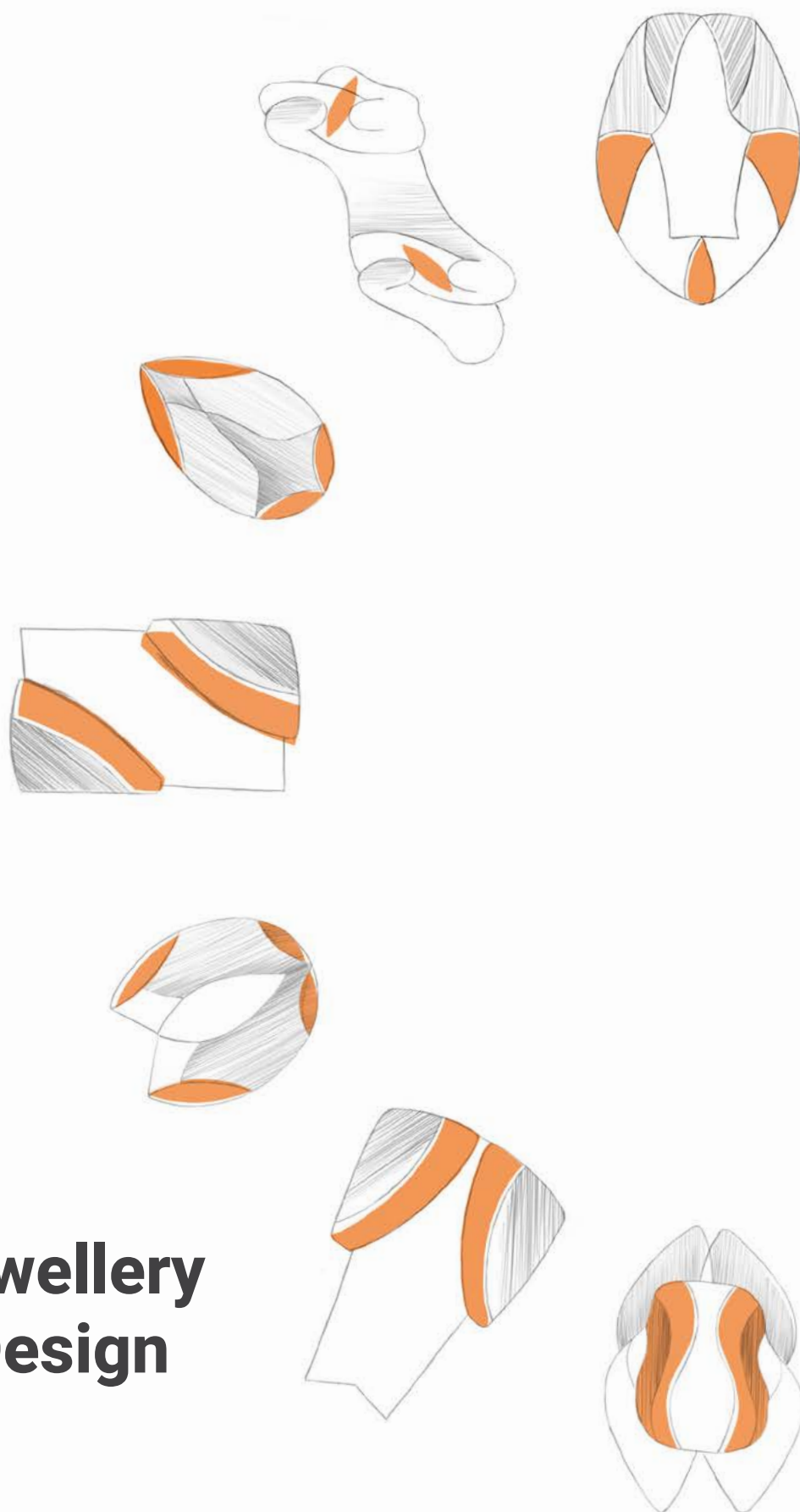


# Creative Jewellery and Metal Design

## *Course Guide*

Department of Visual Arts  
Stellenbosch University



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# 1. Introduction

**Welcome to the Creative Jewellery and Metal Design Programme at the Department of Visual Arts, Stellenbosch University.**

The purpose of this Course Guide is to provide our students with basic information and guidelines on the outcomes, structure and requirements of the course and to explain the relevant assessment and examination procedures. General rules on safety, the handling of equipment and materials are included. The guide will also help students plan and direct their studies in a systematic and purposeful manner.

- <http://www0.sun.ac.za/visualarts/>



# 1.1

## The Jewellery Design Programme

Broadly speaking, creative jewellery and metal design refer to two interlinked aspects of jewellery: the visual conceptual design component and the technical execution/representation thereof. Jewellery design is a multi-faceted communication and representation tool. The various ways that humans adorn their bodies communicates ideologies about their background, identity, mood, social standing, political viewpoints and cultural practices. The department, therefore, encourage our students to use their jewellery training creatively to provoke, critique, humour, and challenge perceptions regarding the function and meaning of jewellery objects.

The department's aim is to educate creative jewellers to contribute to the advancement of the discipline, both in form and discourse. Students are encouraged to express themselves in their own specific style, whilst adopting an investigative and reflective approach towards their profession. Taking up a critical position empowers students to conduct their creative training and practice with the necessary confidence and accountability.



**The department also likes to guide its students towards developing a holistic understanding of the critical discourse, role and possibilities of jewellery.**

The course, therefore, focuses on teaching students to create jewellery based on sourcing, understanding and organising various types of conceptual and visual information within specific contexts and concepts. Knowledge of both historical and contemporary developments in jewellery design, paired with a critical understanding of socio-cultural theories, also enables students to understand the larger world of ideas, whilst challenging their own assumptions and approaches.

Although the jewellery programme evolves continuously, it preserves the core design methodology of critical thinking, theory, practice and exploration in the sense that both traditional and emerging technologies are integrated into the curriculum. The course itself guides students to identify their particular strengths and nurtures the individual's design interests, sensibilities and skills. In addition, a solid grounding in design principles and visual language skills, paired with mastery of a range of techniques, enables students to confidently push their boundaries, whilst remaining aware of the consequences of their creative outputs.

# 1.2

## Language of Communication

**The Department of Visual Arts is a multilingual (Afrikaans and English) teaching environment.**

Students and staff are free to speak and write in whichever of the two languages they feel most confident and comfortable with using. In addition, therefore, students are not obliged to reply in the language in which they are addressed. Staff will make an effort to be considerate towards all students and will respond to students, individually, in their preferred language, where possible. Every attempt must be made to ensure that communication remains an open and unprejudiced process that enhances understanding within teaching, learning and research.





# 1.3

## Attendance, Illness and Absence

Studio hours are from 09h00 – 17h00.

Lunch break: 13:00 - 14:00.

Two daily tea breaks: 10:30 - 11:00 & 15:00 - 15:30.

When not attending other compulsory BA lectures, it is compulsory for students to work in their respective jewellery studios during studio hours, irrespective of whether contact time with a lecturer is scheduled. Design projects are carried out in the design room, nowhere else. Lecturers will define studio procedures at the beginning of each project and establish contact hours for the duration of the project. Registers will be taken on a regular basis by the lecturing staff concerned. Class attendance contributes to both the June progress mark and the November examination mark.

**Cell phones must be switched off during the introduction of projects, presentations, demonstrations, workshops, group seminars and critique sessions. Students are not allowed to film or record their lecturers or classmates without their consent, this is seen as a serious offence which may result in disciplinary action depending on the nature and content of the recording.**

Subjects, projects and the subsequent years of study are designed and structured to follow on each other. It is, therefore, extremely important that students approach every project enthusiastically and complete it successfully within the given time-frame. It is virtually impossible to make up for lost time.





Practical demonstrations are structured around the relevant theory modules and students will be excused from practical classes for those periods. During the first week of the year, students must provide their practical lecturers with a timetable of their theoretical subjects. Any changes to the timetable during the year must be reported immediately or the student will be marked absent in the times that he/she was not in class. It is the responsibility of each student to keep each of his/her lecturers informed of theoretical commitments, tests and tutorials that might influence the practical programme.

