBook

**Lab Fees:** Your lab fees will be used to cover some materials for class activities and assignments. Lab fees will not be nearly enough to cover all expenses. You will be required to purchase certain material for your projects such as Xerox copies, paper, glue...

**Xerox Locations:**

1. Copyworks on the Hill
2. UNI Library
3. Scan & Print in Graphic Design Lab  
(KAB 250; must purchase a print card and follow lab rules for printing images)

**Grades:**      **Grades will be assessed in accordance to:**

1.      **Quality of work/Effort:** Professional artists are judged on quality of work produced and effort expended to produce it. Your assignments are the evidence of the quality of your work, and the amount of effort you take to create them. In accordance to assignment criteria, you will be judged by the works' craftsmanship and aesthetic value.

A =      Exceptional Work; expands on the assignment criteria in multiple positive ways.  
B =      Good Work; achieves all the assignment criteria in a manner beyond the basic requirements.  
C =      Average Work; adequately satisfies the basic requirements.  
D =      Substandard Work; satisfies few or no minimum assignment requirements.  
F =      Grossly incomplete or nonexistent work.

**Late work will reduce your assignment grade to a C. Failure to turn in your work after one week following due date will result in an F for the assignment.**

If you are not satisfied with your project grade; you may revise the work within one week of the original due date, for a maximum assignment grade increase to a B. Mark the work **REVISED**.

2.      **In Class Participation:** (Activities, Discussions, Critiques).

Activities and Discussions develop an environment that facilitates the exchange of ideas. This is how artists influence one another. Your level of participation will be reflected in your grade.

Critiques are vitally important for an artists' development of critical thought and vocabulary. Attendance during Critique days is mandatory. Missing a critique day will reduce your grade to a C for the project.

3.      **Homework:** It is impossible to prepare or complete all assignments during class time. Expect at least 3 hours per week of necessary out of class work to complete all the assignments.

4.      **Sketch book:** Your sketch book will be used for minor exercises, lecture notes, and a place to file your written assignments. Their thoroughness will be reflected in your final grade.

5.      **Attendance:** Three or more absences will result in a reduced grade.

Leaving early and arriving late three times will result in one unexcused absence.

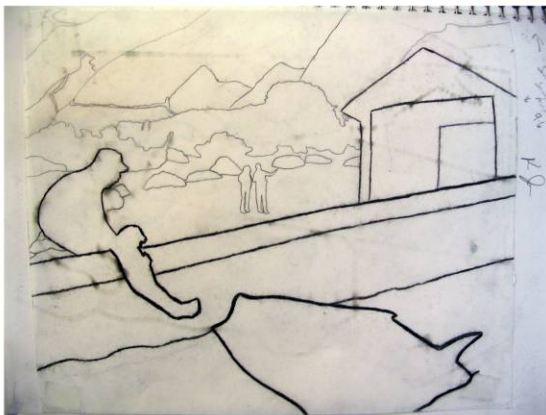
Final grade will be lowered by one step for every unexcused absence beyond three. (i.e. B+ to B for 4 absences)

## Contents & Assignments:

In Unit One the course will begin with basic drawing concepts of line quality, perspective techniques, 2D spatial relations (gestalt theory), and basic design methods using overlay image design. This progression will familiarize students with methods to create and organize elements in illusionary space utilizing traditional manual design methods. The major project for Unit One will be determined by the class aptitude and needs at the appropriate time.

### 1. Unit 1: Line Quality; an its analogous relation to spatial perception

- a. Assignment 1: Sketch Symphony
  - i. random blind impulse drawings to produce contours
  - ii. organize drawing into levels of quality by value and weight
- b. Assignment 2: Scribble Textures
  - i. random blind impulse drawings to produce texture
  - ii. organize drawing into levels of quality by value, weight, contrast, scribble frequency
- c. Assignment 3: Depth Perception
  - i. Spatial perception enhanced by contour line quality
  - ii. Spatial perception enhanced by texture quality
- d. Assignment 4: Spatial Ambiguity through Gestalt Theories
  - i. Closure, Proximity, Form Similarity, Linear Coincidence/Interruption...
- e. Unit 1 Major Project: TO BE DETERMINED BY CLASS APTITUDE AND NEED



Above Left: Perspective utilizing Contour Line Quality and Size Relations

Above Right: Reinforced Perspective utilizing contrasting texture value and frequency

Left: Spatial Ambiguity: utilizing Gestalt Theories of Closure, Proximity, Form Similarity, and Linear Coincidence/Interruption.

In Unit Two the course will advance to methods for creating illusions of volume in a 2D space utilizing contour line quality, topographic representation, and shape/cross contour representation. This progression will familiarize students with methods to create convincing volumes in illusionary space utilizing traditional manual design methods.

