Ideas to reality
Come and participate in a focused week constructing lampworked borosilicate sculptures.

Lampworkers are adept in creating many small detailed objects but then fall short when it comes to concepts of how to create a larger more in depth, work of art. During this course we will examine each student's ideas and create a map in how to begin and execute the project. During the week our focus will be skills needed for proper fusing of rods and blown objects to join together into a cohesive concept.

Janis Miltenberger
Janis Miltenberger is an artist. Their work was featured in several exhibitions at key galleries and museums, including the Bainbridge Island Museum of Art and the Palm Springs Art Museum. Janis Miltenberger has been featured in articles for the Hi-Fructose and "The Seattle Times. The most recent article is The Glass Creations of Janis Miltenberger written by Andy Smith for the Hi-Fructose in March 2019.
Cane and Goblet
In this intensive workshop students will be exposed to a variety of different cane patterns and applications. The goal of this workshop is to give students the knowledge to pull cane efficiently, quickly and smoothly, while also learning techniques to improve the quality and richness of their color and patterns. These techniques will be mainly demonstrated in the goblet style. Finished cane patterns will be picked up and shaped into multiple sections to create goblet pieces, including fitting lids properly.

Students will also learn proficiency in the use of the garage to park their working components, from both perspectives of presenting and receiving during construction.

This intermediate workshop is designed to give the aspiring goblet maker the tools to take their work to the next level. For those students whose interest lies in cane for larger work, there will also be larger cane pickup techniques demonstrated and explained during the last two days. These demonstrations will concentrate on retaining the true color and intended pattern of the cane.

Teamwork will be heavily emphasized in this workshop, displaying the importance of working as a unit in this delicate style. Teaching assistant will be Clayton Ballew. Michael and Clayton have been working together as a team for more than 10 years.

Micheal Hermann
Michael Hermann is an American glassblower who began his career as an apprentice at the Art of Fire Contemporary Glass Blowing studio in Maryland. During his four years of study, he took his talents to Red Deer, Canada, and then moved on to The Studio at Corning Museum of Glass in New York. Inspired by Italian masterpieces, Hermann sought out master glassblowers to continue his study of the craft, beginning with Elio Quarisa. Next, he apprenticed under Gianni Toso in Baltimore, Maryland for two years. Most recently, he spent time in Venice, Italy learning from Davide Fuin, absorbing age-old techniques long kept secret by Muranese culture. For twelve years, Michael worked on his art and was Studio Manager and Artist in Residence of a successful mixed medium art studio in San Diego, California.
Out of Square

During this class, Emma will introduce her original method of fusing and casting multiple layers of glass, which she has been exploring and developing, with great success, for the last 14 years. This innovative technique enables fusing/casting of thin glass sheets used to set up layers composed of tiny mosaic-like elements, thus achieving three-dimensional images inside the transparent fused/cast sculptural object.

This course will focus on a new way of 3-dimensional thinking in creating glass object; on using properties of glass to achieve visual effects as well as to achieve sense of movement within cast glass object. Students are not required to have previous experience in glass fusing.

Beginners will be able, along with students possessing advanced glass fusing skills, to create and finalize their own 3-dimensional glass objects during this two-week course. Additionally, students will receive basic information about grinding and polishing 3-D glass objects. At all times during the course, students will have access to extensive digital gallery on file in Emma's laptop: images of recent work as well as close-ups revealing fine details on layers inside the glass object. Expect to discover an exciting new method of creating images within transparent 3-dimensional glass objects.

In past 3 years, Emma experimented with new techniques: glass mosaic made from pre-fused elements, as well as sculptural objects constructed from tiny pâté de verre elements - a rather unusual and innovative application of pâté de verre technique.

During her workshop, Emma will demonstrate and explain these methods, as well as vast of possible combinations of them. Students will be encouraged to experiment and play with kiln forming techniques in order to create a range of small fused, cast & constructed objects.

Emma Varga

Emma Varga was born in former Yugoslavia, in 1952. She graduated from the University of Applied Arts in Belgrade in 1975 as Bachelor of Arts, majoring in Glass design and Ceramic sculpture. Since 1975 she works as a freelance Artist producing her own Glass Art and Design. In 1995 Emma migrated to Australia where she currently lives and works at a studio on one of the Northern Beaches of Sydney. In early stages of her career in Europe, Emma participated in landmark exhibitions such as the 1st 'Coburger Glaspreis' 1977 and ‘New Glass’ in Corning 1979, ‘Vicointer’ in Valencia 1983, ‘Contemporary European Sculpture in Glass’ in Liege 1989, as well as in 3rd & 4th ‘Interglass Symposium’ in Novy Bor (Czech Republic) in 1988 and 1991.
Torchworking the soft glass

This class is all about softglass and torchworking in different ways and levels upon the beginner experience.

