

Academy of Visual Arts
Bachelor of Arts (Hons) in Visual Arts Programme

VART 2235 From Liquid to Solid: The Art of Glass Blowing

No. of units: 3

Pre-requisite: VART1006 Visual Arts Practice II or any GDCV courses offered by AVA or any Visual Arts courses

Duration: 52 hours

I.1. Course Description & Rationale (200–300 words):

Glass is known as solid-liquid, and is a highly versatile material. Glass is used in everyday life – in functional tableware and related products, – or as a medium for fine art production. Glass advances and enriches our life through science, architecture, interior design, everyday products and fine art expression. It is hard to imagine living in a world without glass.

Among the many ways of glass making, Glass Blowing is the most exciting method, and also a unique skill among art materials. Glass Blowing introduces students to the most beautiful and functional way of designing objects while expressing their own artistic ideas. Students will explore the endless possibilities of hot glass, while increasing their confidence and accuracy required for craftsmanship.

This course is an introduction to basic techniques of Glass Blowing as fundamental to glass art. It teaches many ways of glass making from hot-shop techniques such as making paper-weights, cups, vessels and hot sculptures, to cold-shop techniques such as grinding, polishing, engraving and sandblasting. Students will learn how to handle the punty and pipe to gather hot-liquid glass out from an 1180°C furnace. They will learn to make solid sculptures with the punty, and to deliver breath through the pipe, to blow a bubble into a cup, a vessel, or a hollow form for sculpture.

Students will explore the potential of hot glass, to express their ideas/designs through the voice of hot-glass, and finalize their products with cold-working techniques. Learning Glass Blowing will allow students to apply their knowledge in drawing, sculpture, installation and design, thus enabling a broader dimension of artistic expression, as well as activating their imagination.

I.2. Course Content:

No.		Hours	%
1	Introduction to glass studio, tools and equipments, Studio Health & safety.	2	4
2.	A brief history of glass and an overview of glass design products, principles and contemporary artists' works.	4	8
3.	Working with 1180°C to make a small sculpture: turning pipes and gathering molten glass from 1180°C furnace, coordination of eyes, hands, body, molten glass and gravity, and making a jack-in line to separate a glass work from a punty.	4	8
4	From a bubble to a tumbler: bench blow, cap, marver, punty, paddle	8	15
5	From a tumbler to a bowl: use wet newspaper and wooden blocks shaping	4	8
6	From a bowl to a plate: spin with heat and speed in a glory hole to make a plate	4	8
7	Mould blowing: using metal moulds as tools for creating forms	4	8
8	Adding bits, handles: use diamond shears, tweezers, crimps, metal paddles as tools for sculpting an extension to hollow (bubble) or solid forms/sculptures	4	8
9	Glass colour application: powder, frits, colour rods, how the colour glass work/mix with clear glass and its effects and possibilities	4	8
10	Glass cold working: grinding, carving, engraving, sandblasting, polishing, diamond-sawing and re-constructing glass works. To apply cold-working methods to create personal marks on the surface of glass, and to finish the work professionally.	4	8
11.	Aspects of developing a personal artistic concept and artistry	6	9
12.	Studio research of reference artists, art works and techniques	4	8
		52	100

I.3. Intended Course Learning Outcomes (CILOs):

(Please take note of the PILOs for the overall BA programme in the Programme Document.)

Upon successful completion of this course, students should be able to:

No.	Intended Course Learning Outcomes (CILOs)
1.	Describe the fundamental principles and art language of Glass Blowing;
2.	Blow and sculpt objects from molten glass to solid forms, to explore the possibilities of Glass Blowing and to realize personal ideas through hands-on practice;
3.	Create a body of conceptual work through the completion of a final project to demonstrate their comprehension on the art of Glass Blowing as a medium for art and designs;
4.	Use glass cold working techniques to grind, polish, sandblast, carve and engrave personal marks to elaborate their ideas and complete their works in professional finish;
5.	Improve body coordination and sensibilities of making and seeing to enhance awareness and observations to make “liquid ideas” to “solid forms”; and
6.	Adhere to standards of professional practice and ethos.

** More may be added.*

I.4. Alignment of CILOs with PILOs:

Learning Outcomes	<i>Please indicate alignment by checking ‘√’ the appropriate box</i>					
	CILO1	CILO2	CILO3	CILO4	CILO5	CILO6
PILO1.1	√					
PILO1.2		√	√	√	√	
PILO2.1						
PILO2.2						
PILO2.3						
PILO3.1						√
PILO3.2						√

** There may not be 6 CILOs, in which case, just leave columns empty.*

I.5. Alignment of Teaching and Learning Activities with CILOs:

No.	Teaching and Learning Activities	CILO	Hours
1.	Lectures: Students will be given lectures with PowerPoint and audio-visual media in the history and theory of glass, contemporary glass art works and designs, from which they will learn fundamental glass principles, and how glass is used as a medium for art and designs.	1, 6	2

2.	Technical demonstrations: Students will be given hands-on technical demonstrations on how to gather molten glass from 1180°C furnace, and to blow and sculpt/shape glass with tools and equipment, from a bubble to a cup, a vessel, a bowl, a plate, and to a solid and hollow form of sculptures, to build up their basic skills and to create their own artistic/conceptual works.	2, 4, 5, 6	20
3.	Supervised studio exercises: Students will be supervised individually on their hands-on studio exercises in small groups; to ensure their understanding on gathering 1180°C molten glass from the furnace; handling various tools and equipments properly to build up their confidence and skills to practice after class hours to acquire their skills and develop their ideas.	2, 3, 4, 5, 6	22
4.	Research presentations and discussions: Students will be guided to present an oral presentation on a specific topic in relation to the art of Glass Blowing in history, design and contemporary art, from which students will articulate and discuss the possibilities of hot-glass as a medium for design and art, and then to develop their own artistic ideas/works.	1, 3, 6	4
5.	Studio critiques: Each student's works will be discussed through group studio critiques to enhance their critical thinking and to active their creative mind.	1, 3, 6	4

