

Jewellery • Wearable Sculpture

Dr. HC. Hubert Schuster
Director, Jewellery Technology Institute
Research, Development and Transfer of Technology

Jewellery master and consultant of the Platinum Guild International, Hubert Schuster will conduct the workshops. He was apprenticed first with the goldsmith artist, Anton Fruhauf, and then with Master Karl Kusstatscher, under whose direction he specialised in goldsmith techniques.

In 1982 Hubert became one of the five members of the Upper-Adige Goldsmith Association directing committee and a few years later a member of the board of the Goldsmith Master's commission of examiners. He creates and produces collections that are shown at the most important jewellery exhibitions and in art galleries from Milano, Paris, London, Munich, and Vicenza, New York to Tokyo. The main characteristic of his work is the ever-present research of new techniques to create pieces in different materials.

Hubert was awarded Fellowships to travel to Melbourne from Venezia, Italy in 1993 "Contemporary European Casting Technologies Workshops" and in 1994 "Casting Technologies Workshops: Manufacturing".

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Suitable for Designers and designer/makers who create and make jewellery, manufacturers, master and emerging tradespeople, educationalists and those who wish to explore jewellery design and manufacture.

Dates November 2003. **Day One** Monday 24th
Day Two Tuesday 25th **Day Three** Wednesday 26th

Times 9:30am to 4:30pm

Venue Workshops will be hosted at Box Hill Institute, Centre for Media, Design & Arts, Whitehorse Road, Box Hill.

Course Outline Hubert Schuster will share his expertise and insights through an Italian perspective and introduce participants to the history and context, theories and examples of Italian jewellery.

The Hands-on Project Design "Jewellery as Wearable Sculpture" a brooch or bangle/s. The course has been designed to take participants through the design process, from initial concept to creating an actual prototype suitable for manufacture encompassing innovative design, construction techniques and materials such as metal, wood, glass...

At the beginning of each day, Hubert will give a one hour Powerpoint presentation:

Day 1. Casting Process with Pre-set Stones • Problems, Causes and their Solutions, New Developments This lecture provides information about the casting process and aims at identifying the most common problems when casting with stones, explaining their causes and suggesting the most suitable solutions. New developments and achievements will be introduced as well.

Day 2. Quality and Efficiency Upgrading in the Jewellery Manufacturing Process Today's market requires an ever-growing standard of quality, timely delivery and competitive prices. The market, ruled by demand and supply, impose continuous challenges for those who want to keep the pace and to be competitive. This is why continuous research is indispensable to find solutions to improve the product quality, to allow an efficient production, to be competitive but also to have a fair gain.

Day 3. Advanced Moulding and Cutting Systems and Wax Injection Process It is well known that rubber cutting is a very important step in the lost wax casting process, mould cutting which requires a very deep knowledge of the materials available, rubbers and their use and the various cuts and separation methods. With this lecture, Hubert's objective is to share his knowledge, including the key elements as well as a short introduction to wax injection.



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Program

ISS Institute proudly acknowledges the support of the Victorian Government, Deakin University and its founders the Palladio Foundation and the Australian Multicultural Foundation and firms and individuals who generously contribute funds and in-kind goods and services.

Context The workshop is specifically designed to:

- Generate new ways of thinking and working so as to create innovative jewellery for the domestic and corporate clients here and overseas.
- Use 'design' as a critical factor in all aspects of work from concept to production to retail and the consumer.
- Develop communication between designers with those who manufacture; to create an integrated design•production team approach – to work in collaboration, each valuing the capabilities and skills of the other and working together to meet customers needs and lifestyles.
- Learn from the past and other contemporary cultures, in this instance Italy, then transpose those skills, knowledge and insights into quality, innovative Australian designed and made products for the local and international marketplace.
- Better understand the characteristics of metals and value-add to Australia's raw and manufactured local materials such as pearls, timber and plastics.
- Use different materials to create exciting combinations such as timber with metal.

Theme Choose from one of the following:

- **Urban landscape**
Take inspiration from architectural and manufactured structures such as bridges, paving, buildings...
- **Nature alive**
Take inspiration from veins in leaves, bees eyes, honeycomb, flowers, antlers....