## 2. Unit 2: Volume Approximation

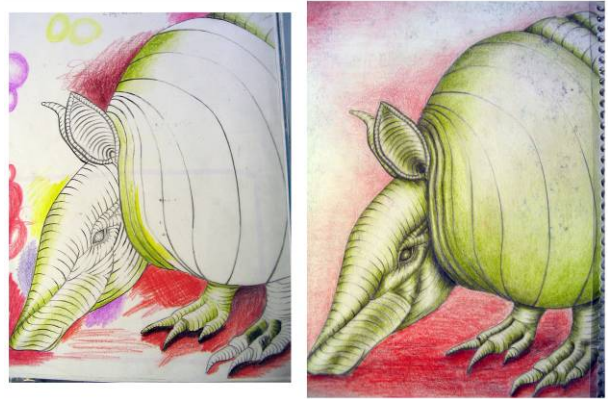
- a. Assignment 1: line weight as analogy for volume
  - i. Thin versus thick line; analogy to volume
- b. Assignment 2: topography as analogy for volume
  - i. elevation via concentric proximity
  - ii. Shape contour via organic concentric form
  - iii. Topography as an indication of shade and value
- c. Assignment 3: cross contour as analogy for volume
  - i. Shape contour as indication of volume
  - ii. Shape contour as indication of shade and value
- d. Unit 2 Major Project: TO BE DETERMINED BY CLASS APTITUDE AND NEED



In Unit Three the course will advance to methods for incorporating color theory into the basic methods of spatial illusions utilizing complimentary color and analogous color. This progression will introduce students with methods to create convincing volumes in illusionary space utilizing basic manual design methods.

**3. Unit 3: Basic Color Theory**

- a. Assignment 1: The color wheels
  - i. Primary and Analogous
  - ii. Color Hue/Temperature/Emotion
  - iii. Make custom color tone wheels
  
- b. Assignment 2: Color as analogy for volume
  - i. Color as an indication of shade and value
  - ii. Animal Shading
  
- c. Assignment 2: Color and Pattern As Expressive Elements
  - i. Color as support emotional expressive element via hue and temperature
  - ii. Color and pattern as support emotional expressive element via hue and temperature
  
- d. Unit 3 Major Project: TO BE DETERMINED BY CLASS APTITUDE AND NEED



**In Unit Four the course will advance to personal expression utilizing the methods and theories of the previous three units. This is the students opportunity to improve their chosen method of expression.**

**4. Unit 4: Final Project part 1**

- a. Criteria 1: the project must successfully utilize as many of the methods in the previous units as possible with regard final aesthetic value.
- b. Criteria 2: 36" x 36" manual media only.

**Unit 4: Final Project part 2**

- a. Criteria 1: the project must successfully be the antithesis of Part 1 of the final project; interoperate this at will.
- b. Criteria 2: 36" x 36" manual media only.

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**Required Materials & tools:**

8.5x11 Sketch book  
Tracing paper pad (containing 25 pages or more)  
Small 2 or 3 inch sticky posted notes (any color & no lines)

Artist pencil Set (Get a Set of at least different harnesses; HB, 2B, 4B...)  
Colored Pencils (at least 16 colors)  
Pastels (not oil pastels; at least 16 colors)  
Kneadable drafting eraser  
Magic Rub or equivalent art eraser (no smudging or marking eraser)

Xacto knife and blades  
Scissors  
Metal ruler  
Triangle/square  
6" compass

Elmer's Glue  
Clear tape  
Masking tape

A box to put this stuff in: Tool, tackle, art...

Shop around and try to find bargains on this stuff. Art stores have the good stuff if you can afford it. If not Wal-Mart has the majority of this stuff for a reasonably good price if you aren't morally opposed. Suggested stores:

UNI Art Store (very expensive but good stuff)  
Art Store & More; downtown Cedar Falls (very expensive but good stuff)  
Office Depot; Waterloo (expensive but good stuff)  
Staples; Waterloo (expensive but good stuff)  
Hobby Lobby; Waterloo & Cedar Falls (sometimes there are bargains but good stuff)  
Walmart; Cedar Falls & Waterloo (cheap and average stuff)

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**3-D Concepts Spring XXX XXX 2:50 MWF**

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Critiques are vitally important for an artists' development of critical thought and vocabulary. Attendance during Critique days is mandatory. Missing a critique day will reduce your grade to a C for the project.

3.      **Homework:** It is impossible to prepare or complete all assignments during class time. Expect at least 3 hours per week of necessary out of class work to complete all the assignments.

4.      **Sketch book:** Your sketch book will be used for minor exercises, lecture notes, and a place to file your written assignments. Their thoroughness will be reflected in your final grade.

5.      **Attendance:** Three or more absences will result in a reduced grade.

Leaving early and arriving late three times will result in one unexcused absence.

