

### **Course Description**

This course builds on the premise that jewelry is an outward manifestation of what we feel inside. It defines who we are and how we would like to be read and understood. Projects in this course will therefore centre on understanding our environment and using it as a resource to create imaginative jewelry that is among other things definitive, commemorative and expressive.

### **Course Objectives**

To expose students to jewelry from different cultures of the world as well as jewelry from locales and note their generative environments. Assist students to creatively borrow from other sources to create new and imaginative jewelry that is conscious of the local as well as international taste.

To enable students recognize different occasions, moods, personalities and characters and design jewelry that match these circumstances

### **Course Outline**

Week 1 – 2: Examination and building of data on the current trends local and international trends in jewelry.

Week 3 – 4: Identifying research options in jewelry based on the chosen area of study. Collecting physical raw materials for jewelry design possibilities.

Week 5 – 6: Developing studies/drawings, models etc and carrying out experimental designs.

Week 7 – 10: Creating jewelry sensitive and responsive to the identified research area

Week 11: Evaluating work through critique

Week 12 and 13: Exploring further different jewelry options guided by the research proposal

Week 14: Evaluating work through critique

### **Learning Outcome**

Students will be able to recognize relevant and usable features from different sources to create new and innovative products.

Students will more sensitively and intimately engage their environment and create products that extend and draw from it.

Students will develop a heightened sense of jewelry design for a purpose.

### **Mode of Delivery**

Lectures, library research, Individual studio experimentations, critiques, workshops, field work

### **Mode of Assessment**

Course work	40%
End of Semester examination	60%

### **Suggested Reading List**

1. A Pepin Press Design book 1998. *A Pictorial History of Costume and Fashion press*, New York.
2. David, Brenda 1981. *Drawing the Human Body*, London: Pitman Publishing Ltd,
3. Gillow, John 2003. *African Textiles: Colour and Creativity across a Continent*, London: Thames & Hudson.
4. Hack John 1972. *Designs, Materials, Technique*. New York: Van Nostrand Reinhold Co.
5. Ireland J.P. 2004. *Fashion Design Drawing and Presentation*, London: Batford Ltd.
6. Konemann 2000. *A History of Fashion in the 20<sup>th</sup> Century*, Germany: MBH Bonner.
7. *Macropedia* vol.5 1015 6<sup>th</sup> Edition.
8. Mckelvey K., Munslow J. 2006. *Fashion Design*, Oxford, UK: Blackwell Science Ltd.
9. Rosanna P., Horsting R.1970. *History of Fashion*: John Wiley and Son Inc.
10. Seaman J.1996. *Fashion Illustration Basic Techniques*, London: BT Batsford Ltd.
11. Tim McGreight 1988. *Jewelry fundamentals of Metal Smithing* , London : A & C. Black.
12. Uppi Untracht 1982. *Jewelry Concepts and Technology*: Double day & Company Inc.

13. Weygers Alexander G. 1973. *The Making of Tools*. New York: Van Nostrand Reinhold
14. [www.Fashion-era.com](http://www.Fashion-era.com)