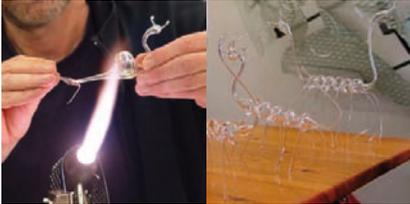


The 5th edition of the Stipglas Winter Academy will run from February 1st through the 23rd, 2014. That means four weeks of workshops in a variety of glass techniques taught by an international faculty.



Long - leggedy beasties and other creatures crawling in the night

Saturday and Sunday, February 1-2, 2014

taught by Jörg Hanowski (G)

Level: from 0 (lampworking)

Cost: 215,- EUR

Besides the successful training on working with borosilicate glass (see Workshops - Working with Borosilicate Glass), we're offering a 2-day workshop with Jörg Hanowski during this Winter Academy where he works with the theme "longleggedy beasties and other creatures crawling in the night". Beginners get acquainted with borosilicate glass with this theme as the backdrop.

They'll also be exposed to blowing borosilicate glass tubes. Maybe the result is a bit less longleggedy - but certainly not less extraordinary! Students more experienced in working with borosilicate glass will be challenged to learn and apply new techniques (appropriate to their experience level) in making their ghoulies and ghosties.

Because of the individual guidance given, this workshop is appropriate for all levels from beginner through to advanced. Class size is limited to 8 students. We'll work on the oxygen torches that are connected to an oxygen tank.

Jörg Hanowski (G) started his career as a scientific glassblower and worked as a free artist ever since 1984. He exhibited in museums and galleries in Germany and the Netherlands and was the winner of several glass prizes.

More info at: www.studio-glas.com.



Glass Casting Plus

Saturday and Sunday, February 1-2, 2014

taught by JanHein van Stiphout (NL)

Level: from 0 (kiln technique)

Cast: 235,- EUR

Glass casting is a general term covering many different techniques. What exactly is included may even differ from one country to the next. But one thing is certain: it always refers to a warm glass technique - in one case a hot glass technique - where you need to use a glass kiln. Furthermore, the end result is nearly always 3-dimensional.

Two techniques will be covered during this workshop:

1. The lost wax technique
2. The eggshell technique

The 2nd technique is a true pâte de verre technique, whereby an object of your own design is built up from glass powders. With the lost wax technique an existing object is converted into glass. The original is, as it were, lost.

Topics covered include:

- The use of different colors and different kinds of glass.
- The coefficient of expansion of various types of glass.
- The calculation of firing curves and the logic behind the calculations.
- The use of various mold materials and the making of handmade molds.
- Safety aspects and information about glass kilns and controllers.

Hands-on practical exercises will be supported by the necessary theory. This professional workshop aims to teach skills rather than being focused on producing specific products. It's appropriate for both beginners and those who already have some experience.

This workshop is a good preparation for Angela Thwaites' Masterclass Casting workshop which Stipglas will offer this summer.

As an artist, JanHein van Stiphout works with multiple glass techniques. One of his casting objects, L'Invitation, won the international TGKcompetition in 2009. For more information about JanHein see: www.janheinvanstiphout.com.



Glass blowing 4 days

Thursday through Sunday, February 6-9, 2014

taught by B. Jane Cowie (AU/SG)

Level: from 0 (glory hole technique)

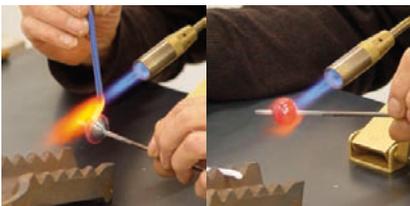
Prijs: 515,- EUR (from 9:00 to 17:00)

Once again we're offering 2 workshops "Glassblowing at the glory hole" taught by Australian B. Jane Cowie. This time you can choose between a 4-day and a 6-day workshop. Both workshops are open to all experience levels.

Jane herself describes her workshops as follows: "I design and direct my classes to challenge all levels of glassblowing skill. I believe students with no skills, some skills and experienced skills can learn new things in my lessons together as a group. We learn from each other the ways of team working and we learn about ourselves and our own individual focus of art making - if we are open to do so. ... Learning about the material, about the bubble - well there are always deeper levels of understanding to be gained."