Final grade will be lowered by one step for every unexcused absence beyond three. (i.e. B+ to B for 4 absences)



## **Contents & Assignments:**

**In Unit One the course will begin with basic drawing concepts of line quality, perspective techniques, spatial relations (gestalt theory), applied to three dimensional space. This progression will familiarize students with methods to create and organize elements in 3D space utilizing traditional manual design methods and build off their 2D concepts experiences. The major project for Unit One will be determined by the class aptitude and needs at the appropriate time.**

### **1. Unit 1: Line in space; enhancing/distorting spatial perception**

- a. Assignment 1: Sketch Symphony
  - i. random blind impulse drawings in wire to produce contours
  - ii. organize drawing into levels of quality by line weight and line type (geometric or organic)
- b. Assignment 2: wire Scribble Textures
  - i. random blind impulse drawings in wire to produce texture
  - ii. organize drawing into levels of quality by weight, scribble frequency
- c. Assignment 3: Platonic Solids in wire frame
  - i. Depth Perception; create an "impossible space" Geometric object
  - ii. Spatial perception enhanced/distorted by contour line quality
  - iii. Spatial perception enhanced/distorted by texture quality
- d. Assignment 4: 3D Picasso Puzzles
  - i. Spatial Ambiguity through Gestalt Theories
  - ii. Closure, Proximity, Form Similarity, Linear Coincidence/Interruption...
- e. Unit 1 Major Project: TO BE DETERMINED BY CLASS APTITUDE AND NEED

**In Unit Two the course will advance to methods for creating three dimensional structures utilizing contour line, topographic representation, and shape/cross contour representation applied to 3D space. Specifically they will explore surface contours, topographic serial plans, cross contour serial planes. This progression will familiarize students with methods to create convincing volumes in 3D space utilizing traditional manual design methods.**

### **2. Unit 2: Volume and motion Approximation**

- a. Assignment 1: surface contours and volume
  - i. Outer edge of surface as analogy for volume
  - ii. Thin versus thick line contour; analogy to volume
- b. Assignment 2: topography serial plans as analogy for volume
  - i. Gestalt closure theory applied to serial planes
  - ii. Density of a volume via concentric proximity of serial planes
- c. Assignment 3: Expressive values of cross contour serial planes
  - i. cross contour serial planes as indication of motion
  - ii. cross contour serial planes as indication of emotion
- d. Unit 2 Major Project: TO BE DETERMINED BY CLASS APTITUDE AND NEED

In Unit Three the course will advance to methods for incorporating color theory into the basic methods of 3D spatial relations utilizing complimentary color and analogous color. This progression will introduce students with methods to create/distort spatial relations utilizing basic manual design methods.

**3. Unit 3: Basic Color Theory applied to three dimensional objects**

- a. Assignment 1: The color wheels Pin Wheel; Make custom simultaneous color pinwheel; with a pattern that evolves via rotation
  - i. Primary and Analogous
  - ii. Color Hue/Temperature/Emotion
- b. Assignment 2: Color enhancement/distortion of volume/space
  - i. Color as an indication of volume, weight, depth
- c. Assignment 2: Color and Pattern As Expressive Elements
  - i. Color as support emotional expressive element via hue and temperature
  - ii. Color and pattern as support emotional expressive element via hue and temperature
- d. Unit 3 Major Project: TO BE DETERMINED BY CLASS APTITUDE AND NEED



In Unit Four the course will advance to personal expression utilizing the methods and theories of the previous three units. This is the students opportunity to improve their chosen method of expression.

**4. Unit 4: Final Project part 1**

- a. Criteria 1: the project must successfully utilize as many of the methods in the previous units as possible with regard final aesthetic value.
- b. Criteria 2: 24" x 24" manual media only.



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### **Required Materials & tools:**

8.5x11 Sketch book  
Tracing paper pad (containing 25 pages or more)  
Small 2 or 3 inch sticky posted notes (any color & no lines)

Artist pencil Set (Get a Set of at least different harnesses; HB, 2B, 4B...)  
Colored Pencils (at least 16 colors)  
Pastels (not oil pastels; at least 16 colors)  
Kneadable drafting eraser  
Magic Rub or equivalent art eraser (no smudging or marking eraser)

Xacto knife and blades  
Scissors  
Metal ruler  
Triangle/square  
6" compass

Elmer's Glue  
Clear tape  
Masking tape

A box to put this stuff in: Tool, tackle, art...