If a student is absent due to illness, make sure to inform the lecturer concerned and/or departmental administrator, Yumna Williams. Original medical certificates should be handed to the lecturer concerned on the first day that the student returns to class after an illness. All medical conditions that could have an influence on further studies have to be reported (physical, psychological or circumstantial). This information will be treated as confidential.

If a student feels that there are extenuating circumstances that need to be considered by the examiners during exam assessment, these will need to be made known to the course co-ordinator in writing (plus relevant documentation) by the last teaching day of the semester prior to the exam.

**Extenuating circumstances fall into only two categories: medical and compassionate.**

# 1.4

## Problems and Complaint Procedures

If a student has any problem or question concerning: the department, the Visual Arts Programme, the lecturer's and/or students within the department these issues should be discussed directly and immediately with the person involved.

Please note that staff members are contractually obliged to their students and not to the students' parents. As a result, all issues which students bring to the staff's attention, whether personal or academic, are treated with the strictest confidence unless the issue proves life threatening to the student or others.

**If matters cannot be resolved in informal discussions, the correct complaints' procedure should be followed (as per Faculty Rules):**

1. Raise the issue with the course coordinator or your class representative, who will bring it to the staff's attention.
2. If the problem is still not resolved, students may speak directly to the Head of Department.
3. Should he/she not be able to assist, the issue will then be referred to the Vice-Dean.

Under no circumstances should students or parents speak directly to the Dean of Faculty or the Rector of the University. This will only delay the resolution of concerns since matters will simply be referred back to the Department and the process will start again from the beginning.



# 1.5

## Consultations and Communication with Lecturers

Lecturers will make consulting times available to students for individual consultations during studio hours. It is the responsibility of every student to arrange consultation times with the lecturers concerned. A consultation timetable will be put up on the door of every lecturer's office when needed within a project.

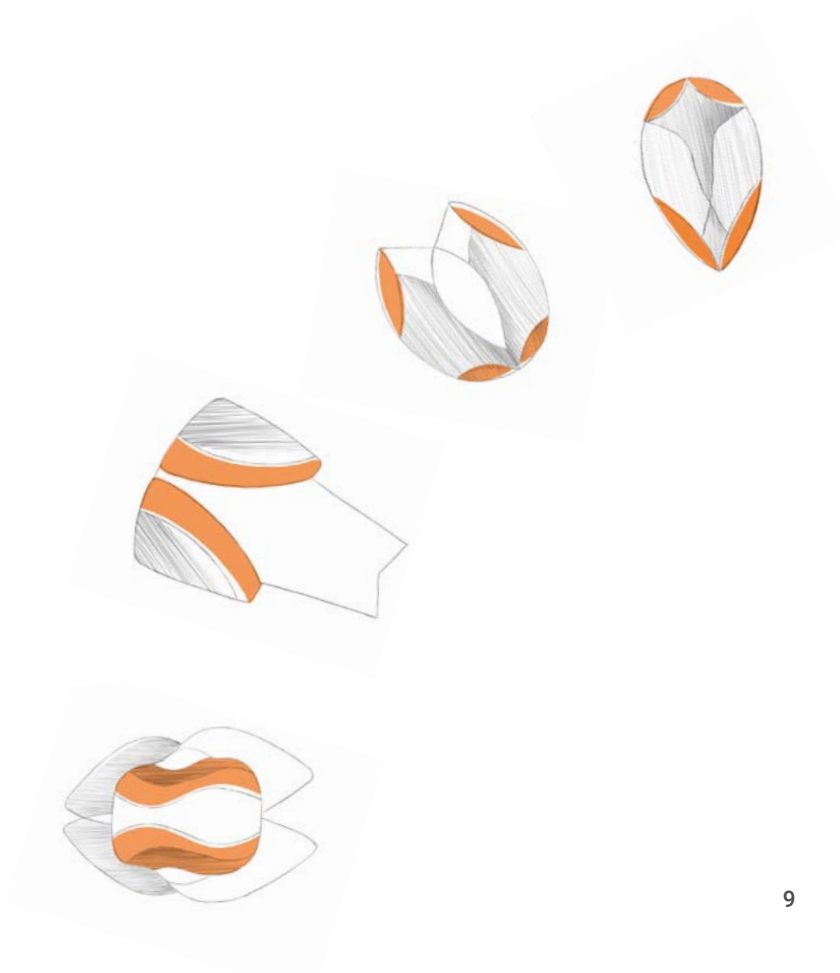
If students need to communicate with staff on urgent or personal matters, an email appointment should be used as a first priority. Staff members will attend to emails as soon as their workload allows (but not necessarily on the same day). If students need to see a lecturer on personal matters, please book an appointment at least 48 hours in advance to ensure the lecturer is available. Every lecturer has one research day per week and will not be available for consultation on this day. Cell-phone interaction with staff (calls, WhatsApp and sms messages) are only reserved for critical emergencies or when online teaching are conducted.

**Important announcements for the entire jewellery division will be emailed to students on their university email addresses. Students are expected to check their university email on a daily basis.**



# 2. The Visual Arts Programme

The Visual Arts Programme is carefully designed to facilitate opportunities for students to systematically develop- over the course of four years- the necessary skills to enter the expanding and competitive world of visual arts, design and the creative industries.



# 2.1

## Purpose of the Qualification

The purpose of the qualification is to familiarise students with the visual arts as a field of research and debate in the humanities. Students are equipped with the intellectual and cognitive skills to solve smaller problems, using appropriate methods and theories.

The aim is to provide students with a comprehensive set of basic creative, technical and administrative skills, applicable to a wide range of career options within the general field of the visual arts and within professions related to design and the arts as such. This is also intended to provide students with the necessary academic and practical skills to proceed with more specialised studies at postgraduate level.

# 2.2

## Course Outcomes

### The successful BA(VA) student will have:

- the ability to map new information under guidance, within a coherent understanding of the discipline and the ability to solve problems using appropriate methods and theories;
- generic creative skills applicable to all commercial, social, communication, industrial, and educational domains;
- the ability to organise and manage himself/herself and his/her activities effectively; and
- the ability to organise ideas and communicate them effectively using interdisciplinary skills in oral, written and multi-media formats.