We will cover several techniques from sculptural, blown pieces, combinations up to coldwork. I’d like to help each student to grow so we will keep the teaching level flexible upon students’ needs, level, projects and interest. To take to best profit out of this, I recommend that you do have torch experience.

Students should share my opinion that a technique is just a support to realize ideas.

Bring pictures of art or crafts any style you have or want to realize, as well as drawing material (paper, pencil, paint) and please wear work clothes out of natural material like cotton or wool. If you have you own tools you can’t work without, bring them, too.

M. Michaella Möller

Michaela Maria Möller is a trained glazier with more than 25 years experience in working with glass. She studied craft design at the Akademie für Gestaltende Handwerke in Aachen, Germany. Her first contacts with making glass-beads was 15 years ago first as a hobby. Since then she has been doing more and more beadwork, found new ways to combine it with fusing and has taught in several countries. (from Istanbul to Norway. At present, she works in her own studio and is a member off the Glaskünstlervereinigung NRW, a German Glass Art Society, and leads the “arts and craft in public buildings” group BK-RLP, a German Craft Art Society. nberger written by Andy Smith for the Hi-Fructose in March 2019.
Hotter-Faster-Better
This course is about learning how to be a better glassblower as quickly as possible while having fun in the process. Every stage of glassblowing can be challenging and in this class, we are going to break down the stages of production to an exact science and teach you how to be the best you can be, every stage of the game. Whether you are just a beginner or you have been blowing glass for a while, there are always methods to help you improve your skill level faster and more efficiently.

We will use production techniques, mold blowing and team working skills to build a strong foundation that each student will use to develop their own original glass designs in the studio. In addition to skill building in the hotshop, we will spend time outside of the studio learning about the elements of design, color theory and product development. By the end of the class, every student will leave with a strong technical foundation in the glass studio and fully formed product line of designs.

James Mcleod
James McLeod is a professor or 3D Fine Art / Glass at the Massachusetts College of Art and Design where he has been teaching since 2006. McLeod earned his MFA in Sculpture from New York University and BFA in Glass from the California College of Art. McLeod has studied and taught at the Pilchuck Glass School, Haystack Mountain School of Glass, The Glass Furnace Istanbul and Corning Glass.

In addition to his work as a professor, McLeod is the owner and Executive Director of the Bubble Factory Inc., a multi-media glass studio that specializes in architectural glass installations and high-end glass products for the home.
Contemporary Vestiges

Pierini created the series of work « Contemporary Vestiges / Vestiges Contemporains » to question our relationship to the Mediterranean Cultural heritage, a foundation to our societies with a universal impact. This series of works includes « amphoras and jars » and the installation titled « the warrior ». The amphora is a Mediterranean object by excellence: made out of clay, they were used during Antiquity to carry liquids and other more or less exotic products from one side of the Mediterranean to the other. Tracing the history of its movements and distribution evokes the lifestyle of all the people and civilisations who, for thousands of years, contributed to shape and feed into our identity.

It also questions our relationship to what the Greek, and then the Romans, called Mare Nostrum.

Since the dawn of time, this sea allowed goods and people to travel, whatever shores they were from.

The word « amphora » in itself resonates in powerful and diverse ways: the words « travel », « exchange », « bounds », « sharing », « transmission » come to mind. The amphora is the concrete materialization of these ideas, which is why it has been chosen by Antoine Pierini as the flagship of this series.

Are these words still topical in a contemporary society which sometimes grants more value to the ephemeral rather than to the durable?

This is one of the issues which Antoine Pierini addresses with « Contemporary Vestiges / Vestiges Contemporains ».

Antonio Pierini

Born in 1980 into a family of artists. Pioneers of the “French Studio Glass Movement”, his father, Robert Pierini, uncle and aunt, Alain and Marysa Begou, and his cousin, Xavier Carrère are some of France’s most famous glass artists and brought blown glass work back to the fore in the period from 1980 to 2000.