Shop around and try to find bargains on this stuff. Art stores have the good stuff if you can afford it. If not Wal-Mart has the majority of this stuff for a reasonably good price if you aren't morally opposed. Suggested stores:

UNI Art Store (very expensive but good stuff)  
Art Store & More; downtown Cedar Falls (very expensive but good stuff)  
Office Depot; Waterloo (expensive but good stuff)  
Staples; Waterloo (expensive but good stuff)  
Hobby Lobby; Waterloo & Cedar Falls (sometimes there are bargains but good stuff)  
Walmart; Cedar Falls & Waterloo (cheap and average stuff)

## Proposed Syllabus for Sculpture 1/Intro to Sculpture

### Course Introduction:

This class will focus on transitioning students from readily prevalent and understood two-dimensional concepts to three-dimensional art design and three-dimensional material processing. In this endeavor this course is designed to review basic drawing concepts, 2D spatial relations, and color theory and guide the student to understand their application to 3D material and technique

### Course Objectives:

1. Provide students an opportunity to learn, understand, and appreciate different concepts in contemporary Sculpture.
2. Help students to develop their knowledge and ability to create and critique Sculpture.

### Course Contents:

#### 1. Creativity:

- A. **Exploration:** Productive exploration in concept, process, and material is welcome.
- B. **Creative Problem Solving:** Productively inventive, nuanced, or unexpected approaches in dealing with difficult concepts and processes are encouraged.

#### 2. Understanding the materials: paper, metal, wood, plastic, rubber and other materials.

#### 3. Basic Technical Skills:

- **Modeling:** Wire, paper, Clay, Plaster
- **Mold Making:** Basic Plaster and Rubber
- **Wood Working:** Joinery, carving, and turning
- **Metal Working:** Fabrication and Welding
- **Tools usage:** Small tools: jeweler saw, files, hammers, anvils, abrasive papers, many other hand tools, and flexible shaft. Large tools: band saw, scroll saw, kick shear, and Press brake.
- **Surface embellishment and finishing:** texturing, etching, roll printing, stamping, and patination, polishing, carving....
- **Joining techniques:** Wood Joinery, Resin Joining, Mechanical fastening (riveting, and nut and bolt), Gas Welding, Electric Arc Welding (MIG, TIG, Stick)
- **Safety:** masks, goggles, respirators, ventilation, chemicals and tools handling.

**Class Structure:**

**There are three rounds of exercises, three minor projects, three major projects, and several technical demonstrations during the semester.** The semester can be divided into three segments. Each segment will begin with exercises and technical demonstrations. Following the exercises and demonstrations a minor project will be assigned; an informal critique may follow. After the minor projects are completed, production of major projects will begin; and major projects will be formally critiqued. For a 3-s.h course, students should expect to spend 6 outside class hours per week for class work.

In this structure you will be afforded the ability to decide the forms of the projects you wish to make while being guided by a theme that lends itself to sculptural techniques.

***Technical Demonstrations:*** Techniques pertinent to each major project will be demonstrated during the exercise and minor project phase. Other traditional sculpture techniques may be demonstrated for your information with time permitting; these are not required in assigned work, but may be used by the students if applicable and desired.

***Exercises:*** In class activities coupled with homework assignments that will help the students understand the basic concepts behind major projects.

***Minor projects:*** Assigned artwork that will help the students apply the basic concepts behind major projects by using pertinent demonstrated techniques. Students must use the pertinent techniques demonstrated and the materials assigned, but are free to incorporate other techniques and materials with my approval. This may be a good time to experiment and work out ideas for the major project. Good use of class time and out of class work will be necessary.

***Major projects:*** Student designed artwork that will demonstrate the students' ability to understand and apply basic concepts using pertinent demonstrated techniques. Good use of class time and out of class work will be necessary.

**Critiques:**

Critiques of your work are mandatory. They are an opportunity to verbally convey your intentions and achievements for your work in a class discussion. The objectives of a critique are to determine the qualities of the work that satisfy the requirements of the assignment and discuss possible improvements to the concepts or processes used. An unexcused absence during a critique results in an "F" for the Major Project Grade.

**First Segment: My Perspective; layered sculptural relief**

***Exercises:*** Modeling:

Paper: serial plains review; platonic solids, vegetables, animals

Wire: armature creation; texture via wire

Clay: Surface creation over armature; modeling textures

Plaster: Size translation from clay; Plaster mold making from clay; carving and texturing

***Minor projects:***

1. self portrait abstract topographic relief 18"x18"

2. self portrait photo realistic topographic relief 18"x18"

***Major projects:***

1. **An illustration in relief of the most important moment of your life; you cannot be in the illustration.**

**Criteria:** your project must use Modeling, and applicable surface finishing techniques, to create imagery that demonstrates a strong understanding of drawing techniques and their application to paper, clay, plaster, or a combination of these media. Drawing techniques that must be included are line quality, texture, contour, and linear perspective.

Basic Concepts: visual identity. Linear, textural, and perspective concepts applied to wood, clay, or other suitable media.

Pertinent Techniques: Basic modeling and basic forming techniques.