Following a glassblowing workshop with B. Jane Cowie is much more than just learning to blow glass - it's really an experience. Past students will certainly agree. Whether you want to or not, you are swept away by her unbridled energy and drive. In the process her expertise guaranties lots and lots of opportunities for learning.

More info at: www.artglasssolutions.com



Traditionally - made hollow bead

Saturday, February 8, 2014

taught by JanHein van Stiphout (NL)

Level: from 1 (lampworking)

Cost: 90,- EUR;

Combi Februari 8th + 9th 200,- EUR

This workshop focuses on making hollow beads using the traditional method of building up from two discs. Hollow beads are significantly lighter than solid glass beads and as a result often preferable for using in necklaces and earrings.

As an artist, JanHein van Stiphout works with multiple glass techniques. For more information on his work see: www.janheinvanstiphout.com.



The blown hollow bead

Sunday, February 9, 2014

taught by **JanHein van Stiphout (NL)**

Level: from 1 (lampworking)

Cost: 130,- EUR (including free blowing mandrel);

Combi Februari 8th + 9th 200,- EUR

With the use of a blowing mandrel, a hollow bead can be made even bigger and lighter than with the traditional method by "blowing out" the bead. Learning how to distribute the glass properly is critical. The ability to make hollow beads is a prerequisite for participation in this workshop. Otherwise registration for the February 8th workshop is required.

As an artist, JanHein van Stiphout works with multiple glass techniques. For more information on his work see: www.janheinvanstiphout.com.



Glass blowing 6 days

Thursday through Sunday, February 13-18, 2014

taught by **B. Jane Cowie (AU/SG)**

Level: from 0

Cost: 765,- EUR (from 9:00 to 17:00)

Once again we're offering 2 workshops "Glassblowing at the glory hole" taught by Australian B. Jane Cowie. This time you can choose between a 4-day and a 6-day workshop.

Both workshops are open to all experience levels. Jane herself describes her workshops as follows: "I design and direct my classes to challenge all levels of glassblowing skill. I believe students with no skills, some skills and experienced skills can learn new things in my lessons together as a group. We learn from each other the ways of team working and we learn about ourselves and our own individual focus of art making - if we are open to do so. ... Learning about the material, about the bubble - well there are always deeper levels of understanding to be gained."

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More info at: www.artglasssolutions.com



Surface - Masterclass

Saturday and Sunday, February 15-16, 2014

taught by **Michaela Maria Möller (G)**

Level: from 3-4 (lampworking)

Cost: 250,- EUR

Working at an advanced level with cold working techniques as well as on the torch, this class addresses itself to bead makers who would like to add cold working techniques to their design. We will engrave and fire polish beads as well as do some grinding and use UV glue. Fire polishing of hollow beads requires a very high level of flame control. To keep frustration low and the joy of success as high as possible, students are asked to have a minimum of 3 years torch

experience. You need to be able to make blown hollow beads with a tube mandrel. (Register for the workshop with JanHein if needed; see the offering for February 8th-9th!)

Michaela Maria Moller was trained at the Glasfachschule in Rheinbach (G) and the Akademie für Gestaltende Handwerke in Aachen (G). She works in several glass techniques and exhibits regularly in Europe and the USA.

More info about her work at: www.glassart-m.com.



Engraving - glass objects and flashed glass

Thursday through Sunday, February 20-23, 2014

taught by **Wilhelm Vernim (G)**

Level: from 0

Cost: 550,- EUR

Wilhelm Vernim focuses specifically on the handcraft possibilities of engraving using an engraving machine. Students will be guided through various design possibilities such as deep line engraving or even bas relief. Discovery of a personal handwriting will also be covered.

Although we'll work with existing glass objects during the workshop, this technique is certainly applicable to self-made pieces. Both diamond wheels and stone disks will be used during the workshop. Polishing will likewise be covered. Practical exercises will be supplemented by some theory to ensure students get a great deal of insight into the possibilities this technique offers.

The workshop is limited to 6 students; each one will have access to their own engraving machine. The workshop is appropriate not only for beginners who want to give engraving a try but also for experienced students who want to expand their knowledge of engraving.

