

Module Booklet 2017-18

Level 5

Advanced Glass Painting II

M5X01488

BA(Hons) / MDes Glass – Architectural Arts

Level 5 Modules

Module No.	Module Title
M5X01483	Historical & Contextual Studies II
M5X01484	Advanced Visual Studies
M5X01485	Applied Glass Practice
M5X01486	Technical Processes in Glass
Pathway	Glass: Architectural Arts
M5X01487	<i>Advanced Glass Painting I</i>
M5X01488	<i>Advanced Glass Painting II</i>
Pathway	Glass: Contemporary Practice
M5X01489	<i>Contemporary Glass Process I</i>
M5X01490	<i>Contemporary Glass Process II</i>

MODULE CODE: M5X01488

TITLE: Advanced Glass Painting II

DATED: 18/05/2015

LEVEL: 5

CREDITS: 20

JACS CODE: W770 / W240

AIM(S)

- To further develop, within the student, skills in the specialist area of glass painting.
- To further develop theoretical study is underpinned by the development of core glass painting skills.

LEARNING OUTCOMES

Upon successful completion of this module, students will be able to demonstrate the following:

1. The ability to successfully reproduce glass painting from major historical periods.
2. Document in a professional manner the process and outcomes of their intellectual and practical enquiry.

INDICATIVE CONTENT

- Proposal Writing
- Writing a Condition Report
- Cartooning
- Site Visit
- Research Methods
- Materials
- Further Glass Painting Methods
- Materials and Mediums
- Development of glass painting Styles
- Correlation of specific glass painting skills to architectural/historical styles
- Glass Painting

LEARNING AND TEACHING STRATEGY

The module is delivered through a combination of advanced workshops, lectures and group tutorials supported by individual progress tutorials undertaken by the module leader. Students will have the opportunity to practice, experiment and consolidate skills and ideas through tutored practical workshops and personal exploration and direction is encouraged.

This module further enables the student to explore, understand and develop a range of advanced glass painting skills and approaches. Students will propose an independently researched brief and artefact related to a specific example of historic glass painting. Through a series of experiments with techniques and combined processes the students will create a selection of samples, culminating in an artefact.

Allocation of teaching to deliver the module are:

Activity type	Hours	Percentage
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning	0	0
TOTAL	200	100%

ASSESSMENT

Assessment Component 100%

Students are required to submit a portfolio of research evidence, glass samples and final artifact. Including Condition Report.

Exemplar.

The student will have presented evidence which demonstrates knowledge and a specialist understanding of glass painting practices. They will develop in written form a proposal to research and re-create a specific example of traditional glass painting and produce suitable paperwork, painting, material samples and final glass artifact.

Assessment Summary

Activity type	Percentage
Written	0
Coursework	100
Practical	0
TOTAL	100%

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD ? Yes

This module seeks to help the student develop the fundamental skills for innovative, relevant, targeted design development with specific relation to glass painting. This forms part of the sustainable assessment/sustainable teaching agenda which sees the assessment process as developing skills that can be used beyond the end of the programme of study and also the skills the individuals need to know in terms of working learning and thriving in a future.

BIBLIOGRAPHY

Essentials			
Brown, S. O'Connor, D.	1991	Medieval Craftsmen: Glass Painters	British Museum
Casciani, P	2000	The Technique of Decorative Stained Glass	Dover Publication

Elskus, A	1980	The Art of Painting on Glass	New York
Foister, S	2007	Art of Light: German Renaissance Stained Glass	National Gallery Company, London
Lloyd, A (Ed)	1992	The Painter in Glass	Gomer
Reyntiens, P	1997	The Techniques of Stained Glass	Batsford Ltd
Williamson, P	2004	Medieval and Renaissance Stained Glass in the V&A Museum	V&A
Background			
Baker, J	1978	English Stained Glass of the Medieval Period	Thames and Hudson
Brown, S	1992	Stained Glass: An Illustrated History	Leopard Books
Lee, L	1977	The Appreciation of Stained Glass	Oxford University Press
Mills, R	2007	The Stained Glass Museum: Gallery Guide	The Stained Glass Museum
Petrie, K	2006	Glass and Print	AC& Black
Piper, J	1968	Stained Glass: Art or Anti- Art	Studio Vista
Whall, CW	2007	Stained Glass Work	Merchant Books

Web Sites:

www.cvma.ac.uk
www.bsmgp.org.uk
www.stainedglassmuseum.com

Equipment Requirements:

PC and data projector
Internet access.
Dust masks
Protective clothing
Specialist glass
Consumables
Appropriate health and safety equipment
Specialist glass paints, stains and enamels
Specialist glass painting media
Lead, solder, copper-foil, adhesives for bonding, leadlight cement
Glass easels