**More may be added.*

I.6. Assessment:

No.	Assessment Methods/Activities	Weighting	Alignment with CILOs
1.	Research presentation: Students are required to research the history, techniques and artists of hot glass" blowing, hot-formed sculpture, glass production works, artists' works, and to give an oral PowerPoint presentation. Students must demonstrate they have completed sufficient research on the topic they chose which may have reference to their final project, as inspiration towards the development of their works.	10%	1
2.	Study Journal: reflections, observations, inspirations A journal is a visual diary of study documentation. Students are requested to take notes, drawings and sketches as a study journal. A study journal is to be a reflection of his/her	10%	3, 4

	<p>progress through the project. A journal should include: notes on each lesson clearly with dates, notes on the use of machinery, working process, occupational health and safety, drawings and sketches of ideas, handouts, relevant photos, artists' works or exhibitions (relevance to their ideas, projects, and works) etc.</p>		
3.	<p>Studio Practice Works: whole semester practice works Each student will be teamed up with a studio-partner from their class, and will be scheduled for an after-class hot-shop time to practice what they learned from the class and to develop their personal ideas. Beside hot-shop practice, students also will have access to cold shop during TA office hours to finish, polish and enrich their ideas through cold working methods. Students are required to display their whole semester practice works at the end of the semester to show the progress and development of their studies and creativity.</p>	20%	2, 5
4.	<p>Cold Work: A polished work and a creative work Each student is required to make a polished work to demonstrate their skills on the basic principles of cold working, from cause grinding, fine grinding to polishing. Each student is also required to make a creative work through the mediums of cold working (engraving, carving, sandblasting and grinding) to complete their blown works to realize their creative ideas and concepts, which leads to their final project.</p>	10%	4
5.	<p>Final Project: A body of conceptual work Students will make a body of conceptual work as a final project to demonstrate their understanding of glass blowing, to reflect and to translate their "liquid" artistic ideas/concepts into "solid" forms.</p>	20%	3
6.	<p>Professional Attitude: Professional Attitude does not necessarily define its own learning outcomes, but takes a look at 'how' the other, non-attitudinal outcomes are achieved. Assessment will always be based on direct personal contact with the student. Assessment methods include personal conversations – formal and informal –, class observation, individual and group-tutorials, and such like. Assessment evidence is continuously produced through attendance and participation class-records, public presentations, peer-reviews, evaluation of sketchbooks or visual diaries, personal notes of students and teachers, etc.</p> <p>For more information, please refer to the BA (Hons) in Visual</p>	30%	6

	Arts' Programme Document.		
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*More may be added.

I.7. References (up to 10 books):

Books

Barovier, Rosa B. et al (eds.). *Glass Throughout Time: History and Technique of Glassmaking from the Ancient World to the Present*. Milan: Skira, 2003.

Brown, Claudia and Donald Rabiner. *Chinese Glass of the Qing Dynasty 1644-1911: The Robert H. Clague Collection*. Arizona: Phoenix Art Museum, 1987.

Charleston, Robert J. *Masterpieces of Glass: A World History from the Corning Museum of Glass*. New York: H.N. Abrams, 1990.

Dreiser, Peter, Katharine Coleman, and Jonathan Matcham. *Techniques of Glass Engraving*. 2nd ed. London: A. & C. Black, 2006.

Giberson, Dudley. *A Glassblower's Companion*. Warner: Joppa Press, 1998.

Halem, Henry. *Glass Notes: A Reference for the Glass Artist*. Kent: Franklin Mills Press, 1996.

Leier, Ray. *Contemporary Glass: Color, Light & Form*. Cincinnati: Guild Publishing, 2001.
Mentasti, Rosa B. *Venetian glass: 1890-1990*. Venice: Arsenale Editrice, 1993.

Oldknow, Tina. *25 Years of New Glass Review*. Corning: The Corning Museum of Glass, 2005.

Schmid, Edward T. *Beginning Glassblowing*, Bellingham: Glass Mountain Press, 1997.

Schmid, Edward T. *Ed's Big Handbook of Glassblowing*. Bellingham: Glass Mountain Press, 1994.

Videos

Gudenrath, William. *Introduction to Furnace Glassblowing*. Corning: The Corning Museum of Glass, 2004.

McKelvey, James. *The Art of First-Beginning Glassblowing*. St Louis: Third Degree Press, 2006.

Chihuly, Dale, Mark McDonnell, Pino Signoretto, Lino Tagliapietra, Peter West and Portland Press. *Chihuly Short Cuts*. Seattle: Portland Press, 2004.

Journals

Glass. New York: New York Experimental Glass Workshop, 1990–

New Glass. Düsseldorf: Verlagsanstalt Handwerk, 1980–

Craft Arts International. Sydney: Craft Art Pty, 1988–

I.8. Academic Integrity:

Students will endeavour to only claim work that they have actually produced themselves. Claiming the work of others is considered plagiarism, and will be dealt with under the academic policies of the university.

I.9. Health and Safety:

Every effort will be made to comply with the intent of Hong Kong's law or acts and the University's policies to maintain a safe and healthy working environment.

I.10. Final Note:

The instructor reserves the right to modify the class and the syllabus or the schedule to adjust to the dynamics of the particular group or to take advantage of opportunities that may arise.