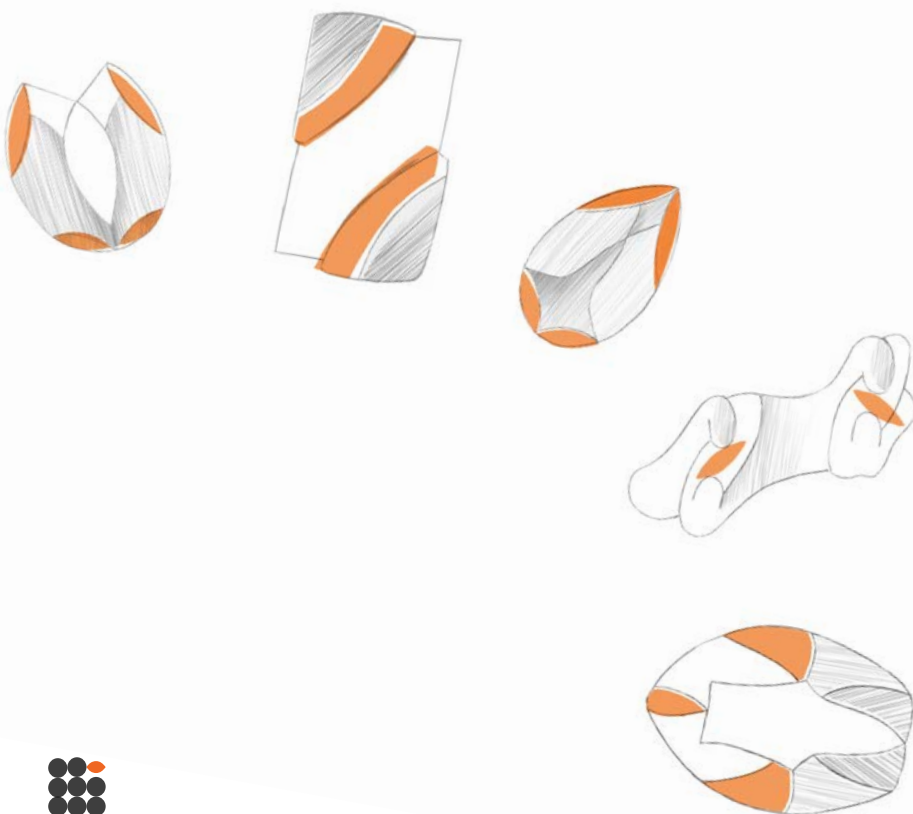


**By the end of the programme, the successful student should demonstrate:**

- an understanding of the unique role of the artist/designer, within the broad cultural and socio-economic local and global contexts;
- insight into their roles as art and design practitioners and visual communicators;
- the generation of new knowledge through transdisciplinary research skills and technological innovation;
- the ability to act and think critically and creatively with the appropriate self-knowledge and confidence, in areas of specialisation in the art and design world, as well as within the broader context of personal and social functioning;
- an intuitive ability to navigate the intersectional relationship between theory and practice;
- an understanding of the importance of creativity and originality in general as well as within the context of appropriate art and design sectors;
- an understanding of the diversity and complexity of historical and cultural developments; and
- integrated art and design skills through the execution and presentation of a professional body of work that reflects competence and sophistication in all the subject disciplines.



# 3. Creative Jewellery and Metal Design



# 3.1

## Course Outcomes

The practice-based course stresses the fact that theory and practice are interrelated. There are also interrelations between context, concept and function, materials, technologies, media, and the processes of art, design and image making.

Students are expected to conceptualise ideas and master two- and three-dimensional design processes, and to become confident in various design methods, including drawing and three-dimensional model-making. Design exercises require students to produce realistic representations of a proposed, imaginary jewellery piece with attention to detail, perspective and proportions. In this innovation, experimental thinking and originality of design are paramount. The design component of the course will be examined on creativity, originality, innovation and well thought-through ideas and concepts.

Students are also expected to interpret two-dimensional designs and three-dimensional models or ideas into a successfully manufactured piece of jewellery by finding new, original and innovative solutions to particular problems within the specified time-frame. Traditional techniques are mastered with each project, (e.g. chasing and repoussé, etching, die pressing, constructing hollow forms, smithing, cold joints, enamelling, lost wax casting, among others). Experiments with self-discovered interpretations of these techniques are encouraged to develop solution-finding skills; accuracy, functionality but neatness may not be compromised.

**On completion of the course, students should be able to gather, analyse and organise information as well as evaluate the content critically. Visual as well as oral presentation of the student's abilities should be conveyed and communicated in a convincing manner. In short, students should be able to reflect critically on their own creative processes so as to become self-motivated and independent designers.**



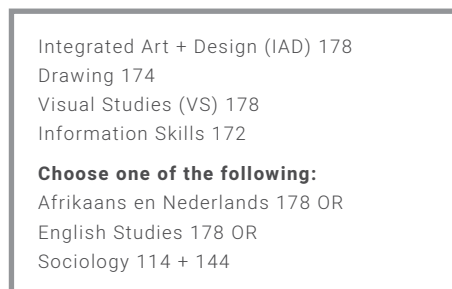
# 3.2

## Course Structure

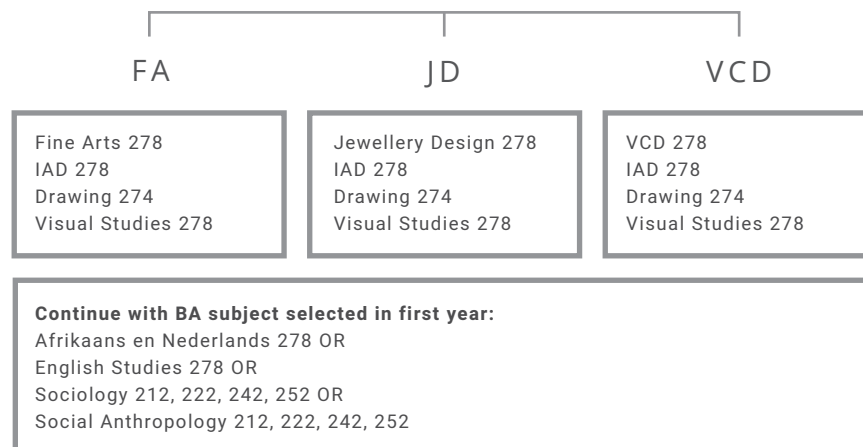
The Visual Art and Design programme consists of theoretical and practical studio subjects. Students are encouraged to approach these theoretical and practical modules as an interrelated set of fields in knowledge and skill that mutually inform their art and design investigation, learning and practice.

A diagram of the new course structure is shown in the figure below:

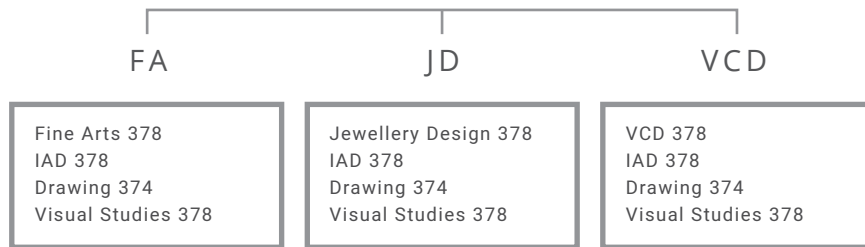
### ● FIRST YEAR (INTEGRATED ART+DESIGN)



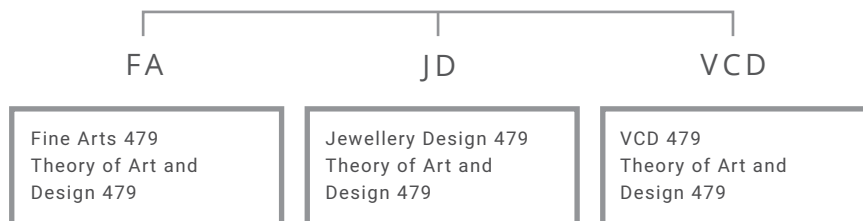
### ● SECOND YEAR



## ● THIRD YEAR



## FOURTH YEAR ●



### Remarks:

The class mark obtained for the above-mentioned subjects serves as final mark. There is no opportunity to improve marks, except in exceptional/deserving cases as decided by the department (Please refer to the Faculty Year Book for more information).



# 4. Subject Contents

The aim, content and marking criteria of what is offered and expected from students in the practical and theoretical subjects will be discussed in the order listed below.

## 4.1 Practical Subjects

- A. Integrated Art and Design 178 and Drawing 174
- B. Integrated Art and Design (IAD) 278 & 378
- C. Jewellery Design (JD) 278 & 378
- D. Jewellery Design (JD) 479
- E. Drawing 274 & 374
- F. Subjects: descriptions & layout

## 4.2 Theoretical Subjects

- G. Visual Studies: 178, 278, 318, 348
- H. Theory of Art: 479



# 4.1

## Contents: Practical Subjects

### **A. Integrated Art and Design 178 and Drawing 174**

The introductory studio courses (Integrated Art and Design 178 + Drawing 174) explore 2-D and 3-D processes. It requires the comprehensive and systematic inquiry into fundamental elements, principles, theories and techniques (practices) of visual art and design, typography, photography, illustration, printmaking, sculpture, metal work, and drawing. Paired with traditional techniques and processes, digital production introduces and implements integrative practices for original design thinking and learning. Digital training covers basic skills in Adobe Photoshop, InDesign and Illustrator, and basic motion design principles in Adobe After Effects.