**Second Segment: Plato's Garden; Organic Geometry with expressive movement**

***Exercises:*** Rubber Mold Making, Wood Working

Rubber Molds: Part duplication; duplicate shapes from common objects; shape alterations in clay

Woodworking Safety: Shop Safety and Tool Usage

Wood Working: Cutting, Joining, Carving

***Minor projects:***

1. Color gradients on paper geometric shapes

2. Expressive caricatures drawings; "pixar is prime"; 20 @ 5" x 5" sketches and 2 @ 18" x 18"

***Major projects:***

1. **A freestanding geometric abstraction that implies movement and emotion through form and color.**

**Criteria:** your project must use Mold making and Woodworking techniques to create imagery that demonstrates a strong understanding of movement and emotion via form and color. You must use cold casting media (plaster, resin, rubber, paper, wax) and wood, or a combination of these media.

Basic Concepts: platonic solids. Analytical geometry, color theory

Pertinent Techniques: Basic mold making and basic woodworking techniques.

**Third Segment: Metal Fable;**

**Exercises:** Metal Fabrication and Welding

Metal Shop Safety: Shop Safety and Tool Usage

Metal Working: Cutting, Fabricating, Mechanical Fasteners, Welding, Finishing

**Minor projects:**

1. Select a story (Fictional or Non-Fiction); and select the most significant portion of the story to illustrate in metal
2. Collect research material pertinent to the story
3. Drawings inspired by the story; 20 @ 5" x 5"

**Major projects:**

1. **A metal object that illustrates/represents your selected story.**

**Criteria:** your story must be made primarily of metal but may include other media.

Basic Concepts: platonic solids. Concept Illustration

Pertinent Techniques: Basic metal Working techniques.

Quality and Quantity of work with regard to understanding of concepts, application of concepts, satisfaction of assignment criteria.

1. Effort put forth toward work
2. Participation in class critiques and discussions.
3. Attendance: 3 absences (with good reasons and proof) are allowed before it will begin to affect your grade. 1 unexcused absence will result in 1/3 letter grade deduction (A+ will be A). 3 unexcused absences will result in 1 full letter grade deduction.
4. Plus/minus grading will be used.
5. Missing a critique results in an "F" for your Major Project Grade. No make-up is allowed except for illness and emergencies (with proof).
6. Refer to the attached grading criteria sheet.

**Reading:** To be announced

**General:**

1. Lab Fee and Tool Kit: \$160.00 will be charged to your U-Bill.
2. The studio is well equipped with major tools and machines for students to use.
3. Students are provided with a tool kit supplying them with small tools and materials, such as files, silver solders, and small polishing wheels.
4. Students are required to work in the studio after class hours. For safety reasons, students can only work in the studio during lab hours with a monitor. The lab hours of the studio will be posted on the door of the main studio.
5. Supplies, such as metals and sandpapers, are available at local hardware stores. A list of suppliers and catalogs for various supplies are also available at the studio.
6. Smoking is absolutely not permitted in the studio.
7. Clean up after yourself when you work in the studio.
8. Replace tools to the proper location when finished.
9. Studio is for currently enrolled students **only**. Guests/friends may not use the studio. They may not assist students with assignments. This is an issue of safety and ethics.  
If students have any special questions or need assistance, they should contact directly via email, telephone, or in person.

**Safety:**

Safety and proper tool usage are important. Make sure that you read carefully the safety handout, sign it and return only the signed page to Bounnak Thammavong. Make sure that you know how to properly use a tool before picking it up. Again, don't be afraid to ask questions. It is your job!

**Mandatory Clean Up Day will be announced near the end of the semester: You must sign up for a 15 minute clean up slot and assist the studio in a semester end cleaning of the studio. NO EXEPTIONS!!! Arrangements will be made with Bounnak Thammavong at semester end.**



## School of Art and Art History Syllabus Information

The University of Iowa

Course policies are governed by the College of Liberal Arts & Sciences

### Homework Expectation

For each semester hour of credit that an Art and Art History course carries, students should expect to spend approximately two hours per week outside of class preparing for class sessions. That is, in a three-credit-hour course, instructors design course assignments on the assumption that students will spend six hours per week in out-of-class preparation.

### Your Responsibilities

Your responsibilities to this class -- and to your education as a whole -- include attendance and participation. This syllabus details specific expectations the instructor may have about attendance and participation. You have a responsibility to help create a classroom environment where all may learn. At the most basic level, this means you will respect the other members of the class and the instructor and treat them with the courtesy you hope to receive in return.

### Academic Fraud

Plagiarism and any other activities that result in a student presenting work that is not his or her own are academic fraud. Academic fraud is reported to the departmental DEO and then to the Associate Dean for Academic Programs and Services. See **Academic Fraud** at [www.clas.uiowa.edu/students/academic\\_handbook/ix.shtml](http://www.clas.uiowa.edu/students/academic_handbook/ix.shtml) for the complete policy.