His approach is inspired by observing nature and the Mediterranean cultural heritage. “My works invite you on a journey in space and time, and are intended to be full of life. My wish is for them to be able to call out to the viewer and raise questions in their mind, so as to arouse intense emotions in them.”
Flameworking a great world to discover

The goal of this class is to explore as much as possible the wide scenario of flameworking using borosilicate glass. Flameworking is a very complete technique that can be used for many different applications in design and art. It allowed to work very small and detailed as well to be used to create big objects and sculptures.

During the class students will have an introduction on working borosilicate glass at the torch, from the bases to the more complicate applications in hollow sculpting. We will also look some of the many possible applications in design and object making. The class is open to all levels, but some experience would be preferred. Also advanced students are welcome.

**Antonio Pierini**

Born in 1984 in Marostica, in the province of Vicenza (Italy), he started working glass in 2000 first as a student and co-worker in Massimo Lunardon’s glass blowing studio. After an apprenticeship that lasted ten years, he opened his own studio, where he continues to work, dedicated to research and innovation. He is regularly invited as artist in residence and as a teacher by prestigious art academies and glass schools all over the world.
The Figurative Voice: Layering Painted and Fused Imagery

In this class students will explore the use of figurative imagery and the language of pattern to further develop their personal artistic voice. We will take an innovative approach glass fusing processes while investigating the fundamentals of color and design composition through the use of fusing, stenciling, and glass painting techniques. Students can expect to simultaneously work on multiple panels utilizing different processes. The instructor will then guide students through the process of editing and combining a selection of these panels to create visual and expressive depth in a single final layered piece.

Chloe Rizzo

Chloe Rizzo is a figure sculptor and teaching artist. Much of her work is done in Ceramics and Glass with reference to her classical training in Sculpture at Rowan State University, where she earned her Bachelor of Fine Arts in 1998. She continued on to earn her Master of Fine Arts in Ceramics at the Rochester Institute of Technology, School for American Crafts in 2001 and completed Post Baccalaureate studies at the University of Colorado in Boulder.
Beauty in our surroundings
Consider how your environment impacts your creative process. In this class we will focus on visualizing the impact of what we experience in our daily lives by manifesting beauty through the design and creation of the cast glass object. Students will be introduced to methods of idea development and imagery influenced by their surroundings, working from natural elements and architecture while learning the significance of proportion. The class will be guided through drawing and planning practices specific to glass casting design, including the appropriate use and selection of color as it relates to form and density. The instructor will then take students through the process of clay modeling, refractory mold making, and kiln casting the resulting glass sculptures.

Chad Holliday
Chad Holliday is currently an Assistant Professor of Art at West Texas A&M University (WTAMU) in Canyon, Texas. Chad teaches and leads all curriculum in glass, ceramics, sculpture, three-dimensional design and professional practices. He is also the studio manager and technician for all the studios in these areas. As a faculty member dedicated to the success of the art program, he has a number of other diverse roles. WTAMU has the two galleries of which Chad is the co-director. Holliday is active in bringing art and education to the local and regional community. Chad is currently working at Minnesota Center for Glass Arts.
Reproduction of nature

The course will introduce students into the reproduction of the nature, in particular the reproduction of coleoptera in glass. We will made beetles of different types: ladybugs, scarabs, long-horned beetle and other types.

It’s a step by step course, at the beginning students will be able to do simple and single-colored objects, at the end of the course they will be able to make insects using different colors and patterns. It is preferable the use of soft glass for the realization of the insects but is not mandatory.

The course is addressed to lampworkers with some experience, but also beginners can attend it.

Emanuel Toffolo

Emanuel Toffolo was born in Murano in 1982, and ever since he has been surrounded by the art of glass. He followed in his father’s Cesare footsteps and a long family lineage of celebrated glass artists. Upon graduating in 2000 from the high school of art in Venice, he began flameworking glass. Thanks to his passion for the natural subjects and particularly for the insects world, he focused his work in the reproduction of different kinds of insects in glass.

What began as a past-time, without any special apprenticeship or training, quickly became his life passion – especially with the encouragement and suggestions of his father. Thus, inspired by the love and passion for this art, he continued and this has become his career.
Hot Sculpting
Karen and Jasen are planning to share as many hot glass sculpting techniques that can fit in the time permitted. They will demonstrate bit working, cane drawing, applying texture and fused powder drawings. Sculpting inside and outside the bubble and solid working. They will teach you how to use torches, the garage, and using teamwork to create more advanced pieces. Karen and Jasen plan on discussing things like color and tools and much more.