The first-year practical programme comprises four large-scale projects; one per term. Each project is built around a central theme and systematically introduces students to a range of research, conceptual as well as practical art and design skills. After technical exploration and practice, students are expected to integrate and creatively apply the skills acquired in consolidated ways. Each project involves a unique combination of introductory lectures, workshops, critical reading, explorative research and material investigative processes, practical assignments, formal presentations and reflection. These components, as well as additional resources and learning opportunities, are further elaborated below:





### **B. Integrated Art and Design (IAD) 278 & 378**

Please refer to the descriptions below. Integrated Art and Design includes the following: **2D design & 3D models**; **photography** and **gemmology** (only in 3rd year).

### **C. Jewellery Design (JD) 278 & 378**

Please refer to the descriptions below. Jewellery Design includes the following: jewellery production and setting techniques.

### **D. Jewellery Design (JD) 479**

In the final year this subject consists of 2D design & 3D model building, jewellery production & setting techniques & computer aided design (CAD).

### **E. Drawing 274 & 374 (CAD, only in 3rd year)**

Drawing remains a central activity to the work of many artists and designers. It is a tool of creative exploration that informs visual discovery. It fundamentally enables the visualisation and development of perceptions and ideas. For this reason, drawing is an essential part of this course. In the second year, the drawing component of the course consists of object and perspective drawing in different mediums as well as the realistic 'rendering' of jewellery pieces. Students rely on their drawing skill as the foundation of their design process.

### **F. Subjects: descriptions & layout:**

#### **IAD: 2D design & 3D models**

Through the process of drawing, the student investigates and deconstructs basic forms. Design processes are introduced, which form the basis for the development of three-dimensional forms (models) in paper or clay in preparation for the final interpretation as a three-dimensional jewellery object.

## IAD: 2D design & 3D models

2D Design & 3D models includes design through drawing and three-dimensional model-making. Design is explored in more depth, with attention given to sketches and mixed techniques, colour illustrations (renderings) to produce realistic representations of a proposed, imaginary jewellery piece, with attention to detail, perspective and proportion. Themes and specific jewellery techniques for each design project are prescribed.

After thorough research of the theme and technique, each student will make his/her own design books demonstrating their creative abilities. Students are expected to master and understand two- and three-dimensional design processes. In the third-year students are expected to build further on their design skills and are then required to conceptualise ideas.

In the fourth year all the practical skills fall under the one subject Jewellery Design 479. See the description in JD: 479 below.







**The design requirements for the Jewellery Division (JD) applies to all design projects for all JD students as follows:**

- A minimum of 20 pages of design drawings in an A4 design book for every project. Or an equivalent thereof if an A3/A2 design book is used.
- Different drawing mediums must be explored and experimented with during each project.
- Three concepts and/or themes, in other words three different series of designs need to be thoroughly investigated, researched and developed in every design project.
- The two most successful design concepts and/or themes will then be developed further through technical exploration and model building.
- Technical drawings and/or technical solutions of the two best design concepts/themes must be drawn out in the design book in detail.
- Technical drawings should include all the different views (minimum of 3) of the designed jewellery piece (front-, side- and back views), plus dimension in millimeters for specifications such as, among others, metal thickness, materials used, exact scale, and production methods used.
- After the two best design concepts/themes are explored, one final design will be chosen in consultation with the lecturer involved, for the production and/or manufacturing of the final piece of jewellery.
- The design books will contain only the student's original drawings. Original drawings may include photocopies of the student's own drawings (if used as a design tool and/or process).

- Technical and setting design and/or notebooks are integral to the jewellery production process. A small drawing book should always be on a student's jewellery bench for taking class notes at demonstrations, discussions and for reference while working.
- Visual research, photocopies and cut-outs should be kept in a different book (e.g. scrapbook or visual journal) or file and not pasted into the student's design books.
- A visual journal provides a space where students can explore visual thinking: writing and drawing, mark- and image-making, as well as collecting and developing visual concepts. Keeping a visual journal is an important creative and theoretical research tool for students to use to report and reflect on visiting artists and designers (VAP), technical workshops, readings, and so on, and to also explore issues and ideas in relation to materials, marks, shapes, visual language and form. Visual journals must be presented alongside the student's design book during both the June evaluation and November examinations.

**In Integrated Art & Design, students are evaluated on how well they can communicate their design ideas through drawings and models. The final manufactured piece of jewellery is considered in the evaluation process but the jewellery piece(s) are examined under the subject Jewellery Design.**





**Design books are evaluated on the following criteria:**

- creativity, originality, innovation;
- the quality of the drawing/s;
- the sensitivity and variation of use of line in the drawings;
- how lines were successfully used to create three-dimensional shape;
- how ideas are thought through and developed in a series of drawings;
- the overall layout and presentation of sketchbook;
- the varied different options of designs/ drawings; and
- the variety of possible technical solutions for the final choice of design



## JD: Jewellery Production

In the jewellery production part of the course students are encouraged to find new and original solutions when interpreting two-dimensional designs and conceptual ideas into three-dimensional models and manufactured jewellery pieces. The following advance techniques are taught after the basics are mastered: fly press forming, cold joints, chasing and repoussage, tool making, texture rolling and printing, etching, hollow forms, smithing, enamelling, wax carving, lost wax casting, die forming, smithing, oxidisation and fold forming.

Once students have mastered the basic and more advanced workshop techniques, they should work on their own ideas and interpretations of these techniques. Experiments with self-found alterations of these techniques are encouraged within every project as this will help broaden the solution-finding skills.

**In the jewellery production part of the project, students are also evaluated on how well the final manufactured piece of jewellery is created, and how it took in account the original idea and the following concepts:**

- the interpretation of the design (drawing/model) into a three-dimensional piece of jewellery;
- the student's creative and innovative interpretation of traditional technique/s; and
- how successfully the piece was made in terms of:
  - technique, accuracy, functionality and neatness; and
  - how well the student worked within the given time-frame.

## **JD: 479**

In the final year all the practical skills and applications fall under the one subject Jewellery Design 479. This subject consists of 2D design & 3D model building, jewellery production and setting techniques & computer aided design (CAD).

## **JD: Setting**

In setting students are required to follow specific instructions to successfully, complete prescribed technical exercises; namely, a catch, clips, pins, but mostly an introduction to stone settings. Advanced stone setting exercises becomes part of the last two years. Students are expected to are required to follow specific instructions to manufacture metal settings and mount various stones.

The setting techniques taught include: prong- and claw setting, flush or Swiss setting, tube setting and pavé setting, pearl stringing and the production of custom made setting tools. These technical exercises are examined on the basis of accuracy, functionality and neatness.





### **Drawing: CAD**

In the third year, Drawing is called Supporting Techniques (old course) and Drawing (new course). In this course, students are introduced to Computer-aided Design (CAD) drawing programs, which are followed by a more advanced course in the fourth year. Through CAD, students learn to design on computers, using programs such as Rhino 5; RhinoGold and the Plugins: Flamingo, RhinoJewel, Brazil. These programs enable students to work three-dimensionally in a virtual realm and view their designs from a variety of angles. The designs are then transferred to a computer-operated cutting machine which converts the information into a wax model by means of a rapid-prototyping process. The resulting wax models are finally cast using the traditional lost wax casting process.

### **IAD: Photography**

An Elementary Photography course, completed in the second and third years, introduces students to basic camera and lighting skills as well as professional photographing of jewellery in a studio. In this course, students are introduced to basic skills in photo editing on Photoshop.

### **IAD: Gemmology**

The jewellery programme is supplemented by a course in Gemmology, which focuses on the classification and identification of gemstones.

# 4.2

## Theoretical Subjects

### **G. Visual Studies 178, 278, 318, 348**

As prospective artists and designers with an interest in the visual arts, students need to be aware of a number of discourses on sensitive issues of representation and identity. In this regard, the manner in which race, gender, nationality, and ethnicity are constructed in the arts, media, public monuments and museums often elicits complaints and raises fierce debate. Postmodern thinkers challenge the modernist view of identity (namely. gender) as innate and immutable, by proposing that society and its ideological institutions (school, churches, and so on) construct identity. Visual Studies, therefore, generates a critical awareness of the various methods, discourses and images used to construct identity.