Room Requirements: Kilns

Extractor fans
Lecture/Seminar room.
Appropriate health and safety equipment.
Float Glass Cutting
Light boxes
Glass Cutting

TIMETABLE		Day/Tutor	Various (see below) / Rachel Phillips	
		Subject	Advanced Glass Painting II- REVISED TIMETABLE v2	
Week	Day/Date	Am (10-1) Tutor Contact		Pm (2-5) SMS
Lead in Week 1				
	Monday 5/2/18	Draft Proposal via email (3 choices)		
Lead in Week 2				
	By end w/c 19/2/18	Feedback & Further work on Proposal		
Lead in Week 3				
	Mon 5/3/18	Final Proposal Submission (via email)		
Week 1				
	Mon 19/3	London Visit- Glass Painting Study		
	Tues 20/3	London Visit- Glass Painting Study		
	Weds 21/3	Stevens Project		
	Thurs 24/3	Contextual Practice	Visual Studies	
	Fri 25/3	Stevens Project Deadline		
Week 2				
	Mon 26/3	Visual Studies Day		
	Tues 27/3	Visit de-brief and practical intro- Glass Painting Study		
	Weds 28/3	Glass Painting Study		
	Thurs 29/3	Contextual Practice	Visual Studies	
	Fri 30/3	Good Friday Bank Holiday		
Week 3	Easter (Mon 2 nd April – Friday 20 th April) CARTOON/CUTLINE/SKETCHBOOK STUDIES			
Week 4	Easter- CARTOON/CUTLINE/SKETCHBOOK STUDIES			
Week 5	Easter- CARTOON/CUTLINE/SKETCHBOOK STUDIES			
Week 6				
	Mon 23/4	Independent Study		
	Tues 24/4	Glass Painting Study		
	Weds 25/43	Glass Painting Study		
	Thurs 26/4	Contextual Practice	Visual Studies	
	Fri 27/4	Glass Painting Study		
Week 7				
	Mon 30/4	Glass Painting Study		
	Tues 1/5	Glass Painting Study -Independent study		
	Weds 2/5	Glass Painting Study		
	Thurs 3/5	Contextual Practice	Visual Studies	
	Fri 4/5	Glass Painting Study		

Week 8		
	Mon 7/5	Bank Holiday
	Tues 8/5	Glass Painting Study / Show Set up
	Weds 9/5	Self-Managed Glass Painting Study /Show Set up
	Thurs 10/5	Self-Managed Glass Painting Study / Essay Submission/ Show Set up
	Fri 11/5	Glass Painting Study / Show Set up (RP assessing 1 st year work part of the day)
Week 9	Rachel Away	
	Mon 15/5	SMS/Show open
	Tues 16/5	SMS/Show open
	Weds 17/5	SMS/Show open
	Thurs 18/5	SMS/Show open SMS/Show
	Fri 19/5	SMS/Show open
Week 10	TUESDAY 22 nd May - AGP II ASSESSMENT (10am) Please refer to brief for work required. Please submit your finished painted panel on the blackline.	

UG ASSIGNMENT SPECIFICATION

Student name:		Student P number:	
Programme:	Mdes / BA(Hons) Glass :Architectural Arts Mdes / BA(Hons) Glass :Contemporary Practice	Faculty/School:	FAD/SD&AA
Module:	Advanced Glass Painting II	Module Level (4, 5, 6, 7):	5
Module code:	M5X01488	Contribution to Overall Module Assessment (%):	100%
Lecturer:	Rachel Phillips	Internal Verifier:	Catherine Brown
Assignment Title:	<i>Glass Painting Study</i>	Assignment No (x of x):	1 of 1

Hand Out Date:	15/1/2017	Submission Date:	22/5/18	Feedback Date:	By 19/6/18
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Referencing:	Written coursework submissions: In the main body of your submission you must give credit to authors on whose research your work is based. Append to your submission a reference list that indicates the books, articles, etc. that you have read or quoted in order to complete this assignment (e.g. for books: surname of author and initials, year of publication, title of book, edition, publisher: place of publication). Harvard or APA referencing systems is accepted. Practical coursework submissions: You must give credit to designers or artists whose work you have used to inspire your own. Where specific designs or images have been used in your development work you must indicate the name of the 'author' and details of the source of the work (e.g. book, journal, website etc.).			
Disclosure:	I declare that this assignment is all my own work and that I have acknowledged all materials used from the published or unpublished works of other people. All references have been duly cited.			
Student's Signature:	Assignments will not be accepted without a signature here and date >		Date of submission:	
Turnitin: Lecturer to tick to indicate if an electronic version of the assignment must be submitted to Turnitin. If both electronic and hard copy submissions are required then both versions MUST be submitted by the same deadline. No marks will be released until both submissions are received. Note: the Turnitin version is the primary submission and acts as a proof of receipt for the student. A paper receipt must be completed for hard copy submissions, including portfolios and other design work.			YES	
			NO	

