

---

## TOPICS: JEWELRY MAKING in Spring 2019 (AR2091)

|                       |                         |                         |                   |
|-----------------------|-------------------------|-------------------------|-------------------|
| <b>Course Code</b>    | AR2091                  | <b>Professor(s)</b>     | Stéphane Treilhou |
| <b>Prerequisites</b>  | None                    | <b>Office Number</b>    | 06 89 62 54 36    |
| <b>Class Schedule</b> | W: 09:00-11:55 in C-501 | <b>Office Hours</b>     |                   |
| <b>Credits</b>        | 4                       | <b>Email</b>            | streilhou@aup.edu |
| <b>Semester</b>       | Spring 2019             | <b>Office Tel. Ext.</b> |                   |

## Course Description

---

This course will be a project-based introduction to the design and techniques of jewelry. Students will learn a number of fundamental jewelry techniques. These techniques will be used to design and produce a small range of jewelry. This project will involve methodical research and creation, and the study of processes and materials. The final output will be 1:1 scale models in metal.

Throughout the course of this class the student will learn more about the design methods and specific drawing techniques used in jewelry, as well as a number of basic jewelry techniques; working with wire, sawing, soldering, engraving, wax modeling and molding and casting. Work with stones will not be covered in this course.

The models will mainly be made in brass and pewter. An exhibition of the work from the course will be shown in an exhibition at the end of the semester.

In parallel to the course work, students will carry out research and will keep a regularly updated log book in order trace the entire semester. This course will also allow students to discover the world of Parisian jewelry with visits to collections, to drawing archives and workshops.

## Course Learning Outcomes

---

## General Education

---

---

*The value of self-discipline and regular working habits.*

## Course Outline

---

Class work and homework are the main components of progression in this course. The grade achieved will reflect the mastering and understanding of the techniques and concepts introduced, and in the quality of the student's involvement in the classroom and the quality of work done outside of class. There must be a demonstration of responsibility toward attendance, punctuality and seriousness of effort. Students are expected to be set up and ready to work at the beginning of each class. Assigned homework is to be presented on time and in a state of completion.

**Please note that the program may change depending on the progression of the class.**

### **CLASS SCHEDULE:**

#### **January**

#### **Week I – 21st – 25th**

#### **Wednesday 23rd - Session II**

**TOPICS** Presentation of the different projects of the semester and of the design methodology.  
Techniques of work with wire 1/2

### **READINGS**

**January 27th – last day to drop/add courses online**

#### **January/February**

#### **Week II – 28th – 1st**

#### **Wednesday 26th - Session II**

**TOPICS** Working with wire 2/2. Techniques of joining and soldering

**READINGS** *Précis de bijouterie, Jeweller's handbook*, Atlande, Neuilly, 2012.

---

**February**

**Week III - 4th – 8th**

***Wednesday 6th - Session II***

**TOPICS** Techniques of jewelry illustration

**READINGS** Dominique Audette, *Dessin de bijoux*, CCDMD, Montréal, 2006 (in french)

**Week IV - 11th – 15th**

***Wednesday 13th - Session II***

**TOPICS** Visit of the Forney library and of a collection of jewelry drawings

**READINGS**

**Week V - 18th - 22th**

***Wednesday 20th - Session II***

**TOPICS** “Gouaché” technique, for illustrating jewelry design

**READINGS**

**February/March**

**Week VI - 25th – 1st**

***Wednesday 27th - Session II***

**TOPICS** Technique of sawing. Work with sheet metal

**READINGS** Anastasia Young, *The Workbench guide to jewelry techniques*, Quarto, London, 2010.

**February 15th – 17th, February break, no classes**

---

March 4th – 15th, March, Spring break, no classes

**March**

**Week VII - 4th – 8th**

***Wednesday 2nd - Session II – no classes***

**TOPICS**

**READINGS**

**Week VIII –11th - 15th**

***Wednesday 9th - Session II – no classes***

**TOPICS**

**READINGS**

---

**Week IX - 18th -22nd**

**March 20th Mid-semester grades due**

***Wednesday 20th - Session II***

**TOPICS** Swaging and doming, giving a volume to a sheet of metal

**READINGS** Anastasia Young, *The Workbench guide to jewelry techniques*, Quarto, London, 2010.

**Week X - 25th – 29th**

***Wednesday 27th - Session II***

**TOPICS** Different techniques of surface treatments

---

**READINGS** Anastasia Young, *The Workbench guide to jewelry techniques*, Quarto, London, 2010.

**April**

**Week XI – 1st -5th**

***Wednesday 3rd - Session II***

**TOPICS** Visit of a museum jewelry collection

**READINGS**

**Week XII –8th – 12th**

***Wednesday 10th - Session II***

**TOPICS** Modeling in clay. Introduction to casting techniques

**READINGS** Anastasia Young, *The Workbench guide to jewelry techniques*, Quarto, London, 2010.

**Week XIII – 15th – 19th**

***Wednesday 13th - Session II***

**TOPICS** Lost wax process

**READINGS** Anastasia Young, *The Workbench guide to jewelry techniques*, Quarto, London, 2010.

**Week XIV – 22nd – 26th**

***April 22nd, Easter Monday, no classes***

***Wednesday 24th - Session II***

**TOPICS** Making a mold for casting

---

**READINGS** Anastasia Young, *The Workbench guide to jewelry techniques*, Quarto, London, 2010.

**April/May**

**Week XV – 29th – 3rd**

***Wednesday 1st - Session II***

**TOPICS** Holiday, no classes

**READINGS**

**May**

**Week XVI – 6th – 10th**

***Tuesday 1st - Session I – no classes***

**TOPICS** Final casting and finishing techniques

**READINGS**

***May 1st, Holiday, no classes***

**May 8th, last day of classes,**

**May 9th - 12th, reading days**

**May 15th, 8:30 AM Final Exams**

The organization and contents of the program may evolve or be modified during the semester.

---

## Textbooks

---

This course doesn't have any textbook.

## Attendance Policy

---

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

## Grading Policy

---

There will be a portfolio review at mid-semester and at the end of the semester which will determine the final grade. Work done outside of class is a very important component in the final grade. Individual works are not graded in order to give the student the freedom to progress, take risks, and make mistakes. But the overall performance, the amount of work, organisation and presentation of the portfolio, and the sketchbooks along with the portfolios do determine the

---

grade.

'F' indicates unsatisfactory work, 'D' is below average, 'C' is given when a student does only the minimum amount of what is required, 'B' is doing more than the minimum and above average quality. An 'A' represents exceptional work.

## **Other**

---