### **H. Theory of Art 479**

The main aim of this course is to intellectually engage students in terms of the point of intersection between theory and praxis. This course, therefore, explores the theoretical premise behind image and object creation and establishes a platform for the discussion of contemporary discourses and theories related to the broad fields of art, design and visual culture. Students will be afforded the opportunity to position themselves within the theoretical frameworks at their disposal and to focus on an area of their interest. The course is also concerned with aiding students in mentally and psychologically positioning themselves within the particular field and industry in which they prefer to work.



# 4.3

## Overall Method of Teaching

The Jewellery programme can be described as a creative workshop where lecturers and students develop ideas on the future of jewellery and develop expressive means in line with trends in the contemporary design world. Design is understood to include a sensitivity for both new contemporary trends and the historic roots of jewellery. It is expressed through a re-interpretation of age-old techniques in the light of new concepts in jewellery.

The four-year course in creative jewellery and metal design follows a unique approach to the subject matter. Each student is encouraged to find his/her own style and/or voice through experimental design exercises, thematic and conceptual discussions.

The limited number of students in each year ensures that students receive individual attention and assistance in a unique development for each student. Ongoing practical work in the workshops ensures excellent training levels and encourages students to explore new techniques and materials through experimentation.





# 4.4

## Critique Sessions

Both students and lecturers have ample opportunity to discuss ideas during group seminars, class discussions and critique sessions. There will be communication on each student's personal work and students will provide critique on each other's work. During the critique session, various solutions to identified technical and design problems will be discussed with the student concerned. These sessions provide invaluable feedback.

**The critique sessions form an important part of the learning process and it should be borne in mind that the critique is directed at the work and not at the person.**



# 4.5

## Project Requirements

**The practical course is project-based. Each project explores a range of design processes, practices and skills through a unique combination of:**

- introductory lectures;
- lecturers;
- workshops;
- critical reading;
- explorative research and material investigative processes;
- practical assignment/s; and
- reflection.

The basic course requirements are attendance, participation in critique sessions and satisfactory completion of all projects, tasks and assignments as determined by the lecturing staff.

**To complete project requirements successfully, students should:**

- follow an investigative design process by gathering information, analysing it, experimenting and then critically examining and evaluating it;
- compile a visual journal that should contain their investigative process in terms of writing, thinking, drawing, listening, investigating and questioning;
- use the library, academic journals, internet and exhibitions as reference and for inspiration;
- identify design and technical problems and find original, creative solutions;
- display the ability to work accurately and neatly;
- show progress;
- complete all projects, assignments and tasks and submit it on the due dates;
- work should be submitted on due dates, or a mark of 0% will be given.



# 5. Assessments, Evaluation and Exams

**The assessment of the BA(VA) programme content falls into two broad but related categories:**

- The assessment of scholastic skills and knowledge takes the form of written examinations and research projects. Competence in this category will be demonstrated if the information and conceptual content of the work submitted by the student is correct and demonstrates a clear ability to:
  - interpret questions;
  - analyse and interpret information;
  - communicate the results and deductions clearly and logically while using the appropriate discipline-specific conventions.
- The assessment of creative, technical, and other practical skills as demonstrated in practical work assignments. The assessment of practical subjects is continuous and flexible throughout the year. Flexible assessment involves a process by which students' work is systematically assessed and weighed through consecutive opportunities during the course of the year using a variety of assessment methods. This is done by means of on-going critical discussion and evaluation of practical work, as well as an evaluation of the practical work by a panel of lecturing staff each semester. Students will be granted an opportunity to improve projects after each project assessment, but the work will not be marked again during the term.



# 5.1

## Mid-year Practical Review

**In May/June students will be required to present all the work they have completed during the first semester to a review panel.**

All work completed must be available during the evaluation. The review panel will engage in feedback with students after marking the work. Feedback will be brief and concise and aimed at establishing particular strengths and weaknesses. If students are not around during the review, the panel will presume that they do not wish to receive feedback. This formative evaluation process is meant to serve as an important learning opportunity. Students will be expected to reflect on the feedback received. It is recommended to take the critique into account and improve work for final examination purposes at the end of the year.

# 5.2

## November Examination

While the mid-year practical review is based on progress, the November examination is based on achievement. Students will exhibit their full body of work in a designated space. During the November examination, an external examiner and a panel of lecturing staff will award a final performance/achievement mark for each practical subject. These exam results are final and are not open for discussion. No feedback will be given at the November examination.



# 5.3

## Examination Guidelines

**An exam session is from 09:00 – 17:00. Students are expected to ensure the following:**

- Work should be up before an evaluation session starts.
- Attention should be given to the professional, neat and logical presentation of all the student's work during examinations. Show work on a simple (preferably white) background.
- All assigned projects, sketchbooks, visual journals, 3D models, experiments for every individual project, as well as the final jewellery pieces must be incorporated/presented in a professional manner during the June and November portfolio examinations.
- Models and experiments should be placed separately from the final pieces.
- Sketch books should be displayed on the table. Students should make sure that there is enough space around sketch books so that staff can page through them easily without the pages covering the other work (models, pieces, and so on).
- Do not place loose sheets in a file or clasp them with a clip as this hinders their viewing. If the designs are done on loose sheets, students should bind them simply without editing the original work.
- Staff will only allocate marks for work that is exhibited.
- See that the work on the wall is put up straight and in line.
- The space must be clearly demarcated from other students' spaces and that the student's name and number are indicated neatly and in a clear and prominent position.
- Do not decorate title labels. Keep it neat and discreet. Please do not number the pieces or add name tags, as this clutter the limited space. Lecturers are familiar with the projects.





- Use the exam space to its best advantage – avoid busy claustrophobic displays. Be cautious of using elaborate drapes and visual gimmicks. Keep the space open, clean and simple with the emphasis on a neat and logical grouping and presentation of work.
- In case of dirty walls, use a good quality white PVA to cover walls. Remove last minute materials and equipment from the exhibition space. Sweep the floor and clean up afterwards.
- Once the student's work is installed they must leave the building.
- Under no circumstances should students attempt to walk past examiners. If you find yourself in the vicinity of the examiners you should remove yourself as quickly as possible.
- Remember, an external examiner is present who will be seeing your work for the first time. It is therefore imperative that your work is exhibited in such a way as to give a good sense of your processes and development.
- An exam session is not a public exhibition. No friends or relatives are allowed anywhere in the building during exam sessions.
- All work must be presented in a manner that satisfies the course requirements. It is each student's responsibility to ensure that all required work is exhibited.
- For the final year students, the November portfolio exhibition is a composition in space. Make optimum use of the exhibition space and plan the layout of your work. Consider the experience you are designing for the viewer.

# 5.4

## Interpretation of Marks

75%	Excellent: Distinction
70 - 74%	Very good
66 - 69%	Good: performing consistently and well
60 - 65%	Average: succeed in meeting the standard requirements
56 - 59%	Below average: fall short of meeting standard requirements
50 - 55%	Weak: meeting minimum requirements is an unsatisfactory mark! The student stands a chance to fail in the exams if the work has not been improved.
40 - 49%	Very weak: fail

# 5.5

## Composition of Marks

### First semester:

10%	Class attendance 1st semester
20%	Class mark: total of marks for individual projects, 1st semester
70%	June examination mark
100%	June examination progress mark (15% Total for year mark)

### Second semester:

5%	Class attendance 2 <sup>nd</sup> semester
10%	Class mark: total of marks for individual projects, 2 <sup>nd</sup> semester
5%	June examination progress mark
70%	Final/November examination mark
100%	Final Mark



# 5.6

## Plagiarism

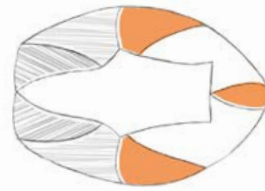
**If it can be verified that the student has contravened the copyright laws, he/she will be penalised and marks will be deducted. Committing plagiarism involves:**

- copying what someone else has written or taking someone else's idea and trying to present it as original;
- something copied from someone else's work;
- someone else's idea that one presents as his/her own.