It's with great pride that we've been able to include the renowned German engraver Wilhelm Vernim in our Stipglas faculty. You'll find that

Wilhelm is an outstanding professional who at the same time is an especially enjoyable and excellent teacher. He was trained at the Glasfachschule in Zwiesel (Germany) and has worked with Jack Ink, Tom Büchner and Jiri Hrcuba, among others. Between 2003 and 2013 he worked at the glass schools in Rheinbach and Hadamar (Germany). Wilhelm also speaks English.



Fusing

Saturday through Sunday, February 22-23, 2014

taught by **JanHein van Stiphout (NL)**

Level: from 1

Cost: 235,- EUR

The glass fusing technique is multi-faceted. During the workshop Glass Fusing Plus two design capabilities will be addressed - and, of course, also implemented.

With the first technique, block fusing, you fabricate your own glass that subsequently will be processed again. With the other technique you'll learn how to successfully use confetti (wafer-thin glass shards). Between tasks there will be a chance to pull stringers which can be taken home to use in future projects. Pulling stringers is an excellent way to put leftover glass to use.

Participants must already have a basic skill level with glass fusing before registering for this workshop. This professional workshop aims to teach skills rather than being focused on producing specific products. The practical exercises are supplemented by theory as needed.

As an artist, JanHein van Stiphout works with multiple glass techniques. For more information on his work see: www.janheinvanstiphout.com.



Glass and Architecture

From crystal to crystalline building

Sunday, February 23, 2014

taught by **Philip van Boxtel (NL)**

Level: N/A (theory)

Cost: 25,- EUR; 35 EUR (lecture and excursion)

The last revolution with regard to glass production for the building trades happened a half century ago, namely the invention of float glass by Sir Alastair Pilkington. Float glass is the clear plate glass found in all of our windows and building facades.

This revolutionary invention included a production method that made it possible to produce plate glass on a large scale at a low cost. Even before WWII, architecture was so far developed that the phenomenon of a building with completely transparent glass walls was a reality.

Thorough research of the constructive uses of glass as a material has since then led to the complete glass building.

Skyscrapers represent the granddaddy of plate glass applications in the building trade. This type of structure demands the ultimate in workmanship from architects and engineers in optimizing investments, materials, technique and architectural expression. During the past decades we've seen an explosion of iconic examples of such high-rises.

This new lecture - the fourth in the "Glass and Architecture" series - takes a look at the application of float glass in contemporary architecture over the past 50 years. It will become clear that a material even as commonplace as window glass can produce many examples of

extraordinary architecture.

Previous lectures in the "Glass and Architecture" series dealt with the production and use of glass in architecture, with modern glass art in contemporary architecture and with glass during various periods such as Art Nouveau, Art Deco and Expressionism.

An excursion is also organized to provide a means to shift from theory

to the practical. Over the course of the series, these excursions have blossomed into very special expeditions of discovery that have enjoyed an ever-increasing interest. The destination for the excursion this time will be Utrecht.

This lecture can also serve as a good preparation for the excursion to view glass architecture on Sunday, March 9, 2014.



**Glass and Architecture, Excursion
From crystal to crystalline building**

Sunday, March 9, 2014

taught by Philip van Boxtel (NL)

level: N/A (theory)

Cost: 15,- EUR; 35 EUR (lecture and excursion)

(Transport to, at and from location is not included)

For description of the guided tour read the text of the lecture above. Everyone who has attended the lecture should experience this guided tour. And those who participated only this tour probably will be inspired to attend the lecture next time.

Philip van Boxtel (NL) is trained as a building engineer and architect and has always had a passion for applied glass arts. The inevitable result: an inter-disciplinary approach wherein each field is influenced by the other. Meanwhile he has given many lectures and courses in the Netherlands and abroad. He practises several cold and hot glass techniques.

Prices and discount

All prices include the use of torches/kilns and tools, glass and materials needed for the pieces made during the class, kiln costs, lunch and all taxes. Special glass is not included.

During the Winter Academy we're once again offering a special discount for those who sign up for multiple workshops. You receive a 10% discount on your 2nd workshop and a 20% discount on your 3rd and further workshops. The most expensive workshop will be considered as the first workshop.