### Making a Suggestion or Complaint

Students have the right to make suggestions or complaints and should visit with the instructor, the course supervisor if necessary, and finally with the departmental DEO. For more information visit, **Student Complaints** at [www.clas.uiowa.edu/students/academic\\_handbook/ix.shtml#5](http://www.clas.uiowa.edu/students/academic_handbook/ix.shtml#5)

### Accommodations for Disabilities

A student seeking academic accommodations registers with Student Disability Services and meets with a SDS counselor who determines eligibility for services. A student approved for accommodations should meet privately with the course instructor to arrange particular accommodations. Visit **Student Disability Services** at [www.uiowa.edu/~sds/](http://www.uiowa.edu/~sds/)

### Understanding Sexual Harassment

Sexual harassment subverts the mission of the University and threatens the well-being of students, faculty, and staff. Visit this **site** [www.sexualharassment.uiowa.edu/](http://www.sexualharassment.uiowa.edu/) for definitions, assistance, and the full University policy

### Reacting Safely to Severe Weather

The University of Iowa Operations Manual section **16.14** outlines appropriate responses to a tornado (i) or to a similar crisis. If a tornado or other severe weather is indicated by the UI outdoor **warning system**, members of the class should seek shelter in rooms and corridors in the innermost part of a building at the lowest level, staying clear of windows, corridors with windows, or large free-standing expanses such as auditoriums and cafeterias. The class will resume, if possible, after the UI outdoor warning system announces that the severe weather threat has ended.

### Resources for Students

- **Writing Center** 110 English-Philosophy Building, 335-0188, [www.uiowa.edu/~writingc](http://www.uiowa.edu/~writingc)
- **Speaking Center** 12 English-Philosophy Building, 335-0205, [www.uiowa.edu/~rhetoric/centers/speaking](http://www.uiowa.edu/~rhetoric/centers/speaking)
- **Mathematics Tutorial Laboratory** 314 MacLean Hall, 335-0810, [www.uiowa.edu/mathlabTutor](http://www.uiowa.edu/mathlabTutor)
- **Referral Service** Campus Information Center, Iowa Memorial Union, 335-3055, [www.imu.uiowa.edu/cic/tutor\\_referral\\_service](http://www.imu.uiowa.edu/cic/tutor_referral_service)

### Student Classroom Behavior

The ability to learn is lessened when students engage in inappropriate classroom behavior, distracting others; such behaviors are a violation of the **Code of Student Life**. When disruptive activity occurs, a University instructor has the authority to determine classroom seating patterns and to request that a student exit the classroom, laboratory, or other area used for instruction immediately for the remainder of the period. One-day suspensions are reported to appropriate departmental, collegiate, and Student Services personnel (Office of the Vice President for **Student Services** and Dean of Students).

### Missed exam policy

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**Bounnak Thammavong** [bounnakt@gmail.com](mailto:bounnakt@gmail.com)

#### University Examination Policy Final Examinations

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#### Plus-Minus Grading

All the department's instructors can append plus or minus grades to the letter grades they assign for the course. If the instructor does not specifically indicate in the syllabus that he or she will not assign pluses or minuses, students should assume that this form of grading will be used.

Bounnak Thammavong, Thammavong Artworks  
bounnakt@gmail.com



# Introduction to Jewelry and Metal Arts

XXX

01G: 084: 001    8:30 a.m. - 10:20 a.m. Monday and Wednesday. .

**Instructor: GTA Bounnak Thammavong**

Office: XXX

Office hours: Monday 8:00 p.m.-10:00 p.m. or Monday & Wednesday 7:50 a.m.-8:20 a.m. by appointment

Office phone #: to be announced.    E-mail: XXX

DEO: XXX

## Course Objectives:

1. Provide students an opportunity to learn, understand, and appreciate different concepts in contemporary jewelry and metalwork.
2. Help students to develop their knowledge and ability to create and critique jewelry and metalwork.

## Course Contents:

### 1. Creativity:

- A. **Exploration:** Productive exploration in concept, process, and material is welcome.
- B. **Creative Problem Solving:** Productively inventive, nuanced, or unexpected approaches in dealing with difficult concepts and processes are encouraged.

2. **Understanding the materials:** copper, brass, aluminum, gold, silver titanium, niobium, other alloys, wood, plastic, rubber and other materials.

### 3. Basic Technical Skills:

- **Tools usage:** Small tools: jeweler saw, files, hammers, anvils, abrasive papers, many other hand tools, and flexible shaft. Large tools: band saw, scroll saw, kick shear, and Press brake.
- **Surface embellishment and finishing:** texturing, reticulation, inlay, etching, roll printing, stamping, and patination, polishing.
- **Joining techniques:** soldering, riveting, and nut and bolt
- **Forming techniques:** hydraulic die forming, raising, forging, sinking, and folding
- **Stone setting:** bezel setting, prongs setting, gypsy setting and other creative settings.
- **Finding mechanisms:** pin backs, clasps, chains, and hinges.
- **Safety:** masks, goggles, respirators, ventilation, chemicals and tools handling.