Karen Willenbrink Johnsen - Jason Johnsen
A testimony to her love of nature, Karen Willenbrink-Johnsen’s work is the result of countless hours of observation and decades being immersed in the glass-working experience. Jasen Johnsen, alongside his substantial glass sculpting skills, is also accomplished in metalworking and tool making. The couple work in their Hot Glass studio in Bow, Wash. When they are not making glass, they conduct sculpting workshops worldwide.
Lost Wax
A hands-on intensive workshop in lost wax casting, with an emphasis on the benefits that wax as a medium offers and what you can only achieve with this process, allowing you to create more complex sculptures combining fine detail, textures, undercuts and varying thicknesses.

We will focus on the ways you can work with wax, from a liquid to a solid, tools and techniques, manipulation, constructing and joining, surface details and finishes - how to make wax do what you want to be able to achieve your vision, and then how to set up the best approach for casting with sprues and reservoirs.

We can step you through a set project or you can apply your own style and direction and experiment with new ideas while practicing new skills learnt.

A variety of investment moulding methods and techniques will be covered. Refractory materials will be manipulated and modified to apply to your individual application with the aim to reduce the amount of time and risk divesting and cold working.

All levels are welcome, previous experience with glass is an advantage. Ideally suited for those who like to challenge themselves.

Evelyn Dunstan
Evelyn Dunstan is born in 1961 in Auckland city. She started glass casting in 2003 after a 25 years career as a graphic artist, designer and illustrator in various industries. She has a home studio where she experiments with glazes, slip casting, raku, moulds, firing, and learning new skills with metal sculpture - welding and bronze casting, wood, concrete, stone carving, stained glass, lead-lighting and mosaics. Evelyn has participated in many exhibitions and is represented in galleries in NZ, Australia, and the USA where her works are displayed alongside the most notable names. Using a language that speaks of our connections, visualized through the characteristics of flora and fauna, her focus continues to be in developing the ideas that also encompass researching methods and experimenting with techniques further.

Date: 6-11 July 2020
Technique: Kiln Casting
Leader: Evelyn Dunston
Workshop Fee: 1300 USD
Develop your own, new artistic ways with an old technique

While on one hand we shall be learning technique, on the other we will aim to develop our very own engraving style. We will work with the classic engraving lathe but also with the flexible shaft. We will work with modern diamond wheels and possibly with other engraving wheels.

Confident handling of the wheels is foremost: selecting, orienting and truing the wheels, also the use of various polishing wheels and materials etc..

We shall explore the various techniques available, such as relief cutting and intaglio, also trying tonal variation with cameo work.

Time on the course will be divided between technical exercises/coursework and student’s own projects, which I shall teach individually.

Wilhelm Vernim

Wilhelm Vernim was trained as a glass engraver and designer at Zwiesel Glass Skills College in Germany, and continued his training as a Master in Glass Engraving at Zwiesel. He also studied painting with Tom Buechner, and engraving with Jiří Harcuba, and kiln casting with Max Jaquard. He has taught engraving and cold working classes at the Glass Skills School at Rheinbach, Hadamar, Bild-Werk-Frauneau in Germany, The Glass Furnace in Turkey, and IKA-Mechelen in Belgium. He is currently working as a freelance artist and teacher.
Lampwork bead making is an ancient art having been around since antiquity. In this workshop we will explore ways to push this beautiful compelling art into the 21st century. I have spent the last 18 years developing unusual methods and use of materials to enhance the small glass bead and elevate it into something very special, unique and personal. We will delve into a variety of special materials and techniques that I have created that change the glass surface and lend an interesting depth to the surface of the work. Initially we will work with stringer technique and how to control the flame and the glass, giving us the ability to design with linear pattern. The core of the class is the use of stringer and how to use pattern, color, shape, texture, patina and theme in our work. In addition there will be an introduction of design methods and principles and sources of inspiration and their applications for our beads. We’ll explore the use of enamels, metal leaf and foil, texture, patina, flame chemistry and special properties of certain colors and other unique techniques.

All of this is focused on ways to achieve our own personal style of bead making. Bring your ideas! This is a fun and exciting class with lots of exploration and discovery.