It is crucial to understand the differences between plagiarism, parody and appropriation. If a student is found to be plagiarising work, the student will receive 0% for the project/exam.







# 6. Resources and Research

**Stellenbosch University and the Department of Visual Arts offer rich and varied experiences for learning.**

# 6.1

## Visual Arts Resources

### **A. Stellenbosch University Library**

Make a point of visiting the Stellenbosch University Library on a regular basis – physically as well as online. The Jewellery Division maintains a state-of-the art collection of contemporary and technical jewellery books. Browse the New Acquisitions on weekly display, the Special Collections Section housing Africana and art catalogues, Rare Books, the Comics Collection and some journals such as Design Indaba, Colors Magazine, an others.

### **B. GUS and US Museum**

Attend the exciting exhibitions and artist's walkabouts at GUS (Gallery University of Stellenbosch), cnr of Dorp and Bird Street, and the US Museum, 52 Ryneveld Street, Stellenbosch.

### **C. Visiting Artist Programme (VAP)**

The Department of Visual Arts invite guest artists and designers to discuss their work during lunch hours on selected Tuesdays throughout the year. Announcements of these lectures will be posted on the school notice board and/or sent to you via your student email account.

### **D. Last Thursdays**

Students are encouraged to become part of Last Thursdays and attend the exhibitions and walkabouts starting from the Visual Arts Building to other art and design venues in Stellenbosch.

# 6.2

## Online Resources

### E. Websites

Art Jewellery Forum and Klimt02 are the most comprehensive websites to view the work of individual jewellers, international competitions, conferences, organisations, museums and contemporary and art jewellery schools. Ganoksin provide wonderful technical information and support. Other key internet sites include, but are not limited to:

- [www.klimt02.net](http://www.klimt02.net)
- [www.artjewelleryforum.org](http://www.artjewelleryforum.org)
- [www.metalcyberspace.com](http://www.metalcyberspace.com)
- [www.ganoksin.com](http://www.ganoksin.com)
- [www.snagmetalsmith.org](http://www.snagmetalsmith.org)
- [www.craftcouncil.org](http://www.craftcouncil.org)
- [www.tinselgallery.com](http://www.tinselgallery.com)
- [www.lostinjewellerymagazine.com](http://www.lostinjewellerymagazine.com)

### F. Galleries

- Galerie Ra, Amsterdam, The Netherlands (1976 -)
- Electrum Gallery, London, United Kingdom (1971 -)
- Galerie Marzee, Nijmegen, The Netherlands (1978-)
- Galerie Spektrum, Munich, Germany (1982-)
- Galerie Rob Koudijs, Amsterdam, The Netherlands
- Platina Gallery, Stockholm, Sweden
- Velvet da Vinci Gallery, San Francisco, United States
- Sienna Patti, Lenox, United States
- Klimt02 Gallery, Barcelona, Spain
- Gallery Funaki, Melbourne, Australia
- San W Gallery, Shanghai, China
- ATTA Gallery, Bangkok, Thailand





### **G. Museums with contemporary jewellery collections**

- Pforzheim Jewellery Museum (Pforzheim, Germany)
- Pinakotek der Moderne (Munich, Germany)

### **H. Organisations**

- The Art Jewellery Forum (AJF), United States
- Otro Diseño is an active platform where Latin American and European designers, artist and jewellery makers connect (Hilversum, The Netherlands)
- Joya Brava, Chile

# 7. Studios, Tools, Equipment, Safety and Emergencies

Students are responsible for their own tools and equipment. A range of specialist tools and equipment is available for student use in the Department. Students remain responsible for any equipment that is borrowed or used. If anything is lost or broken while in the student's possession, he/she will be responsible for the replacement costs.



# 7.1

## General Studio Spaces

The student's studio space is where he/she spends most of the time in creative activities for the year. Students are encouraged to create a stimulating work space in the class studio where he/she can work comfortably and inspiringly. This must be done with due consideration for fellow classmates with whom they share that studio. Every individual is responsible for the overall condition of his/her workspace. It is expected that each student will leave his/her workspace in a neat and tidy condition after every day. In addition, students are asked to comply with the following issues and concerns:

- Be considerate towards fellow students and use earphones with your sound system.
- Report damaged equipment to the lecturers concerned. Students will be held responsible for any damage to equipment and furniture as a result of misuse and irresponsible behaviour.
- Do not attempt to do any cutting without necessary protection of table surfaces such as the use of cutting mats.
- Do not keep flammable materials in the studios. Keep solvents to a minimum and store them in the metal lockers provided.
- Do not use aerosol sprays of any description within the studios. If you do need them, use them outside, making use of appropriate protective surface coverings and masks.





- Familiarise yourselves with the locations of emergency exits and fire extinguishers.
- Furniture is the property of Stellenbosch University. No furniture or equipment may be moved to or from another studio without permission.
- Take responsibility for keeping working spaces tidy. Please sort waste and use the bins provided for glass, plastics and paper. Departmental assistants will sweep floors and empty bins.
- Do not use alcohol in the Visual Arts building.
- Students are responsible for their personal projects. Projects damaged or lost because of negligence will not be considered an acceptable excuse for not meeting a deadline or final moderation.
- Studios are workspaces, not storerooms. Use the lockers and plan drawers available to store materials, equipment and completed projects.
- The Visual Arts building is a high-fire risk zone. Smoking is strictly limited to designated areas in the quad. Obey the 'No Smoking' rule.
- Empty and clear all cabinets and drawers by the end of the November exams. The department reserves the right to remove any projects, equipment and material left unattended in studios after this time.

# 7.2

## Jewellery Rooms

**Within the Jewellery Design Division there are various dedicated studios and workspaces:**

- The design room (room 1015) is equipped with large tables and is used mainly for designing, rendering, drawing and painting assignments. It also serves as a formal meeting room for jewellery students and staff.
- The three main jewellery studios (rooms 1020 and 1021 and the bottom studio 1021C) are dedicated to students in the 3rd/4th years, 2nd year and 1st year respectively. As these studios are used most frequently, they represent high-traffic zones and need to be organised accordingly.







### **Specialty rooms have limited access to specified students only:**

- The enamelling room (room 1021D) is equipped with the necessary machinery for enamelling. This room also houses the vulcaniser and wax injector. Access into this studio needs to be arranged in cases where it is locked.
- The platinum studio (room 1021G) is equipped with a multitude of tools and equipment to be used solely with/for platinum. This studio is used only during work sessions with platinum and under the supervision of a dedicated lecturer.
- The casting room in 1021C is only used for casting activities.
- The postgraduate studio (room 1017) is a self-contained, basic studio reserved for postgraduate students and sometimes ad hoc lecturers.
- The Safe is a small in-house tool depot. Students have the opportunity to request that various special tools (such as anvils and punches) are signed out to them on loan for the duration of specific projects or tasks. All tools and equipment taken out on loan are the sole responsibility of the respective student and the individual will be held responsible if the item is lost or damaged. At the end of every term (at the very latest), students will be reminded of the items they have taken out on loan. Should students fail to return these objects to the Safe Tool Depot before leaving on holiday, the Division reserves the right to retain such students' jewellery pieces, or add the cost of the tool to the students' accounts.

# 7.3

## Jewellery Studios

**For security reasons, only students who are formally registered for a particular module will be allowed into any of the jewellery studios. For safety reasons, this rule also applies to the use of any equipment in the Jewellery Division. The following conditions will apply:**

- The studios floors and bins will be cleaned twice a week. The cleaners have the right to remove all items left on the benches and worktops so as to make their work more efficient. The department does not take any responsibility for these items.
- All personal tools lying around in the jewellery studios will be collected in the Safe, from where they can be bought back on a quarterly basis.
- Items which have been in the Safe for longer than one year will automatically become the property of the Jewellery Division.
- In order to keep the workspaces uncluttered, no big or medium-sized tool boxes are allowed in the studios on a permanent basis.
- There are dedicated storage space/lockers in each jewellery studio for each student for the year and therefore all valuables should be locked away.
- Should anything be amiss or broken at a student's workspace, he/she must report the situation to lecturers during lecture hours, or fill in the relevant form next to the Safe door.
- Once an individual has finished working at communal work areas or with communal equipment and tools, he/she is responsible for cleaning the relevant space and/or tools.
- The basins, ventilation areas and casting areas are high-traffic communal areas, and are to be kept clean and well organised at all times.
- The division supplies areas with brushes, soap, borax, oil and alum on a regular basis.