**Class Structure:**

**There are three rounds of exercises, three minor projects, three major projects, and several technical demonstrations during the semester.** The semester can be divided into three segments. Each segment will begin with exercises and technical demonstrations. Following the exercises and demonstrations a minor project will be assigned; an informal critique may follow. After the minor projects are completed, production of major projects will begin; and major projects will be formally critiqued. For a 3-s.h course, students should expect to spend 6 outside class hours per week for class work.

In this structure you will be afforded the ability to decide the forms of the projects you wish to make while being guided by a theme that lends itself to metalworking techniques.

***Technical Demonstrations:*** Techniques pertinent to each major project will be demonstrated during the exercise and minor project phase. Other traditional metalsmithing techniques may be demonstrated for your information with time permitting; these are not required in assigned work, but may be used by the students if applicable and desired.

***Exercises:*** In class activities coupled with homework assignments that will help the students understand the basic concepts behind major projects.

***Minor projects:*** Assigned artwork that will help the students apply the basic concepts behind major projects by using pertinent demonstrated techniques. Students must use the pertinent techniques demonstrated and the materials assigned, but are free to incorporate other techniques and materials with my approval. This may be a good time to experiment and work out ideas for the major project. Good use of class time and out of class work will be necessary.

***Major projects:*** Student designed artwork that will demonstrate the students' ability to understand and apply basic concepts using pertinent demonstrated techniques. Good use of class time and out of class work will be necessary.

**Critiques:**

Critiques of your work are mandatory. They are an opportunity to verbally convey your intentions and achievements for your work in a class discussion. The objectives of a critique are to determine the qualities of the work that satisfy the requirements of the assignment and discuss possible improvements to the concepts or processes used. An unexcused absence during a critique results in an "F" for the Major Project Grade.

**First Segment: My Perspective; layered sculptural relief**

**Exercises:** Drawing; sketch symphony, line quality/texture squares, contour/topographic drawings, linear/atmospheric perspective drawings.

**Minor projects:** self portrait contour piercing 3"x3" and Topographic Shape Layers.

**Major projects:** your project must use piercing and applicable surface finishing techniques to create imagery that demonstrates a strong understanding of drawing techniques and their application to metal. Drawing techniques that must be included are line quality, texture, contour, and linear perspective. You must also include riveting techniques and the final work must contain at least 4 layers.

Basic Concepts: visual identity. Linear, textural, and perspective concepts applied to metal.

Pertinent Techniques: characteristics of metals and alloys, piercing, riveting, soldering, and surface finishing (Sanding, polishing, stamping, hammer marks), patination.

**Second Segment: Plato's Garden; Organic Geometry**

**Exercises:** Scoring and bending paper; Make paper platonic solids (cones, cylinders, cubes...); Platonic Solid alterations (golden section discussion); Simplified forms/planer forms discussion; Make paper versions of organic forms (plants and animals)

**Minor projects:** Solder samples & Platonic solid Box with hinge. (not larger than a 4" cube)

**Major projects:** your project must use bending/folding, hydraulic die forming and applicable surface finishing techniques to create a hollow simplified geometric form inspired by a plant or animal.

Basic Concepts: platonic solids. Analytical geometry.

Pertinent Techniques: bend and fold metal, hinge, hydraulic die forming

Educational Technique Demonstration: lamination inlay, etching, Stone Setting

**Third Segment: Attachment; forms for the body**

**Exercises:** Make paper hats that express your personality with form; invent a new paper body part; improve a body part with paper form.

**Minor projects:** Make a pin, clasp, chain (use this chance experiment on how your body attachment may be attached)

**Major projects:** your project must be attached to your clothing or body and interact with it in an inventive manner. You must raise or forge at least one component and use one type of finding.

Basic Concepts: platonic solids. Analytical geometry.

Pertinent Techniques: Findings, raise, forge

**Grading is based on:**

1. Quality and Quantity of work with regard to understanding of concepts, application of concepts, satisfaction of assignment criteria.
2. Effort put forth toward work
3. Participation in class critiques and discussions.
4. Attendance: 3 absences (with good reasons and proof) are allowed before it will begin to affect your grade. 1 unexcused absence will result in 1/3 letter grade deduction (A+ will be A). 3 unexcused absences will result in 1 full letter grade deduction.
5. Plus/minus grading will be used.
6. Missing a critique results in an "F" for your Major Project Grade. No make-up is allowed except for illness and emergencies (with proof).
7. Refer to the attached grading criteria sheet.