Consider

- Texture, style, line, historic, micro and macro views ...
- Aesthetics - the object must be multifunctional - a design piece, but at the same time be able to be manufactured; explore the possibilities of design and limits of the materials and techniques.
- Fittings and finishing techniques.
- Ergonomics and function - influence/reflect style/trends.
- Fashion factors. Its interrelationship with the wearer anatomy – colour, texture, ways it can be attached, hung, positioned.
- The function of the object - how does it influence/reflect style/trends, how is it to be used, what is its durability, and strength.
- Materials may be used in contrast or be in harmony - texture, colour, transparent, translucent, placement, scale
- Explore the structural limits of metal and other materials such as timber.
- Treatments may include carving, colouring, inlaying, weaving, punching, cutting, bending, joining, linking, binding and surfaces rough, smooth, glossy or mat and more.
- Sections of the object may be flat, curved or have three-dimensional elements on its surface.

- Cost factors – design/concept, choice and amount of material, production method and branding/marketing.
- Customer – determine the client profile and product positioning for selling the garments to the youth and young adult market.

Format Comprises lectures, demonstrations, individual and group discussion and hands-on project. Hubert will show and refer to examples of his work.

Design • Production Process Participants, through producing thumbnails, roughs and working drawings will depict in scale, the object's visual characteristics, physical properties and dimensions. A prototype of "Jewellery as Wearable Sculpture" suitable for manufacture will be made.

Course • Materials Fee \$290 inclusive of GST, which covers some materials (such as wood, perspex, glass and metals for example aluminium, brass, copper) the use of equipment, course notes, morning and afternoon refreshments. The fee is subsidised by ISS Institute. Participants to supply their own precious metals and stones/pearls.

Prerequisite Participants must be familiar and able to competently operate equipment and tools used in a jewellery workshop/studio.

Participants Maximum of fourteen (14) participants.

Exhibition Work may be selected from those made in the workshop program for an exhibition early in the new year.

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New Inspiration. New skills.

Registration Form

Post , email or fax to:

Ms Carolynne Bourne, CEO ISS Institute
336 Glenferrie Road, Malvern 3144

Ph 03 9244 5102 Fax 03 9244 5180
email bourne@deakin.edu.au

Course Fee \$ _____

Payment Method:

- Cash (Pay directly at ISS office or by arrangement)
 Cheque (Make payable to 'ISS Institute')
 Postal Order (Make payable to 'ISS Institute')
 Credit Card (Diners and American Express are not accepted)
 Bankcard Mastercard Visa

Name on Card _____

Card Number _____

Expiry Date __ __ / __ __

Cardholder Signature _____

Complete the Registration Form and post, email or fax back. You are welcome to forward onto others who would also be interested in attending.

Name _____

Organisation _____

Title/Position _____

Address _____

_____ Postcode _____

Phone: Work/Home _____

Fax _____

Mobile _____

Email _____

Conditions of Registration

I hereby agree to abide by the regulations of the ISS Institute

Your Signature _____ Date _____

Enrolment • Entry Requirements in general no formal entrance requirements are necessary. Prerequisites are stated in the course brochure.
• Conditions of Registration Complete the registration form attached. Enrolment can be made by email, post or fax. Cash must be paid at the ISS office - do not mail. A letter of confirmation will be sent after full payment of fee. *Note:* A position in the course will not be reserved without payment being received by this office. Enrolment is on a first-come-first-served basis based on time of receipt of fees. If you have not received your letter of confirmation, please contact the ISS Institute office on 9244 5102 to find out the status of your application. *Do not assume that because you have mailed an application you are automatically enrolled in the course*
• Refunds Please check your enrolment carefully. We regret that a refund will only be given if the course does not proceed
• Cancellation ISS Institute reserves the right to cancel the course if minimum enrolment numbers are not attained. In the event of cancellation due to insufficient enrolments or other, all fees will be fully refunded. Two or more working days notice will be given should the course be cancelled
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