- Each studio has its own set of basic tools (doming punches, doming and swage blocks, collet blocks, draw plates and draw tongs), all of which are colour-coded for every studio. Every student is responsible for returning such tools to the appropriate place/studio once he/she has finished working with them.
- As these tools are handled most frequently and need on-going maintenance, every student community will be involved in the regular cleaning and oiling thereof. Participation in such activities is compulsory and attendance registers will be taken.
- Even though the polishing motors are communal tools, every student is requested to provide a personal set of polishing wheels so as to assume responsibility for separating Rouge and Tripoli buffs. The communal polish wheels at the motors are contaminated and will not be replaced.
- In the event that the oxygen, LPG or Acetylene runs out, students should contact Jaco Snyman or Andre Williams.
- Problems with casting, annealing and soldering torches are to be reported in writing. There is a dedicated table in the second-year studio for these instances.
- At the end of each day, all communal tools are to be packed away, all gas levers are to be closed, lights and stoves are to be switched off and all windows are to be closed.
- It is the students' responsibility to prepare and mix new Sparex for their studios.

# 7.4

## Personal Security Guidelines

- Operational studio times are between 09:00 and 17:00 Monday to Friday.
- Working outside of regular class hours is not advised. After hours, there will be no supervision by staff and thus students will be working in the studios at their own risk.
- For security reasons, if students do decide to work in the studios outside of regular class hours, he/she must:
  - **work in pairs**
  - **carry pepper spray**
  - **have the emergency number of USBD saved to speed-dial - 021 808 2330**
  - **not work later than 11:00pm**
  - **not operate dangerous equipment when you are tired or on your own in the studio**
- If any consumables such as gas/oxygen/sparex run out outside of scheduled class times, students will need to wait until operating times to notify the responsible staff member.
- All staff and students should have their access cards with them at all times when in the building.
- Students are reminded never to leave valuables, especially cameras, mobile phones, laptops or wallets unattended.
- Students should always lock away valuables in a metal locker, preferably with a combination lock.
- Students are asked to be aware of any unknown or suspicious people, even if they look 'official' or like parents, other SU staff or even students. Politely ask if you can assist them.



# 7.5

## Safety and Security

**Safety and security in the Jewellery Division is everyone's responsibility. Correct behaviour and the conscientious handling of tools, equipment and materials are of utmost importance at all times. Please take note of the following important matters:**

- Do not wear loose clothes (such as overly wide sleeves, scarves, etc.) near operating machinery or open flames,
- Always wear closed shoes to protect your feet from falling tools such as punches, etc.
- Always tie long hair back to prevent it from being caught in the roller or catching fire.
- SMOKING is NOT permitted in the jewellery section and open flames (such as matches) must be used with caution. When the air smells of gas, close all gas levers, open all windows and doors, notify the staff and leave the affected area.
- Any unused gas, such as LPG, will drop to floor level, where it cannot necessarily be smelled. It will, however, explode when burning matches and the like are dropped.
- Take care when handling anything burning or flammable and keep some windows open to improve ventilation.





- Dangerous or unfamiliar equipment/tools are not to be used without permission/supervision of a staff member, and not without having attended, a demonstration given by a staff member.
- Please also take note that dangerous tools such as electrical saws and rollers are only to be used during lecture hours.
- Never leave operating machinery unattended and make fellow students aware of your actions so as to guarantee their safety. Damaged equipment/tools are never to be used.
- Never use steel with/on any tools, and never allow anything wet to come into contact with any tools. Since most tools are made from steel they will rust when wet and using them with/on other steel objects will gravely damage them.

**A. Special precautions to be taken when handling equipment and machinery as follows:**

- **Electrical roller.**

Always use a piece of copper to push the metal through. Students should avoid using his/her fingers, as they will get caught between the rollers and, since the electrical roller has incredible strength, it will draw in the whole hand and arm, smashing everything in the process.

- **Grinders.**

Do not use this equipment without the protective screens/covers over the wheels and always wear protective glasses. Do not use or wear anything flammable near an operating grinder and keep hands at a safe distance from the grinding wheel. The grinder is not to be used for foreign objects or soft materials (like silver and copper), and also not for the sharpening of wire ends for wire-drawing purposes.



- **Sanding belt.**

Do not use or wear any loose materials whilst operating the belt. Keep hands at a safe distance from the belt at all times and take care to securely hold the object that is being ground to prevent it from being propelled towards you (due to the direction of rotation of the belt). Always wear safety glasses. The belt is only to be used for soft materials, such as wood and Perspex (not steel).

- **Table saw.**

Always operate the saw with the protective cover on. Do not use or wear any loose materials while using the saw and keep your hands at a safe distance from the blade. Always wear safety glasses. The saw is only to be used for Perspex.

- **Guillotines.**

Keep hands at a safe distance from the blades and hold your metal securely. Always push the lever back after using it and take care not to smack someone behind you whilst pushing it down.

- **Lathes.**

Always wear protective eyewear when working on a lathe, tie back long hair and remove loose garments. Students must ensure that they immediately remove the chuck key when fastening/securing the metal in the rotating lathe. Students should never switch on the lathe with the chuck key still in its position, as it will be propelled towards the operator - which can be fatal. Switch lathe on or off at the switch. Never lean over the lathe when switching it on or off at the wall. Only the person working on the lathe may stand in the vicinity of the lathe. The student operator should make sure that other students are aware of him/her working on the lathe.



## **B. The fire alarm**

**When you hear the sound, whether it is a drill or a real fire, do the following:**

- Close all gas levers, close all windows, switch off lights and stoves and do so quickly.
- Leave the building immediately by following the evacuation plan provided on the walls of every studio.
- Do not take personal belongings other than your bag. The student needs to save his/her own life first. Gather outside the department on the Rooiplein's side.
- Once the department has been searched, students will be informed of the situation. If it is a fire drill and the alarm is switched off, students will be allowed to enter the building. If not, students should stay outside the building.

## **C. When working with chemicals, be sure to adhere to the correct safety procedures as follows:**

- Wear an apron, gloves and safety glasses and work under an extraction fan.
- Always add acid to water to prevent dangerous chemical reactions.
- Never use steel with/in any chemical solution (only brass or copper).
- Never allow any chemical solutions to boil.
- Never use an open flame near acid and never breathe in chemical fumes.
- Label any chemical solution you are working with so that fellow students do not accidentally mistake it for water.





#### **D. First Aid boxes**

- There is a First Aid box in each studio. It is equipped with basic utensils to cope with emergencies on a primary level.
- The contents of these boxes are not intended for daily minor cuts and bruises.
- Students should provide their own plasters, and so on. Under no circumstances may the First Aid boxes be tampered with.
- If there is an emergency and items from these boxes are used, students must inform a member of staff accordingly so that the contents of the affected boxes can be replaced as soon as possible.

# 7.6

## What to do in Emergencies

**Make sure you know who of your fellow students/ colleagues are trained First Aid Helpers, and where to find them. They should be able to help you through the situation. Other factors to note are:**

- Statistically, an ambulance takes approximately 90 min to arrive on the scene in the Western Cape. Until it arrives, you will have to handle the situation.
- An ambulance from a private hospital WILL ONLY help you if you can supply them with the valid medical aid number of the victim.
- There are different types of ambulances with different equipment. The MORE accurate information you can give about the incident and the victim(s), the better the chances that an adequately equipped ambulance will arrive.
- If you are in Stellenbosch and you need urgent medical help, call the local fire brigade and ask for paramedics to come out. The fire brigade always has paramedics on shift, and the Stellenbosch Fire Brigade has a very good track record when it comes to training and speed. They will charge you a nominal fee and will stay with you on the scene until the ambulance arrives.
- When you call for help for a poisoning incident, have the information on the label of the bottle, container, etc. handy. You will need to give details on ingredients, etc. before you can be helped effectively.
- When you make an emergency call, NEVER put the phone down first. You might have forgotten to provide some vital information, such as your physical address, for which you will be asked.
- Try NOT to transport a victim yourself and especially not on your own. You never know what situation might arise from the extent of the injuries of the victim, and you will be held accountable if something goes wrong.