**Reading:** Textbook is optional but highly recommended: *Complete Metalsmith* by Tim McCreight

**General:**

1. Lab Fee and Tool Kit: \$160.00 will be charged to your U-Bill.
2. The studio is well equipped with major tools and machines for students to use.
3. Students are provided with a tool kit supplying them with small tools and materials, such as files, silver solders, and small polishing wheels.
4. Students are required to work in the studio after class hours. For safety reasons, students can only work in the studio during lab hours with a monitor. The lab hours of the studio will be posted on the door of the main studio.
5. Supplies, such as metals and sandpapers, are available at local hardware stores. A list of suppliers and catalogs for various supplies are also available at the studio.
6. Smoking is absolutely not permitted in the studio.
7. Clean up after yourself when you work in the studio.
8. Replace tools to the proper location when finished.
9. Studio is for currently enrolled students **only**. Guests/friends may not use the studio. They may not assist students with assignments. This is an issue of safety and ethics.  
If students have any questions or need assistance, they should contact me or Kee-Ho Yuen (Head of Metal), Benjamin Anzelc (Studio Supervisor), and on duty Monitors.

**Safety:**

Safety and proper tool usage are important. Make sure that you read carefully the safety handout, sign it and return only the signed page to Benjamin Anzelc. Make sure that you know how to properly use a tool before picking it up. Again, don't be afraid to ask questions. It is your job!

**Mandatory Clean Up Day will be announced near the end of the semester: You must sign up for a 15 minute clean up slot and assist the studio in a semester end cleaning of the studio. NO EXEPTIONS!!! Arrangements will be made with Ben Anzelc at semester end.**

## School of Art and Art History Syllabus Information

The University of Iowa

Course policies are governed by the College of Liberal Arts & Sciences

### Homework Expectation

For each semester hour of credit that an Art and Art History course carries, students should expect to spend approximately two hours per week outside of class preparing for class sessions. That is, in a three-credit-hour course, instructors design course assignments on the assumption that students will spend six hours per week in out-of-class preparation.

### Your Responsibilities

Your responsibilities to this class -- and to your education as a whole -- include attendance and participation. This syllabus details specific expectations the instructor may have about attendance and participation. You have a responsibility to help create a classroom environment where all may learn. At the most basic level, this means you will respect the other members of the class and the instructor and treat them with the courtesy you hope to receive in return.

### Academic Fraud

Plagiarism and any other activities that result in a student presenting work that is not his or her own are academic fraud. Academic fraud is reported to the departmental DEO and then to the Associate Dean for Academic Programs and Services. See **Academic Fraud** at [www.clas.uiowa.edu/students/academic\\_handbook/ix.shtml](http://www.clas.uiowa.edu/students/academic_handbook/ix.shtml) for the complete policy.

### Making a Suggestion or Complaint

Students have the right to make suggestions or complaints and should visit with the instructor, the course supervisor if necessary, and finally with the departmental DEO. For more information visit, **Student Complaints** at [www.clas.uiowa.edu/students/academic\\_handbook/ix.shtml#5](http://www.clas.uiowa.edu/students/academic_handbook/ix.shtml#5)

### Accommodations for Disabilities

A student seeking academic accommodations registers with Student Disability Services and meets with a SDS counselor who determines eligibility for services. A student approved for accommodations should meet privately with the course instructor to arrange particular accommodations. Visit **Student Disability Services** at [www.uiowa.edu/~sds/](http://www.uiowa.edu/~sds/)

### Understanding Sexual Harassment

Sexual harassment subverts the mission of the University and threatens the well-being of students, faculty, and staff. Visit this **site** [www.sexualharassment.uiowa.edu/](http://www.sexualharassment.uiowa.edu/) for definitions, assistance, and the full University policy

### Reacting Safely to Severe Weather

The University of Iowa Operations Manual section **16.14** outlines appropriate responses to a tornado (I) or to a similar crisis. If a tornado or other severe weather is indicated by the UI outdoor **warning system**, members of the class should seek shelter in rooms and corridors in the innermost part of a building at the lowest level, staying clear of windows, corridors with windows, or large free-standing expanses such as auditoriums and cafeterias. The class will resume, if possible, after the UI outdoor warning system announces that the severe weather threat has ended.

### Resources for Students

- **Writing Center** 110 English-Philosophy Building, 335-0188, [www.uiowa.edu/~writingc](http://www.uiowa.edu/~writingc)
- **Speaking Center** 12 English-Philosophy Building, 335-0205, [www.uiowa.edu/~rhetoric/centers/speaking](http://www.uiowa.edu/~rhetoric/centers/speaking)
- **Mathematics Tutorial Laboratory** 314 MacLean Hall, 335-0810, [www.uiowa.edu/mathlabTutor](http://www.uiowa.edu/mathlabTutor)
- **Referral Service** Campus Information Center, Iowa Memorial Union, 335-3055, [www.imu.uiowa.edu/cic/tutor\\_referral\\_service](http://www.imu.uiowa.edu/cic/tutor_referral_service)

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