**Penalties for late submission: Up to ONE week late, maximum mark of 40% for first attempt.
Work cannot be accepted after ONE week and will be recorded as a non-submission, 0%.**

- The Assignment Specification Form **MUST** be at the front of all assignment submission. Assignments will not be accepted without this form, as it is a requirement that you sign the disclosure regarding referencing conventions.
- DO NOT** include this form in your Turnitin submission or it will match many similarities with other students' submissions.

ASSIGNMENT DESCRIPTION

Learning Outcomes

Module Learning Outcomes being Assessed:

1. The ability to identify glass painting from different styles and traditions
2. The ability to successfully reproduce glass painting from major historical periods

Task

This module explores different aspects of historic glass painting through lectures, tutorials, practical work, self-evaluation and site visits. These activities will enable you to develop your knowledge and understanding of glass painting as a creative medium in addition to your technical skills as a glass painter.

You will look at specific examples of glass painting from its inception as an architectural art form until the present day and study an example of glass painting which you will then recreate. You will produce a range of investigative painting samples, sketchbook studies, cartoon, cut-line and copy of the chosen panel. You will produce a written report containing an outline of the panel's history and context, an evaluation of the glass painting involved and an illustrated record of your own progress.

Glass Painting Study

Propose, research and re-create a specific example of glass painting from the permanent collection of the Victoria and Albert Museum, London

<http://www.vam.ac.uk>

You are expected to record and evaluate your on-going process in a sketchbook. All glass samples must be fired, labelled and stored and made available for assessment when required.

Work required:

1. Glass Painting Study : Finished painted panel on your painted blackline. (does not need to be leaded at this stage)
2. Glass painting samples. Labelled and stored in an organised manner
3. Panel Cartoon and Cutline
4. Sketchbook. This should contain evidence of the following:
 - a. Workshop notes (including health and safety information)
 - b. An illustrated and notated record of your own progress
 - c. Independent research into appropriate glass painting/ glass artists/your chosen panel
5. Evaluative, illustrated report comprised of the following sections:
 - Original proposal
 - Outline panel history, context, subject, theme and techniques
 - Studies towards copy i.e., visit studies, photos etc. Cartoon and cutline production; glass sampling and making the panel.
 - One page evaluation of the finished result in light of the module objectives/
6. Completed self-evaluation sheet
7. Leaded Panel to be finished, (leaded, cemented and blacked) by the beginning of September 2018, before the start of the next academic year.

Assessment Criteria:

The sketchbooks and glass samples produced will be assessed in relation to the specified deliverables as follows:

- LO1 using the common assessment & marking criteria 1, 2, 3, 4, 5, 6, 7
- LO2 using the common assessment & marking criteria 2, 3, 6, 7.

Submission: Date 22/5/18

Feedback: Date by 19/6/18



Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

Swansea
College of Art
Founded 1853

Advanced Glass Painting II/ **M5X01488**

Glass Painting Study Proposal

STUDENT NAME:

Proposed Panel

Date

Location

Surface Treatments:

Size: W x H or D (mm)

ILLUSTRATION (Please indicate section if appropriate)



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Glass Painting Study Notes

You are to propose, research, visit, study, sketch, cartoon, sample and produce a copy of a painted and/or stained glass of your own choice from any of the permanent collection of the Victoria and Albert Museum.

You may choose a piece of **any period** to copy. It can be a complete panel **or** a section of a panel, depending on the size of the original piece, (see size allowed below).

Choose work that interests you in terms of subject, styles and/or techniques. Think of what kind of work inspires you; it could be a piece that allows you to explore glass painting in a way that is sympathetic to your own practice, or something that challenges you to try a completely different approach.

Start by looking through the online catalogue <http://collections.vam.ac.uk/> where you can explore the collection by era, artist or theme. Choose a shortlist of 3 from which you will choose one to copy. All proposed copies will be agreed with your tutor.

Museum Copy Rules

- The copy will be full scale (i.e., 1:1)
- It must include glass painting techniques that can be produced by hand in the studio.
- It can be any shape, but the maximum dimension must not exceed 400mm. You may choose a section of a larger panel.
- You must have seen the original panel in the flesh and have done direct observational studies from it.
- It is your responsibility to arrange for access to a piece in storage in the Museum Collection if you choose to study it.