Holly Cooper
Working out of her studio in Austin Texas, Holly has been a professional artist her entire working career. With a background in painting, art history, textiles, ceramics and finally glass, her work melds all of these disparate disciplines into her complex decorative work. She draws inspiration from a variety of cultural and historical traditions and incorporates them into her work. Although the focus of Holly’s classes is on teaching complex stringer work and integrating elements of surface design, her underlying goal as a teacher is to help open up creative processes, revealing strategies for the students to discover new and vital artistic directions in their individual work.
Design for the Marketplace
This will be a unique class and rare opportunity to work together with Czech and American master glassmakers from complementary backgrounds. Designers and makers from various fields will be working daily together with the instructors (gaffers) both individually and collectively to develop personal ideas. From conceptualizing to designing, and prototyping to finishing, you will be creating works with the potential for further production as well as a session end exhibition.

By surveying a wide variety of hot glass techniques and immersing yourself in the process of glass making you will get a comprehensive overview of how glassblowing works, which processes are ideal for specific projects, and how to create molds for efficient production purposes. Projects in lighting,

Tableware, and sculptural work will be assigned along with research of resource material and pericipation in daily critical discussions which will result in the improvement of your ability to understand how the glass can work for you. Emphasis will be on how to design, develop, and realize a signature series that will be intended for the marketplace.

Date: 6-11 July 2020
Technique: Glass Blowing
Leader: Rob Stern & Ondrej Novotny
Workshop Fee: 1200 USD

Rob Stern
Over his 25 year career in glass, Rob Stern studied extensively and has worked with the most accomplished glass artists and masters throughout the world. His work has been installed, exhibited, and collected in Europe, Asia and United States.

Ondrej Novotny is the youngest son of internationally renowned glassmaker Petr Novotny, who was one of the pioneers of glass studiomovement in the eighties. Ondrej started glassmaking at the age of fourteen, he eventually decided to study glass professionally at the Novy Bor glass school and started working as an apprentice in the glass trade.
**Arriving to the Campus**
In intensive workshops, students can arrive on campus 1 day prior to the workshop and the departure is the last day. Detailed information on transportation and schedules will be provided to students during enrolment.

**Transportation**
You can ask for a ride from either the city or the airport to the school for a fee of USD 30 for one way. Please let us know about your travel plans when applying. Also, it is possible for the school to arrange transport to and from the city center. The cost depends on the particular drop off and/or pick up location.

**Language**
The workshops are held in English. There is a translator present for Turkish speaking applicants.

**Accessibility**
Students who stay on campus and would like to go downtown can ride the city buses. There are shuttles from Kavacık for those who don’t stay on campus. Special assistance can be available for our guests with physical impairments if indicated in advance.

**Materials**
Reasonable amount of glass and the necessary materials are included to workshop fee. If the students need more glass than the planned amount they can purchase from The Glass Furnace.

**Accommodation**
Within the Glass Furnace campus, there are fully furnished bedrooms with central heating. Every room has its own bathroom. 12 rooms are designed to accommodate four students each.

**Meals**
Meals are provided by a catering service. Students with special dietary needs should contact the Glass Furnace to check limitations when applying. 3 courses of meal is included to the accommodation fees. If you are not staying on campus, only lunch is included to workshop fee. The Glass Furnace may ask for dinner fee if there are long working nights.

**Prices**
- Single room – 75 usd
- Double room – 40 usd
- Room for 3-4 – 35 usd
- Tent – 20 usd
Fee per person/night (VAT included).

**Facilities on Campus**
Among the facilities on campus are a library, a multi-purpose room, a basketball field with one pot, fitness equipment, a swimming pool and a nice resting area by the river. There are limited laundry and ironing facilities, and it is recommended that the students consider bringing spare clothes. The clean linens are available at the guest house. Wi-fi is available all around the campus.
The Glass Furnace has been established in 2002 as a non-profit organisation and the biggest glass art center of Turkey. Since then, it’s been hosting well known local and international glass artists and glass lovers on the purpose of sharing the whole dynamics of glass art. It also has a very unique and inspiring collection including modern glass art pieces.

The Glass Furnace aims at bringing people together with the art of glass through workshops in a unique, artistic atmosphere surrounded by greenery. We have daily workshops through the whole year or 6 & 11 days long periods between May and June led by world known glass artists.

Participants at every level can find a course for themselves and have a chance to find out how glass takes form in brilliant and endless ways. Chole Rizzo. If you are keen to know glass as an art and be a part of a very special atmosphere where you’d have unforgettable moments, you’re invited to our workshops.