**Very important telephone numbers:**

• USBD: University of Stellenbosch Beskermingsdienste/ US Protection Services	<b>021 808 2330</b>
• Stellenbosch Fire Brigade	<b>021 808 8888</b>
• Stellenbosch State Hospital	<b>021 887 0310</b>
• Stellenbosch Medi-Clinic (private hospital) - remember medical aid no.	<b>021 883 8571</b>
• Stellenbosch Police Station	<b>021 809 5000</b>
• Private ambulance Netcare 911 (Stellenbosch area)	<b>082 911</b>
• State ambulance (anywhere in RSA)	<b>10177</b>
• Emergency Coordination Centre (anywhere in RSA)  ONLY for calls made from cellphones	<b>112</b>
• Poison Centre	<b>0800 333 444</b>
• Tygerberg Poison Centre	<b>021 913 6129</b>

# 8. Exhibitions: Showcases and Spaces

## 8.1 Gradex Annual Graduate Exhibition

For more than ten years, 4th year students have worked incredibly hard to reinstate the graduate exhibition on the arts calendar in the Western Cape. They have raised substantial funds, produced professional catalogues and exhibitions and Gradex consistently receives excellent coverage and positive reviews. Many curators and gallerists attend the exhibition, buying work and booking exhibitions by SU graduates.

The organisation of the event should not be the sole responsibility of the 4th years. It must be considered a collective exercise so that professional exhibition-related skills are developed and passed on from year to year. Remember that the exhibition showcases exceptional works by students. It is an honour to be included on the exhibition and reflects very well on your CV. Participation in Gradex is compulsory for all fourth-year students.



# 8.2

## Show Cases: Regulations

All jewellery showcases are the exclusive property of the Jewellery Design Division. The Department reserves the right to use its showcases as it sees fit. The show cases are rented out to senior and post-graduate students for critique and exhibition purposes. For examination exhibitions, the showcases will only be hired out to registered jewellery students.

All showcase rentals must be booked at least one week in advance with a full-time jewellery lecturer. A deposit of R400 per showcase, which is refundable, must be paid and no exceptions in this regard will be made. On receipt of the deposit the student will be given a numbered padlock, the showcase, a set of legs and a glass slider. All four things need to be returned undamaged for a deposit refund. The contract below must be signed and agreed to and any late return of showcases will be charged at R100 per day.



# 8.3

## Contract Form

### **CONTRACT TO RENT JEWELLERY DESIGN SHOW CASES**

**(Only for Registered Students)**

Name.....,

Student Number.....,

Contact telephone number.....,

**Hereby agree to enter into a binding contract with the Jewellery Design Division regarding the use of its show cases.**

I agree to pay a deposit of R 400,00 for the use of a show case. I will undertake to have the showcase returned by 10:00am on

.....,

I am in agreement that a fee of R100,00 will be charged for each calendar day that the show case has been returned late.

I am aware that if the showcase or any of its components are damaged in any way whilst in my care I will be held responsible for all costs incurred to the Jewellery Design Division to replace and/or repair the showcase or its components.

I accept the terms of this contract.

SIGNED.....,

Date.....,

Number of showcases.....,

Cash deposit paid.....,

Date returned.....,

My cash deposit has been returned to me.....,

I kept the showcase for an extended period of..... days and therefore had to pay a penalty of R.....

# 8.4

## The Visual Arts Building

**The treatment of walls and spaces in the Visual Arts building is absolutely non-negotiable. The following conditions apply:**

- Students may only hang work on walls that have pin boards fitted to them.
- Only use pins/drawing pins and so on on the pin boards.
- No 'prestik' or tape may be used on the pin boards.
- No holes may be made in the pin boards.
- No nails/screws etc. may be used in any walls or pin boards.
- The pin boards must be kept clean and white. Students are required to repaint them (with PVA) if they dirty them. This must be done before the next student's exhibition.
- All pin boards have a strip of wood at the top. Students may nail or screw into the top surface of this strip so as to hang heavier items from string/fishing line etc. – just as would be done in a gallery space.
- Students may not hang anything from the lighting tracks or ventilation units. The only rooms in which students are allowed to hang work in the central spaces are the first-year studio (from the roof supports) or the fine arts studio seminar room (from the eye bolts in the ceiling).





- Students may not hang anything from the ceilings, make holes or put hooks in the ceilings.
- Students may not attach anything to or hang things from the electrical conduit pipes.
- Students may not remove any fixtures from the walls or windows.
- Students may not move the plaster casts about – these get damaged.
- No safety equipment may be moved, covered up or tampered with in anyway.
- No furniture, artwork or exhibition cases may be placed or stored in any of the jewellery studios during exams or at any other time of the year as this becomes a safety hazard for students working in the environment.



# 9. Contacts

## Departmental and Administrative

### **Dr Ernst van der Wal**

**Head of Department**

Room 2008

021 808 3593

- [evdw@sun.ac.za](mailto:evdw@sun.ac.za)

### **Esma Botha, Room**

**Financial administrator**

Room 1005

021 808 3043

- [ebb@sun.ac.za](mailto:ebb@sun.ac.za)

### **Yumna Williams**

**Secretary**

Room 1001

021 808 3052

- [yumna@sun.ac.za](mailto:yumna@sun.ac.za)



# 9.2

## Jewellery Design



### **Carine Terreblanche**

**Jewellery coordinator**

Room 1016

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- [ct@sun.ac.za](mailto:ct@sun.ac.za)



### **Joani Groenewald**

**Jewellery Lecturer**

Room 1040

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082 888 8280

- [joani@sun.ac.za](mailto:joani@sun.ac.za)



### **Mariambibi Khan**

**Jewellery lecturer**

Room 1021F

021 808 2823

083 455 2278

- [mariambibi@sun.ac.za](mailto:mariambibi@sun.ac.za)



### **Elizabeth Gunter**

**Drawing lecturer**

Room 2008

021 808 3213

082 842 6020

- [eg@sun.ac.za](mailto:eg@sun.ac.za)



### **Ashley Walters**

**Photography lecturer**

Room 2023

021 808 3045

071 350 2098

- [awalters@sun.ac.za](mailto:awalters@sun.ac.za)



# 9.3

## Specialist Areas

For expert activities, specialist areas are available to all students. Any use of these areas requires a basic understanding of the use of equipment and tools, and must be done in consultation with the lecturers and technicians in charge. Make sure to respect the rules pertaining to these areas, and to leave behind clean and tidy spaces.

### **Photographic studio (R2024a) and darkroom (In the roof R3002):**

**Ashley Walters**

Room 2023

021 808 3045

- [awalters@sun.ac.za](mailto:awalters@sun.ac.za)

### **3-D studios (R1032):**

**Ledelle Moe**

Room 1037

021 808 3594

- [ledelle@sun.ac.za](mailto:ledelle@sun.ac.za)



# 9.4

## Photographic and Video Equipment

All cameras, microphones, tripods and other photo and video equipment such as projectors are managed by André Williams. Please plan and book ahead as there is a high demand for the equipment.

The Department has a MacLab where computers with all the necessary software are available for your use. It is therefore not necessary that you have your own. Many students, however, do prefer to work on personal computers given the freedom and flexibility it affords. If you plan to purchase your own computer, wait for registration, as proof of registration can be used to get student discount.

### **André Williams**

Room 2006  
021 808 2815  
• [apw@sun.ac.za](mailto:apw@sun.ac.za)

### **Mieke van der Merwe**

Room 2008  
021 808 3041  
• [miekevandermerwe@sun.ac.za](mailto:miekevandermerwe@sun.ac.za)

